**OPENING SLIDE**
Thank you for inviting me to give this presentation this afternoon.

**SLIDE**
**In my introduction I will briefly revisit my application,**

**Then I will talk about how my research proposal will make a significant contribution to knowledge and understanding and conclude by talking about the potential Impact my proposed project may have beyond the Academic Community.**

**My research questions are clustered around three main themes:** SLIDE

New models of co-production

Physical and the digital

Access and Diversity

**My intention is to open up a dynamic and discursive action research project** that will enable me to respond to these themes by **SLIDE**

exploring **how digital culture and physical encounters can work together, to intervene and disrupt the archive** with **co-production, decentred curation, memory and re-enactment.**

**So how will my project will make a significant contribution to knowledge and understanding SLIDE**

I will now explore how my proposal resonates and connects with other research across

**SLIDE** gallery education, digital cultures, archival science, artistic practice and cultural policy, .

**SLIDE** This slide shows a workshop with artists and community activists from the Tate's **Cartography Research Project,** that took place from Nov 2016 to Nov 2017

**My proposal will draw on this research –**

**Which aimed** to work with practitioners to map socially engaged participatory art practices in art museums and galleries through an online platform. **SLIDE**

The circles or nodes represent practitioners, institutions and organisations. You can see them listed on the right hand side.

**Slide The edges or lines show how these different nodes relate or connect to each other.**

**Slide It is possible for the user to focus in on different nodes and find out more. Users can also add or change = nodes and connections,** and there is scope for making differences of opinion visible.

I intend applying some of the methods this project developed, to creating an online participatory archive of gallery education at Arnolfini.

This process will also collect, analyse and disseminate a substantial body of new qualitative data about gallery education from a range of participants and professionals.
- which will in turn enable me to question how the sector can work more effectively with digital culture and physical encounters to co-produce new, emergent cultural practices.

**Participatory Media**
My proposal will contribute new insights into the rapidly developing field of participatory media and participatory archives.

SLIDE *The Archives Journal, has been a useful source of research for me, particularly around participatory media and radical archives. This online journal was founded by Louisiana State University and focuses on the use and theory of archives and special collections.*

SLIDE I am looking forward to collaborating with the University of the West of England's Digital Cultures Research Centre to discover new ways of working with online platforms that encourage and animate collaboration, co curation and self organisation, alongside data analysis.


**Rethinking the Archives & Performing the Archives**
SLIDE Over the last 10 to 12 years Arnolfini has been involved in a range of research projects around archives that I would develop further as part of my proposal:,

In 2008/9 Arnolfini presented *Rethinking The Archives,* a series of four workshops involving a range of invited practitioners working in the field. This slide shows the projects website.

***Performing the Archive: the future of the past*** was a 3 year research project that took place in 2006 to 2008. and worked with the live art archives belonging to the University of Bristol Theatre Collection and Arnolfini.

I am aware there may be potential cross overs between this work and the other studentship with Plymouth University and the Theatre Royal.

SLIDE My proposal is also concerned with wider discourse around re-enactment in contemporary art, including Jeremy Deller, and the *Pil and Galia Kollectiv.* There is a wealth of current research investigating re-enactment in terms of heritage, materiality, collective and cultural memory, liveness, space and place. I am also aware of how my research connects to discourse around oral history.

SLIDE In this PhD I am test the effects of re-enacting selected learning experiences -  and align or archive this material within the framework of an online participatory archive.

I am curious about how working with locative media could enable the archive, oral histories and re-enactments to ripple out across the city,

**Cultural Policy**
SLIDE This research project will map or make visible how cultural policy has directly impacted on and intertwined with cultural learning and arts practice at Arnolfini – over time, which is highly pertinent to the current *Inquiry into the Civic Role of Arts Organisations* (2017) and Arnolfini's New Rules agenda.

The outcomes of this PhD will support Arnolfini and the wider cultural learning sector in articulating where it's civic role has been embedded in it's programmes historically which will in turn inform it's future. In addition, the research will enable Arnolfini to contribute to policy change, to ensure the ecologies around cultural learning, participatory practice and co-production are properly funded and critically understood.



SLIDE **Now to the potential impact my proposed project may have beyond the Academic Community.**

As I reiterated in my introduction I am proposing an action research project. Janet McNiff, in her book *You and Your Action Research,* describes how action research projects by their very nature are participatory and structured around collaboration with others. The public will be at the very heart of what I do in this PhD, and the new theories of practice and knowledge we generate together.

I propose collaborating with the public through facilitating public workshops around digital technology and the archive itself, alongside co-producing new events or acts of gallery education – which we will subsequently curate – back into an online participatory archive.

I have put together a draft timeline that gives a little more clarity about how I would structure this process and I can share this with you when I have finished my presentation.

In my application I touched on my intention to disrupt the *'institutional memory'* of gallery education archives, by enabling a range of other voices to permeate & augment the contents. I would like to expand on who these other voices or publics could be and why it is important and relevant to collaborate with them.

From its inception in 1961 Arnolfini, has sought to engage people with art and artists. This has involved working with academic communities, but also individuals, networks, places and situations beyond the walls of the institution. From my own experience, I anticipate the motivations of education staff from Arnolfini and partnership organisations might include an inter-woven web of personal interest and commitment to:

education and diversity,
what funding was available,
the influence of cultural policy and
relevance of the artistic programme at any given moment.

So too the public's motivations for taking part in cultural experiences are as varied and complex.

It is these relations that I hope to make visible.

Sara Torres Vega, currently works at MoMA New York as a Museum Education Archival Researcher.

She made the point in a paper she wrote for Tate in 2015, that it is often the people who engaged in learning and education experiences in the museum that are the least likely to be involved in authoring the history of those experiences.

My intention is to directly address Vega's concerns - by actively building a new network or community for my research, consisting of people who have engaged with learning at Arnolfini at different points in the organisation's history. This will include a diverse range of people from across the city and beyond – and could also include schools and community organisations – and participants from Arnolfini's HLF funded *Enjoy Yourself* project with young people that will explore the organisation's social history.

I anticipate that at points this research will encounter tricky, political histories and stir uneasy memories. Earlier this week I was reading Sophie Hope's reflections on the launch of the publication Culture, Democracy and the Right to Make Art . She said

*A lot of what I heard was a very positive-spin on community engagement and impact, but what about negative impact? What about forms of cultural action which don't fit comfortably with morally, socially correct forms of participation? What about the embarrassing encounters, the awkward bits?.... how do we also acknowledge the power structures, battles and structural inequalities… Where are the feminist, queer, decolonial, embedded approaches to research and practice?*

SLIDE Rather than shy away from these debates I want to embrace disagreements and ruptures in the history of Arnolfini's socially engaged practices– which in turn presents a direct challenge as to how the institution moderates public debate around cultural power and it's civic role.

Ultimately my PhD proposal addresses how the cultural sector can work with digital culture to create different kinds of spaces for other voices, perspectives and viewpoints.

For example how could the relationships be made visible between original archive material and the public's memories of events? What would happen if a gallery educator, met with participants and the artist who took part in a project 30 years ago? How could that meeting be archived in relation to other material from the archive? How could related material from the archive be made available to those witnessing the re-enactment of a learning experience, across the other side of the city using locative media?

**READING LIST**

Rebecca Schneider ……..: Re-enacting the past: Heritage, Materiality and Performance (first published by Routledge 2015). Using a variety of international, cross-disciplinary case studies, this volume explores re-enactment as practice, problem, and/or potential, in order to widen the scope of heritage thinking and analysis toward impermanence, performance, flux, innovation and creativity. *Sites of Popular Music Heritage – Memories, Histories and Places,* published by Routledge explores

Related initiatives include *The Ecologies of Culture Report* (2015) Kings College report: Towards cultural democracy: promoting cultural capabilities for everyone 2017, the 2012-17 AHRC/Uni of Manchester Understanding Everyday Participation and the 2015-16 64 million artists report Everyday Creativity, commissioned by Arts Council.

**Summary**

I would like to finish with a Graph Commons jiwiwiw of this research….

xploring memory processes and considering identity, collective and cultural memory, and notions of popular culture's heritage values, yet few accounts have spatially located such trends to focus on the spaces and places where we encounter and engender our relationship with popular music's history and legacies. This book offers a timely re-evaluation of such sites, reinserting them into the narratives of popular music and offering new perspectives on their function and significance within the production of popular music heritage. Bringing together recent research based on extensive fieldwork from scholars of popular music studies, cultural sociology, and museum studies, alongside the new insights of practice-based considerations of current practitioners within the field of popular music heritage, this is the first collection to address the interdisciplinary interest in situating popular music histories, heritages, and pasts.