The Archive as a Construction Site for Art Education

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I, Alan Cusack confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Abstract

This thesis proposes that art education can offer students critical spaces to engage in their own histories in the UK's increasingly divisive cultural landscape. The research grows from my sustained practice as artist-teacher towards a mode of artmaking that employs theories of the archive to facilitate discourse and its inherent conflicts.

Recent socio-political events, both nationally and globally, have revealed an increasing social divide, highlighting the urgency for meaningful dialogue concerning issues of culture and identity in education. Concomitantly, prevailing orthodoxies and instrumentalization of school subjects often militate against opportunities for teachers to engage with such current debates, foreclosing the possibility of difficult, yet vital, discussions. In response to this, my research-based practice presented and discussed in this PhD moves away from a solely object-based understanding of art education concerning the production of final products, towards a discursive activity that encourages polyvocality and multiple viewpoints. It argues for a historical consciousness in art education that mitigates the divisive impact of identity politics without succumbing to sentimentality. It engages with archival theory and practices to propose a mode of inquiry that reflects critically on the past to cultivate a safe space to explore and interrogate personal histories.

This practice-based research also examines the role of the, at times conflicting, identities of the figures of researcher, artist, and teacher. Through an investigation of my own historical narrative, situated in 'The Troubles' of Northern Ireland, this reflexive inquiry informs and is informed by, projects carried out in various educational settings. It aims to facilitate dialogue and potentialize political identities through a re-conceptualisation of conflict that proposes the archive as an agonistic site with critical opportunities for teaching and learning.

Impact Statement

This research makes methodological contributions within the domain of academia, specifically concerning arts-based educational research. The particular practice-based model developed through this research adds to a growing plurality of methods within the field. By approaching the identities of artist, teacher, and researcher as a unifying concept of transversal practices, the research reveals generative opportunities for such a model, which may inform further study. The multiple forms this research has taken, including written and visual, has also offered alternative and arguably more inclusive ways of understanding the experience of teaching and learning. The research has been presented through various exhibitions, including: 'Making Things: Practice-Based Research in the Doctoral Form', IOE (2015), 'Craigavon: New Town', IOE (2015), 'Not an Inch', Monitor Gallery, IOE (2017), and was awarded a prize in the *Research Images as Art competition*, UCL (2016).

Second, this research has an impact on both pedagogy and curriculum matters concerning issues of culture and identity. It challenges an often uncritical conception of UK art education by applying political language and theories of the archive to propose an agonistic approach to artistic inquiry. Through my applied teaching practice, I offer a pedagogical approach for other teachers to facilitate a safe, yet discursive space, to critically engage with social issues relevant to the young people they teach. This aspect of my research led to my participation in the production of the journal *Schooling & Culture*, allowing the research to be shared with a wider audience, including schoolteachers. I have also presented papers at conferences, locally and internationally e.g., ICPT in Cyprus (2014, 2018), as a way of contributing to national and international discussion.

In addition, the research has also contributed to further understandings of the artist/teacher relationship and provides a rationale for approaching the, often conflicting, identities as a unifying concept that considers this conflict as a generative quality. I have published a chapter on this area of my research in the book *Artist-Teachers in Context: International Dialogues* (2016). These findings have been shared with educators through a number of seminars, including the art specific CPD session 'Thinking Through... Art Teaching as Research' at De La Warr Pavilion (2019). This research may have implications on further teaching practice and initial teacher training.

Lastly, through this inquiry a small marginal, yet significant history of the Northern Irish narrative has been brought to a wider audience. The original archive research, site visits and personal experience has generated a new archive of collected historical and cultural material, which has been disseminated to the public through a number of exhibitions, publications and photobooks, including *An Imagined Community* selected for the

Archives of Strive photobook exhibition in Cyprus (2018) and most recently, an artist's book, *Craigavon: An Archive* (2021). These outputs have enabled the research to reach audiences beyond academia.

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Chapter 1: Introduction

Secondary school art education in the UK is often tasked with the difficult job of dealing with issues of culture and identity. Despite potentially having the right tools for the job, it is often found lacking, particularly where the realities of the art classroom offer little in the way of meaningful engagement with what are complex and difficult discussions. In an increasingly divisive cultural landscape, these discussions are more important than ever. This thesis proposes a narrative understanding of identity and a mode of art-making that employs theories of the archive as means to facilitate dialogue and its inherent conflicts.

Concerns for the current state of art education in the UK are worryingly-well documented (CLA, 2009, 2017). Funding cuts, staff shortages, the introduction of the Ebaac (2010) and the prioritisation of STEM subjects have contributed to a steady decline in the number of young people taking arts subjects. This is a concerning statistic for a variety of reasons, particularly considering the role culture currently plays in today's identity politics and 'culture wars' (Duffy, 2021). Recent socio-political events such as the Brexit referendum (2016) and the rise of right-wing populism have ushered a renewed politics of division where issues of national and cultural identity are very much at the fore. These discussions are seldom aired in the art classroom, where despite an abundance of art from 'other' cultures clearly on display, the work rarely strays beyond easily recognisable, and often essentialised, cultural motifs. There are a number of contributing factors for this model of celebratory multiculturalism (Chalmers, 2002), including prevailing orthodoxies and the instrumentalization of a subject that can be readily evidenced as 'doing' culture. It is also reported that many art teachers feel ill-prepared for such difficult encounters and regard the issue of culture and identity as an area 'where teachers fear to tread' (Solomon, 1997). Recent government strategies such as *Prevent,* and *Fundamental British Values* have backed many teachers further into a corner where it is often safer to play it safe than engage with current debates. As a result, many young people are being denied the opportunity to critically examine their own cultural, social and historical narratives or to potentialize their political understanding and developing identities.

Growing up in Northern Ireland during the 1980s and 1990s, issues of culture, nationalism and the divisive forces of identity politics are all too familiar. The discord I experienced between the Nationalist/Republican Catholic and Loyalist/Unionist Protestant communities during 'The Troubles' all but defined the place in which I grew up. It completely altered the physical space in Northern Ireland, creating what has been referred to as 'self-imposed apartheid' (O' Hara, 2004). Education, employment and housing became increasingly segregated while peace walls were erected across the region in an attempt to minimise inter-communal violence. The identity of place became clearly defined by the murals, flags and painted kerbstones that demarcated the two

communities. The art education I experienced during this period was completely devoid of any kind of political engagement. There were however many 'cross-community' art projects that attempted to bring young people from divergent communities together. These were largely superficial enterprises that did little to address the division. 'Peace Poster' competitions were funded by local businesses while numerous murals depicting peace doves and rainbows were painted in carefully designated areas and always captured by the local press. But at no time was I given the opportunity to engage meaningfully with the issues affecting the troubled community of which I was a part.

Although the Northern Ireland conflict officially ended with the Good Friday Agreement in 1998, recent events have revealed the fragility of such an arrangement. At the time of writing, the region has again found itself in a precarious situation amidst the Brexit negotiations. The prospect of a new 'hard border' has opened up old wounds for many, with fears of a return to 'the bad old days' (Lehmann, 2016). Looking back, whether in fear or nostalgia may not always be productive but perhaps, as Walter Benjamin suggested, there may be potential in seizing hold of a memory 'as it flashes up at a moment of danger' (Benjamin, 1942/2009:VI).

Zygmunt Bauman's final publication, 'Retrotopia' describes our current inability to imagine a future ideal state where today's emerging visions are 'located in the lost/stolen/abandoned but not dead past' (Bauman, 2017:5). This fascination with the past and looking back for answers is seen as a symptom of postmodernity's 'end of history' (Fukuyama: 1993). Certain turns to the past, such as pastiche, offer little in the way of providing answers and can be described as reactionary postmodernity; with the intention to simply reject or disavow modernism. However, there is also what Hal Foster describes as a *postmodernism of resistance* (Foster, 1983: xi), that is perhaps more tied to a critical historiography that engages critically with the present (by way of the past) on behalf of the future. This can be seen in many current cultural practices and discourses such as New Historicism and Cultural Materialism, in strategic anachronism, hauntology and the continuing impulse to archive. Bauman believed that in these late modern times, future and past have had their attitudes exchanged where the 'past is flexible and the future is not' (Bauman, 2017:61). This re-examining of the past has led many artists to the archive as a site of artistic research:

> For it is in the spheres of art and cultural production that some of the most searching questions have been asked concerning what constitutes an archive and what authority it holds in relation to its subject. (Merewether, 2006: 10)

The archive offers the opportunity to critically engage with historical narratives with a view to the future. The archival turn, suggested as a symptom of the cultural anxieties of post-modern time-space compression (Simon, 2002:102), has produced a wealth of recent work across a range of disciplines and the archive continues to hold a prominent position in contemporary art practice and theory. Much has been written on the generative properties of archives, their relationship to power and authority and their ability to operate both spatially and temporally (Derrida, 1995; Foster, 2006; Foucault, 1972/2010; Merewether, 2006; Miessen and Chateigne, 2016).

The prevailing orthodoxies found in many classrooms today are largely characterised by a selective modernist model of art education, with little evidence of contemporary practices. It is perhaps not a surprise that what happens in secondary schools is not aligned with current trends and practices found in contemporary art. This is nothing new. For a variety of reasons, from curriculum policies to assessment procedures, there is a notable absence of contemporary art practices in the classroom. This is a sorely missed opportunity as much contemporary art is defined by critical practices, taking such forms as: the relational, participatory, dialogical and social and actively engage with the cultural and political complexities of the present. This is evident in the many recent global exhibitions, biennales, triennials and quinquennials, which despite having their own stake and effect on the art market, have included such themes as The Venice Biennale's 'All the world's futures' (2015), Documenta's 'Learning from Athens' (2017), the Dutch Design Week 'If not us, then who' (2019) and the upcoming Documenta 15 which is focussing on community-orientated collectives and set to open in June 2022. Conscious of the divisive impact of identity politics and the current concerns over political apathy, many artists continue to navigate the neoliberal landscape by giving voice to marginal histories, facilitating social engagement, examining issues of social justice and exercising the emancipatory potential of art.

Another reason for the absence of contemporary art in the classroom can be attributed to a distinct misalignment between art teachers' artistic and teaching practices. This dual identity is difficult to reconcile, despite the potential the relationship poses for both. For many art teachers, their own practice is often at odds with the professional expectations of working within an institution increasingly concerned with measurable 'success' and professional accountability and can 'frequently efface their former critical practices entirely' (Adams, 2007:271). The methodology employed in this study aims to address these concerns. This thesis presents practice-based research that seeks to explore the potential of approaching these dual identities as transversal. As a secondary school art teacher and a freelance artist-educator, the research is carried out in a range of formal and informal educational settings through a number of projects. The artistic inquiry into my

own cultural identity informs my teaching and generates the criteria for the educational research through the practice, in what Graeme Sullivan describes as a *create to critique* approach (Sullivan, 2006). This triangulation of transversal practices is described in more detail in Chapter 4. The research acts carried out through the practice unlocked ways of thinking and generated lines of inquiry that would not have emerged without making.

Despite a growing criticism of multiculturalism and its inability to effectively deal with difference (Chalmers, 1996, Giroux, 1993, Mason and Boughton, 1999, Todd, 2010), this study reveals a concerning absence of opportunities for critical inquiry into issues of culture and identity in art education. While it acknowledges important developments within the field of teaching and learning, the study also identifies a gap in pedagogical approaches, where limitations are defined by disciplinary conventions. In more explicit terms, this study seeks to explore how the relationship between *what* is taught and *how* it is taught might address the concerns outlined above. Therefore, the research aims to develop methods of enabling students to critically examine their cultural identities through art practices and to explore the limitations and potential opportunities of the dual identities of artist and teacher.

To achieve these research aims, the following research questions are outlined:

1. How can the archive provide a critical site of production for art education?
2. What can be learnt from a reconceptualization of the relationship between artistic, teaching and research practices?
3. How can photographs generate new discursive spaces through a re-contextualisation of their personal, cultural and historical narratives?

The thesis itself is situated and narrated through my own history. The inquiry into my own cultural identity is imbricated through the written thesis as a means of addressing the research aims. The practice element of this study is also embodied in this thesis in two forms. There is documentation of three exhibitions presenting artwork produced in the studio as part of my own artistic inquiry. There is also documentation of a series of projects undertaken in formal and informal educational settings. This includes two projects in secondary schools where I worked as an art teacher and two projects in collaboration with the Architecture Foundation, where I worked as a freelance artist-educator. In addition to the written thesis, the research also presents an accompanying publication. *Craigavon: An Archive* (2021) is a curated collection of the material generated

through the artistic inquiry that embodies the practice-based research in the form of an artists' book. It contains a broad range of visual and written material pertaining to the Craigavon development and its various inter-relating narratives, constituting an archive of the research itself.

As this research is concerned with the past, I have where possible tried to draw from a range of sources to support my argument and provide a historical perspective. For instance, in my discussion of photography, I draw on the work of Walter Benjamin and Siegfried Kracauer of the 1930s and 1940s, Susan Sontag and John Tagg of the 1970s and 1980s before turning to more contemporary sources such as Ariella Azoulay. I follow this logic throughout the thesis to bring historical depth as well as breadth to the discussion. In the following paragraphs, I will present the structure of this thesis, in order to clarify the paths taken to address the research aims described earlier.

Chapter 2 presents the practice element of this PhD by focussing on the material processes carried out through the research and exploring the idea of the archive as a site for artistic inquiry. Although the practice is imbricated throughout the thesis, this chapter analyses and reflects on the specific acts undertaken, their relation to research and the knowledge they produce. It presents a comprehensive and discursive account of the studio practice and is structured according to specific material processes. It also introduces the accompanying publication to the thesis; *Craigavon: An Archive,* which collates and embodies the practice-based research in the form of an artists book and an archive of the research itself.

Chapter 3 provides a context for the study and discusses how notions of culture and identity have come to occupy such a significant position in UK secondary art education. It identifies a number of socio-cultural events and educational reforms that have contributed to a prevailing model of art education that has been described as celebratory multiculturalism. Here I will outline some of the problems with such a model and propose a shift towards *Agonistic Cosmopolitism (*Todd, 2010), as a means of re-politicising the discussion of cultural identity and introduce the possibility of conflict, disagreement and dissensus. Specifically, the chapter discusses the absence of an adequate theoretical base to underpin a model of art education fit for the job at hand. Through this discussion, I argue that many art students are not encouraged to engage in their own cultural histories, therefore foreclosing an opportunity for critical discourse.

In Chapter 4, I present the methodological approach for the research. I examine the complex relationship between practice and research and define my own specific approach towards my research aims. Here I refer to practice-based research and more specifically to arts-based educational research (ABER) and discuss the, often

conflicting, identities of the artist-teacher. In addition to examining the role contemporary art plays in secondary schools, I also discuss recent developments in contemporary art that are informed by education such as the 'Educational Turn' (O'Neil and Wilson, 2010). This chapter also describes how photographs, and the archive are used through the practice to facilitate dialogue and productive forms of conflict. To theorise these practices, I follow Chantal Mouffe's concepts of agonistic pluralism in *Agonistic Pluralism* (Mouffe, 2013) and Ariella Azoulay's civil imagination in *Civil Contract of Photography* (Azoulay, 2008) and reflect on the pedagogical potential for cultivating more discursive spaces in the classroom.

In Chapter 5, I explore the idea of the archive as a site of memory. Here I present a theoretical understanding of the archive through Jacques Derrida's *Archive Fever* (1995), to explore the discursive qualities it might hold. It also examines a postmodern understanding of history and makes the distinction between reactionary and more critical examples of historiography that frames historical inquiry and knowledge of the past as a discursive practice (Jenkins, 1991). It then focuses on the current trend for looking to the past in contemporary art practice and the reasonably recent concept of 'Artist as Historian' (Godfrey, 2007), while providing an analysis of various forms of nostalgia (critical and otherwise). This chapter also introduces my own cultural narrative through an investigation into the place where I grew up. It presents a history of Craigavon; an experimental new town development conceived at the beginnings of the Northern Irish 'Troubles' that attempted to ameliorate the escalating conflict. The research generated a body of artwork that is presented through an exhibition and also informed an educational project carried out with the Architecture Foundation in Derry/Londonderry.

Chapter 6 further builds on relevant theories of the archive to explore the archive framed as a construction site. It discusses the 'archival turn' (Foster, 2006) in contemporary art through an analysis of various artists that have turned to the archive as a preferred site of inquiry. I then present the development of my own archival practice, introduced through the acquisition of a photographic collection documenting the development of Craigavon. Here I discuss the discursive potential of the archive and explore the opportunities for both my artistic and teaching practices. The research carried out through the Craigavon archive provided a space for constructing new narratives and developed the idea of a co-constructed archive; an approach I present through a case study for the *Inherited Family Photographs* project undertaken in the classroom. I develop these ideas further through another education project with The Architecture Foundation carried out in Poplar, London.

In Chapter 7, I explore the idea of the archive as a site of contestation. It discusses photography's relationship to the archive and provides further theoretical analysis of the discursive potential of photography. Here, I follow

Ariella Azoulay's idea of *Civil Imagination* (Azoulay, 2015) to discuss the political and ethical agency of photography and apply it to my own practice-based research in the Craigavon archive. Again, following the *create to critique* approach to research, the work generated informed further developments in my teaching practice, presented and analysed through the King Alfred School Archive project.

Chapter 8 adopts a reflective stance towards the aims of the study. Here I outline how the research questions were answered, discussing limitations and possible implications for future research in relation to this thesis.

Chapter 2: The Practice
The Archive as a Site for Artistic Research

Archiving

Collecting

Photographing

Drawing

Collaging

Painting

Casting

Printing

Curating

Publishing

Archiving

In the chapters following this one, I present research situated in educational contexts where I examine the potential of generating a discursive space through which to explore issues of culture and identity. As I go on to explain in Chapter 4, the methods I apply are developed through a studio practice investigating my own cultural narrative. While I see these practices as transversal, a number of research acts have taken place in the studio that have informed the inquiry as a whole. I have applied Donald Schon's theory of the 'reflective practitioner' (Schön, 1983) to generate a mode of inquiry that is aware of the aims and intentions and critically reflective of the knowledge produced in and through the practice. While the intentions of this artistic practice are to address my research questions, the goals are not certain and so I have taken the approach described by Graeme Sullivan as *create to critique* (Sullivan, 2006:28). This practice is situated in the archive. A series of material processes are undertaken, and reflected upon to produce further insights, thereby generating the criteria through the practice. This open-ended, iterative inquiry has allowed me to interrogate my own cultural identity and investigate theory in a material way, where both the making and the outcomes are theorised as *events* that generate further discourse.

The thesis foregrounds the practice to communicate the significance of these events for the inquiry as a whole. This chapter outlines these events, describing how the practice-based research was undertaken. It is structured

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by the acts carried out, each section presenting a specific material process and the knowledge and experience it generated.

Archiving

As part of the initial investigation into my own cultural narrative, I undertook a research trip to my hometown of Craigavon in Northern Ireland. I go on to discuss the significance of this place and its remarkable history in Chapter 5. Whilst visiting the recently accredited Craigavon Museum, I unexpectedly acquired a collection of found photographs documenting the development of Craigavon. As I discuss in the following chapters, this became the main site of my research and instigated my interest in archival theory. Acquiring the photographs meant that I had to manage the collection. Having secured a space in the University College London Institute of Education (UCL IoE) studios, I established a functioning archive. This was a completely unforeseen development of my practice, but arguably the most significant. Understanding the role and function of an archive informed my ideas concerning power relations and the politics of historical representation and led to much of my subsequent theoretical considerations. It gave my research a physical site and a breadth of material through which I was able to address my research concerns in a spatialized, materialized way. The archive became my studio, further blurring the lines between the different practices. The archive also gave me a platform from which to discuss and disseminate my research, generating further discussions and insights.

The Craigavon archive
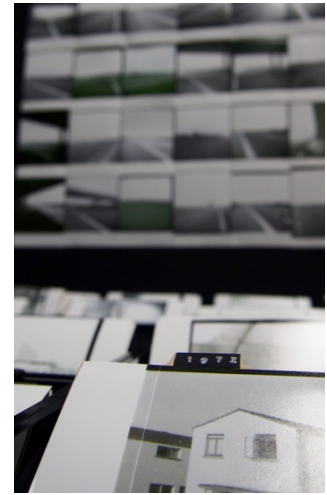
The Craigavon archive

Collecting

As I go on to argue in Chapter 3, the multicultural practices evident in much art education are largely due to the lack of narrative material concerning issues of culture and identity. This absence all too often results in a celebratory multiculturalism and essentialist forms of identity, offering little opportunities for critical discourse. In addition to the photographic archive I had acquired, I felt it was important to gather further material. As my investigation became increasingly focussed with the development of Craigavon, I began collecting as much material as possible to generate my own archive. I used online auction sites to locate anything related to the history of Craigavon. I collected books and publications, such as the original 1968 *First Report* proposing the new city. I also collected artefacts, collectables and memorabilia associated with development. Similar to the photograph, these physical objects had evidential qualities that served to legitimise my investigation and offered a direct link to the past, which I go on to discuss in Chapter 5. Importantly, each one also offered its own narrative that contributed to the complexity of the history under investigation. The contestation between these inter-relating and at times conflicting narratives proved highly generative and informed my developing ideas concerning historical representation and the productive qualities of conflict.

A collection of artefacts and publications relating to Craigavon

Photographing

In addition to the material I had collected, I also carried out some further primary investigations. On a second research trip to Craigavon, I undertook a series of photo shoots. I was interested in the identity of the place in the present, particularly in relation to the archival images of the initial development. I located some of the demolished housing estates and traced the overgrown roads and infrastructure of the disappearing city. This was a fascinating experience. I spent a considerable amount of time with the archival photographs that revealed images of modern new homes constructed for a new future. Returning to the same sites 50 years later

only to encounter the faintest traces of the history was quite moving. In addition to providing further visual material for my studio practice, and broaden my knowledge of the history of Craigavon, this experience offered a renewed and invigorated understanding of Jacques Derrida's *Archive Fever* and his analysis of the trace, memory, and repetition, which I expand upon in Chapter 5.

Photographs taken on research trip to Craigavon

Drawing

Drawing has always played a significant role in my practice as an artist. I often use it as a means of exploration and a way of thinking. However, for this inquiry, it took a different function. I became interested in working

directly from the photographs in the archive. As they remained unseen for such a long time, I wanted to get to know them on an intimate level. I was particularly interested in Azoulay's notion of the 'civil gaze', in which she proposes that we 'stop looking' at photographs and 'start watching'; a concept I expand upon in Chapter 7. As an artistic practice, working realistically from photographs has obvious limitations but there was something about this meditative practice that served my research. Not dissimilar to Derrida's search for the trace of the original event, by accurately as possibly transcribing the photographs, I got to experience them in an intimate way but also in the knowledge that I will never be able to recreate them. In this process, I noticed details I had not seen before; the sectarian graffiti on the inside of the bus shelter in the early days of the conflict or the tiny broken windows on the houses behind a children's playground. These tiny, barely perceptible details can completely alter a reading of the image and disrupt any fixed understandings of the past they represent. I also drew some parallels between the act of drawing and that of archiving; both of which can be understood as a form of editing. The details I chose to draw from the photograph and what to omit is a similar to the selection process of the archivist, and subject to the same politics.

Drawings from photographs in the Craigavon archive

Collaging

The act of drawing and the selection process it involves led to the exploration of collage as a means of further exploring the potential of the images. I was particularly interested in the use of photomontage by the Dadaists, Surrealists and Constructivists as an expressive form of political dissent. This was a much more immediate process and enabled a broad range of experimentation. This process also offered a way of exploring the idea of inter-related narratives and contested histories. By collaging different images, new meanings could be created

that facilitated a more discursive notion of historical understanding. I utilised this process in a number of the education projects, including the King Alfred School Archive residency described in Chapter 7.

Collages made from photographs in the Craigavon archive

Painting

Through collage, I became increasingly interested in the process of censorship and the effect of removing selected areas of photographs from the context in which they were situated. This led to further developments using paint. I explored the process of removing architectural forms from photographs and rendering the shape it created in flat colour. I found this process successful in producing clean, abstract forms not dissimilar to the modernist aesthetic, typical of much post-war new-town developments. I felt the photographic image in conversation with the painted geometric forms offered an interesting discussion concerning the rational abstract modernist ideals of the development and the lived reality of the utopian vision; an idea I discuss further in Chapter 7. This process also suggested a bleaching out or white washing of historical events or

narratives. I developed this process further by painting over the photographic images themselves; completely obscuring some details, while foregrounding others.
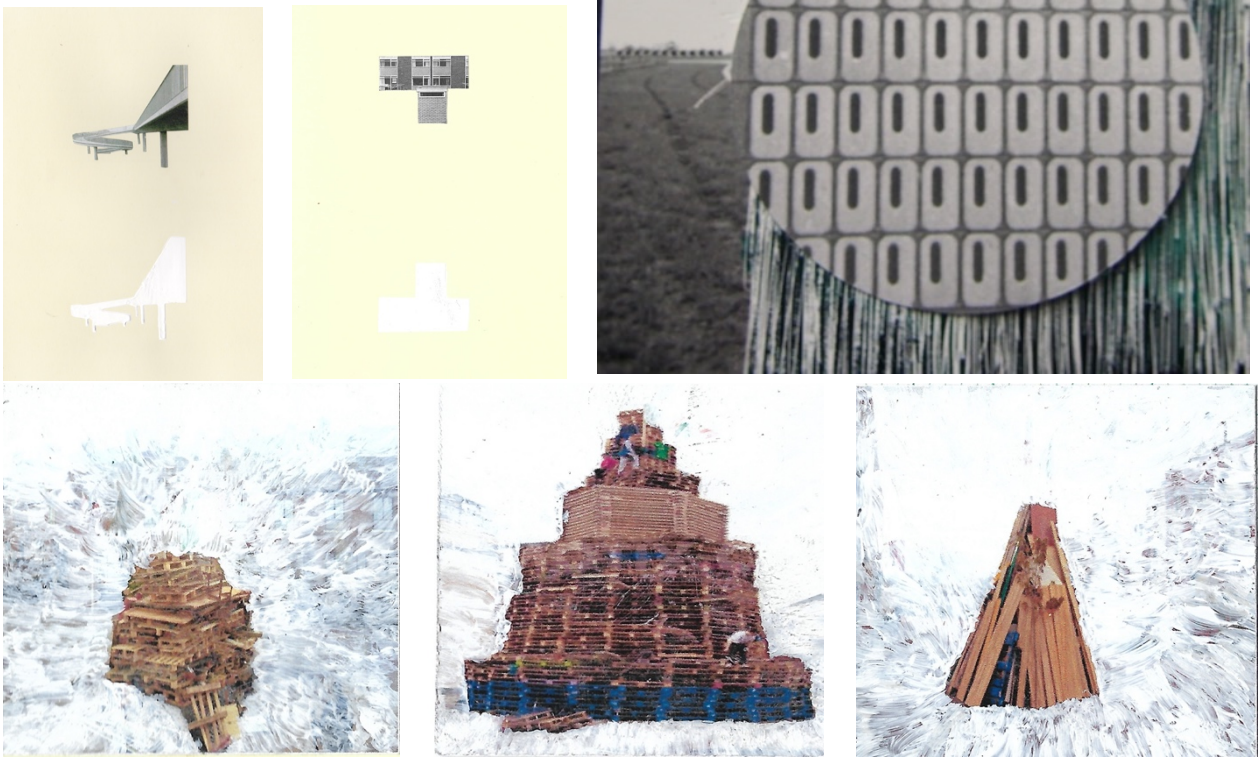
Acrylic painting on top of photographs
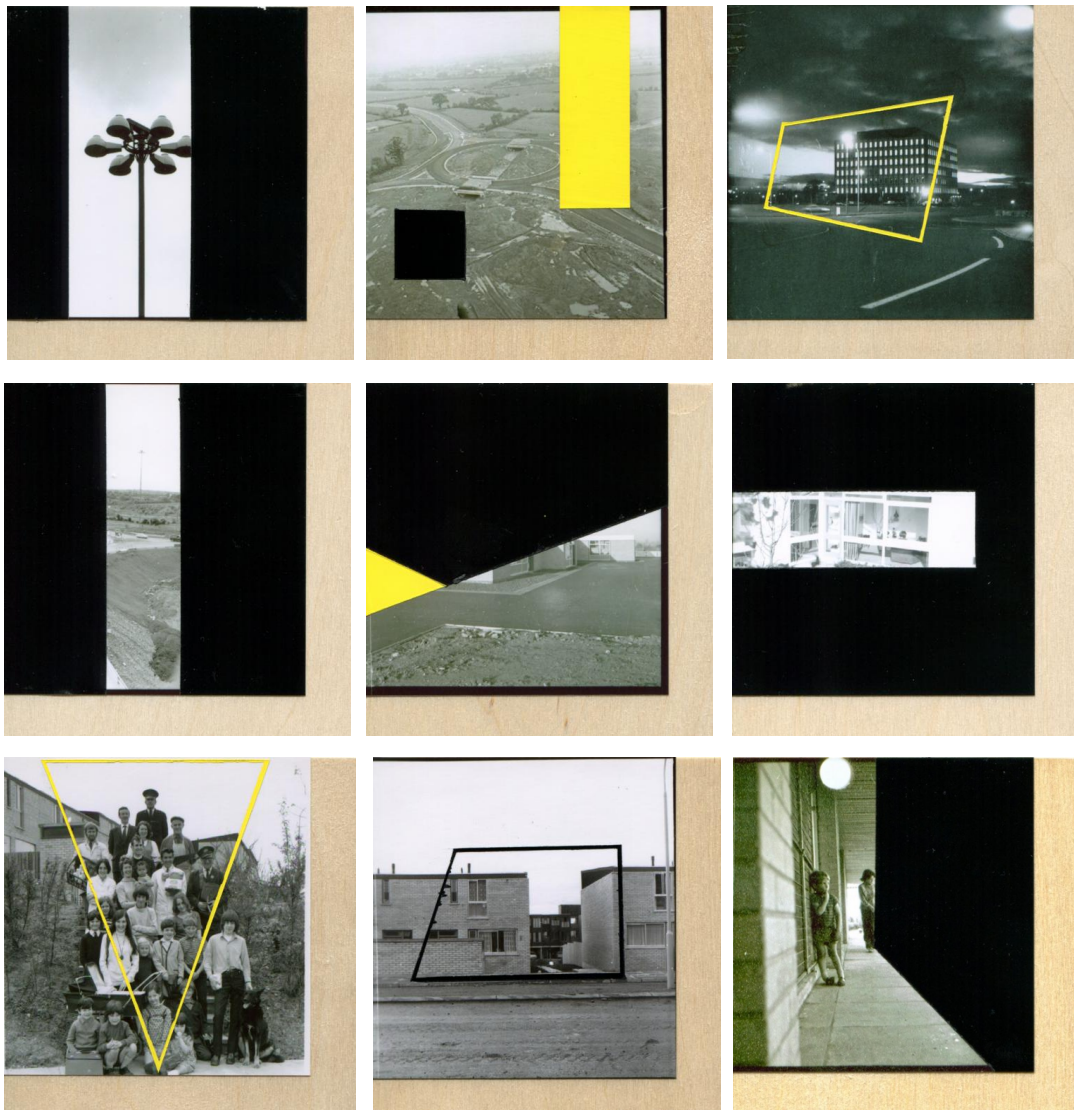
Bitumen paint on top of photographs from the Craigavon archive mounted on plywood

I further developed this process of painting directly on photos by reconsidering the shapes and forms used. I was interested in the geometric forms generated from the collage work and decided to develop this further. I generated a collection of abstract geometric shapes from a range of sources, including the maps, prints and designs from the original development material. I then painted these shapes directly onto the photographs, obscuring large areas and disrupting how they could be read. The shapes were carefully masked out and a thick paint was poured, to completely coat the surface. The type of paint used was also carefully considered. I discovered a bitumen paint that is made from the same material as asphalt road surfaces, which although is difficult to control, suggested an interesting relationship with the context of the photographs.

Casting

The use of bitumen and wood in my painting practice generated an interest in other construction techniques and materials. I began to experiment with concrete. This significance of both the material itself and the process it undergoes drew many interesting theoretical parallels with the research as a whole. Concrete is the modernist material of choice and used in much of the brutalist architecture built in Craigavon at the time. The word is also used to distinguish a physical form from an abstract idea or concept; a noteworthy observation for a practice-based research project. The process of casting also holds some interesting thought for this inquiry. The relationship between solid and liquid led to a recollection of Bauman's notion of 'liquid modernity' (Bauman, 2000), in which he distinguishes the solid 'modern' world as giving way to a more liquid conceptualisation of contemporary social life. Bauman describes the move away from positivist certainty and long-held beliefs to the present human condition characterised by an ever-changing fluidity of identity, culture and politics and recognises the impact an increasing individualism has had on ideas of community and social justice. The utopian vision of the Craigavon development was a typical example of such modernist projects. Its subsequent failure, inherent conflict and current state of precariousness can also be likened to Bauman's move to liquidity. I explored these ideas through a series of concrete castings. I took the same geometric motifs developed through my previous material investigations to produce abstract concrete compositions. I was also interested in the solidifying effect of photography as a process that slices out a moment of time and freezes it – the photograph itself becoming an object of time or the suspension of an event made solid. I discuss this idea further in Chapter 7. I experimented with casting the archive photographs in the concrete compositions to further explore the relationship of solid and liquid as a way of thinking about the inquiry.

Concrete casts and photographs from the Craigavon archive

Printing

I also explored a range of printing techniques to further interrogate the archival material I had collected. Again, Derrida's ideas of memory and repetition outlined in *Archive Fever* informed this body of work. Building on his analysis of the archive as technical or material memory as opposed to original memory, which I discuss further in Chapter 5, I was interested in the process of consignment from the original to what he describes as an external substrate; a process that 'assures the possibility of memorization, of repetition, of reproduction, or of reimpression' (Derrida, 1995:14). It is perhaps not surprising that the term substrate is used in printing, describing the base material that images will be printed onto. I experimented with a range of processes that produced copies of original photographs to explore these ideas in a material way. I began by repeatedly photocopying the photographs so that the image would gradually lose its clarity. This led to a series of linocut prints; a process defined by its stark contrast of negative and positive space. The permanence of relief printing and the physicality of lino-cutting the archive photos drew further parallels with Derrida's explanation of

memory's external substrate and the idea of reproduction. I then experimented with more subtle processes by making image transfers using acetone solvents and acrylic gel mediums. These processes were particularly successful in creating thin, translucent images that could be transferred onto a range of surfaces or substrates.

Top: Mixed media with acrylic medium and photographic image transfer
Bottom: Lino print

Curating

Establishing my own Craigavon archive gave my research a site in which to interrogate my developing ideas around cultural identity. The material gathered offered the opportunity to explore the discursive possibilities the archive provided by experimenting with the various narratives it entailed. Through the process of curation

and installation, I was able to make connections with disparate narratives, exploring the contingency of historical representation which I go on to analyse in Chapter 5. This became a significant process in both my teaching and my art practice as a means to foster a discursive space for dialogue as well as generate new narratives and meanings through the inquiry. It served as both a methodology and an outcome. I was informed by the strategies of other artist/curators and explored various forms of installation and curatorial techniques to create visual configurations that investigated the relationship of the collection; from simple linear timelines to more complex abstract compositions.
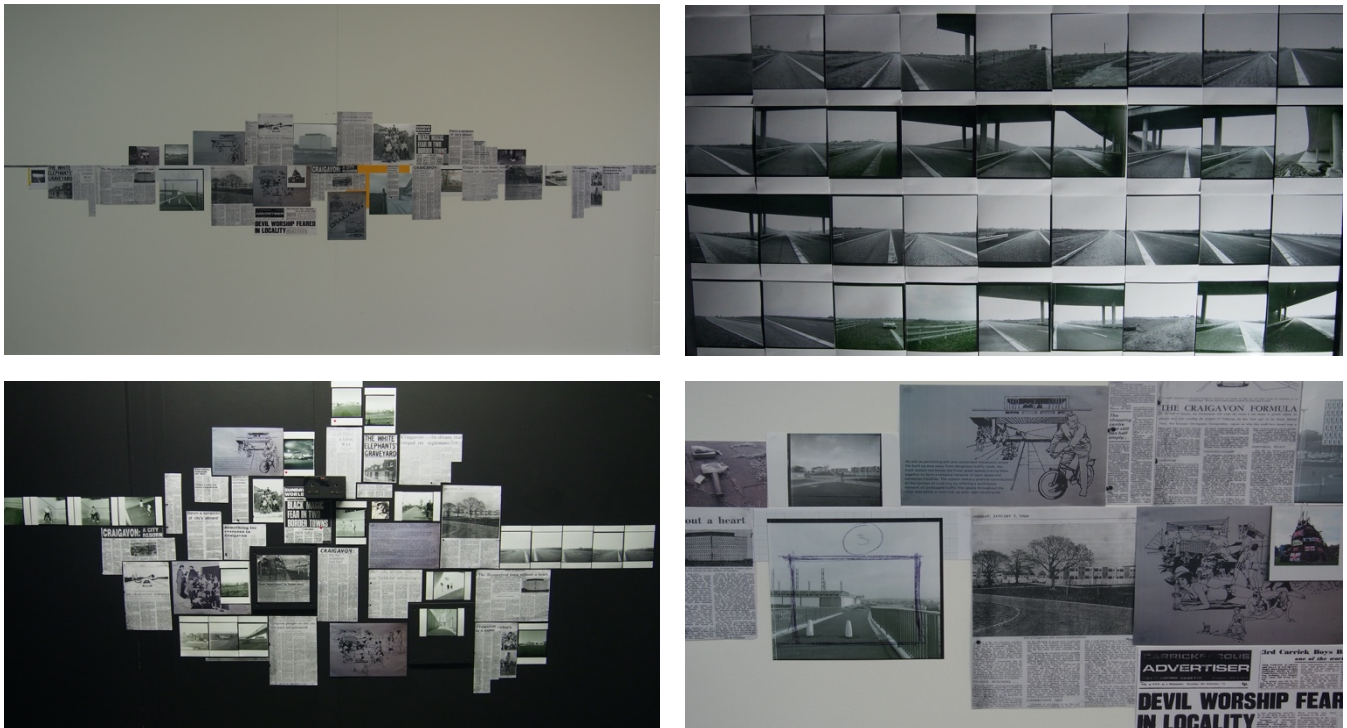
Images of curated material associated with the Craigavon development

How the material was selected, arranged, and presented informed, and was informed by, the theory in which I was engaging throughout the research, particularly concerning power relations, representation and conflict. It revealed the generative properties of the archive as well as the inherent politics involved.
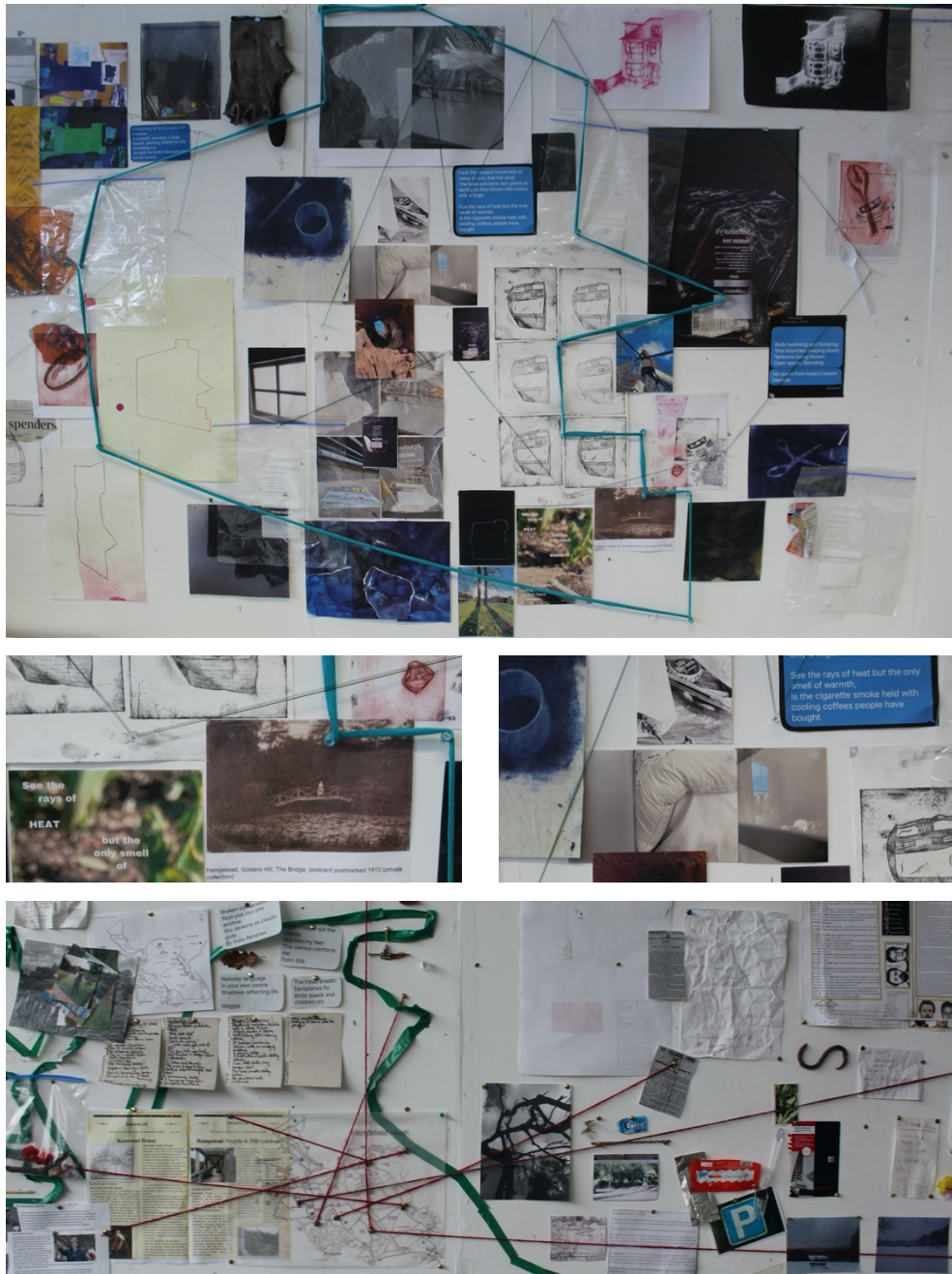
Images of students curated material for Sense of Place project, King Alfred School

In addition to using this process throughout my own studio practice, I began to use it as a pedagogical tool - as a means of cultivating a discursive space through which to develop a critical approach to student artwork. The co-constructed archive method I go on to describe in The South Camden Family Archive Project outlined in Chapter 6, was used in all my projects with the Architecture Foundation and is now a regular and defining characteristic of much of my teaching in school.

Publishing: The Book as Archival Site

As I go on to discuss in Chapter 5, the archive is established through the process of consignment. The material processes undertaken through this research have informed and been informed by my developing ideas around cultural identity and have generated new insights and understandings. They have also generated a body of new material. Throughout the inquiry I have exhibited my work on numerous occasions as a means of disseminating the research and for creating opportunities for feedback and discussion. As will be discussed in Chapter 4, visual art as research offers alternative and arguably more inclusive ways of understanding. While the gallery exhibition format has enabled a productive mode of presenting the work and may have reached audiences outside academia, it is still a limited audience. Through this research, I have also produced a number of photobooks and journals and became increasingly interested in the book as a form of exhibition. There are numerous reasons for this. This thesis aims to critically investigate how issues of cultural identity are approached in art education. To this end, I have advocated a narrative conception of identity, as I discuss in Chapter 3, and so the book format has been a productive way of collating and organising the material generated. In addition to the archival photographs, much of the material I have collected, used and produced is documentary in nature and largely text based. The book is able to bring together the textual and visual in a familiar and congruent manner, framed in its own culturally embedded context. The research is also concerned with the discursive possibilities of the archive. The book format offers a range of narrative devices that can disrupt, challenge or contest how the work is read and understood. Unlike a typical gallery exhibition format, how a book is engaged with is quite literally in the hands of the reader. It is intimate, portable, and immediately establishes a dialogue between the content and the reader.

There is a long history of artists making books; from the illuminated manuscripts of the early medieval period, the illustrated poems of William Blake in the eighteenth century to the livre d'artiste at the turn of the twentieth century. Due to its democratic mode of production and distribution, the book as a work of art became increasingly part of many avant-garde movements of the twentieth century, including Dada, Russian Constructivism, Futurism and Fluxus (Drücker, 2004), flourishing in the social and political activism of the 1960s and 1970s when it was recognised as a distinct genre of artistic expression. It is a genre that has undergone much critical debate (Drücker, Klima, Lippard, Lyon, Phillpot) and continues to be 'a lively and contested concept' (Reed, 2018:1). What defines the artists book is also continuously under debate, as is the terminology used. Terms such as *artists' books*, *book art*, *book objects*, *bookworks* and *artists books* (no apostrophe) have all been employed in discussions concerning books made by artists[1]. It is perhaps the resistance to such fixed

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[1] For this research, I have adopted the term artists books (no apostrophe)

definitions that best characterises artists books and their discursive possibilities. These qualities also make the artists book an apposite form through which to address my research questions. The history of political agency and the means of production very much align with my own interests in art education, which advocates an understanding of art as a discursive practice. My first research question asks how can the archive provide a critical site of production for art education? The practice generated through this research has taken the form of another critical site; that of the artists book, in which a re-contextualisation of personal, cultural, and historical narratives can generate new understandings and opportunities for critical discourse. The artists book's resistance to fixed definitions also resonates with my own concerns for the artist/teacher relationship, where a more fluid conception may present a greater range of possibilities.

There has also been an exponential production of artists books in recent contemporary art despite, or perhaps owing to, the proliferation of digital technologies: 'At a time of maximum saturation in electronically delivered images and texts, the artists book is, perhaps unsurprisingly, gaining strength' (Roth, 2017:11). And while the radical aspirations of the 1960s and 1970s dematerialisation of art may not have created the revolution intended, particularly as their limited production have undoubtedly increased their marketability, artists books continue to generate much critical debate and offer alternative ways of negotiating the commercial art market. Lucy Lippard suggests that despite the unrealised vision, the discipline continues to represent 'a significant subcurrent beneath the artworld mainstream that threatens to introduce blood, sweat, and tears to the flow of liquitex, bronze, and bubbly' (Lippard in Lyons 1985, p. 56).

The artists book is inherently hybrid or what Clive Phillpot describes as *mongrel* in nature, 'distinguished by the fact that they sit provocatively at the juncture where art, documentation, and literature all come together' (Phillpot, 1998:33). It is this multifarious quality that suggests a productive medium for my own practice-based research and aligns itself somewhat to my own conceptualisation of artist and teacher, as discussed in Chapter 4. This multi-disciplinary, or what Dick Higgins might describe as *intermediality* (Higgins, 2001)[2], allows for a broader understanding of how knowledge is produced and shared, as it is able to transverse discrete disciplines. To this end, Anne Burkhart argues that artists books have an 'untapped pedagogical function in art education' (Burkhart, 2006:261), describing them as 'poster children for integrated and interdisciplinary curricular approaches' (Ibid:263). These transversal qualities suggest a not only a broader, but a more inclusive, understanding of artistic and cultural practices and draws parallels with the relationship between art education

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[2] Intermedia is a term first used by Dick Higgins in the 1960s to describe the increasing amount of artwork not confined within discreet mediums; suggesting that rather than focussing on the separation or discussions on how it may best be defined, 'much of the best work being produced today falls in between media' (Higgins, 2001:1)

and media studies as I go on to discuss in Chapter 3. The introduction of Media Studies as a subject in UK education in the 1970s was theoretically underpinned by Cultural Studies, which carried a broad conception of culture, a contemporary approach to media and an emphasis on real-lived experience. This arguably afforded more critical opportunities for teaching and learning than art education at the time, which held onto more conservative notions of creative expression and aesthetic experience. The artists book and its transversal qualities offers similar opportunities for critical engagement, particularly for investigations of culture and identity. Jo Milne describes artists books as resistant transmitters, where 'their resistance could be said to be multiple and their ability to transmit ideas unique' (Milne, 2019:1). The ability to cross boundaries and explore forms of knowledge offers my research a more potent agency, particularly due to the portability of the format. Considering Azoulay's notion of the ongoing event of photography, which I go on to discuss in Chapter 7, I am also interested in the agency of the Craigavon development photographs and the possible following iterations of that photographic event in the form of a book.

Craigavon: An Archive

My interventions with the photographs used in this research are an extension of the event instigated by their original production. The material processes carried out in my studio have sought to disrupt, challenge, and contest the narrative to which they belong by generating the possibility of new and alternative readings of a particular history located in a specific place. As the significance of place is of concern for this research, I have decided to approach the book itself as a site. While a book may not constitute a physical location, it does suggest a site that is accessible to the public:

> Much like geographical sites, books allow artists to question assumed understandings and to generate new forms of knowledge by disrupting familiar protocols and challenging assumptions of what might happen in a place.
> (Speight and Quick, 2020:9/10)

Approaching the book as both a site for the research-based practice and an alternative engagement with the site of Craigavon also generates a new site for critical discourse. The book comprises a body of artistic, archival, and narrative material which can be experienced and understood at the discretion of the reader. Through the production of the book, I have arranged the material to set up a dialogue between the images and text. 'In this sense, the reader is not merely a passive viewer, but an embodied participant and a co-producer of meaning within the work' (Ibid:10). Milne recognises the correlation between the agentive properties of the archive and the artists book.

Like archives, artists' books can accommodate almost everything. Nevertheless, like archives, they are dependent on activation. Their narratives are constructed and layered through the recipient's act of reading and manipulation.
(Milne, 2019:2)

Layout images from the artists book *Craigavon: An Archive*

Archiving

The accompanying book to this PhD, titled *Craigavon: An Archive,* is a carefully curated collection of the material generated through the practice-based research, which ultimately produces an archive of the research project itself. It follows the same square format of the original found photographs and has been printed to a relatively small and intimate scale. In addition to the visual material created through the practice, the book contains other documentary material, such as police reports and statistical information concerning the relationship of house process to sectarian violence. This has been presented alongside a number of written narratives collected from various articles and publications and through discussions with residents of Craigavon. The sequencing and unfolding narrative afforded through the book format allows for an experimental approach as to how the material is ordered. At times, there is a chronology to the narrative similar to a photographic essay, which is punctuated with disruptive or anachronistic material to interrupt a simple linear reading of

events. There is also a larger written essay towards the end of the book that presents a broad history of the development and the context in which it took place. The design and layout of the book was also carefully considered to refer to the clean, rational geometry characteristic of the modernist aesthetic of the time. The use of flat colours in the design are also limited to black, white, and yellow, intentionally foregoing many other colours associated with the sectarian conflict. The result is a new archive in the form of a book that presents a various layered, interrelating, and at times conflicting narratives of Craigavon.

The potential activation of the book and the agency afforded to the photographs in this new context has arguably provided what Azoulay describes as a 'renewed discussion' concerning the story of Craigavon (Azoulay, 2015). Although this discussion is generated through past events, the format of the book and how it is engaged with invites the possibility of a political discussion concerning the present.

> look past the frame of the page and outward into the spatial, political and cultural context you are reading/viewing within. This is where you will recognise the value of the printed book – in its connection to that which surrounds us.
> (Bailey in Shan ben tu shu, 2015:4)
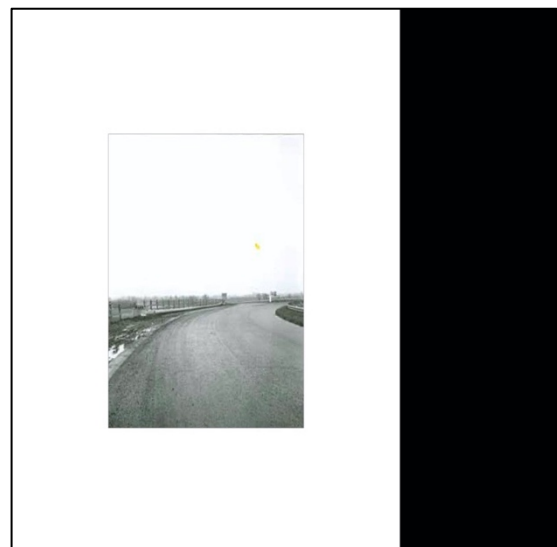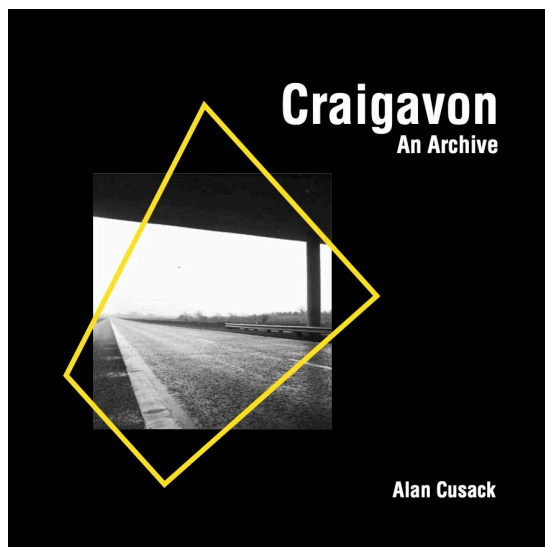
Craigavon: An Archive

In the following Chapter, I provide a context for the study and discuss how notions of culture and identity have come to occupy such a significant position in UK secondary art education. I also identify a number of socio-cultural events and educational reforms that have contributed to a prevailing model of art education that has been described as celebratory multiculturalism before arguing for a more critical approach.

Chapter 3: How to Draw a Dove

An Investigation into Issues of Culture and Identity in Art Education

Figure 1 Prime Minister visits St. Anthony's Primary School, 1992

The photograph above was the first time I had my picture in the newspaper. For years, it was kept in a family scrapbook and proudly presented to friends and relatives. The fact that I was not actually visible in the picture didn't matter; I got to shake John Major's hand, and this photograph was evidence. I was one of eight students selected to meet the then Prime Minister for a special visit to our school. For days leading up to the visit, we were carefully prepped on what to wear and how to act for what was clearly an important photo-shoot and act of public relations. We were lined up in order of height at the edge of the playing field surrounded by photographers and television crews, while the rest of the students were arranged in equally orderly formation outside the makeshift mobile classrooms. It was a well-considered composition. Hush fell on the waiting crowd as we heard the sound of the propellers overhead. As the Chinook helicopter landed on the playing field, the students who were no longer able to control their excitement, broke rank and engulfed the Prime Minister, ruining the carefully curated photo-shoot and obscuring my face just as I shook John Major's hand.

The visit was a public display of support from the government following an Irish Republican Army (IRA) attack several weeks before. On 12th December 1991, St Anthony's Primary School was completely destroyed in one of the largest explosions of the Northern Irish conflict. A 2000-pound bomb hidden in a coal lorry was detonated next to the police station, damaging nearby houses, the church, health centre and local shops and leaving a 40-

foot crater in the centre of Craigavon. This kind of violence was not uncommon in Northern Ireland during this time, but the specific location of this particular event was significant. The city of Craigavon was supposed to be different; designed to be the answer to the growing violence, not its epicentre.

The explosion brought with it a lot of media attention. Within weeks the government had agreed funding for a new school and had provided a large number of mobile classrooms in the interim. The British Prime Minister himself was to officially open the new temporary school. The opportunity to be on television didn't come about often and the selection process for the Prime Minister's welcome party was highly contested. The school prefects, high achievers and sports captains all made the cut. I was eventually chosen because of a poster I had recently made for the event. Every student in the year group was tasked with producing a poster for the visit, the winning submission to be displayed on the day. Growing up during the armed conflict in Northern Ireland, cross-community relations was high on the educational agenda and due to the many art lessons, projects and competitions, I had become rather proficient at drawing doves, the universal symbol for peace. Throughout my schooling I displayed an enthusiasm for drawing and was encouraged to produce a lot of 'political' art. By age 12, I had perfected the dove holding both flags of the political divide in its beak: the British Union Jack and the Irish tricolour. Variations of this image had proven successful in many previous competitions and exhibitions, I even had one on permanent display in the health centre that had just been blown up and now it secured my position in the Prime Minister's welcoming party.

Reflecting on the development of my career in art and education, it is clear that my identity as a young artist was constructed in and through these narratives. I'm not sure my early peace doves were much better than the many others produced by my peers at the time but encouragement and support at various stages of my childhood and the achievements they procured, ensured I practised and developed as a young artist. What is now also clear was how these same narratives helped construct my political identity. Growing up in the early 1990s in Northern Ireland, a time of sectarian violence, the politics of identity pervaded many aspects of social life. The conflict and the politics it produced were addressed throughout my school education. We learnt about significant events such as the 1916 Easter Rising and Home Rule in history and we studied texts and plays set during 'the Troubles' in both English and Drama. The conflict was also very much part of the art curriculum. Seen as an opportunity to explore and celebrate the 'other' culture, to which you don't belong, many art lessons at the time were underpinned by cross-community relations. Engaging with subject matter that brought together both Unionist/Loyalist and Nationalist/Republican visual culture was encouraged in a bid to better understand the other and identify commonalities towards an agenda of peace and reconciliation. While this

appears to be both positive and progressive, the visual culture I was encouraged to engage with did not go beyond essentialised imagery such as nationalist symbols, emblems and flags. Although I may have been surrounded by these cultural motifs, I also lived in a complex social world, constructed through inter-related narratives, contested histories and my own personal and shared experiences. These experiences and narratives that constituted my lifeworld, were not seen as legitimate content or material that might inform my art education and were actively avoided; the tokenistic outcomes described above were arguably a result of this absence. Crucially, any dialogue generated through this model of art education facilitated very little discussion of difference or room for disagreement that a more critically orientated approach may have afforded.

As an art teacher, now living in London some 25 years later, I have similar concerns over the extent to which and the means by which many young people engage with ideas of culture and identity. Although there is a growing criticism of celebratory multiculturalism and an increasing number of advocates for approaches to art education that embrace the life-world of the student, cosmopolitan approaches such as multiculturalism or what Graeme Chalmers describes as the 'totem poles out of toilet rolls' (Chalmers, 1996: 301) continues to prevail. There remains a reluctance to embrace the historical, cultural and personal narratives that are continuously constructing identities.

Towards a Narrative understanding of Identity

The notion of identity is problematic. Simultaneously suggesting sameness and difference, it is both something unique and something shared, located in both the individual and the collective. As UK-based sociologists and scholars of cultural studies began exploring in earnest in the 1990s, Stuart Hall suggested it is a concept operating 'under-erasure' (Hall, 1996:2) — although inadequate as a term, it is necessary for questioning the social landscape of our time. Anthony Giddens believed it is a concept becoming more problematic due to the fragmentary and uncertainty of our 'post-traditional' society that he referred to as 'late modernity' (Giddens, 1991). One of the difficulties in tackling the concept is its presence in a number of different contexts and discourses.[3]

Anthony Giddens characterised our 'late modernity' as one of uncertainty and flux, where 'the self becomes a *reflexive project*' (Giddens, 1991:32). He argued that in pre-modern life more traditional and habitual structures

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[3] Identity can be approached both psychologically and sociologically, with ever increasing overlaps. How one constructs their identity is a process theorised in developmental psychology. It is then theorised sociologically as it pertains to broader social groups, which one *identifies* with. This *social identity*, which is of course inextricably linked to individual identity, is now a *political* issue for cultural theorists.

governed one's self-identity. Zygmunt Bauman also acknowledged the uncertainty and transience of contemporary society, which he referred to as 'Liquid Modernity' (Bauman, 2004). Bauman recognised the contested position identity now occupies by describing it as: 'a simultaneous struggle against dissolution and fragmentation; an intention to devour and at the same time a stout refusal to be eaten' (Ibid:77). The individualisation and free choice of available identities that typifies contemporary social life can lead to a form of relativism where anything goes, leaving many identity projects to become depoliticised.

One approach in framing the proliferation of multiple identities in a more affirmative way that *re*-politicises such a concept is to take an intersectionality[4] perspective. First coined by legal scholar Kimberle Crenshaw, *intersectionality* rejects the idea that people can be reduced to single social categories such as race, gender, class or ethnicity. It attempts to take account of the various social positions one occupies by locating the intersections of multiple identities, or at the intersections of identity as multiple. 'Intersectionality offers a way of mediating the tension between assertions of multiple identities and the ongoing necessity of group politics' (Crenshaw: 1991: 7). Although intersectionality attempts to maintain the social coalitions needed for political discourse, it is still a category-based perspective and so as a discourse can always fall victim to its own internal politics. When approaching structures of oppression and identity politics, Himani Bannerji suggests that an inquiry into subjectivity rather than identity may prove more beneficial when regarding the self in its social situation:

> the social analysis we need, therefore, must begin from subjectivity, which asserts dynamic, contradictory, and unresolved dimensions of experience and consequently does not reify itself into a fixed psychological category called identity which rigidifies an individual's relationship with her social environment and history
> (Bannerji, 1995:30)

A narrative conceptualisation of the self reintroduces the subjective lived-experience Bannerji believes is missing from more category-based identity projects. This understanding regards the self as an unfolding 'configuring of personal events' (Polkinghorne, 1988:150), rather than a substance. It integrates life experiences, including a reconstructed past, perceived present and imagined future to construct an evolving story of the self. Such narrative approaches to identity have secured an increasingly prominent position in social sciences (Riessman, 1993) (Bruner, 2004) (Polkinghorne, 1988). Paul Atkinson acknowledges that the narrative approach maybe a valid reaction to the 'detached' and more 'positivist' approaches to social scientific inquiry

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[4] Originally developed in feminist theory to explore the overlap of gender and race in tackling systems of disempowerment facing women of colour, the framework conceptualizes socially sensitive positions without disenfranchising the potential coalitions of shared social identities.

but warns that: 'In place of vulgar realism, we often find a sentimental and romantic version' (Atkinson, 1997:327) of research and that although this method may give voice to the marginalised, these are 'solitary voices' and 'individualized versions of experience' (Ibid:343). However, Ann Phoenix argues that 'while narratives are often individually presented, they are social' (Phoenix, 2005:2). Our identities are formed through the stories we tell and as stories are context dependent, they are directly linked with culture and as Jerome Bruner writes the 'interplay of perspectives' and arriving at a 'narrative truth' is a more productive way of social interaction:

> It is the very context dependence of narrative accounts that permits cultural negotiation which, when successful, makes possible such coherence and interdependence as a culture can achieve.
> (Bruner, 1991:18)

Narrative inquiry maybe contested in some quarters, but it is the complexity of this developing field (Chase, 2005) and the value it places upon subjectivity that makes it a meaningful way to approach the self and identity, and therefore offer a possible methodology for this practice based research. For a narrative theory of identity, meaning making and interpretation is privileged over fixed certainties and the negotiation process required to arrive at a 'narrative truth' necessitates a reflexive construction of the self.

Conceptualising identity as a project undergoing a process of reflexivity connects the personal and social in a constructive way and is precisely what Giddens proposed is needed for negotiating our post-traditional society.[5] Giddens advocated autobiographical thinking as a key element of this process, where the subject is able to plot a 'trajectory of the self' (Giddens, 1991:72). A narrative construction of identity can also be found in *Dialogical Self Theory* [6], which acknowledges the multiple cultural positions of the self even if they are in conflict with each other (Hermans, 2001). By dialogically engaging with the various 'I-positions', 'one can function as a whole despite the existence of conflicting positions' (Ibid:7). This approach seems a more helpful way of conceptualising diverging identities both in terms of the self and the social by addressing the two simultaneously.

> People develop dialogical relationships not only with other people, but also with themselves. By placing internal psychological processes in the broader context of external social and societal processes, a basic

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[5] Although Giddens largely refers to the proliferation of 'life-style' choices in late modernity connected to consumption and commodification, his concept of 'the reflexive self' highlights the need for adaptability in the constantly shifting social contexts (Giddens, 1991:5).

[6] A key figure in narrative psychology, Hubert Hermans has been developing this theory since the 1990s. The dialogical self is a psychological concept that recognises the multiplicity of self-positions in 'the society of the mind' (Hermans, 2001).

theoretical link is created between self and society. In this sense, the dialogical self rejects any antinomy between self and society and explicitly addresses their interface.
(Ibid:6)

The recurring theme of identity in school art is often framed in a celebratory multicultural model that rarely strays from easily recognisable cultural motifs and has little acknowledgement of the subjective experience or the life-world of the student. A narrative approach to the theme is context dependent and therefore situates the student in their own inquiry. It also offers more discursive opportunities. Identity formation is sometimes associated with occupying the position of a 'knowing subject' (Weedon, 2004:154), suggesting the development of agency. Hall is however wary over the relationship between the concepts of identity and agency and how they are constructed in terms of the centred subject, taking care to express 'no desire whatsoever to return to an unmediated and transparent notion of the subject or identity as the centred author of social practice' (Hall, 1996:6). He cites Michel Foucault in suggesting that what is required is 'not a theory of the knowing subject, but rather a theory of discursive practice' (Foucault in Hall, 1996:6). The discursive qualities Foucault describes are what I have found lacking in much art education I have encountered as a teacher. It is significant for this research that, Foucault also proposes the archive as 'the system of discursivity that establishes the possibility of what can be said' (Foucault, 1972/2010:129). The ongoing and iterative project of one's identity formation is a discursive practice and constitutes the many narratives of selfhood. This approach to identity is a complex, fluid and at times conflicting process and as it involves a collection of narratives can be understood archival in structure and so subject to the same theoretical conditions; something expanded upon in Chapter 6: *The Archive as Construction Site.* This archive encompasses the historical, cultural and personal narratives that constitute one's identity and provides the material from which to take a speaking position and engage in a discursive practice. In the absence of such an archive, what material is available for any meaningful inquiry into notions of culture and identity? Without the acknowledgment of such complexity, these narratives can be presented as fixed, singular and essential, foreclosing the potential for any meaningful discourse. In the following section I outline how the subject of identity has become a mainstay of art education and how it has been developed, and at times instrumentalised, under various policies and reformations.

How We Got Here

The subject of identity has underpinned much of my art education owing to a very particular context. This is perhaps not surprising as the notion of cultural identity can be understood as identifying with shared cultural codes, operating in what Hall referred to as 'a system of representation' (Hall, 1997). Image making itself can thus be regarded as a signifying practice that uses cultural codes in the field on identity. While the idea of the

'other[7]' in Northern Ireland was often portrayed as a relatively straightforward, binary relationship concerning political and religious identities, this was of course not the case. Issues of identity in Northern Ireland at the time were subject to a complex intersection of race, gender, class and sexuality. However, for the purpose of this research, I will be focusing on notions of cultural identity. The conflict inevitably bolstered nationalist, cultural and religious allegiances creating a heightened and perhaps more essentialised notion of identity, which informed how and what I was taught. Having moved to the UK to train and work as an art teacher fifteen years ago, I have continuously come across the subject of identity throughout my career. The binary simplifications I experienced in Northern Ireland as a child are in stark contrast to the culturally diverse landscape to which the students I teach now belong, and so ideas of identity continue to occupy much current school art practices. Despite the cultural diversity, or indeed because of it, these practices are often tokenistic; not unlike my own experience of drawing doves as a young art student.

The Identity Project

Though my role as an external moderator for an exam board, I also have the opportunity to regularly visit a large number of art departments across London where I have found the 'identity project', in various forms, occupying an important position in the curriculum. In addition to cultural diversity, there are other contributing factors for this. Issues of identity are thought to be of particular significance during adolescence, so the opportunity for the exploration of these issues to occur during secondary school makes sense; to explore and learn from each other's heritage, values and cultural practices to help us better understand our own. But how specifically did art education come to take on such responsibility and why are the results all too often superficial, tokenistic and, in the worst cases, essentialist in their content?

Art and design education in secondary schools has seen much reformation over the last century and recent policies continue to alter this shifting landscape. Curriculum content in Britain in the nineteenth century, for example, was largely design-based and catered for the needs of the economy by adequately equipping the worker for industry and manufacture (Swift, 1995:119). This utilitarian approach continued until the early twentieth century where developmental ideas in psychology sparked an interest in the emotional and cognitive growth of the child and helped establish Child Art as a genre (Dobbs in Eisner and Day, 2004). Child art had a strong influence on the British writer and art critic, Herbert Read who advocated a self-expressionist approach to education that would prove influential to Victor Lowenfeld. Lowenfeld used psychology to establish a theory of stages in artistic development. His philosophy 'focused art educators almost exclusively on 'creative and mental growth' where 'Art was a tool for socialization and personality development' (Ibid:705). This 'child

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[7] Here the other refers to an individual perceived by a group as not belonging.

centred' or 'progressive approach' to education put the child at the centre of the learning rather than the subject. Stimulation of the child's imagination took precedence over rote learning practices in order to allow the child to realise their own potential.

These romantic ideals bound art with the self and firmly established 'identity' as one of its own grand narratives. It was also responsible for maintaining the status of the artist as individual genius, whose innate ability could flourish if uncorrupted by undue outside influence. However, by the second half of the twentieth century there was growing concern that the self-expression paradigm had reduced art education to be regarded solely as 'relief from the rigours of the academic curriculum' (Dobbs in Eisner and Day, 2004:705). Dissatisfaction with this model of art education grew and by the 1970s art educators argued 'that a truer balance must be sought between concern for the integrity of children and concern for the integrity of art' (Field, 1970:55).

In 1982, Ken Robinson voiced his concern for the future of art education in the Gulbenkian Report:

> Through the emphasis in some teaching on creativity, self-expression and personal development, the arts had become associated with non-intellectual activities, and therefore seemed to lie outside the priorities of those who argued for a return to 'traditional' academic values.
> (Robinson, 1989:xii)

The child-centred approach has roots going back to Jean-Jacques Rousseau during the Romantic movement of the eighteenth century. The debate between progressive and traditional paradigms, which had been growing since the 1960s and producing further landmark policies in Britain, such as *The Primary Memorandum (1965) and The Plowden Report (1967),* had now come to a head in the form of *The Education Reform Act* (1988). In the spirit of Margaret Thatcher's promotion of neo-liberalism in the 1980s, The Education Reform Act proposed to adopt a 'free-market' approach where competition between schools through student attainment would drive up education standards. The means with which to deliver and measure these standards came in the form of The National Curriculum introduced in 1988. The National Curriculum aimed to provide a level playing field through a framework of standards. It also brought with it certain responsibilities, including the requirement to 'promote the spiritual, moral, cultural, mental and physical development of pupils at the school and of society (DFE, 1988: 1).

The subject of art seemed well positioned to address such issues and these new obligations were taken up willingly by many teachers at the time. *The Gulbenkian report* (1989) also recognising that 'art educators, had

become increasingly dissatisfied with enterprises like creative expression that viewed inquiry as culturally and historically detached (White in Eisner and Day, 2004:67). Therefore, in order to 're-attach' artistic inquiry, both culturally and historically, an understanding of context and a degree of criticality was introduced to the programme of study in The National Curriculum. According to the Art Working Group, chaired by Professor Colin Renfrew in 1990, this new dimension:

> generated considerable concern amongst teachers, both because of its resourcing implications and because it was implicitly requiring children to have more knowledge about the life and work of artists whose work they might use.
> (Clement, 1993:22).

Was this a potentially difficult, and perhaps unfair, position to put teachers in? It was a very different requirement from the profession which many had joined, and many would be unprepared for such reform, particularly if they had no such experiences through their own art education. This new paradigm could be described as 'education in art' as opposed to Read's ideals in 'education through art'. Although an element of contextual understanding had been a part of art education since the 1960s in the form of 'complimentary studies' as proposed through T*he Coldstream Report* (1960), the newly mandated 'critical-studies' became an integral part of school art education in the 1990s and with it came its own baggage:

> While there was obligation for schools to deliver an art curriculum that had a critical studies element – 'knowledge and understanding' – there was little in the way of prescribed content. This allowed a free-for all, which, without a strong theoretical base, opened up another avenue for perpetuating stereotypes and elitist cultural values.
> (Hickman, 2005:25)

The National Curriculum outlined the importance of responding to the work of other artists, but the choice of artists further complicated the debate. John Swift has referred to critical studies as a 'Trojan Horse' where he suggests that:

> [I]t is the selection of the alleged 'best' that reveals the cultural agenda, arguing that the identification of 'our' national and historical values reveals the socio-political agenda.
> (Swift in Hickman, 2005:25)

It seems that while there was a clear mandate for the introduction into art and design education of critical understanding, many art teachers at the time did not feel prepared or equipped to deliver it. In the following section I argue that the field itself lacked the theoretical base required to meet the challenges it now faced.

A Missed Opportunity? Raymond Williams and Cultural Studies

The notion of culture as the alleged best of society has long been contested, most notably by English literary critic Raymond Williams whose seminal text *Culture and Society 1780 – 1950* (1958) challenged the idea of culture, or culture with a capital C, as embodying the 'best that has been thought and said in a society' (Arnold, 1869/2015:7). Writing in 1860s, Matthew Arnold can be credited with firmly establishing this hierarchy by referring to culture as what is often described as 'high culture' as comprised of a fixed canon of revered texts or artefacts. This predetermined and celebrated collection of literary and artistic works was seen as something to be conserved and passed on to ensure the future of culture, in defence of what Arnold regarded as its antithesis: anarchy, or what we might today refer to as relativism. While Arnold saw the growing working class and commercial middle classes with their accompanying ideas, customs and behaviours as a threat to culture, Williams regarded this time as an expansion of culture and rejected this narrow notion of culture as art, rather as encompassing 'a whole way of life' (Williams, 1958/2017) to include popular culture and everyday practices. Although working in different centuries, Arnold's and Williams' conflicting ideas of culture and its relationship to education resonates clearly today. Arnold regarded culture and democracy as opposites. He was a school inspector whose traditional idea of education and who it was for was very different from Williams' democratic designs who believed that by establishing a more inclusive idea of culture, more people would have access to critically engage with the material available and perhaps go some way into levelling the playing field.

Throughout a career that included secondary, further and higher education as well as writing novels, plays and engaging in political activism, Williams remained committed to adult education, an area he believed had real democratic potential in dismantling the elitism he found in more traditional notions of education. This experience in turn, informed his ideas of pedagogy and the reciprocal relationship between teacher and student, where the educator 'may not know the gaps between academic teaching and actual experience among many people' (Williams in McIlroy and Westwood, 1993: 225). The 'actual experiences' Williams refers to looked to institutions beyond the school and included the increasing influence of mass media; another area of study that would occupy much of his academic work. Mass media, communications, television and film were rarely regarded as worthy of academic study but seen as 'shorthand for depravity and cultural decay' (Ibid:186). The proliferation of this media was, however, very much part of a culture encompassing Williams' whole way of life. His work has had a significant influence on many subsequent thinkers and his belief that culture is ordinary, something that should unite rather than divide us, would pave the way for a new field of study in the form of Cultural Studies.

Cultural Studies was defined by the work of Richard Hoggart, Raymond Williams and E. P Thompson during the late 1950s and early 1960s. The Centre for Contemporary Cultural Studies (CCCS) was established in the University of Birmingham in 1964 by Richard Hoggart and Stuart Hall as an interdisciplinary research centre and is generally regarded its birthplace. Although there are many, at times contested, definitions of Cultural Studies, among the goals of the CCCS was an analysis of the role culture plays in society, its historical foundations and its relation to power. Building on the ideas of Raymond Williams and drawing on a range of critical approaches, disciplines and methods, Hoggart and Hall seen 1960s Britain as undergoing a cultural revolution; of which no other academic department was paying particular attention to at the time. Mass migration from commonwealth countries disrupted Britain's largely homogenous population, while an increase in mass media and consumerism resulted in an Americanisation of British culture, calling into question the idea of national identity in contemporary British society. British Cultural Studies was critical of the continued narrowness of the English Literature taught in schools and building on the work of Williams, challenged the high/low culture distinction by embracing a more inclusive approach to contemporary culture. Theoretically, British Cultural Studies was influenced by an Althusserian Structuralism and a Saussurian theory of language that regarded culture as another signifying process that could only be understood through an understanding of representation. Within this process, a text is studied as a means to study the discourse of culture, where practices not texts were the objects of study. The text could be any form of cultural production, from literary classics to popular television shows. This form of textual analysis provided a means of analysis to examine power relations and dominant ideologies within media communication. The theories and methods developed through Cultural Studies quickly gained significance as a legitimate field of academic study, but it also had an impact on what was taught in schools at the time.

Informed by the ideas and methods developed through Cultural Studies and its proponents, Media studies has been taught in UK schools since the 1970s and was largely taken up within English departments where it delivered alongside the more tradition English Literature curriculum. This, often uneasy, relationship embodies one of the most pressing issues that continues to face literacy education today:

> the extent to which literacy teaching should focus on the reproduction of dominant cultural texts and knowledges, and the extent to which it should aim towards critical analysis and contestation. (Buckingham and Sefton-Green, 1994:iii)

To understand and critically engage with the media that surrounds us by exposing hidden ideologies was regarded as an emancipatory project at the time and was part of a general movement towards more

progressive education strategies developed in the 1970s (Buckingham, 1998:35). The subject has always held, and is arguably defined by, its critical edge, which aims to develop 'a critical understanding of the political economy of how the media is produced' (Burn, 2009:8). Media Studies became a GCSE subject in the mid 1980s, with the introduction of The National Curriculum and has grown exponentially ever since. Proponents of Media Studies believed the subject could revolutionise the curriculum and had the potential to empower young people, validate youth, and other sub-cultures, and have a real say in social change. These assertions might well be inflated, and there are many valid criticisms, including the distance between the theoretical rhetoric and the realities of the classroom, as outlined by David Buckingham and Julian Sefton-Green in *Cultural Studies Goes to School* (1994). Nevertheless, Media Studies took up the challenge and much of the work done continues to be underpinned by critical pedagogies with a view to developing agency and an understanding of the complexity of contemporary cultural practices.

Where was this appetite for a more critical pedagogy towards social change in art education? The ideas, theories and methods developed through Cultural Studies could just as easily informed practices in the art department, where arguably the subject of identity has been addressed to a greater extent.

> [T]he notion of media education as a form of radical 'demystification',
> which was prevalent in the 1970s and early 1980s, offered a powerful challenge to what were seen as woolly-minded, liberal notions of 'creativity' imported from English or Art teaching.
> (Buckingham and Sefton-Green, 1994:181)

Just as many English teachers at the time were reluctant or unwilling to embrace a broader curriculum, it seems art teachers had their own passionate attachments. Professor Andrew Burn suggests that 'art education and media education have traditionally represented opposing ends of the spectrum of cultural value' (Burn, 2009:2), where art education has held on to an elitist notion of high culture with little concern for popular or youth culture. This understanding of art education has arguably prevented opportunities for more radical practices to take place, despite art's association with the avant-garde.

> Within all this the Art subject seemed relatively untouched, it was separate, it sailed blithely on. For a long time, by consensus, aesthetic experience, and artistic or expressive practice were seen as transcending these politics of education.
> (Dewdney and Lister, 1988:6)

Cultural Studies and the work of Raymond Williams, Richard Hoggart and Stuart Hall has had a significant impact on Media Studies by providing a powerful methodology for detecting hidden ideological meanings in the

attempt to empower young people. It was situated in the lifeworld of the learner, and often recognised as 'one of the few areas of the curriculum that take popular culture seriously' (Burn, 2009:3). The methods applied also included image and discourse analysis, semiotics and privileged multi-modal ways of teaching and learning. It explored notions of identity and representation and engaged with contemporary social issues and alternative modes of production. Despite its growing popularity, Media Studies continues to be criticised, having to defend its position within the broader school curriculum. The problematic relationship between English and Media Studies has been well documented and continues to be an area of contestation. While some argue that Media Studies is 'a challenging, contemporary version of English teaching, that should be at the heart of the subject rather than a mere bolt-on extra' (Buckingham and Sefton-Green, 1994:6), others see it as a soft-option. The theories that helped distinguish Media Studies from English and define it as a challenging and contemporary subject in its own right also failed to have much impact on art education in the UK. This appears to be a sorely missed opportunity. While there are many reasons owing to this situation, including continuing issues of cultural capital, conservatism and the democratisation of education, the subject distinctions themselves maybe partly responsible for these missed opportunities.

Another example of unproductive subject distinctions that are not dissimilar to the English/ Media Studies relationship is that of Art and Art History. While Art largely continued as an expressive practice, concerned with aesthetics, Art History offered a space for critical and contextual discourse. However, the curriculum content, which was perhaps more aligned to an Arnoldian notion of culture, did not appeal to everyone and the subject became regarded as 'overwhelmingly elitist' (Kaplan, 2016). It is perhaps no surprise that Art History A-level was taken primarily by private school students and the low numbers almost led to its eradication in 2018. This too, seems like a missed opportunity. Having to validate, defend and conserve one's subject area does not necessarily create a culture in which educators can learn from and inform each other's practices. Art, in particular, has been guilty of valorizing the identity of artist as a sole genius. It is likely that art would have benefited from some of the theoretical underpinning that gave Media Studies is criticality, particularly in discussions of culture and identity; an area in which it often finds itself. However, the distinction between the two subjects was more than theoretical. While much of the content in art education remained within the familiarity of a Eurocentric and pre-dominantly modern canon, the practices that were taught and encouraged also failed to take account of more contemporary approaches. There has arguably been a shift in art education towards 'visual culture' (Duncum, 2002, 2009) that embraces more inclusive notions of culture and

contemporary practices. However, much of the evidence of a *Visual Culture Art Education* (VCAE)[8] is situated in other countries such as Australia, Canada and the US. In the UK, 'despite many changes and efforts by spirited teachers and reformers a more contemporary art curriculum for schools remains elusive' (Robins, 2017:444). Media Studies embraced technologies such as photography, film and new media while many art departments still delivered formalist training and exercises in representation, such as observational drawing and colour theory. Here again, art education in secondary schools arguably failed to take account of the changing context in which it was situated. In the following section I expand upon the shortcomings of the multicultural approach taken by art education.

Art Education and Multiculturalism

The history of Media Studies in schools reveals how the subject sought to meaningfully engage with the cultural complexities of the rapidly changing society of 1960's Britain. The theoretical underpinning of Cultural Studies gave it the critical tools for the job at hand. Although less underpinned by critical theory and the associated methodologies, the subject of Art was nevertheless tasked with addressing some of the same issues. The approach taken, however, would be framed under multiculturalism. The cultural revolution identified by Richard Hoggart and Stuart Hall brought with it many challenges. New government initiatives, such as the Race Relations Act 1976 and the Equality and Human Rights Commission, now common place, set the goal of bringing different community groups together in celebration of each other's culture in response to the large waves of immigration. This in turn heralded a new paradigm in pedagogy (Mason and Boughton, 1999: 3). Multiculturalism entered European and American education systems in the late 1960s with:

> …the view that cultural variation should be represented and transmitted in the school system in order for children to accept it in a given society.
> (Barry in Mason and Boughton 1999:3)

In the UK, the immigration and consequential diversifying of British culture put issues of identity firmly in the spotlight. With the increased diversification came many social challenges. Among these challenges was a growing discontent in the 1970s and 1980s among the African-Caribbean community due to serious social and

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[8] Visual Culture Art Education (VACE) is a model of education that emerged in the 2000s from a Discipline-Based model in the 1980s in include a broad range of cultural sites and a practice involving critique to value 'both aesthetics and social issues' (Duncum, 2002: 10).

economic problems, leading to events such as the Brixton Riots. Sally Tomlinson addresses the tensions felt at the time:

> In Britain questions of national identity became crucial, and much antagonism to minorities over the decade centred on whether differences of colour, culture and religion were permanently at odds with traditional notions of a British identity.
> (Tomlinson, 2008:71)

An inquiry into the riots by Lord Scarman stated that racial disadvantage was a fact of British life (Scarman: 1986). The inquiry prompted new reforms to address issues of racial inequalities in education, such as the Swann Report 'Education for All' (1985), from the Committee of Enquiry into the Education of Children from Ethnic Minority Groups. It was to address the nation-wide issue of underachievement within ethnic minorities and called for a 'multicultural' approach to education to cater for a multiracial Britain. 'Cultural understanding' became one of the key concepts from The National Curriculum's program of study for art and design which made it necessary for students to understand art in a 'range of cultures, times and contexts' (DFE, 1988:1)

Among multiculturalism's principle aims was the dismantling of the Eurocentric canon and the broadening of the art and design curriculum. However, as previously discussed, there was little theoretical underpinning or sufficient guidance for teachers for such developments. My own teacher training certainly did not adequately prepare me for the dismantling of the canon. Rachel Mason more than twenty years ago was already commenting on art education's inability to acknowledge contemporary social issues and the problems of a canon that has proved 'difficult to budge once institutionalised' (Mason and Boughton, 1999:7).

How culture was defined in art education in the 1980s and 1990s is arguably closer to Mathew Arnold's definition than Raymond Williams in that the everyday practices and social issues of young people advocated by Williams were not obvious in many examples of art education. Whereas Arnold's elitist ideas of what was the 'best', were. Meanwhile students in Media Studies were engaging with issues of identity politics, such as gender, class and ethnicity and critically examining how these were represented in the media, art education took a multicultural approach that remained safely in the canon. Between 2003 and 2004 the National Foundation for Educational Research undertook a yearlong study that confirmed Key Stage 3 and 4 Art and Design education has a 'prevalent use of artistic references from the early twentieth century and the teaching of the formal elements of art' (Downing in Hickman, 2008:123). Although there is evidence that art education programs are 'gradually assuming a more pluralist and diverse nature' (Emery, 2002:4), there are still concerns

over both the content of this more 'diverse' curriculum and how it is engaged with. These are highlighted in the 2009 Ofsted report, 'Drawing Together':

> Evidence from the survey illustrated how pupils' knowledge of art, craft and design from different cultures has developed since the introduction of the National Curriculum. Nevertheless, popular projects that focused on the surface pattern of Indian mendhi, or Aboriginal or African masks too often overlooked the significance of symbolism and meaning in the art of different cultures. The study of other cultures was also frequently confused with past cultures, neglecting the development of different contemporary cultures.
> (Ofsted, 2009:35)

Where Teachers Fear to Tread

The report 'Drawing Together' confirmed that although a Eurocentric canon still occupies many art curricula, the requirement to demonstrate understanding of different cultures in art and design has led to what Graeme Chalmers refers to as a 'celebratory multiculturalism' (Chalmers, 1996). The introduction of The National Curriculum may be subject to criticism but unlike many other subjects, teachers of art and design have never been told specifically what to teach. With no specifically prescribed content, why does this particular paradigm of art education continue to prevail in a time when increasing cultural pluralism should give rise to a proliferation of various different practices and forms of inquiry? David Gall conducted a study into art teachers' feelings about multiculturalism:

> Teachers in the class made it abundantly clear that many of them (all white and female except for one) felt uncomfortable about teaching 'multiculturalism' because they feared misrepresenting other cultures; something profoundly owned by identity.
> (Gall, 2008:22)

This fear of misrepresentation seems to have resulted in many art teachers trying to play it safe, where any critical approach to culture and identity is deftly avoided as an area *where teachers fear to tread* (Solomon, 1997). There is, however, the need to be seen to be engaging with different cultures, and so one might be tempted to focus on the overtly distinguishable features - or the essentials:

> To include their 'art' into the existing classroom certain identifiable markers of stereotypical difference, racial idioms, and semiotic systems of representation, which presuppose and affirm cultural stereotypes are created, making Native cultures and non-white/non-Western people identifiable for classroom use.
> (Jagodzinkski in Boughton and Mason, 1999:307)

Doug Boughton is of the opinion that 'Multiculturalism and its variants have been used as vehicles in national curriculum reform to achieve political ends' (Boughton in Boughton and Mason, 1999:336). Although it is generally considered a liberal concept with a view towards pluralism, multiculturalism does nothing to address the power relations in society. It has been appropriated by the system it is supposed to critique to ensure future workers are 'sensitive to others and accepting of cultural difference' (Ibid) and thereby ameliorating and commodifying that difference (Goodman, 2001:29). Celebratory multiculturalism has become entrenched in many art education practices as an easy way to make visible an acceptance of cultural difference and advocating tolerance, and in doing so, has foreclosed any opportunities for critical discourse. These, largely tokenistic, enterprises only prove to trivialise or essentialise racial inequalities and can undermine any attempt at addressing more fundamental problems of un-critiqued histories by simply skirting over the issues. 'Multiculturalism is generally about otherness but is written in ways in which the dominating aspects of white culture are not called into question and the oppositional potential of difference as a site of struggle is muted' (Giroux, 1993:117).

Between a dominant Eurocentric canon of artistic practices and essentialised forms of 'other' cultures, there is an absence of available material with which to engage in an inquiry that might personally situate a student and could facilitate agency, discourse and disagreement. This mode of inquiry 'is little more than a decorative social activity that can be colonised and utilised for any political or ideological ends' (Adams and Owens, 2016: 36). An over reliance on easily recognisable cultural motifs, such as African masks or Indigenous Australian dot painting poses numerous potential issues, not least the romanticising and problematic conflating of past cultures with other cultures and the resulting confusion of what cotemporary cultural practices mean in a pluralist society. It also offers no opportunity to engage with one's culture in a personal or narrative way and so any discussion of 'otherness' and indeed difference is rendered neutral. This aporia is key to the problem of multiculturalism; how can we reconcile universal and shared notions of culture with the conflictual particularity of diversity? Chalmers also identifies this issue and shares his concerns with an approach to otherness that emphasises tolerance as:

> '[I]t does not define 'the other' in relational terms, in a way that might refer to the speaking position. Rather it naturalizes 'the other' in representations that are assumed to be objective. It obscures the issues of disadvantage and discrimination, and of the politics of ethnic formation.
> (Chalmers, 2002:296)

In this approach, not only is 'the other' denied the speaking position but I would question the point of even occupying such a position when you have nothing to say. Subjective experience allows for the possibility of

difference and the discourses it might generate. Without accessing one's cultural identity by way of personal narrative that includes a reconstructed past, perceived present and imagined future, the speaking position becomes impotent. We are left with generalities that have little purchase in a discussion of difference. While Chalmers is increasingly suspicious of such tokenistic enterprises and calls for what he refers to as a critical multiculturalism that encourages 'dangerous discourses' (Ibid:295), a general cosmopolitan attitude continues to prevail in education, which advocates the notion of a shared humanity, universal values and consensus. Sharon Todd identifies this growing trend towards the cosmopolitan and is fearful of the consequences of 'current educational projects that one-sidedly take up the goodness of humanity risk repeating this same banishment of evil, leaving us without a language for dealing with the antagonistic elements of human interaction, which are indeed rife in educational and social encounters' (Todd, 2010:14).

The problem with the idea of a 'shared' humanity that is inherently good is that it fails to adequately take account for conflict or the acts of violence that are a reality of social life. Todd critiques the consensual nature of many forms of democracy and the resulting danger of encouraging the erasure of disagreement and dissent in the name of consensus. She attributes this growing cosmopolitan trend in education to several contemporary factors including an increasing cultural diversity in school communities. Her distrust over the universality of the approach has led to what she refers to as *Agonistic Cosmopolitics*, in which she proposes a repoliticisation of the term cosmopolitan by way of conflictual consensus.

> The shift from harmony to agonism, in my view, contributes to what I am calling an agonistic cosmopolitics in three ways: (1) it gives an unsentimental account of pluralism as having profound meaning in defining political life; (2) it grants different views an agonistic role in the formation of democratic politics; and (3) it offers a political language (not a dialogical one) for understanding conflict and how to shape it into democratic practice.
> (Ibid:220)

Todd's proposal builds on the ideas of Ernesto Laclau and Chantal Mouffe and their work on Radical Democracy and Agonistic Pluralism; a theory I refer to in greater detail later in this chapter. She identifies education, in particular, as an opportunity where another kind of political language might encourage students recognise and face conflict as an integral part of social and political life.

> I think it behoves us to consider that the ways in which we face such conflicts can indeed contribute to a more nuanced pedagogical intervention, one that seeks not to silence voices in the name of our own discomfort, but seeks to recognize the 'wrong' by opening up new contexts for shared meaning and continued contestation
> (Ibid:144)

In the following section I make the case for an archival approach to culture and identity that encompasses the multiple, interrelated and conflicting narratives that construct an individual's identity. I argue that without the tools to engage with this personal archive, investigations into cultural identity are likely to remain essentialised. I also propose that this approach has the potential to politicise the self and generate conditions for meaningful discourse, and I propose that this matters because such discourses can be transformative.

The Absence of the Archive

In the 1970s and 1980s, the UK was undergoing a cultural revolution in which an increase in immigration, counterculture, protest, and the rise of mass media introduced a complex array of social, political and cultural challenges, perhaps not unlike the present. With a school curriculum that, by and large, held a narrow view of what constitutes culture, young people were given little opportunity to engage with these issues in a meaningful way. Unfortunately, students did not find these opportunities in the art department. Instead, as I've noted, it was in Media Studies where they were encouraged to critically engage with contemporary notions of culture, identity and representation. The theoretical underpinning of Cultural Studies gave Media Studies the critical tools and the emancipatory direction that art education in schools at the time lacked.

Art in schools held on to its Eurocentric canon and when tasked with the same social pressures adopted a multicultural approach that has led to the anodyne practices still prevalent in many departments today where the idea of a shared humanity and social harmony is arguably risking political agency. As issues around culture and identity politics grow ever more complex, the theme of identity seems likely to stay. This is not a bad thing, nor is it something to shy away from. However, the fear of engaging with culture in a contemporary, pluralist sense has denied students the opportunity to engage with their own cultural narrative. As previously discussed, these narratives are constitutions of one's identity and necessary for any discursive practice.

Lia Brozgal provides an analysis of the relationship of the archive, power and culture in a paper she titles 'In The Absence of The Archive'. She highlights the importance of textual traces for the construction of identity and collective memory. Considering a narrative understanding of identity, she asks the question: 'How does the absence of the archive impact and inform identity, culture, and knowledge?' (Brozgal: 2014:35). She describes the repression of state archives as a repression of knowledge, a denial of collective memory and arguably an act of violence. In schools too there is arguably such a repression. Much has been written on the school as a site for identity construction, including Pierre Bourdieu and Jean Passeron's theory of social reproduction (1970/1990)

and Basil Bernstein's theories on pedagogical discourse and symbolic control (1996); all of which discuss the regulatory power relations within the school institution. This is particularly evident in art education.

> [I]n both art and media classrooms, cultural dispositions and cultural capital are both imported into school from children's prior experience, and either legitimised or sidelined by the experience of arts education.
> (Burn, 2009:8)

Not giving students the opportunity to engage with their own cultural identities in a meaningful way is denying them the opportunity (and means) for the construction of their own identities. As Chalmers argues, multicultural approaches to education are guilty of not affording 'the other' the speaking position or even defining the other in relational terms (Chalmers, 2002:296). Without these conditions, no dialogue can take place and so the dominant voice's speaking position is also neutralised. The multicultural art practices discussed lack the subjective experience and personal narrative of the students involved – there is an absence of an archive of the necessary material for dialogue to take place. An absence of an archive, in this understanding, offers no situated contexts, and as Sharon Todd explains, these 'are the only ones through which we continually negotiate and translate what is given to us in the world in order to create something new' (Todd, 2010:154). To take up the speaking position, you need something to say. The archive, for Michel Foucault, is "'the system of discursivity" that establishes the possibility of what can be said' (Foucault, 1972:61). For Foucault, the archive is not necessarily a collection of documents or statements, but rather a set of relations that allows them to exist and operate within a discursive field - It is the system itself. The archive maybe be constituted by the material consigned to it, but it is the set of relations that allows for the possibility for discourse to take place. For investigations into cultural identity such as those described in this thesis, the absence of an archive comprised of one's narrative denies this possibility, offering little more than superficial and essentialist notions of culture.

Figure 2 Prime Minister visits St. Anthony's Primary School, 1992

This chapter opened with a photograph. I would like to end with another. It is of the same moment, but this photograph did not make the newspaper, which is a shame because you can see a part of my forehead in this one. Taken by a different photographer who got caught on the wrong side of the ensuing crowd, the image captures a smiling John Major, clearly enjoying the interaction with the school children. Due the angle, however, this photograph does not record the rows of student's smiling faces or the admiring teachers. The dominating figure is that of the Royal Ulster Constabulary (RUC) officer as he looks directly at us. Strangely, it appears to be taken from the same height as one of the young students, looking up at the adults in the frame. The looming figure of the officer does not smile or even seem to acknowledge the jubilant scene that engulfs him. He watches us as we watch the drama taking place under his gaze.

Although the first photograph has long been held in my family album and the story behind it firmly established, I have only seen the second recently, having come across it in an online archive. My memories of that day were reasonably fixed until I found it. I don't remember seeing the RUC officer that morning, despite his imposing presence; but then, the RUC and occupying British forces were so ubiquitous at that time that you didn't really notice them at all. This encounter has made me renegotiate my understanding of the event - even at this late stage. Thomas Osborne describes the potential of such a photograph

The archive is like a raw material, which is not the same as saying that

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it is an originary material or an unworked-upon material; rather it is what
has been made available, what has been thus presented to us, a kind of gift, which is to say also – for
future constituencies, future publics – a kind of debt.
(Osborne, 1999:57)

The bomb that destroyed the school and warranted the state visit was solely intended for the nearby RUC
station and although no-one was killed, a number of officers were hurt in the explosion. The RUC station was
also rebuilt, much larger but without the fanfare and publicity the rebuilding of the school attracted. The
cultural revolution of the 1960s and 1970s defined by Stuart Hall describes what was happening on 'mainland'
Britain. Northern Ireland at this time was home to a particularly tangled web of contested and interrelated
narratives where the politics of identity produced an era defined by conflict and violence. These narratives,
however, were not referenced in my art education - perhaps too difficult a discourse.

Chapter 4: Where You Can and Can't Go
Teaching and Learning Through the Archive

Left: Figure 3 Belfast road signs painted red, white, and blue, 2015
Middle: Figure 4 Limavady kerbstones painted green, white, and orange, 2018
Right: Figure 5 Adrian McKinty, Israeli flags in Belfast, 2018

In Northern Ireland in the 1980s, it was easy to know where you could and couldn't go. Borders between conflicting communities were clearly defined by the murals, flags and painted kerbstones. There were, however, certain 'in between' places that were not so obvious. The footpaths, cycle lanes and underpasses that criss-crossed the city somehow resisted claims of occupation; these were the most unpredictable. You knew never to wear your school uniform, sports kit or any obvious religious paraphernalia in such places, as that would immediately give away to what side you belonged to. However, there were other less obvious signifiers, if you knew where to look. If you did encounter strangers in such places, you may undergo some questioning, be checked for incriminating piercings or be asked to recite the alphabet, in which case you have until the letter 'H' to try and determine the religion of your would-be assailants to get the pronunciation correct. Growing up in Northern Ireland during the 1980s and 1990s, issues of nationalism, heritage and the divisive forces of identity politics were inescapable. The discord between Nationalist/Republican Catholic and Loyalist/Unionist Protestant communities during 'The Troubles' completely altered the physical space in Northern Ireland creating what has been referred to as 'self-imposed apartheid' (O' Hara: 2004). Education, employment and housing became increasingly segregated while peace walls were erected across the region in an attempt to minimise inter-communal violence. The multiculturalism experienced during this time by mainland Britain felt far removed from the identity politics that pervaded social life in Northern Ireland, which was dualistic and seemingly irreconcilable. While this thesis deals with issues of cultural identity in art education, the approach I have taken to conduct the research is also subject to a number of other conflicts of identity. While the complex relationship of research to practice or of artist to teacher may not result in the same manner of antagonism as described above, the conflicting identities present their own troubles.

My approach to this thesis may be best described as a triangulation of three distinct, yet overlapping and inter-dependent fields of practice, under the rubric of practice-based research. These may be considered as educational research and the attending theories, studio practice and art pedagogy. Although outlined here as discrete fields, their relationship within my research is symbiotic. At times, particular practices might be easily distinguishable, at other times less so. There are also instances when these practices are one in the same. Through the research, it has become evident that the more blurred these distinctions become, the more opportunities for creative insights and unpredictable instances of meaning-making and knowledge production appear.

The decision to take this approach has been informed by the various contexts in which I have worked. I am undertaking this doctoral research on a part-time basis, as I am also a practising secondary school teacher. I have been teaching art for fifteen years. I have spent over ten years in the state sector, working with young people from diverse cultural backgrounds in low socio-economic areas. I have also, more recently, worked in the contrasting context of the independent sector. Throughout this time, I have held a variety of additional positions, including artist residencies, informal education programmes and moderator for exam boards, all of which having informed my experience of art education in the UK.

I am also a practising artist; something I have maintained in some form and with various intensities since graduating from university. Much has been written on the complex relationship between teaching and making art, including the challenges and opportunities offered when that relationship is reconsidered - something I expand upon below. However, for the majority of my teaching career, I kept these two practices separate. This was never intentional. While teaching, I was never encouraged to maintain an art practice and I was certainly never given the opportunity to somehow share or use my practice in the classroom; it was just not part of the job. It seems that with an increasingly didactic working environment, hamstrung by stretched resources and assertive assessment regimes, there is little room for art teachers to develop more idiosyncratic approaches to teaching that might be informed by their own artistic practices and personal research through practice. It was not until embarking on the MA Art & Design in Education at UCL Institute of Education, that I was made aware of these possibilities. The context of where I grew up has had a significant influence on the work I make and how I go about making it. It has also, increasingly through this research, influenced what I teach and how I teach it. As mentioned in Chapter 3, I grew up in Northern Ireland during the 'The Troubles', a sectarian environment where issues of identity and the politics of representation pervaded every aspect of social life. My own education was no less affected, and the schooling system still remains largely segregated today – Catholic

children go to Catholic schools and Protestant children go to Protestant schools. Despite the many 'cross-community' initiatives at the time, I was offered little critical engagement with the socio-political world in which I was living.

As a teacher and visiting moderator for an exam board, I have the opportunity to regularly visit many art departments around London, where I am more often than not presented with the kinds of 'celebratory multiculturalism' discussed in the previous chapter. It is perhaps not for me to say that the work I encounter should be political or that all teaching practices should foster critical agency, but it seems that if art has been tasked with the job of 'doing culture' and, as I argue in the previous chapter, if students are not given the opportunity to draw on their own narrative identity - their own 'archive' - they cannot take up a speaking position in the system of discursivity. Conscious of these constraints and informed by my own cultural background, this research seeks to investigate the limits of how cultural identity is conceptualised and challenge the lack of criticality and political engagement evident in much current Art and Design education. The methodology employed in this research not only aims to address these issues but through its application and critical reflection, provide insights into pedagogical possibilities and opportunities afforded through its relationship with a developing art practice. In the following section I discuss the relationship between research and practice and outline my approach to this thesis.

Identity Politics: Research and Practice

As a teacher and practitioner of art, I am concerned with the discourse of artistic production and its effect on those engaged in that discourse. The transformative potential of artistic research and its ability to engage both the cognitive and sensory in the production of knowledge has led me to approach my research aims through practice. There are various forms of practice that are now considered as research including theatre, dance, music, design, architecture and film and new-media. For the purpose of this study, I will be focussing on art practice as research were the practice itself is not only the result of the research but also the methodology.

Since its emergence in the early 1990s, art practice as research has been the topic of many debates concerning questions of validity, reliability, and transferability. A lack of clarity in how the field is defined has further complicated its understanding (AHRC, 2007). Although now widely recognised, practice as research continues to occupy a defensive position within academia; a field that privileges logocentric methods of inquiry. In 1992, reforms of the higher education system in the UK led to many art colleges beginning to work towards, and all polytechnics becoming universities and the introduction of the RAE, Research Assessment Exercises. This move

brought with it the opportunity for practising artists to undertake research at doctoral level, where artistic production was recognised as a legitimate method of research. It also however, brought new challenges as this new mode of inquiry was now subject to the assessment procedures practiced in universities and artists would now have to defend the academic rigor of their work. This crossing of borders has presented new possibilities in how research and knowledge are approached and understood. It has also enabled art schools to access funding for research purposes which on one hand can be seen as supporting innovation in the field, while on the other, suggests the impact of more conservative educational policies where 'the rising number of art and design PhDs are symptomatic of a market-led university culture in which departments are assessed on the basis of their research culture' (Candlin, 2001:301). However, developments in the field are not just owing to institutional reform. They may, as Fiona Candlin also suggests, have emerged from a predominately left-wing tradition as 'the logical consequence of critical, politically aware practices' (Ibid:303). Henk Borgdorff refers to the growing tendency to talk about contemporary art in terms of 'reflection and research' (Borgdorff, 2006:2), while there has also been what Theodore Schatzki refers to as a 'practice turn in contemporary theory" (Schatzki, 2005); all of which contributing to a broader understanding of what is considered research. However, while there has been a growing trend towards a pluralism of methodologies, this border crossing has presented new *barriers of language* (AHRC, 2007) between academics and practitioners where the artistic and the scientific are often pitted against one another as if they are mutually exclusive. The debate as to whether creative practice can be regarded as sufficiently *scholarly* to constitute doctoral research has arguably created a conflict of identities for many researchers that can lead to what Candlin describes as an acute *anxiety* (Candlin, 2000).

When is art practice considered research? Due to its reflexive nature, it is of course plausible to suggest that any artistic practice is a form of research. That does not necessary mean it can, or should, be regarded as doctoral research as there is clearly a difference between art practice-in-itself and art practice as research. As well as having a wider impact than within a specific artists' own practice, there are certain criteria to be met, as with any form of research, in that it should address specific questions or problems, use specific methods and be located in a specific context (AHRC, 2007). Borgdoff suggests that:

> Art practice qualifies as research when its purpose is to broaden our knowledge and understanding through an original investigation. It begins with questions that are pertinent to the research context and the art world, and employs methods that are appropriate to the study. The process and outcomes of the research are appropriately documented and disseminated to the research community and to the wider public.
> (Borgdorff, 2006:10)

While the idea of intention, methodology and context are perhaps not difficult to recognise in practice-based research, the Art and Humanities Research Council (AHRC) Research Review *Practice-Led Research in Art, Design and Architecture* highlighted that the 'idea of outcome or contribution to knowledge/understanding was more difficult to resolve and may require fresh thinking' (AHRC, 2007:63). The report also discusses the relationship between the practice and written text and as to whether the artwork, artefact or research produced is admissible on its own. Candlin argues that 'rather than advocating an integration of theory and practice, the report, by privileging text in relation to research actually reinforces the distinction between them (Candlin, 2000:5), while others suggest an accompanying text is necessary as the outcomes produced remain *mute*, until interpreted within a research context (Mäkelä, 2005; Scrivener, 2000). The AHRC review suggests that within 'a research setting, the knowledge associated with the artefact is more significant than the artefact' (AHRC, 2007:12). How an artwork constitutes and communicates knowledge is an on-going debate, which, as Claire Robins suggests, is 'as complex and as varied as works of art themselves (Robins in Addison and Burgess, 2013:165).

Despite these challenges many recognise the potential of this mode of research to reveal particular insights and offer different and complementary ways of knowing (Adams, 2021, Barone & Eisner, 1997, Borgdoff, 2006, Eisner, 1993, Frayling, 1993, Hannula, Suornta & Vadén, 2005, McNiff, 1998, Robins, 2013, Sullivan, 2010). The broadening field incorporates a growing number of models with varying characteristics depending on the relationship of practice to research, including practice-based research, practice-led research, practice through research and practice as research (Candy, 2006, Sullivan, 2010). These varying forms of academic inquiry have been framed by a number of academics in the field, where again definitions differ depending on country and institution.[9] In 1993, Sir Christopher Frayling of the RCA conducted a study called; 'Research in Art and Design' (Frayling, 1993). The study, which is often referred to when discussing the histories of practice-based methodologies, proposed a useful model with which to think about the varying approaches to artistic research. Based on Herbert Read's early distinctions of art and education (Read, 1943/1970), Frayling outlines three approaches: Research into Art and Design, Research through Art and Design and Research for Art and Design. Research into Art and Design includes art history, theory and criticism and is described by Frayling as the most straightforward. Research through Art and Design describes a creative project carried out by practitioners where the practice is accompanied by a written report and can include materials research, developmental work and action-research. Research for Art and Design is an inquiry carried out by practitioners where the knowledge is often embodied in a resulting artefact. Although this model is helpful for a broad understanding of

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[9] Linda Candy has produced a useful guide summarising varying definitions and contexts, see Candy, 2006

approaches, with increasingly pluralist methodologies there appears to be limitations. Again, dependence on written evidence to communicate the results of Research through Art and Design does not seem to regard the practice itself as a form of knowledge. Frayling also makes the distinction between approaches depending on whether the goal of research is 'primarily communicable'. Dutch philosopher Henk Borgdoff uses Frayling's trichotomy to develop an arguably more inclusive model: Research on the arts, Research for the arts and Research in the arts (Borgdorff, 2006). Although similar to Frayling's model, Borgdorff makes it clear that for research in the arts, the most controversial of this trichotomy, 'the artistic practice itself is an essential component of both the research process and the research results.' (Ibid:7)

Borgdorff draws on Donald Schon's theory of *the reflective practitioner* (Schön, 1983) to frame an understanding of how knowledge is produced in and through practice. Schon's theory describes the dialectic relationship between the task at hand and the practitioner, where past experience and tacit knowledge in a chosen practice inform both the problem setting and problem solving of the task. Graham Sullivan suggests that it is the artist's ability to 'think in a medium' that supports this kind of inquiry (Sullivan, 2006). Importantly, he also recognises how unintended experimental outcomes may alter the problem and how it is approached. In this conception, it is the ability to reflect in action that defines the practitioner and the necessary rigour for such production. This offers a useful way of understanding practice as research. It highlights the reflexive nature of artistic practice suggesting that while there must be intention, goals are not necessarily known before the research is conducted and in fact, the researcher often generates the criteria through the practice (Borgdoff, 2006:10); a mode of inquiry Sullivan describes as *create to critique* (Sullivan, 2006:28*)*. This lack of certainty can be a generative quality and a defining characteristic of practice-based research. Borgdorff refers to the type of knowledge production as *unfinished thinking* where:

> Artistic research seeks not so much to make explicit the knowledge that art is said to produce, but rather to provide a specific articulation of the unreflective, non-conceptual content enclosed in aesthetic experiences, enacted in creative practices and embodied in artistic products (Borgdorff, 2010:6)

Steven Scrivener, another proponent of Donald Schon's theories of reflective practice, acknowledges the difficulty of discussing knowledge in this particular context, suggesting instead that:

> the work makes a contribution to human experience. This being the case, the creative production, as an object of experience, is more important than any knowledge embodied in it.
> (Scrivener, 2000:5)

This distinction between knowledge and experience is an important observation as it takes account of art's potential to illicit responses beyond the cognitive and offer alternative ways of knowing, such as embodied, emotional or through memory. Artist, teacher and researcher, Iain Biggs argues that the value of art as research 'lies in no small part in the questioning of definitions of knowledge as dictated by the state conception of science' (Biggs, 2006:3). While I am convinced of the knowledge generated in and through the creative process and the artefacts produced, the acknowledgement of experience in this context seems a more inclusive way of framing knowledge and may allude to the transformative qualities, where:

> The researcher and the researched are both changed by the process because creative and critical inquiry is a reflexive process. Similarly, a viewer or reader is changed by an encounter with an art object or a research text as prior knowledge is troubled by new possibilities.
> (Sullivan, 2006:28)

This thesis will take a practice-based approach in addressing my research questions and while I do not make distinctions between theory and practice, various research acts will take place in and through the inquiry. My art practice will explore the issues I have identified in the previous section associated with notions of cultural identity through an investigation of my own cultural narrative. However, this practice also aims to generate understandings of pedagogical approaches towards the same issues in schools and so can also be considered as educational research. Borgdorff contends that artistic practices are not self-contained, but 'situated and embedded' (Borgdorff, 2010:5) and while this is true for all such practices, this research is situated in a very particular context and encompasses another practice; that of teaching. The research acts I engage with through my studio practice will inform the research acts carried out through my teaching practice and vice versa. I will *create to critique* to generate a reflexive mode of inquiry that effectively addresses my research questions.

Arts-Based Educational Research

The approaches to research I have outlined above largely discuss art practice as research, acknowledging the challenges and opportunities such modes of inquiry might offer. There is however a more specific field of research within this paradigm, known as arts-based educational research where artistic inquiry is applied in the interest of educational research. Perhaps to a greater extent than other fields, educational research has been largely dominated by more orthodox methodologies associated with the social sciences with the aim of producing highly valid and reliable knowledge that is as 'truthful and trustworthy as possible' (Barone and Eisner, 1997:96). This may be attributed to the institutional framework of the school and symptomatic of the instrumentalization of educational research owing to shifting government policies. The emergence of arts-based educational research is associated with American scholar Elliot Eisner who, from the early 1990s, has

advocated for methodological pluralism in educational research. Tom Barone described his experience of Eisner's presidential address at the 1993 American Educational Research Association (AERA):

> I sat excitedly in the audience sensing sweet victory, believing that a new age of educational inquiry had arrived. The coming era would be one in which we arts-based researchers could divert our energies from the arduous tasks of convincing our scientist brothers and sisters of the potential of our research approach, toward achieving our common goal-the improvement of educational policy and practice (Barone in Uhrmacher and Matthews, 2005:123)

Eisner had long believed that the arts might be used 'to help us understand more imaginatively and more emotionally problems and practices that warrant attention in our schools (Eisner, 2006:10). This new field of inquiry allowed practitioners to carry out research into educational phenomenon while exploring alternative ways of knowing and understanding the processes of making and learning. Many subsequent research models have been attributed to his work even if, as according to Tom Barone,

> they suggest alternate labels-aesthetically-based research, a/r/tography, arts-inspired research, arts practice as research-for what seem to be, in most cases, newly designated species within an established genus.
> (Barone, 2006:5)

While Eisner recognised the emergence of non-linguistic art practices, his own focus has largely been concerned with literary forms of artistic research (Barone and Eisner 2003:95). Despite his pioneering work in the field, his approach has more recently been criticised for continuing to conform to orthodox traditions of qualitative research (Jagodzinski and Wallin, 2013, Haywood Rolling, 2015 Sullivan, 2006,). Nevertheless, Eisner's work has undoubtedly influenced a range of various related fields, including the reasonably recent emergence of A/r/tography. Described as an 'inquiring process that lingers in the liminal spaces between *a(artist)* and *r(researcher)* and *t(teacher)'* (Springgay et al, 2005: 902), this growing field of research was originally developed by Canadian professor of art education Rita Irwin and a number of colleagues, including Stephanie Springgay, Alex De Cosson and Sylvia Wilson Kind. Much has been published under this recently developed methodology (de Cosson, 2003; Irwin, 2003, 2004; Irwin & de Cosson, 2004; Springgay, 2001, 2003a, 2003b; Springgay & Irwin, 2004) and many subsequent researchers have adopted the title to describe their work. While A/r/tography distinguishes itself from other forms of arts-based research,

> [it] is not intended to discredit other forms of arts-based research, nor is it separate from all previous discourse. Rather, it is one of a range of research methodologies involving the arts and education.
> (Springgay et al, 2005:899)

A/r/tographical research is defined as an *embodied* and *living practice*, that uses *aesthetic enquiry* to expose these practices in evocative ways (Ibid:903). This interweaving of identities, which takes account of my own interrelated contexts, suggests a generative model and clearly appeals to many researchers; evidenced in the literature published and the growing community. However, the breadth of methodological approaches has led to criticisms regarding its theoretical underpinning. Jan Jagodzinski and Jason Wallin provide a critique of a/r/tography's commitment to multiple and conflicting theories that they argue results in an 'empty signifier' that forecloses the potential for new thought (Jagodzinski and Wallin, 2013:103). Although there are social applications of this *aesthetic enquiry*, 'a/r/tography is inherently about self' (Irwin and Sinner, 2013:ii). Although my research attends to notions of identity and employs the use of narrative and memory, it has critical concerns of education and intends to make contributions beyond my own practice. Jagodzinski and Wallin are also wary that research that primarily attends to the use of narrative and memory can 'fall into narcissism and subjectivism that inadvertently perhaps, evoke connoisseurship models' (Jagodzinski and Wallin, 2013:76). Jagodzinski and Wallin's book, *Arts-Based Research: A Critique and a Proposal,* does not only provide a critique of a/r/tography, but arts-based research more generally by calling into question a reliance on existing research ontologies, suggesting that the field has not gone far enough in providing more inclusive forms of knowledge. Sullivan is also wary that by remaining constrained by social science, risks 'instrumentalism where arts-based inquiry becomes merely a method or means for serving only educational ends' (Sullivan, 2006:26). This concern suggests that art maybe used to represent research, rather than constitute it. The diversity of understandings that constitute this contested field, where the emphasis is on 'dissensus rather than consensus' (Adams, 2021:111), is perhaps a productive state. As Anita Sinner suggests:

> The conversation is moving beyond the intent of definition – what is practice-based, what is arts-based and so on – to attend to distinctiveness as a hallmark trait of quality and qualification in arts research. (Sinner, 2019:17)

Considering art beyond the production of objects or texts, Sullivan advocates an approach that is informed by the complexities of contemporary art; one that challenges a purely aesthetic tradition to 'dislodge the divides that have historically separated the artist, viewer and the community' (Sullivan, 2006:26). This approach recognises the theoretical, interpretive and the critical qualities inherent within art practice and the dialogue it generates beyond the artworks produced. While Sullivan's concerns suggest artistic research offers more capabilities than is currently understood, Jagodzinski and Wallin argue for a similar understanding framed by a political awareness. Their conceptualisation of art-based educational research theorizes art, not as an object but as an *event* (Jagodzinski and Wallin, 2013:3) as a critique of the commodification of art.

> As an 'event' it becomes a transversal transformative act that escapes productionist logic of modern power that designer capitalism puts into play.
> (Ibid)

Sullivan and Jagodzinski and Wallin all argue for an understanding of art practice beyond the production of artefacts to include the discourses generated through it. While this argument makes a convincing case for contemporary art theory and practice, the de-materialisation[10] of the art object is perhaps more difficult to reconcile in the school setting where the assessment criterium are structured around measurable individual achievement. As Claire Robins suggests, 'When art took its objects away, education (itself a modern project) was unsure what to do with this troublesome subject, art' (Robins, 2017:444). Referring to a recent tendency in art that concerns itself with social relations, rather than the production of objects[11], Jeff Adams and Allan Owens argue that in fact the 'practice of education has many parallels with relational art practices' (Adams and Owens, 2016:55) suggesting that an art education beyond aesthetics might offer new ways of thinking about learning through the arts.

Through this practice-based approach to educational research, I will engage in a range of research acts to help understand more imaginatively and more emotionally the issues identified through my research questions. In this conception, I will employ a similar theorisation of art as a social process, to include the critical and interpretative and explore the discursive qualities it generates through its production. In the next section I outline the dichotomy of my role as both artist and teacher and propose how I approach this dual identity through my research.

Identity Politics and the Artist-Teacher

In my own art education, a failure to provide access or encouragement for critical engagement with socio-cultural issues undoubtedly effected how I constructed my identity and thought about myself as an emerging artist. This absence marginalised my own historical narrative, offering little opportunity to potentialize my political identity through my developing art practice.

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[10] The dematerialisation of the art object was an idea that characterised conceptual art practices of the 1960s that turned away from traditional notions of art production, exchange and distribution. This trend continued through Futurist, Situationist and Dada performances and can recently be found in more recent participatory and socially-engaged art practices.

[11] The term Relational Aesthetics was coined by curator Nicolas Bourriaud (1998) in the 1990s to refer to a growing tendency for artists to act as facilitators of social events, rather than producers.

While much of this research is concerned with notions of cultural identity, there is another conflict of identities at play; that of the artist and the teacher. This practice-based research straddles the distinctive fields of art, education and art education and is subject to the many discourses that construct each. The particular intersection of the artist and the teacher has its own history and it is a relationship that continues to generate much discussion and indeed conflict. Art teachers are subject to the same old maxim encountered by many educators today; *those who can do and those who can't do, teach*. However, this particular relationship is often regarded as more conflicting than that of other subject areas. This can be attributed to a number of factors, including 'a very strong subject allegiance and by an equally strong sense of personal identity' (Day, 1986:1). James Hall states that many teachers of art see themselves as artists, practitioners and craftspeople and their allegiance to their identity as an artist can often take precedence over their identity as teacher. This is perhaps not so much of a problem in other phases of art education, such as foundation and degree level, where identifying first and foremost as an artist holds currency and can often be seen as an asset. Art colleges and universities have long held a tradition of employing practising artists as a vital part of their teaching staff. This is rarely the case in secondary school education where the two practices are often at odds with one another. A strong personal identity coupled with a strong subject allegiance may find it difficult to toe the line in an institutional setting when that subject is characterised by a critical non-conformity. Jeff Adams suggests that this conflict poses a genuine threat to the teacher's previously held artist identity as 'pragmatic concerns such as complying with the professional conventions that dominate their school experience frequently efface their former critical practices entirely' (Adams, 2007:271). While UK schools are undoubtedly becoming more bureaucratic, further compounding this issue, the contra-distinction of the artist-teacher is not a recent phenomenon. Michael Day has previously outlined the problematic model of the artist-teacher identity, suggesting that 'it is the image of the artist as an independent creator that is the source of most conflict within the artist-teacher image.' (Day, 1986:39). Although this may be a somewhat out-dated, modernist understanding of the artist, it is a characterisation that still prevails today and one that is perhaps doing a disservice to both practices. Individuality and non-conformity are not held with such high regard in other subject areas in schools, which is perhaps why the relationship between the artist and teacher identities can be particularly problematic. Day asks the question 'why is art the only field or subject in education that employs a hyphenated image for the teacher' (Ibid:41). He also points out that by placing the artist before the teacher, teaching is perceived as less important to art. Although these are genuine concerns, I find it equally concerning that the discussion seems to be limited as to which practice takes precedence and rarely explores or even acknowledges the opportunities each might offer one another, when regarded as one in the same.

With such a long history, how have these two fields become so antagonistic? Artists have always taught their trade. From ancient Greece where a craftsperson or artisan would pass on their trade to their children to the medieval craft guild system, artistic training was largely based on an apprenticeship model concerned with economic utility and had little regard for self-expression (Daichendt, 2009). This would eventually give way to the academy which emerged during the Renaissance and offered new opportunities for art education free from the constraints of the guild traditions. It is in this context in which we find the first use of the term, artist-teacher. George Wallis was a graduate of the first example of an art teacher training program which was established in England in 1841 to prepare teachers for the newly established schools of design. This is often regarded as the first meeting of the two fields of art and education. Wallis became the first head of the new model of design schools and labelled himself an artist-teacher and in doing so 'stressed the growing importance of teaching and the metamorphosis of the art and education fields' (Ibid:36). Wallis' exploration into the relationship of artistic practice and teaching paved the way for a number of artist-teachers in the early twentieth century, where there was a growing concern that established teaching practices threatened the creative self-expression of young people in schools. Here we find the beginnings of the conflict we recognise today. A romantic notion of the artist and a preference for self-expression took hold. It seems that the issue may lie with the term 'artist', its own historical narrative and the allegiances it continues to forge. David Buckingham describes how an understanding or view of the artist changes over time to become increasingly detached from society:

> From the Romantics onwards, there was a tendency to separate 'artists' from the rest of society, and to regard them as a specialized, superior category; and in the process, art became steadily divorced from everyday social life.
> (Buckingham: 2015)

Through his extensive work on *Culture and Society*, Raymond Williams expressed his own concern for the artist's identity and the privileged status afforded to art as an example of *high culture*, distinct from the culture of everyday life. The status of the artist undoubtedly has a part to play in the antagonistic relationship between the non-conforming individual operating within the institutional context of the school. This detachment from everyday social life has also arguably contributed to art education's reluctance to engage with culture in a broad and meaningful way as discussed in the previous chapter. This is where the frustration lies. Part of the conflict of the artist-teacher relationship is owing to the fact that the critical practices of new teachers are often 'effaced' by the institutions they now belong to, while art education as a field is arguably becoming increasingly impoverished by a lack of criticality. It seems that recognition of the other is needed from both fields to seize the opportunities missed.

> Perhaps the challenge that remains for any hope of a radical critical pedagogy is to seek out ways to conserve at least some of these threatened artist identities, maintaining the ground for teachers' critical practices as artists within the fields of teaching and learning in schools.
> (Adams, 2007:271)

As mentioned in Chapter 3, throughout my career my own art practice has rarely been regarded as having a valuable contribution to my teaching practice. For several teaching job interviews, I was not even asked to provide a portfolio of work. Any opportunities to exercise aspects of my art practice were usually through a demonstration of technical ability or a knowledge of art history, with little space in a heavily prescribed curriculum to even share what I was doing outside the classroom or to question the role of the subject itself.

> For secondary school teachers today the luxury of such debates concerning the rationale for art's place in the school curriculum seem distant and are largely eclipsed by the overwhelming pressure to focus myopically on achieving good examination results.
> (Robins, 2016:9)

There are of course many art teachers who manage to maintain meaningful art practices that are kept completely separate from their teaching careers. This, however, suggests a different understanding of the artist-teacher that may be more indicative of one's time or resources than their willingness to explore the possibilities of what both practices might offer each other. Daichendt suggests that in this particular situation 'the term may be considered elitist, used to describe a select group of individuals capable of practising a dual career' (Daichendt, 2009:33).

The conflict between the two practices and an increasingly demanding workload leaves little opportunity for many art teachers to continue producing art. This is a well-recognised problem. Over a number of years in the late 1990s, The National Society for Education in Art and Design (NSEAD) conducted an extensive survey with many art teachers in the UK that revealed an 'anxiety over 'lost' practice, exacerbated by the demanding nature of teaching, which obstructed their personal creativity' (Adams, 2003:184). While for some art teachers there may be a reluctance to share their art practice or perform their artistic identity through their teaching practice, for many others the demands of maintaining two practices is simply too much. This issue is likely to continue while these two identities continue to be at odds with one another. Following my teaching training, there was little encouragement or opportunity for me to explore the potential of the relationship between my artistic and educational interests. Although far from a requirement, it is well documented that engaging with an art practice can positively support a teaching practice (Day: 1986, Hall: 2010, Adams: 2007, Daichendt: 2009, Thornton: 2005). C. H. Anderson goes so far as to suggest that non-producing art teachers are at risk of 'creative,

intellectual, personal, and professional stagnation' (Anderson, 1981:8), while Michael Yeomans, a retired art teacher and artist, describes art teachers' lost practice as the '"serious missing link" in all the verbiage that has accompanied the so-called reform of education' (Yeomans, 1996:244). In his presidential address to the NSEAD, Yeomans stated:

> We are not mere distributors of second-hand curriculum theory. I believe we have all had more than enough of imposed theory; now is the time to redress the balance. Let us nurture a profession of practising art and design teachers. I still believe that 'practice informs teaching' and if you do not practice, your teaching becomes progressively less well informed.
> (Ibid)

These sentiments were felt by many at the time and coincided with the establishment of the National Advisory Committee on Creative and Cultural Education (NACCCE) in 1998 and the 1999 national commission, 'All Our Futures: creativity culture and education' led by Sir Ken Robinson. The report outlined the need for a national strategy to promote young people's creative and cultural education and among the issues raised were concerns over the supply of teachers and the training they were provided (NACCCE, 1999). Further research into the careers and professional development opportunities of art teachers in the UK carried out by the NSEAD eventually led to the development of the Artist Teacher Scheme (ATS). Established in 1999, The ATS was a nationwide scheme to offer UK art teachers a range of professional development opportunities supported by a partnership of galleries and higher education institutions. The scheme was a result of the research carried out by the NSEAD and promoted the concept of the artist-teacher with the fundamental aim 'predicated on the belief that art and design teachers who maintain their own creative practice are significantly more effective in the classroom or studio and more likely to be satisfied with their work in education' (Galloway, Stanley, Strand, 2006).

Responding to the feedback, the ATS offered a range of opportunities aimed primarily at teachers, from day workshops, summer schools and Master's degrees courses. The scheme sought to promote contemporary art practice in schools and make meaningful links with galleries but above all it sought to support or re-engage teachers with a practice of their own, thereby aiming to strengthen their teaching practice. This successful program also offered art teachers the opportunity to engage with relevant theory and participate in a dialogue with others about what it means to be an artist and a teacher. Various articles and evaluation reports found the scheme successful, highlighting the opportunities of framing the artist-teacher model as mutually supportive and further identifying the need for this kind of professional development. However, it is interesting to note

that evaluation feedback seemed to suggest greater participant satisfaction with objectives associated with being an artist rather than a teacher.

The 2005-2006 Artist Teacher Scheme Evaluation, conducted by University of Warwick (ibid) evaluated ATS MA courses across 10 institutions across the UK. It revealed a mixed response to the satisfaction in the development of teacher skills and found that 'some course participants are quite resistant to the idea that the ATS course directly serves their teaching' (Ibid:56). The report acknowledges that these findings may suggest that less participant satisfaction was experienced in the development of teaching competencies as they were already more confident as art teachers than artists. Among the most valuable aspects of the course identified by participants was that of seeing oneself as an artist. It seems that even in this context, where the intention is to re-evaluate and question the categories of artist and teacher, it is a romantic image of the artist that again takes precedence. The report also revealed that the impact was felt greater on their artistic practice, rather than their teaching practice. Again, a clear distinction between the artist teacher categories has been made, when in-fact 'the genius of the concept is in the middle ground where traditional understandings of education and artmaking fuse' (Daichendt, 2009:37). When conceived solely as dual practices, both are undoubtedly complimentary and mutually supportive but when re-considered in a more fluid way, we can then dispense with the hierarchies and allegiances that foster such antagonisms and explore a greater range of possibilities.

The Educational Turn in Art

The examples of the artist teacher I have presented generally describe situations of teachers engaging with contemporary art practice but there has also been a marked increase in the number of contemporary artists whose work engages or proposes to engage with education in various contexts. Again, this is not a recent phenomenon. The converging of art and education can be found in various contexts in recent art history/histories of art practice, from the radical pedagogies and counter-educational strategies of the 1960s and 1970s, such as the Anti-University in London and CalArts in California, to the more recent proliferation of art as pedagogy since the Educational turn in the 1990s and 2000s. Joseph Beuys is often used as a key example of a contemporary artist whose work entails pedagogy.

Figure 6 Joseph Beuys, Free International University, folded poster, 1978

In 1973 Beuys set up the Free International University (FIU) in Dusseldorf as an alternative to the established institutional practices he found in his own teaching career. In fact, the establishment of the FIU was a result of his own recent dismissal from the Academy of Arts in Dusseldorf (Lerm-Hayes, 2019). The FIU is regarded as the beginning of a proliferation of artist-initiated universities that continues today, including UK organisations such as Open School East, Islington Mill Art Academy, School of the Damned and Turps Art School, all of which purport to provide an alternative model of art education by placing the artist at the centre of the institution. In addition to the emergence of alternative art schools, the 'Educational Turn' brought to light a range of curatorial and artistic practices that claim to be pedagogic (O' Neil and Wilson, 2010). A trend towards de-materialisation in contemporary art led to a number of participatory or socially engaged practices including pedagogic art wherein:

> both artists and curators have become increasingly engaged in projects that appropriate the tropes of education as both a method and a form: lectures, seminars, libraries, reading-rooms, publications, workshops and even full- blown schools.
> (Bishop, 2012:241)

Art historian and critic Claire Bishop has analysed a range of these 'pedagogic projects' through the art works of Tania Bruguera, Paul Chan, Paweł Althamer and Thomas Hirschhorn. All of the work discussed utilises tropes of education in various forms to facilitate an exchange whereby participants are involved in a teaching/learning

relationship. This form of participatory art challenges notions of both art and education by questioning a traditional understanding of spectatorship, where everyone can be a producer. If this is the case, then what is the difference between art practice and pedagogy? To this question, Bishop refers to Tania Bruguera's *Arte de Conducta,* an artwork conceived as a school of art set up in Bruguera's home city of Havana in reaction to the challenges and limitations facing young Cuban artists. The two-year course had a strong focus on notions of ethics and illegality where Bruguera invited a lawyer and a journalist to contribute to the programme. The school ran for seven years from 2002 to 2009 and seemingly operated with many of the conventions of a typical art school. There were lectures, workshops and visiting artists, curators and historians. There was also a rigorous selection process in front of an international jury in order to become one of the eight participants chosen to join the two year course. However, following this selection process, the school was made accessible to anyone, thereby subverting the selection process she herself instated. It is in this act where we might distinguish the project as an artwork rather than a school per se. By performing the bureaucratic act of a selection process, Bruguera is highlighting a normalised institutional framework but by then disregarding it, she is revealing a disrespect for its symbolic structure. In doing so, she is also asserting her authority as the artist or 'owner' of the project, suggesting a certain arbitrariness associated more typically with art that education. Institutional critique such as this can offer a way of challenging or reimagining such conventions and presents a potent example of an intersection of art and education where, 'today education is figured as art's potential ally in an age of ever-decreasing public space, rampant privatisation and instrumentalised bureaucracy' (Ibid:242). The lack of spectatorship this affords may also navigate a way through an increasingly commercialised art market and offer possibilities beyond economic utility. In doing so, it recognises the discourses generated through its production and offers potential opportunities for teaching and learning.

Unlike the FIU, which is difficult to not conflate with the mythical charisma of Joseph Beuys, where he in effect 'replaced one form of authority with another, namely his own' (Robins, 2018:429), Bishop points out that many of today's artists working at the intersection of art and education are 'less likely to present themselves as the central pedagogic figure' (Bishop, 2012:242). Although not always the central figure, these projects are undoubtedly informed by, and part of, an individual artist's practice and so, again, the role of the teacher pays second fiddle to the artist, recalling Day's assertion that 'art values supersede considerations about educational issues' (Day, 1986:40). There is also the question as to the actual social impact of such projects. The Educational Turn saw a large number of art practices co-opt educational tropes, as was the fashion, to create an image of education without necessarily facilitating the educational exchange that defines it; an issue Rogoff describes as 'pedagogical aesthetics' (Rogoff, 2008:8). The Educational Turn in contemporary art describe a situation where

artists have engaged with education though their practice and have at times revealed exciting possibilities at this particular intersection. Many of these examples, however, take place outside established institutions such as the school and so are not necessarily subject to the same limitations and challenges. There is also a broad understanding of education in this context and according to Rogoff, a certain slippage between terms like 'knowledge production', 'research' and 'education' (Ibid). While contemporary artists clearly have a lot to offer the field of education, the discussion rarely seems to voice the possible contributions of teachers, even when thinking about art education. Joseph Beuys may have famously claimed that 'to be a teacher is my greatest work of art' (Beuys in Sharp, 1969:44) but Beuys' status, legacy and indeed identity was that of the artist. Even the value judgement used to quantify his statement is assessed in artistic terms. Eisner claimed that 'teaching can be regarded as an art' (Eisner, 1979:155) and held strong beliefs as to the contribution artistic thinking could bring to the educational field. Although a flexible term, the artist teacher, when viewed as a unifying concept can potentially frame teaching as an artistic practice and perhaps address the hierarchal relationship they share. It seems these sentiments are shared by voices from both fields:

> perhaps the most educational aspect of these projects is their insistence that we learn to think both fields together and devise adequate new languages and criteria for communicating these transversal practices.
> (Bishop, 2012:274)

In much of the examples discussed and in my own experience as a teacher, discussions concerning the relationship of art education are usually informed by what art can offer education. CPD opportunities for art teachers are often led and delivered by practising artists with the intention of informing a teaching practice; with the insinuation that it is therefore lacking. If teaching can be an artistic practice, it can certainly be a critical one and perhaps it is in this area where education and art can find a common ground. Artist and academic, Dean Kenning, proposes that:

> Rather than starting from the standpoint of what distinguishes art and education, and therefore how one can fill the lack in the other, we should begin instead with what they hold in common, as measured from the standpoint of equality and social justice – that is, according to a shared emancipatory project.
> (Kenning, 2013: 320)

Kenning draws on critical pedagogy and the work of Paulo Freire to find common cause with the avant-gardist tradition of art that was critical of the artist's increasing individualism and subsequent marketisation to ask, 'what school can offer art?'. He too is aware of the hierarchal status of the artist/teacher relationship, where 'the traffic tends to be one-way, with artists employed to get teachers up to speed with artistic developments'

(Ibid:331). Kenning posits that schools can bring art into the social sphere where it can be regarded as an everyday activity not characterised by economic value and individual modes of production and distribution. This understanding of art practice and of 'the artist' resonates with Williams' framing of culture as 'a whole way of life' (Williams, 1958/2017) and may go some way in mitigating the exclusive elitism with which it is often associated.

> [E]ngagement with schools acts to trans-form the production and distribution of art, both by enabling routes into art for a wider mix of individuals and by changing the conception of an artist from an absent symbolic presence, to an active human presence occupying the same non-exalted space as the audience.
> (Ibid)

The trend towards dematerialisation in contemporary art has legitimatised participatory practices such as the pedagogic projects described by Claire Bishop. Kenning's proposal suggests that artistic activity in schools is not only of equal status but offers a genuine criticality due to the lack of spectatorship afforded in the classroom, where everyone can be a producer. As these activities and subsequent discussions are taking place outside of traditional cultural spheres, such as the gallery, they may offer a wider social significance and give 'art ideas about how to transcend its own limitations' (Ibid:336). After all, a classroom can hardly be criticised for its pedagogical aesthetics.

Through this research I intend to explore the possibilities of my role as an artist teacher by approaching the dual identities as a unifying concept. This does not mean I will be foregoing a practice outside of the classroom in favour of the participatory activities that occur with the students I work with but will be considering both fields together as *transversal practices.* It is through this practice that I intend to examine how notions of cultural identity can be meaningfully explored as a discursive site and how such dialogue might politicise the self. In the next section I outline more specifically the methods I use to facilitate this dialogue.

The Photograph and a Pedagogy of Vulnerability

I have previously advocated a narrative approach to identity as a way of engaging directly with one's cultural identity while politicising the self. As a teacher, it is my intention for the research towards this PhD to inform what and how I teach. As Rogoff points out, the 'conversational mode' has been one of the most significant contributions to art in the last decade (Rogoff, 2008:8), and so among my aims was to create a discursive space in my classroom. However, to ask my students to research their own historical, cultural and personal narratives, to take a critical stance and to use these inquiries and the material they generate in a flexible way is a tall order.

It is also a risk. I arrived at my concerns for art education as a teacher but also through my own schooling and my own cultural narrative. How to engage my students in such a personal and precarious investigation requires careful consideration. How could my approach to these issues offer a meaningful engagement and not fall victim to the more anodyne examples of practice identified previously.

I decided to take a similar approach to these issues in my own studio practice and to investigate my own cultural narrative, not solely as an auto-biographical practice as described above, but as a way of better understanding what such an inquiry might entail. In addition to the artistic research carried out through this practice, this approach would act as a 'testing ground' for my teaching practice. It would also serve as a method of investigating my research aims in a material way, to *create to critique* and invite unforeseen opportunities.

The studio-based inquiry for this research involves an investigation into where I grew up. I began researching and collecting material associated with the tensions of Northern Ireland during the later period of 'The Troubles'. It soon became apparent that the more personal and the more local I made my investigation, the closer to, and more implicated I became in the research. This 'closeness' was something I felt had important pedagogical value. I narrowed my focus, spoke to childhood friends and family members and began collating personal photographs and artefacts that might speak of the time I was exploring. This initial research led to a new approach in my teaching, which saw the use of the photograph as a narrative device to facilitate dialogue.

I began, for the first time in my teaching career, speaking candidly about my cultural history. I shared the personal photographs and stories I had been collating through my practice with my students. For many, it was the first they had heard of the conflict in Northern Ireland and perhaps more significantly, it was the first time a teacher had shared such a personal account of their lives. The effect this sharing had on the relationship I had with my students was profound. It fostered a culture of trust that would enable rich opportunities for teaching and learning. The trust I showed my students was reciprocated in the sharing of their own narratives. It generated a level of discussion and a depth of engagement I had not previously experienced as a teacher and, in turn, produced a body of rich and insightful artistic practices. These discoveries through my teaching practice were reflected in the theory with which I was engaging. Ideas of critical pedagogy and co-constructed learning underpinned how I went about teaching, while the insights gained through reflecting on the value of trust led me to consider vulnerability as a productive pedagogical approach.

Although a relatively emergent term, pedagogies of vulnerability have been explored and applied by a growing number of theorists in education and the wider social sciences (Shick, 2016; Brantmeier, 2013). Edward J. Brantmeier has been developing the concept in relation to peace education within the context of teacher training for a number of years and presents the simple proposition: 'open yourself, contextualize that self in societal constructs and systems, co-learn, admit you do not know, and be human' (Brantmeier, 2013:96). Clearly influenced by ideas of critical pedagogy and the teachings of Paulo Freire, the openness that pre-requisites a pedagogy of vulnerability potentially cultivates a trust that goes beyond a non-transmission, co-learning environment and developing consciousness. Brantmeier and other proponents of vulnerability as a pedagogical approach reveal the value in not only presenting an honest account of oneself through the teaching and learning relationship but to explicitly make clear one's position within the wider social context. In doing so, we may encourage a value of criticality that goes beyond the limitations of critical thinking and critical pedagogy toward criticality as a way of being. This of course, is not without a level of discomfort. Sharing family photographs with my students was unknown territory and hard to justify as a legitimate art lesson. It also risked undermining a level of authority that I had spent years cultivating as a teacher. However, as Brantmeier states:

> A pedagogy of vulnerability is about taking risks—risks of self-disclosure, risks of change, risks of not knowing, risks of failing—to deepen learning. Vulnerability is an act of courage. An attitude of not knowing, of discovery, and of critical self-dialogue steer a pedagogy of vulnerability.
> (Ibid:96)

The vulnerability I modelled as a teacher ultimately led to an understanding of each other's vulnerabilities enabling what Kate Schick has described as an 'agonistic conception of recognition' (Schick, 2016). Like Brantmeier, Schick advocates an *unsettling pedagogy* that not only challenges dominant values but also interrogates our own implication within these social constructs. Schick builds upon Martha Nussbaum's ideas on cultivating humanity through a 'narrative imagination' (Nussbaum, 2003), whereas citizens living with other citizens, we have the ability to imagine what it might be like to be someone else towards emancipatory ends. Schick, however, outlines the limitations of such an approach as it promotes what Megan Boler refers to as 'passive empathy' (Boler, 2004) and an individualised reflection that makes ourselves the primary object of concern, rather than those we are empathising with. The vulnerability Schick advocates requires a critical self-reflection that 'offers a profound challenge to a cosmopolitan pedagogy: it calls for anger in the place of sympathy, self-critique in the place of identifying common values and vulnerability in the place of self-certainty' (Schick, 2016:35).

Through *a Pedagogy of Discomfort*, Boler further outlines the limitations of liberal ideas of individualised self-

reflection and emphasises the need for a 'collective witnessing', which she distinguished from spectating (Boler, 2004:175). She argues that self-reflection and passive empathy 'runs the risk of reducing historical complexities to an overly tidy package that ignores our mutual responsibility to one another' (Ibid:177). As I have outlined previously, education and particularly art education, has been tasked with teaching culture and identity to equip young people for an increasingly diverse society. Educational theorist, Tomasz Szkudlarek argues that this, unfortunately but undeniably, is symptomatic of education's increasing role within the neo-liberal political agenda where once state responsibilities are now redefined as 'personal problems' and considered a 'matter of learning' (Szkudlarek, 2013:1). He suggests that this puts education in an impossible position and in fact 'turns pedagogy into a regime of dispersed power, to a form of governmentality' (Ibid). There are undoubtedly challenges to facilitating a critical pedagogy that fosters political agency when the system in which you are operating seems complicit. For me, these ideas of vulnerability, narrative imagination and collective witnessing that underpin much of my research carried out in the classroom, particularly through the *Inherited Family Photographs* project, which I expand upon in Chapter 6, offer some kind of critical rejoinder to this coopting of our human-ness as a teachable moment by neo-liberalism. In the following section I discuss the idea of conflict and how by re-framing it in a political language, it can provide critical and productive opportunities for teaching and learning. This is introduced through a discussion of my own hometown as a way of further understanding these ideas.

Facilitating Conflict

Left: Figure 7 Marlborough House, 2009
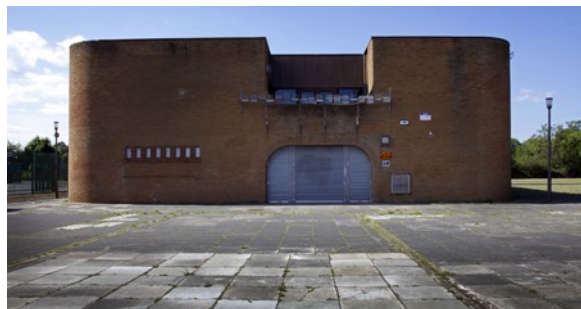
Right: Figure 8 Victor Sloan, *Moyraverty Community Centre*, giclée print on dibond, 2014

As I developed a pedagogical approach concerned with notions of cultural history, identity, and politics, I continued to develop my studio practice sharing the same concerns. My initial investigation saw the collation of a growing body of narrative material that I continued to use in my teaching. This inquiry soon gathered momentum and began generating new insights. It uncovered a history of the place I grew up in of which I was only partially aware of - a history that would take my research in unexpected directions. This history provided a

physical space to situate my research and at times act as a metaphor for the theories explored.

Having grown up there for 18 years, I didn't notice the brutalist concrete architecture at the time. I didn't question the presence of a ski slope or its baffling location, nor did I pay attention to the empty housing estates or the many roundabouts that went nowhere. It was just home. Situated just south of Belfast, Craigavon was the only planned city in Northern Irish history. Dating from the start of the civil rights crisis, it was an attempt at social engineering, to unite conflicting Protestant and Catholic communities with the promise of a new modern future. Despite the largest investment the country had ever seen, the city was never finished and the project, for the most part, failed. There are many reasons for this failure, including a failure to properly acknowledge the conflict and politics of which it consisted of. Perhaps not an obvious comparison but the story of Craigavon provided an apt analogy for my thoughts and concerns on the art education I had experienced. The technocratic design of the utopian new city did not allow for any productive forms of conflict to take place and so, inevitably, antagonistic forms of conflict manifested in the violence that would typify what was left of the development. Analogous to this, a lack of critical engagement with issues of culture and identity in education has arguably created a similar de-politicisation today where young people may not be given the opportunity to perform their political identities through productive forms of conflict, potentially giving rise to antagonism. The story of Craigavon largely concerns politics with a capital 'P'. It also constitutes the political as a discourse and the challenges surrounding collective, social and cultural identities. The de-politicisation and its failure to deliver on its promise revealed the inevitability of conflict. This led me to consider alternative modes of conflict and political theories beyond consensus and how these ideas may be applied to education. Like art, there is no such thing as education without politics and art education in particular, offers much political potential. Jeff Adams and Allan Owens argue that 'creativity is to education what education is to democracy: fundamental and essential; so much so that one cannot truly function without the other' (Adams and Owens, 2016:32). From John Dewey's work on democracy and citizenship (Dewey, 1916/2014), Herbert Read's progressive education through art (Read, 1943/1970), Paulo Freire's critical pedagogy (Freire, 1970/1996) to the radical practices of the 1960s and 1970s UK schooling, there are many histories concerning education as an emancipatory project aimed at a better and more just society. But in current neoliberal politics, education increasingly serves a global economy and complicit in todays 'politics of depoliticisation' (Szkudlarek, 2013:1). Art education has fared particularly badly where in an increasingly accountable and performance-based arena, neoliberalism 'hollows out and colonises creative acts and events, since this is dependent upon a mutable, reproducible and eventually dispensable content' (Adams and Owens, 2016:16).

Drawing on these ideas throughout the PhD research, political theorist Chantal Mouffe argues for a return to the political by advocating an alternative mode of conflict she refers to as 'agonistic pluralism' (Mouffe, 2013). This theory proposes a hegemonic structure of social relations and posits *agonism* as a space between antagonism and consensus where conflicting parties engage in debate as adversaries rather than enemies. Mouffe believes that by establishing a *common symbolic space*, 'conflicting parties, although acknowledging that there is no rational solution to their conflict, nevertheless recognise the legitimacy of their opponents' (Mouffe, 2011:20). These ideas are not without criticism. How conflicting parties enter into an agreement and exactly how this symbolic space is established is among the questions posed. Mouffe's ideas do, however, recognise the need for conflict in social relations and offer a way to think politically in apolitical times. Adams and Owens draw on similar political theories to argue for what they describe as 'critical creativity' as a model of engagement that embraces collaboration and conflicting voices in the arts:

> In this common ground the arts can be fundamental to the democratic educational process, given their propensity for reconceptualising and critical questioning, and democratic subjectivity can be constructed through arts practices, especially those in which a context for collective democratic action exists or is created.
> (Adams and Owens, 2016: 39)

Mouffe also recognises the political potential of art in questioning dominant hegemonies and argues that 'artistic practices play a role in the constitution and maintenance of a given symbolic order or in its challenging and this is why they necessarily have a political dimension' (Mouffe, 2007:4). Conscious of artistic practices becoming assimilated as another form of capitalist cultural production, Mouffe suggests that:

> What is needed is widening the field of artistic intervention, by intervening directly in a multiplicity of social spaces in order to oppose the program of total social mobilization of capitalism.
> (Ibid:1)

The school is such a social space and the art classroom in particular, provides a unique opportunity for the critical, and what Adams refers to as *relational* creativity (Adams, 2013), required for fostering political agency and civic ethics. The facilitation of productive forms of conflict became increasingly important in my teaching; evident in my classroom and through a series of educational projects I delivered with the Architecture Foundation, which I expand upon in chapters 4 and 5. In the following section I explain how my research was informed through the acquisition of a photographic archive and the opportunities for practice it presented.

Research in the Craigavon Archive

Like many utopian projects of their time, the modernist unconditional hope of constructing a consensual society in the midst of a particularly fragmented one was ill-conceived and in hindsight perhaps always destined to fail. However, the ability to imagine a better future existed there and then and so worthy of further exploration. Craigavon gave my research a location and a way to navigate my thinking around my research aims. During my inquiry, I carried out a number of visits to Craigavon as part of my art practice. I spent a considerable amount of time walking and recording the space. I interviewed people, took photographs and gathered as much material as possible. These initial visits were difficult, time consuming and yielded less than I was hoping for. Much of what I remembered about the place when I was young was gone, and the people I spoke to seemed to have little appetite to discuss the past. On my third visit, I managed to arrange a meeting with a member of the Craigavon Museum Services, a relatively recently accredited museum that manages a small collection of artefacts illustrating the social and industrial history of the area. Although most of the material documents a much earlier history of Craigavon, also stored in the museum is a collection pertaining to the development of the new city. This collection includes original design proposals and publications, newspaper coverage and an extensive archive of photographs documenting the development from 1966 to 1983. Although not on public display, I was kindly given access to the material and permission to duplicate and record anything I wanted. I was also given the entire photographic archive to help with my research. This had a significant impact on how my inquiry would develop and provided me with a new site through which I could carry out research. The archive offered me a direct and material link to the time and place I was interested in. From this site, I was able to examine, interrogate and imagine the many interrelating and contesting narratives that constructed the history of Craigavon. The use of photographs became an integral part of my methodology in both my teaching and art practice, but the introduction of an archive presented further possibilities both theoretically and materially. The archive I had inherited had a remarkable history. Craigavon as an unrealised vision had become something most people, particularly the government, wanted to forget. The development commission disbanded in 1973, making it the shortest life span of any such state committee. The controversy surrounding the failing development ultimately led to the eradication of much of the documentary evidence, designs and models. During the demolition of the development offices themselves, a former employee of the commission rescued the archive of photographs from a skip, which was later donated to the Craigavon Museum Services. The archive not only provided the material for my studio practice, but it also became the studio. By displaying the photographs, newspaper cuttings and artefacts, I established my own working archive and a discursive space for artistic intervention.

The Craigavon archive, installation image, UCL Institute of Education

I spent time with the photographs, as Ariella Azoulay suggests one do in general, watching rather than looking (Azoulay, 2012). I considered their relationship to other narratives of the place and explored possibilities within these relationships. As explained elsewhere, many of the photographs were staged publicity shots, advertising what Craigavon was supposed to be and so presented a somewhat fictional history. This fictive element prompted me to explore imaginatively the flexibility of the histories I had collected. I used the images from the archive alongside personal photographs. I investigated local myth and rumour and looked to other sources that might provide alternative views of the time and place I was researching. This included quantitative studies into the correlation of sectarian violence and house prices or the Craigavon Hospital statistics of injuries relating to explosions and gunshots. Establishing and maintaining this archive allowed me to situate my ideas, apply theories and create a discursive space in which art making generated new understandings.

The artistic practices carried out in my studio/archive are an integral part of my research, informing the development of my ideas and my teaching practice. Imbricated with theory, this process not only provides complimentary ways of knowing but can also present unexpected insights and creatively generate new knowledge. It follows the *create to critique* approach as defined previously by Graham Sullivan (Sullivan, 2006:28). However, as previously stated, definitions of practice-based research and how it operates can be complex. In addition to the notion of Donald Schon's 'reflective practitioner', another helpful way of theorising this process can be found in what Nicolas Davey describes as 'theoria' (Davey in Macleod: 2013). Davey distinguishes the modern understanding of theory as something detached from an event from the ancient

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Greek conception of theoria, which emphasises the contribution to the emergence of the event participated in. In this conception, theoria is a mode of practice itself, which frames thinking and making not in opposition to one another but in dialogue.

> The necessary, unavoidable, and essentially creative tension between thinking and making defines the reflective space which theoria opens. It is a space in which the difference between subject matter and rendition is made manifest.
> (Ibid:37)

The reciprocity between thinking and making is the approach I take in the studio. Through my research, I worked with the Craigavon archive in a material way; selecting, masking and collaging to disrupt any fixed readings the photographs might elicit. This practice sought to extend the on-going photographic event, described in Azoulay's 'civil contract of photography' (Azoulay, 2015), and open a critical space in which new and counter-narratives could be investigated. In doing so, I approached the archive as an agonistic space, a discursive site where productive forms of conflict could be explored and interrogated through the dialogue it facilitated. The processes, materials and forms were informed by the open-ended inquiry. I became interested in the modernist aesthetic qualities of the period and how the abstract rationality was in complete opposition to the messy social reality. This interest also resonated with my characterisation of art in schools in Chapter 3, where I describe Modernism as a dominant and largely negative aspect of students' art experiences. The formalist exercises that typify much of this approach and a reliance on a Eurocentric canon of Modern artists offering little opportunity for marginal or counter-narratives. I explored these ideas through materials associated with construction, timber and concrete and considered various ways of presenting these new narratives. This on-going practice has allowed me to interrogate my own cultural identity and investigate theory in a material way, where both the making and the outcomes are theorised as *events* that generate dialogue. In this next section I explain how the introduction of the archive, both practically and theoretically, came to inform my teaching practice.

Transversal Practices

The introduction of the archive to my research may have happened by chance but the practical and theoretical possibilities it presented has subsequently underpinned much of my work and thinking in regard to cultural narratives. I increasingly used the archival practices I was developing through my own work with my students. It offered me a methodology through which I could further approach my research aims. Through a number of projects, both in school and with the Architecture Foundation, I used the co-constructed archive as a way of

facilitating dialogue and social interaction. It allowed me to articulate and explore ideas of power relations, identity and historical representation while providing material for negotiation, reconstruction and re-imagining. These ideas were particularly evident in the KAS archive residency, which I expand upon in a later section.

As my art practice and my teaching practice grew closer, another insight became apparent. Aware of the methodological potential of approaching the artist/teacher dichotomy as a unifying concept, this blurring of identities had an unforeseen and significant impact on my students. This was a phenomenon I became increasingly aware of through my research. Through the *pedagogy of vulnerability* I was trying to cultivate, I became much more open about not only what my work was about, but how I went about making it. This had a positive effect on how my students were engaging with their own. I shared my research, my incomplete ideas and my mistakes. I also started making some of my work in the classroom. This approach resonated with Jean Lave and Eteinne Wenger's ideas around 'situated learning' and 'communities of practice' *(Lave, 1991), (Wenger, 2008).* As an art teacher, modelling the job of being an artist seems like an obvious approach but, as I discuss previously, this is a complex relationship. Although I advocate the idea of the artist-teacher as a unifying concept, it is a relatively recent practice for me and one that continues to offer possibilities. By sharing my own practice with my students much more comprehensively I have tried to facilitate situated learning. Lave and Wenger describe this type of learning:

> as a social phenomenon constituted in the experienced, lived-in world, through legitimate peripheral participation in ongoing social practice; the process of changing knowledgeable skill is subsumed in processes of changing identity in and through membership in a community of practitioners; and mastery is an organizational, relational characteristic of communities of practice.
> (Lave, 1991:64)

By sharing my research activity and carrying out that research in my classroom, I have tried to establish a community of practice that frames the learning that takes place as an on-going social and discursive practice. Working alongside my students allows for the legitimate peripheral participation necessary for this type of learning to occur.

The following 3 chapters presents theoretical understandings of the archive in relation to my research. I frame each chapter as a site of inquiry, as a site of memory, a site of construction and as a site of contestation. As previously discussed, this thesis aims to present an argument for more discursive opportunities in art education in order to critically engage with notions of cultural identity. The methodological approach taken attends to a number of other conflicts of identity; that of the researcher/practitioner and, the artist/teacher. Through this

discussion I have explored the potential of such conflicts in generating new understandings and experiences and proposed a method of inquiry for my research. In the chapters that follow I will explain in more detail how I have applied this mode of inquiry through a number of specific projects, both in school and in other informal educational programs. I do this in order to more fully understand this mode of inquiry and to generate further insights into its possible applications.

Chapter 5: Tiocfaidh ár lá: Our Day Will Come

The Archive as a Site of Memory

Left: Figure 9 Bobbie Hanvey, Republican (Sinn Fein) wall mural, 1989
Right: Figure 10 Peter Moloney, Republican graffiti off Lecky Road, 2004

It's not often that Craigavon is mentioned in the media these days and rarely for anything positive. At 23:20 on 16th February 2020 a bomb exploded in a housing estate; no one was injured, and the incident has not been linked to a paramilitary group. This kind of event is not new for Craigavon. The PSNI (formerly RUC) police barracks, located in what was to be the centre of the city has been the target of numerous bombings by Republican paramilitary groups both before and since the Good Friday Agreement, including mortar attacks in 2006 and 2010 and one of the largest explosions of the troubles in 1991 when a 2000lb bomb left a 40-foot crater in the middle of Craigavon and led to my meeting with John Major. Although there have been numerous incidents of violence and a recent increase in social tension owing to the Brexit negotiations, it had been nearly a decade since the last bomb exploded. Much of the media coverage of this recent unrest has been framed with reference to past events with a growing use of the term, 'history repeating itself'. Although another oft-used analogy, it is hard to not think of Walter Benjamin's 'Angel of History' (Benjamin, 1942/2009) in light of these recent events. Benjamin's essay on historical materialism seems particularly apt for this situation owing to the 'piling wreckage' hurled in front of the angel's feet. The angel, looking back at the chain of events is propelled 'into the future to which its back is turned' (Ibid:5). This seems fitting amidst the current media's insistent warnings of historical recurrence and conflation with past events. The idea of historical recurrence is not a new one. However, the use of historical knowledge by the media, regardless of how recent, to add context to current events is problematic, incomplete and far from objective. Another oft-cited quote from George Orwell's novel, 1984 'those who control the present control the past and those who control the past control the future' (Orwell, 2008:37).

The modern western conception of historical inquiry as a scholarly field is relatively new and not without its own troubled history. In the nineteenth century, the study of historical sources sought to reconstruct the past and provide an understanding of the coherence of history, but of course the past and history are two different things. Although historical study per se was not new, historicists at this time fought for their discipline to be regarded as a science. Largely influenced by Georg Hegel's dialectic philosophy of history, early historicism followed a predominately German intellectual tradition. Proponents of this emerging profession, such as Leopold Von Ranke in Germany, Benedetto Croce in Italy and R. G. Collingwood in Britain, tried to establish the same empirical rigour employed in the natural sciences in order to show 'what really happened' (Ranke, 1824/2016). This early professionalisation of historical study rejected the universal ideals and static view of historical knowledge of the Enlightenment and believed that while historical inquiry was interpretative, it was none the less an empirico-scientific method and firmly established itself as a discipline in modern western culture.

> But historicism, the recognition that all human ideas and values are historically conditioned and subject to change, had become the dominant, inescapable attitude of the Western world in the nineteenth and twentieth centuries.
> (Iggers, 1995:133)

It was the attempt at uncovering a historical truth that attracted most criticism and while historicists at the time continued to defend the practice as a scientific discipline, the dependence of interpretation and the telling of history from a particular standpoint would ultimately identify historicism with that of relativism. A prominent thinker at the time of the Enlightenment, G E Lessing, described the distance between the rational and the historical as 'a broad and ugly ditch' (Lessing in Michalson, 1979) and it seems that the contingency of historical truth has never been reconciled. The study and professionalization of history underwent many permutations throughout the twentieth century. The legitimacy of the historical facts has been challenged, as have the methodologies used to study them. The object of study has also varied, from narrative accounts of great leaders, significant events and ordinary people, to economic or geographic influences. It is perhaps not surprising that Historiography, the study of historians, should comprise such a rich area of scholarly study in its own right. Many key publications and subsequent criticism have charted its progress from the modernist conceptualisation of E H Carr's *What is History* (Carr, 1961) to the post-structuralist perspective of Hayden White's *Metahistory* (White, 1973, 2000), all of which have in some way grappled with the issue of historical truth. The linguistic turn of the 1970s further challenged the objective credentials of history told 'as it was'. It ultimately revealed that the past does not exist outside our representations of it and is therefore constituted by ideology.

A more recent publication addressing the issues of historical study is Keith Jenkins' *Re-thinking History* (Jenkins, 1991), which provides a conceptualisation of contemporary historical study that addresses the then current postmodern impasse:

> This is the way out of relativism in theory, by analysis of power in practice, and thus a relativist perspective need not lead to despair but to the beginning of a general recognition of how things seem to operate. This is emancipating. Reflexively, you too can make histories.
> (Ibid:68)

Jenkins regards postmodernism's de-centring as an opportunity. Building on a Foucauldian analysis of power relations, Jenkins frames history as a discourse about the world, through which we can better understand it. He argues that the infinitude of subject positions need not lead to impotent relativism but be critically productive by virtue of the many and competing interpretations. The arguments of historical truth and authenticity are no longer foreclosed, as although they are regarded as fiction, they can be 'useful fictions'. By re-thinking how history works and not regarding it as the study of real knowledge of the past as such, but as a discursive practice Jenkins argues that history:

> may well have a radical cogency that can make visible aspects of the past that have previously been hidden... producing fresh insights that can actually make emancipatory, material differences to and within the present – which is where all history starts from and returns to.
> (Ibid:81)

Jenkins' contribution was timely, as the discipline of History once again became the subject of scrutiny. Like many areas of Humanities and Social Sciences, History was highly influenced by the cultural turn, resulting in what has been described as both 'the crisis of History' (Vernon, 1999) and 'the Historic Turn' (McDonald, 1996). Rather than studying people or events, culture was to be the object of study with an emphasis on the use of language and cultural symbols in social practices. As the disciplines of Cultural Studies, and out of it, visual culture, gained ground, they employed a broader scope of historical investigation, which would include popular culture such as photography and film. As discussed in my Chapter 3, this broader scope provided discursive opportunities, one that was not taken up by art education at the time. However, this historical/cultural material had to be consigned, stored and managed. In the following section I provide a theoretical understanding of the archive through Jacques Derrida's *Archive Fever* and Pierre Nora's *leux de memoire: sites of memory* to outline the structural properties and discursive possibilities of the archive and begin to outline how such possibilities

might benefit my own considerations of my own archive, my archival practice, as foundational to my practice-led research project.

The Archive as a Site of Memory

With a view to history as a discursive practice, it is not surprising that the archive should gain such prominence following the cultural turn. What was perhaps once held as a bastion of factual knowledge, the archive has more recently been regarded as a site for critical investigation. Simultaneously operating as a thing, a theory and a practice, the term archive is a multifaceted, complex and slippery concept to grasp. What constitutes it, how is it defined and what is the history of a concept that produces history? For Jacques Derrida, the term archive is 'only a notion, an impression associated with a word and for which, … we do not have a concept' (Derrida, 1995:29). This notion has played a significant role in how historical knowledge has come to be understood, particularly during the twentieth century and increasingly so today, as established notions of history continue to be re-examined and contested. Through his analysis, *Archive Fever*, Derrida gives us a history of the term through an etymological study of the word. He begins by defining the Greek word *Arkhe*, meaning both 'commencement' and 'commandment' before referring us to the Greek Arkheion, which he describes as: 'initially a house, a domicile, an address, the residence of the superior magistrates, the archons, those who commanded' (Ibid:2). The conditions of its being, how it is used and understood may continue to change but the idea of the archive has always occupied a privileged position. It is always situated, always imbued with power and subject to the control and interpretation of those to whom it is entrusted. The earliest European repositories were established in the sixteenth century, mainly for administration purposes. The archive continued as a largely sovereign institution, established and maintained by the great families, the church and the state (Nora, 1989:14). These pre-modern archives were mostly non-public enterprises; privileged expressions of power to record, collate and safe-keep records for the future. The modern notion of the archive in its public, possibly more democratic form emerged at the time of the French Revolution with the creation of the Archives Nationales de France in 1790. This was soon followed by the formation of England's Public Record Office in 1838. Now found within institutions such as museums and libraries, the archival practices that followed functioned within the empiricism of the late eighteenth and nineteenth century. Situated within the scholarly discipline of archival science and research, the modern archive was concerned with objective classification and accurate records to validate positivist notions of knowledge. It is perhaps not surprising that this history of the archive coincided with the development of photography.

> A time when photographic technologies and archival classification, embraced as tools of knowing, held the promise of control over an increasingly complex world.

The invention of the daguerreotype in 1839 had vast implications for the study of fine art but the technology was also co-opted by the scientific community in the pursuit of knowledge. It was a technology for scientific observation, producing 'objective records of truth' (Ibid). The archive and the photograph have a shared history and are both subject to the same critical analysis around previously held notions of veracity, memory and history. Despite, and perhaps owing to these complexities, archival theory and practices play a significant role in how we currently engage with and understand the current debates around historical knowledge. Helen Freshwater refers to this as the allure of the archive:

> The rise of theories that foreground historical contextualisation, such as New Historicism and Cultural Materialism, has no doubt contributed to this academic fascination with the repositories of the past.
> (Freshwater, 2007:5)

Through his work on new history, Pierre Nora describes post-traditional societies as no longer possessing *milieux de memoire*: 'real environments of memory'. He suggests that the acceleration of history has left us with nothing more than 'sifted and sorted historical traces' (Nora, 1989:8). Nora perceives history and memory in direct opposition to one another where history is a critical discourse that reconstructs the past while memory, 'insofar as it is affective and magical, only accommodates those facts that suit it' (Ibid).

> No longer living memory's more or less intended remainder, the archive has become the deliberate and calculated secretion of lost memory. It adds to life-itself often a function of its own recording-a secondary memory, a prosthesis-memory.
> (Ibid:14)

Making the distinction between different forms of memory, Nora associates real memory or a primary form of memory with pre-modern society where collective memory is without a past, constituted by and reinvented through tradition, myth and ritual. The secondary or prosthesis-memory, of which is all we are left, is located in what he describes as leux de memoire: sites of memory. Although it is questionable to suggest that many societies or communities today are without tradition and ritual, regarding the archive as a site of memory, upon which we now depend may account for its current privileged position and increasing contestation.

Derrida's analysis of the archive also distinguishes real memory from secondary or prosthetic memory. For him, a defining principle of the archive is that of consignation; it needs to be consigned to an external place. For consignation to take place, something has to be deposited. Something material needs to occupy the physical

space of the archive and this cannot be live memory. It is not the original or originary memory that is consigned but 'technical memory' or hypomnesia. While this transformation from memory to technology through the act of inscription allows us to maintain, organise and curate memory, it also becomes subject to control, power and authority. Derrida goes on to suggest that the archive can never be 'live memory', despite its proximity. The desire to return to the origin and the attempt to retain it is a repetitive force. It is, however, an impossible desire, which Derrida famously refers to as archive fever:

> [It is] to burn with passion. It is to never rest...from searching for the archive right where it slips away... It is to have a compulsion, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return to the most archaic place of absolute commencement.
> (Derrida, 1995: 91).

The search for traces of the actual event creates an infinite loop of organising and reorganising that cannot be reduced to memory but can only produce a prosthetic experience. This constant repetition is also a process of erasure; the inscription and consignment of one memory will always suppress the other. This contradiction is central to Derrida's analysis and underpins one of its principal claims, that 'archivization produces as much as it records the event' (Ibid:17). Derrida associates this process with the Freudian death drive; in fact, he states that the archive is not possible without it. The desire to archive is borne of the fear of being forgotten, resulting in the collection of memories and safeguarding them from loss. We want to be remembered: 'there would be no archive desire without the radical finitude, without the possibility of a forgetfulness, which does not limit itself to repression' (Ibid:19).

However, due to the material nature of technical memory, it is only the prosthetic experience that can be stored and by doing so we are destroying the original experience, or the truth of the event we are trying preserve. The process of selection necessary for archivisation is a form of editing. What is kept and what is disregarded completely alters the experience of that event; we are destroying the originary experience to construct a new one. This is amongst the most problematic of the contradictory nature of archives: the compulsion to archive in a bid to preserve history is actually its eradication.

Derrida's contradictory conception of the archive, while arguably problematic, does reveal its discursive qualities. By distinguishing originary experience to that which is consigned as material memory, this conception of the archive frames history as a discourse and therefore subject to material processes. In the next section, I explain how artists have been influenced by such ideas and introduce the recent historical turn in

contemporary art. I do this to provide a context for my own practice and to examine the potential of such practices for critical discourse.

The Artist as Historian

This renewed historical consciousness has had a significant impact on contemporary art practices where an increasing number of artists are looking to the past as a preferred site of inquiry. This can be seen through the various forms of recent historical investigation carried out by artists, including the archival, archaeological and the re-enactment. The proliferation of these practices has led to what Mark Godfrey describes in his article 'The Artist as Historian' (Godfrey, 2007) and is closely linked with other modes of artistic research that emerged in the last two decades, defined by Hal Foster as the 'archival impulse' (Foster, 2004), earlier, as 'The Artist as Ethnographer' (Ibid, 1996). Godfrey suggests that 'historical research and representation appear central to contemporary art' (Godfrey, 2007:142). Dieter Roelstraete suggests that a key factor for this renewed historical consciousness has been the academisation of art education (Roelstraete, 2013:21), where artists are increasingly regarded as producers of knowledge and are subject to the academic rigour of other scholarly disciplines. He also suggests that in today's post-ideological society, artists are unable or unwilling to envisage a better future and so look to the past.

> For, in truth, and this is perhaps more to the point, there haven't been too many good reasons to fully and optimistically engage with either the present or the future in the last half decade or so. (Roelstraete, 2009:2)

Not long after the year in which Orwell's dystopian novel 1984 was set, Francis Fukuyama declared 'the end of history' (Fukuyama, 1989). This was not the first declaration of this kind. The end of the Cold War, the fall of the Berlin wall in 1989 and the breakup of the Soviet Union in 1991 saw the conclusion of the competing ideologies of Fascism and Communism, in an increasingly secularised and consumerist society. Fukuyama's declaration suggested that while events will continue to happen, the history of human progress will not hold the same potential for change as the world succumbs to the free market and the final form of government, Western liberal democracy. Karl Marx held a similar historical determinism in the form of Historical Materialism, but one that would ultimately lead to a communist utopia.[12] However, the increase in Islamic fundamentalism and the events of September 11 quickly reintroduced the discussion of ideology in what has been described as 'the end of the end of history' (Zakaria, 2001). The conflicts that followed, the failure of the Arab Spring, and the

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[12] These events have led to a distinct historic turn in post-socialist European art where many artists from the 'East' investigate historical narratives before the onset of western liberal democracy and capitalism. Charity Shribner's *Requiem for Communism* (2003) provides a survey.

resilience of authoritarian states have arguably demonstrated a proliferation of ideologies in response to ideas of Western democracy. Twenty-five years after his seminal essay, Fukuyama is now concerned with the backsliding of democratic societies and the general fate of liberal democracy in light of the US election of Trump and the decision of the UK to leave European Union (Fukuyama, 2017).

Despite the crisis of history, or perhaps because of it, there is a huge amount of historiography out there, from documentaries, historic fiction and feature films but 'much of it is of a myopic kind that seems to deepen the cultural pathology of forgetting and the scattering of attention rather than fight or at least … to challenge it.' (Roelstraete, 2009:31). Many of the artistic practices under discussion aim to uncover or recover histories that have been marginalized or forgotten through mainstream historiography. Mark Godfrey's article 'The Artist as Historian' (2007) outlines a range of contemporary artists whose practices entail historical investigation from Anris Sala's documentary work *Intervista* (1998) and Walid Raad's archival research (2006) through to Jeremy Dellers's re-enactment of *The Battle of Orgreave* (2001) but the article mainly focuses on the filmmaker and multimedia artist, Mathew Buckingham. Buckingham's work examines the role of cultural memory and historical representation through investigations of historical figures, such as Abraham Lincoln and Mary Wollstonecraft and various histories such as the slave trade in the US and the decline of the shipping industry in Liverpool. He employs a number of strategies in his work, generally consisting of image and text in various forms such as film footage and still photography accompanied by written text or voice-overs. The relationship between the two serve to disrupt a fluid reading of a particular history and question the authority of the sources in what he describes as 'tactics of de-familiarisation' (Buckingham in Godfrey, 2007:151). Buckingham's approach to the past is not one of recovery but a re-staging of historical events in order to produce a 'politicized reinterpretation of the present' (Godfrey, 2007:157). Although perhaps not as specifically located as some of his other works, *Situation Leading to a Story* (1999) is a good example of how Buckingham's artistic/historical methodology challenges the viewer to question the content and negotiate the relationship of the text and accompanying image.

Figure 11 Matthew Buckingham, *Situation Leading to a Story,* film, 16 mm projection, black and white, and sound, 1999

Situation Leading to a Story is a black and white 16mm projected film of found footage with accompanying voiceover by the artist. The twenty-minute film consists of 4 different sections shown in a loop from footage Buckingham retrieved from a box of discarded home movies on a street in New York. The first section of the film is a home movie of a wealthy family enjoying a garden party. The second shows the building of a cable-car line by the Cerro de Pasco Copper Mining Corporation in the Peruvian Andes. The third section depicts a garage been constructed onto the house in the first clip while the last section shows a bullfight in Guadalajara in Mexico. The accompanying voiceover begins with a narrative describing how the artist found the films and his attempt and subsequent failure to track down the owner after discovering a name on one of the rolls. Other narratives are then woven together as the artist provides information about the mining corporation while suggesting possible connections with the family. At times the voiceover describes the footage shown and at others provides other historical information, such as the emergence of home-movies in the 1920s. Crucial to the work is relationship between the footage and the voiceover. There is very little in the way of a synchronised narrative and so the viewers must use their own memory of previous footage to connect to the story. This jarring effect plays on how we engage with and experience the interrelating narratives. The work, at one level presents footage that comments on economic inequality and an exploitation of natural resources while at the same time, describes a history of the medium of which it is constituted. However, it is the artist's account of how he came across and used the footage that denies any objective neutrality and further makes us question the provenance, meaning and validity of the work as a whole. In this way *Situation Leading to a Story* operates both historically and historiographically and re-stages these historical accounts in the present by playing on what we know and what we experience.

> Perhaps it's more productive to look at history as always unfinished — as a field where we can make claims and debate the adequacy of different narratives by looking at their real effects without allowing the discourse to dissolve into relativism.
> (Buckingham in McElheny, 2009)

Although employing many of the same conventions and arguably equal rigour, Buckingham's work is not history with a capital H. It is art; a distinction he challenges and at the same time finds productive as it allows him to bring histories into an art context, a space with less limitations and more potential. In fact, by recognising these disciplinary conventions through the work, it also questions the distinction between the two, particularly in regard to notions of truth.

> [W]hat's confusing, in an exciting way, is that both fiction and history writing make truth claims similarly. They argue their case, and we must evaluate, criticize, and react. Which stories are more adequate and why?
> (Ibid)

Buckingham's work highlights the constructed nature of history; his stories are not found, they are made, just like those that constitute the discipline of history proper. Roelstraete is critical of the emergence of the historical turn in art for various reasons. Amongst them are the methodologies used. He suggests that many artists, now conducting research, employ tried and tested scientific methods 'in hopes that some of its aristocratic sheen will rub off on their own products or projects' (Roelstraete, 2009:5). However, it seems fair to argue that through artistic methods, in the case of historical investigation at least, that is presenting history with new and innovative possibilities in this time of crisis. The problematic relationship between reality and representation or history and fiction has been the focus of many theorists and historians. Roland Barthes' *The Discourse of History* (1989) for instance provides a structuralist analysis of historical knowledge that despite the absence of a stable referent, a direct link between the past and its representation is maintained through a referential illusion he calls the reality effect.

> In other words, in 'objective' history, the 'real' is never anything but an unformulated signified, sheltered behind the apparent omnipotence of the referent.
> (Ibid:139)

The historian, Hayden White, has also examined historical knowledge both structurally and post-structurally, as I noted above, and has criticised the discipline's limitations in a postmodern context:

> It is ironic that, as professional historical studies have become more and more scientific, they have

become less and less useful for any practical purpose, including the traditional one of educating the laity in the realities of political life.
(White, 2008:10/11)

The cultural turn has had a significant influence on how history is practiced and understood as a discipline. With a shift towards meaning, rather than positivist knowledge, history has become increasingly understood as a discourse. These developments have also had significant influence on art, which has seen artists engage in a broader range of practices, such as the archaeological and archival. However, a turn towards the past and more individualised voices presents its own challenges. In the next section I discuss the concerns that such practices are subject to sentimentality and a form of nostalgia that threatens critical discourse. I do this in order to foreground the importance of caution for such inquiries and to ensure my own practice demonstrates the awareness required.

From Utopia to Nostalgia

Buckingham's work is a convincing example of historical research carried out within the art world and reveals the potential of criticality within this re-framing. However, not all such practices carry this criticality. A lot of historicist art could arguably be described as nostalgic. Historical inquiries that privilege individual experience are perhaps particularly susceptible to sentimentality; an awareness that informs my own research. The modernist project of the last century heralded a march of progress towards an ideal future. Our current, late-modern scepticism towards such narratives has left us looking to the past, rather than the future. This looking to the past for answers is often associated with nostalgia; 'a longing for a home that no longer exists or has never existed' (Boym, 2007:7). However, nostalgia has been generally viewed with negative connotations and rarely associated with ideas of progress. Seen as a melancholic longing for an ideal past that offers little in the way of critical discourse, it is often employed dismissively, particularly by historians. Svetlana Boym, however, argues that 'longing and critical thinking are not opposed to another' (Boym, 2001:49), and that nostalgia has prospective as well as retrospective possibilities. In her book, The Future of Nostalgia, Boym describes two types of nostalgia: restorative and reflective. She describes restorative nostalgia as the antithesis of progress; a glorified idea of the past held in opposition to the present, or indeed the future, as an ideal state to be restored. Reflective nostalgia on the other hand, is not an attempted recovery of the past but a critical, reflexive approach that frames the past as a resource to inform the future.

> Reflective nostalgia is aware of the selective and transformative mechanisms of memory (including collective memory) and distrusts the image it produces of the past. The idealizing moment is not present in reflective nostalgia.

(Horvath, 2018:191)

The artworks described above do not long for a glorified, idealised past. They are critical reflections that contest, disrupt and potentialise these historical narratives to inform the future. They can be regarded as examples of what Jan Verwoert describes as 'defiant nostalgia',

> characterised by its dedication to the particular; an emotional investment in one particular historical moment or the idiosyncrasies of certain people, artefacts or stylistic details; it mourns the loss of these particularities and seeks to salvage a potential new future for them through restaging the objects of devotion in the face of a world that is hostile to or largely oblivious of these things.
> (Verwoert in Van Der Stok et al., 2008:95)

My PhD's practice-based research is concerned with one such particular moment in a broader history of the Northern Irish 'Troubles'. In the following section I present a historical account of the place in which I grew up in. As a means of investigating my own cultural identity, this inquiry has led me to researching a particular past; the development of the only planned city in Northern Ireland. I do this to explore the critical potential of examining one's cultural narrative and the possibilities it holds for developing further inquiries. The information I share below comes from the documentary film (Emerson, 2007) and several articles on the development of Craigavon (Adair *et al.* ,2000; Blackman, 1987; Mc Cleery, 2012; Sloan and Burns, 1982).

Craigavon New Town

The early days of the civil rights crisis, just before 'The Troubles' became a defining feature of Northern Ireland's narrative were a time when things may have been different. This moment is largely an untold story, a blind spot in the country's history or as the filmmaker Newton Emerson calls it, 'a black hole in people's memory' (Emerson, 2007).

In the early 1960s, a steady decline in the linen and shipbuilding industries in Northern Ireland brought economic uncertainty and rising unemployment to the region. This led to the publishing of the 1963 Mathews Report, which proposed the planning of a new city in Ulster to attract foreign industry and act as a magnet to the overcrowded capital city of Belfast. This new growth centre was to be situated 22 miles away from Belfast with the plan of joining two neighbouring towns three miles apart to create a new linear city. The designated area of the new development was 100 square miles comprised of 61, 000 people. The estimated cost of the project was £140 million and the projected population figures were 120,000 by 1981 and 180,000 by the year 2000. This was to be the country's most ambitious urban plan and the single biggest investment decision in Northern Ireland's history. The problem was that the two proposed towns were of conflicting religious

denominations. Lurgan was a predominately Catholic market town while Portadown was predominantly Protestant and the relationship of the two communities reflected the sectarian divide of the country as a whole. For some, this was seen as an opportunity. In the same year as the Mathews Report, Captain Terence O'Neill was elected as Prime Minister for Northern Ireland on an electoral promise to 'build bridges between two communities' and the proposed new city was to be the symbol of this new vision.

Hopes were high. Post-war modernisation was much slower in Northern Ireland than the rest of the UK, but the promise of new jobs and modern new homes brought a sense of optimistic possibility to the region. Although O' Neill's Unionist government maintained a protestant hegemony, his new brand of progressive Unionism made real attempts to win over the Catholic population with the theory that a higher amenity level would diffuse social tensions.

In 1964, visionary architect, Geoffrey Copcutt was selected to head the design of the new city. Copcutt had recently completed the award-winning new town centre of Cumbernauld in Scotland and had acquired a somewhat radical reputation. He apparently drew his initial architectural designs for the city on huge rolls of paper pinned to the wall with Indian ink and a bamboo stick. There was to be a marina, a university and an airport. There was to be 4 single zone housing sectors with homes of modern Scandinavian design, each with its own shopping complex, schools and leisure facilities offering new non-religiously denominated sports such as squash and table tennis. In the centre, an artificial lake was to be dug for yachting and water-skiing and the new city would be home to Irelands first artificial ski slope – all linked by an overhead railway and 60 miles of hidden cycle paths. It was to be the city of the future and a new experiment in community relations.

Months later, Copcutt resigned. Unable to reconcile the hermetic religious differences, he saw the development as a propaganda project rather than a city and believed the site was only chosen to maintain the Catholic/Protestant voting balance. Untroubled by the Copcutt controversy and buoyed by the wave of optimistic progress, the Prime Minister insisted that the development will continue. In 1965 the Craigavon Development Commission was established and under the New Towns Act (1965), vesting orders were obtained for 8,000 acres of land for construction of the new city.

If Copcutt's resignation was the first sign of the faltering vision, the naming of the new city was the beginning of its failure. The name Craigavon in the Irish language means Rocky River; however, it was also the name of the first Prime Minister of Northern Ireland and the father of Unionism. James Craig, later named Viscount

Craigavon drafted the government of Ireland Act in 1921, effectively separating the North of Ireland from the South. His famous electoral slogan 'Not An Inch' became synonymous with Orange Loyalism and referred to how much he was prepared to yield to the Catholic Republic of Ireland. 'To name the new town Craigavon was to baptise it in sectarianism' (Emerson, 2017). Convinced that the promise of economic prosperity would ease any social tension, a new chief architect was appointed by the Development Commission and in 1966 the first big transnational company agreed to set up shop in the new city. Harland and Wolff - the same construction company that built the Titanic, built the Goodyear tyre factory. It was to create 2000 jobs in the area making it the main attraction in enticing people to move to Craigavon. The fate of the new city was very much in its hands.

Craigavon was the first genuine attempt to break the cycle of religious segregation that defined housing in Northern Ireland. The clean, modern design was to have a universal appeal, attracting both communities. Cluster housing as opposed to rows was to promote inter-communal contact and the single entry point to each housing estate would provide a sense of security for the new integrated community. In 1967, construction began for the first new estates to house the Goodyear workers and as an extra incentive the government offered a £500 relocation fee to attract new settlers.

Craigavon was happening. There was investment from foreign industry and families began to relocate from Belfast and the surrounding area to fill the modern new homes and start again, leaving behind the entrenched parochialism and social segregation that imposed upon their lives. However, not everyone was in favour of this new inter-communal future. As Craigavon continued to develop, The Prime Minister, Terence O'Neill, came under increasing pressure from more conservative members of his party who thought the whole thing smelt of socialism – 'an unhealthy mixing of the tribes that threatened their Unionist hegemony' (Ibid).

Controversial 'Land Wars' between the Ministry of Development and landowners continued to mar the development, while social tensions and political infighting threatened the future of Craigavon. In 1969, the Prime Minister was forced to resign and was succeeded by the less liberal Ian Paisley. In July of that year, a motion was passed in Stormont to cease government support of the new city. The dream was over, and Craigavon was on its own. In the early 1970s whole housing estates lay vacant and in 1973 the Craigavon Development Commission disbanded. It was the shortest life of any new town development agency in the UK. Soon after the Goodyear tyre factory withdrew.

The housing that was designed for integrating communities was carried out without any community consultation and because schooling and places of worship were segregated, the different estates became occupied by conflicting homogenous religious groups. The single point entry estates became isolated and defined by their religious denominations. The idea of difference was not part of the Craigavon discourse and the attempt to engineer ethnic mixing backfired, resulting in further segregation.

By the early 1980s, only a tenth of the projected population inhabited the new settlement, civil unrest of the region had increased, and the vision of Craigavon was lost. The failed city became known as a soulless urban space, famous for its many roundabouts that go nowhere. The cycle-paths, underpasses and empty estates became synonymous with violence and the area became known as the apex of the North Armagh Murder Triangle. Only half of the proposed city was built, most of which has now been demolished. The progressive, modern ideals and rational geometric design could not compete with sectarian politics and the durability of cultural identity.

The history of Craigavon, like all pasts, and like many of today's emerging visions, are, as Bauman wrote in 'Retrotopia', 'located in the lost/stolen/abandoned but not dead past' (Bauman, 2017:5), can only ever be 'partially reconstructed within the ideological and discursive frameworks of the present' (Gibbons, 2007:52).

In addition to the historical research and my own memory of the place, I have also carried out numerous site visits, photographed the area and interviewed people associated with the place. Through this process, I have collated a broad range of material that documents various histories of Craigavon with the intention of giving these ideas and events of the past agency. The story of Craigavon speaks of a moment in Northern Ireland's troubled history where optimistic possibility had a purchase in its future. Working with the material now, this research seeks to interrupt a linear idea of the past and offer a plurality of readings that might, in some way 'reanimate past radical possibilities' (Bauman, 2017:5).

Images from the Making Things exhibition, UCL: Institute of Education: 2015

My practice-based research is carried out in and through this Craigavon archive. For the exhibition, 'Making Things', UCL: Institute of Education: 2015, I presented a selection of this material in the form of 24 panels. Each panel contained images or text relating to Craigavon, including historical research, archive material, newspaper cuttings, drawings and my own photographs. The format of the exhibition was precise and ordered. The series of identically framed panels were arranged to suggest a clean, linear chronology, depicting a history of the town. The story presented appeared highly fictitious in places, yet no material or information was falsely fabricated. The curation of this material was carefully selected. Researched stories were presented alongside photographs or images of artefacts that might suggest conflicting readings and invite the viewer to construct their own understanding of the work. Although the history presented invited an open interpretation, it remained within the realms of plausibility as the narrative was legitimised by the evidential quality of the material presented.

To accompany the exhibition, the artist/researchers involved hosted a seminar called *Arts Practice in the Doctoral Form*. To facilitate a more discursive environment, we each invited a respondent to discuss our work in front of the audience with the intention that it may provide alternative perspectives on the work. I invited Tom Keeley, an architectural historian, to discuss my exhibition. This was a revealing experience as it clearly

highlighted the discursive possibilities generated through the research. Keeley's knowledge of architectural history, particularly the new town movement provided new readings of the work, prompting much discussion. His own critical practice and my personal narrative accounts generated conversations and subsequent lines of inquiry that made for a rich and discursive seminar that informed discussions of present events. This experience further consolidated the methodology of my practice, that saw a growing concern for the wider discourse generated through the work rather than solely in the objects produced. It also broadened my understanding of historical consciousness, introducing what Ian Alden Russel describes as 'an avant-gardist past that is not confined by disciplinary structures or epistemic conventions, where the past is not the destination but the way' (Russel, 2013:313).

Through this practice I have developed an understanding of how cultural identity is constructed in the past. It has also generated a method of practice-led or practice-based inquiry with rich pedagogical potential because of how it mobilises archives, and to what end. In the next section I present an educational project underpinned by these ideas, which is for me an instance of the discursive potential of such a historical inquiry and a contribution to the ambitions of the PhD overall.

An Inventory of Spaces in Derry/Londonderry

As my practice developed, I continued to apply my research to my teaching, looking for opportunities to investigate notions of cultural identity within an educational context. During this time, I became involved with several education projects with The Architecture Foundation in London; an organisation that seeks to critically engage young people living in urban areas going through dramatic change. The young people involved are given the opportunity to work with various art and architectural practitioners through an investigation of their local built environment as part of the Urban Pioneers program, devised and produced by Education Manager Aislinn White. This gave me the opportunity to apply my research in an informal educational setting, free from a classroom environment, timetabled lessons and curriculum requirements. My role within these projects was to engage the young people in a narrative-based inquiry of their neighbourhoods and work with other creative practitioners in medium to long term projects. I worked on a number of such projects with The Architecture Foundation, which allowed me to reflect on my ongoing research within a broader context. The first project I had the opportunity to work on was based in the city of Derry/Londonderry and was carried out in collaboration with PLACE, a non-profit architecture organisation located in Belfast. This would be the first time I would have worked on a project in Northern Ireland and the prospect of returning was very exciting. As previously discussed, the Northern Ireland I grew up in was defined by its dual identity. This is particularly evident in the

city of Derry/Londonderry; whose very name is the unreconciled conflation of two conflicting titles. Over a period of months, The Architecture Foundation recruited seven local young people aged 16 – 21 to work with a number of practitioners on a series of creative workshops that investigated the city they lived in. Prior to my workshop, the young Urban Pioneers had spent a number of weeks exploring the city, taking photographs and carrying out their own research led by architecture historian Tom Keeley. My contribution to the project was to be underpinned by own research interests, in which I intended to bring together all their material to explore the notion of interrelated narratives and the discursivity of the past.

The participants had generated a broad range of visual material, including photographs and drawings produced during the project and a collection of historical and personal material associated with the place. We began by discussing the work they had produced, using the material as a source through which to illicit a conversation concerning their own experiences of living in Derry/Londonderry. This was a fascinating discussion as I had my own experiences of the city, which as it transpired, had less in common with this younger generation than I had anticipated. They were all aware of where I was from and Craigavon's reputation, but they were not familiar with the history of its development or its utopian intentions. A time before 'The Troubles' seemed beyond their imagination, particular one that sought to unite the two dividing communities. They were particularly surprised to learn that the financial investment in the city of Craigavon was originally meant for Derry/Londonderry. Presenting this past to them and sharing my own work had disrupted some of the preconceptions they had. The young participants had grown up after the peace process and while their childhoods were not necessarily free from sectarian violence, their experience of the conflict was something they largely inherited through narratives which nevertheless had a significant impact on their own cultural identities. It is a past that bears heavily on their present.

It became clear that the depth of these conversations was largely made possible through the material collected. The personal photographs in particular generated a level of engagement that questioning alone would not have afforded. The personal connection to the photograph implicated those narrating it and gave way to more particular details and insights. We discussed media representations and the significant events that have informed the city's identity and how this compares with their own experiences in the present.

Following the initial discussions, we spent an afternoon in a studio to develop a body of work using their collected material. The idea of narratives as interrelated, layered and overlapping underpinned much of our discussions and so a collage approach to the material was agreed upon. We also felt that the notion of

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transparency was a powerful way of thinking about these histories and decided to use acetate for our material investigations. Time was spent tracing photographs and other visual material onto the acetate in black pen. This practice provoked further discussion as more time was spent with the images. One of the most archetypal images of the city is that of 'Free Derry Corner', a historical landmark in the Bogside area of the city and the site of Bloody Sunday, where British soldiers shot 26 civilians during a civil rights protest in 1972. The famous gable walls and the murals that cover them are now synonymous with the civil rights movement and subsequent troubles. All too aware of this motif and the history they embody, the participants decided to create little houses based on the Bogside terraced houses using the acetate they had been drawing on. The resulting transparent structures created an overlapping palimpsest of drawn images that change depending on the perspective of the viewer, playing with the relationship of the various images. The intimate scale of the little houses contrasted with the weight of the historic landmark and the fact that the objects could be held in the hand suggested both an ownership and a fragility of the histories they embodied.

Left: Collaging Workshop
Right: 'Gable walls' sculptures in acetate

After producing a number of the little structures, it was clear to the group that working with the material they had collected and engaging in the studio practice had facilitated a rich and insightful discussion about the city, its identity and its interrelating narratives. The decision was then made to take the sculptures back into the city and photograph them in the place they represented. This was to be a significant event in the project. While photographing their work as small interventions in city landscape, the participants were continuously approached by members of the public to find out what they were doing.

Participants photographing their sculptures in the city

The sculptures had become prompts for further discussions with members of the public. This was an unforeseen opportunity. The realisation that the practice we were in engaging facilitated meaningful conversation was something of a revelation to the participants and worth exploring further. These unplanned and unscripted interactions proved insightful experiences. The little houses constructed from a range of images associated with the city were handed to others; questions were asked, and stories were told. A significant affordance of this process was the cross generational exchange. The young participants had discussions with older residents who, like me, had their own experiences of the city that at times conflicted with their own. In these exchanges, they discussed issues that were not easily broached, and the young participants felt able to contribute in a meaningful way. With a growing confidence, the participants continued instigating conversations. At one point, a young participant was explaining how he had constructed his sculpture using images of Free Derry Corner with some family photos to a member of the security forces - an exchange not easily facilitated.

Discussing the artwork with members of the community

An Inventory of Spaces in Derry/Londonderry was the first opportunity for me to be involved with a project in Northern Ireland and enabled me to draw on my own experience and history of the place. Sharing my own archival art practice gave the participants a methodology and way of thinking about the material they had collected and the potential it had for generating discussion. What proved most significant was the use of their own personal photographs in this process. Coming from Derry/Londonderry, the participants were very familiar with various representations of their city. Although Pierre Nora suggests that there is very little 'real memory' left in modern society, the collective memory of the city of Derry/Londonderry is as much 'constituted by and reinvented through tradition, myth and ritual' (Nora, 1989:14) as the prosthetic memory generated through its inscription. Recognising, negotiating, and critically reflecting on these various sites seems an important task in understanding one's cultural identity as it reveals both history and identity to be consubstantial and discursive.

The research carried out by the participants generated an archive of their own. Through introducing more personal material in the form of family photographs, stories and artefacts, they became implicated in the narratives they were exploring, creating a more agentive environment. This validated their own subject position in the historical discourse and, as Jenkins suggests, gave them 'a real say in the world' (Jenkins, 1991:80). I found sharing my own stories and experiences of Craigavon particularly interesting, as it allowed me to reflect on how, and why, I relate these narratives. While the participants seemed genuinely fascinated by this marginal history, I was aware of the potential for sentimentality and so cautious to frame this exchange through reflective, rather than restorative nostalgia. By critically interrogating my own Craigavon archive to question current events, I was using the past as a resource to inform the future, and encouraged the participants to do the same. Through this process the participants came to understand that these stories are not found, they are made. This consolidated my own ideas of the critical potential of such constructions.

In the following chapter, The Archive as Construction Site, I develop my understanding of the archive and introduce an archival turn in contemporary art through the work of Adam Broomberg and Oliver Chanarin and Walid Raad. These particular artists have worked with archives and photography relating to specific civil conflicts. Broomberg and Chanarin have worked with a photographic archive of the Northern Irish 'Troubles', while much of Raad's work explores the Lebanese Civil War. I then expand upon the notion of constructing new narratives within an archive and the potentials of a co-constructed archive, explored through educational projects carried out at South Camden Community School and the Architecture Foundation. I do this to develop a pedagogical approach to engaging with issues of cultural identity and to argue that art education in particular holds much potential for generating meaningful dialogue.

Chapter 6: Northern Ireland's only Ski Slope
The Archive as Construction Site

Top left: Figure 12 Craigavon roundabout: Central way, 1981
Top right: Figure 13 Craigavon roundabout Sign, n.d.
Bottom: Figure 14 Entrance to Altmore, Craigavon, 2014

The landscape of an unrealised city is a strange one. The 8000 acres of land was meant for a new industrial base, transport and leisure facilities to accommodate the rapidly increasing population. Although the new residents never came, the infrastructure was nevertheless put in place for their arrival. The manifestation of Craigavon to many was effectively a series of roundabouts leading to no-where in particular. Running through the centre of the development, the A27 is a short stretch of dual-carriage famous for having seven such roundabouts. Underused roads and over-grown cycle-paths mark out the empty grid where the city should be, with planned exits blocked off or disappearing into fields still bearing the footprints of unfinished or recently

demolished housing estates. These are vacuous spaces but somehow not empty. In the middle of this nowhere space stands a huge artificial ski slope; the only one of its kind in Northern Ireland and one of the few remaining traces of Craigavon's original ambitions.
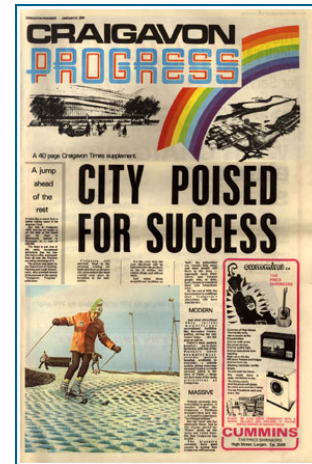
Left: Figure 15 Craigavon ski slope, n.d.
Right: Figure 16 Local papers celebrate the birth of Craigavon, n.d.

The ski slope was built in 1973, the same year the Craigavon Development Commission disbanded. The proposed city had many such ambitions. The first development report by New City Design Group (1964) contains a significant amount of research into cosmopolitan leisure activities to compliment the new metropolis. Activities such as squash, sailing and skiing were seen as exciting and modern, befitting the coming community. More importantly, these new pursuits were neutral, bearing none of the religious affiliations associated with Gaelic football, hurling or rugby. While plans for the airport or overhead railway never materialised, and much of the city that was built in the 1970s and 1980s has since been demolished, the ski slope is still there today - it was even visited by Eddy the Eagle in 1994. The failure of Craigavon was seen as an embarrassment and a highly controversial mismanagement of funds and planning. Much of the planning documentation, including the development offices themselves were also demolished in a bid to 'disappear' and thus forget the whole thing. During this demolition, a former employee of the Development Commission found a box discarded in a skip, as I've mentioned. The box contained a vast collection of photographs that documented the planning and development of the new city from 1966 to 1983. How and why the box ended up in a skip is unknown, but the former employee felt it necessary to recover and later donate it to what is now the Craigavon Museum Services. There are various forms of archive but most, outside of private institutions, are somehow related to the state, in fact as Achille Mbembe posits, 'there is no state without archives' (Mbembe, 2002:23). However, he also points out that the archive is also a constant threat to the state and therefore also under threat.

> More than on its ability to recall, the power of the state rests on its ability to consume time, that is, to abolish the archive and anaesthetise the past. The act that creates the state is an act of 'chronophagy'. It is a radical act because consuming the past makes it possible to be free from all debt.
> (Ibid)

The abolishment of the Craigavon development photographs, as innocuous as they might first seem, may have been such an act. It may also have been an innocent mistake. Either way, the systematic eradication of Craigavon was arguably an attempt to anaesthetise a particular past and to start anew; the remaining documentary material is a promissory note for that unfilled future. But how could such an inoffensive collection of photographs hold such potency? Not all documents are considered archivable. The criteria for such status are decided by those who select or disregard what makes the archive, for as Mbembe states, the archive 'is not a piece of data, but a status' (Ibid:20). This particular collection of photographs was selected by one custodian for abolishment before being re-consigned by another and is now under my custody. Its own history of displacement has undoubtedly contributed to its status, which is of course, an imaginary one. Once archived, the document no longer belongs to the author but to society and, in a sense, has become democratised. We are then co-owners of that past and have proof it took place.

> It is proof that a life truly existed, that something actually happened, an account of which can be put together. The final destination of the archive is therefore always situated outside its own materiality, in the story that it makes possible.
> (Ibid)

This resuscitation of life through the archive is subject to those who gain access. This past is brought back to the present, not to be relived but to 'speak and write beyond an originary text' (Ibid:255). In the following section, I provide further theoretical understanding of the archive as contingent, political, and subject to power. I do this in order to more fully understand the potential of the archive as a discursive site and how it might be mobilised and to what ends.

The Archive as [Re]construction Site:

While the archive is considered a repository of memory, modern memory, according to Pierre Nora, is also archival (Nora, 1989:13). With the acceleration of history and the loss of real memory comes an increasing reliance upon the same material traces sought for in Derrida's Archive Fever (1996). The growing concern with the past, particularly with the archive led to what is described as an archival turn in the arts and humanities in the 1990s. Building on Nora's ideas, Cheryl Simon attributes this turn to 'the cultural anxieties of post-modern

time-space compression' (Simon, 2002:102). Although the archive has always been considered as a site of contestation, it is at this point where the archive and its various practices are understood as a conscious site for the re-investigation of historical and cultural narratives and the production counter memory, and indeed, memory itself. What was once considered an objective record of documents and facts for the validation of truth claims is ultimately revealed as a 'centre of interpretation' (Osborne, 1999:52).

A long association with institutions of authority has made it difficult for the archive to shed the perception of bureaucratic governmentality. In fact, Karen Cross and Julia Peck suggest that it is difficult to conceive the archive 'to involve anything other than the negative operations of power' (Cross and Peck, 2010:128). It is these authoritarian qualities and conflation with objective truth that has helped establish it a site of contestation. Post modernity's challenging of dominant meta-narratives has led straight to the archive as the site to critically re-examine and expose previously hidden or marginalized histories. This is what Eric Ketelaar describes as the 'double edged power of archives' (Ketelaar:224), offering both opportunities for emancipation as well domination. Given this perspective, we can no longer regard the archive as a bastion of truth. We must also accept that those who have access and control of the archive are responsible for more than what is simply included and what is omitted. Any intervention is from a subjective position and can therefore be regarded as the manufacturing of memory where 'there are more potential truths than there is possible data ultimately to confirm any of them' (Brown and Davis-Brown, 1998:22). This contingency may call into question its credibility as a site of inquiry as such; a concern shared by many, including archivists such as Carolyn Heald who asks the question, 'Is there room for archives in the postmodern world?' (Heald, 1996). Heald presents a defence of archival practices and of the archivist in the midst of the fragmented and decontextualized postmodern condition. She suggests that the archivists' role today, certainly at the time of writing in the 1990s, is necessary, not for the specialist status it once held through the acquisition and management of historical knowledge but for the understanding of the form and function of documentary records, what she refers to as 'diplomatics' (Ibid:92). Heald also asserts that despite the cynicism towards documentary records, the document is more important than ever, 'not because they have some objective and immutable status, but because our society has deemed them valuable' (Ibid:95).

Although we may live in (and in the wake of) what Heald describes as a 'document orientated' society (Ibid), with such inter-subjectivities and relative understandings, why do we return to the archive in order to understand our past? As Freshwater writes:

> Despite our reservations concerning the reliability of the archive and its liability to mislead and manipulate, we have to return to the past, or what remains of it, in order to attempt a cautious, conditional reconstruction.
> (Freshwater, 2007:15)

Freshwater makes it clear that this return to the past is not a recollection, not even a reconstruction but a conditional reconstruction or what she also refers to as a 'recontextualisation' (Ibid:12), suggesting the archive as a site of knowledge production. Again, the abundance of 'potential truths' held within the archive is as much a concern as it is an opportunity in the controversial 'post-truth' era, depending on the motivations of that truth and how it is consumed. Joanna Zylinska, however, asserts the current need for the archive as it 'provides a safe space for exploring the liquidity of culture without drowning in its fast-moving waters' (Zylinska, 2010:150). Zylinska may deem the archive a safe space, but Freshwater advises caution. She reminds us of our own role and responsibility in such practices for there can be no archive without a politics of the archive.

> [R]esponsibility to the dead requires a recognition that the reanimation of ghostly traces — in the process of writing the history of the dead—is a potentially violent act.
> (Freshwater, 2007:12)

This suggests that the archive does not contain answers or the 'truth', rather, it may provide material to construct new truths. Writing about the search for an identity through the process of historical identification, Carolyn Steedman comments on the futility of the search to find something lost or buried in the past.

> The object (the event, the happening, the story from the past) has been altered by the very search for it, by its time and duration: what has actually been lost can never be found. This is not to say that nothing is found, but that thing is always something else, a creation of the search itself, and the time the search took.
> (Steedman, 2006:77)

For Zylinska and Steedman, the opportunities afforded by the archive are contingent, indeterminate and future orientated. They are also necessary. Eric Ketelaar further suggests that the relativizing concerns associated with postmodern thought are slowly abating, giving way to the 'multiplication of perspectives' where archival researchers are now looking beyond the boundaries of the record and trying to read 'the tacit narratives of power and knowledge' (Ketelaar, 2001:132). With the emergence of a history of history, a critical understanding of context and embedded power relations can be found in the material remnants of history. A better understanding of the form and function of this material may help that criticality.

Arjun Appadurai describes the archive as 'an aspiration rather than a recollection' (Appadurai: 2003) where the deep function of the archive has been obscured by its association with governmentality and the nation-state. He suggests that through recent archival research, we are once again reminded to see the archive as not 'the tomb of the accidental trace, rather than as the material site of the collective will to remember' (Ibid).

> This further means that archives are not only about memory (and the trace or record) but about the work of the imagination, about some sort of social project.
> (Ibid)

It is this relationship with imagination, which proposes the archive as not only a conscious site of debate but of the production of new knowledge. Although there is increasing evidence of archival practices that are now engaged with the multiplication of viewpoints, the use of imagination has been particularly evident through a proliferation of artistic interventions in and through the archive, in what Hal Foster refers to as the move to 'turn "excavation sites" into "constructions sites"' (Foster, 2006:22). In the next section, I explain how a growing number of contemporary artists have turned to the archive through their work and I do this to show how artistic practices can generate opportunities for critical discourse.

In a time of fragmented identities and contested collective and cultural memory, an increasing number of artists are exploring historical reflections on the past through the form and medium of the archive. Referred to by Hal foster as 'the archival turn (Ibid), this recent and still growing interest in the archive as an artistic practice has been widely commented on. Among many other publications, it is the topic of one of the Whitechapel Gallery's Documents of Contemporary Art series. It was also the theme of an exhibition at the International Centre of Photography in New York in 2008. Named after the book by Jacques Derrida, *Archive Fever* (Derrida, 1995) brought together a range of contemporary artists whose work investigates the idea of the archive. The curator of the exhibition, Okwui Enwezor, describes the role of the artist as 'the historic agent of memory' (Enwezor, 2008), highlighting the possibilities of the archive as a discursive site of production. There have been many more recent practices, projects, exhibitions, and publications suggesting an ongoing archival impulse in contemporary art[13].

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[13] Some examples include discussions of the archive located in specific geographical locales (Downey, 2015); explorations of the relationship between the archive and the curatorial (Arantes, 2018; Zanella, Bignott, Modena, & Scotti: 2015); discussions of the archive as a social practice (Schreiner, 2016); and investigations of art and the archive in a digital age (LaPierre, 2019).

Belfast Exposed Archive

Belfast Exposed is Northern Ireland's first and only dedicated photographic gallery. Established in 1983 amidst 'The Troubles', it was formed as a 'belated response to the British army's often heavy-handed attempts to control images of its activities in Northern Ireland.' (O Hagan, 2011). It's founder, local teacher and trade unionist, Danny Burke, was concerned over the Belfast portrayed by foreign photojournalism and proposed an exhibition of photographic work that revealed the city 'from the inside' (Ibid). The initial exhibition comprised over 200 images from amateur and professional photographers portraying working class life in Belfast. Significantly, the exhibition attracted attention from both sides of the political divide. Burke also established a cross community steering committee and made efforts to bring further exhibitions to both Republican and Loyalist areas in a bid to forge links between the two communities. During the opening of a following exhibition in Dublin in 1983, the poet Seamus Heaney remarked that there was a 'powerful, democratic feel running through these photographs' (Heaney in belfastexposed.org, 2018). Originally founded as a community photography initiative to document social life in Northern Ireland during a time of conflict, it continues to work with community, engage with research and support the work of local artists. It also holds an archive consisting of over 14,000 contact sheets taken in Northern Ireland during The Troubles and is currently in the process of digitising around 500,000 negatives and slides that have been donated. Although the archive documents 'The Troubles', the scale of the collection reveals alternative views of Belfast, beyond the conflict. It is now available to members of the public and has been used as a resource for a number of research activities, collaborations and projects.

> Working in a socially engaged context, Belfast Exposed incorporate the archive images in our community workshops as a way to ease the trauma of the past and support people using photography as a method of healing.
> (Belfast Exposed.org: 2018)

In addition to their own workshops, Belfast Exposed also invite artists to work with the archive. Past commissions have included Duncan Campbell's award winning 2008 film, *Bernadette*, Redmond Entwistle's 2009 film installation 'Red Light' and collaborators Adam Broomberg and Oliver Chanarin's 'People in Trouble Laughing Pushed to the Ground' (2011).

Each of the commissioned projects used photographs direct from the archive to produce a range of works that challenge dominant histories, explore alternative narratives or generate new ways of thinking about the past. Duncan Campbell used clips and stills to produce a film narrating the political life of Bernadette Devlin, the youngest ever female British MP and Irish civil rights leader, renowned for slapping the Home Secretary

following his remarks on the events of Bloody Sunday. In addition to three films shown in various locations around Belfast, Redmond Entwistle's Red Light comprises an exhibition of a number of previously unprinted photographs of demonstrations from the 1990s. One side of the gallery presents images of Unionist protestors holding placards screaming 'no' while the opposite displays Nationalist demonstrations for the release of political prisoners. The gallery is flooded in red light and has a live audio feed from Belfast city centre. As the noise from the city gets louder, the intensity of the light increases, making it difficult to discern the predominantly green Nationalist demonstration against the orange Unionists.

Long-term collaborating artists (until very recently), Adam Broomberg and Oliver Charanin took a more mechanical approach to the archive. Broomberg from South Africa and Charinin from London, perhaps recognising a lack of personal investment in the images, decided to treat the collection as 'a set of aesthetic found objects to be activated and ruptured' (Broomberg in Baker, 2014:209). Their series, 'People in Trouble Laughing Pushed to the Ground', is a reinterpretation of the Belfast Exposed archive consisting of over one hundred black and white circular photographic prints, referred to as dots. From the huge collection of photographs, they selected contacts that had been earlier categorised by different coloured stickers, which acted as markers indicating a selection decision. In doing so, they created a new, haphazard collection of photographs free from any previous rational categorisation. After this selection process, the artists then decided to enlarge and print what was underneath the selection sticker. This revealed images that had previously been hidden. The fragments of larger photographs were read as individual images, dislocated from their larger narrative. This practice highlights the unstable nature of the archiving process itself and poses questions as to how we understand the past and the veracity of historical representation.

Figure 17 Adam Broomberg & Oliver Chanarin, *People in Trouble laughing Pushed to the Ground.* Installation view Northern Ireland:30 years of photography Belfast Exposed, 2012

The series of fragmented images read together tell a new story of 'The Troubles' and invites us to renegotiate previous understandings. Cropped images of hands raised in the air could just as easily be read as an audience at a concert than a civil rights demonstration, the young boy lying on the ground may have been shot by a plastic bullet or he may have simply fallen over. Amongst these more ambiguous examples are images that clearly depict the conflict and others that obviously don't. However, as the images are all printed in the same circular format, the photographs are encountered uniformly with no hierarchy separating the significance of the photographs, just as the selection process itself underwent little in the way of subjective decision-making.

Figure 18 Adam Broomberg & Oliver Chanarin, *People in Trouble laughing Pushed to the Ground.* Installation view Northern Ireland:30 years of photography Belfast Exposed, 2012

Unsurprisingly, 'People in Trouble Laughing Pushed to the Ground', has attracted its fair share of controversy and critique amidst questions of authorship, sensitivity and sincerity. In an interview regarding the commission, the duo admitted that they are 'still not sure it is a legitimate or even useful response to the archive' (Charinin in Boothroyd, 2012). Charinin and Broomberg came to the archive with what they describe as a 'kind of cultural and historical blankness' (Ibid). Belfast Exposed was initially a grass-roots community-based initiative and the archive holds the work of many local photographers concerned with documenting and commenting on the conflict they were living through, including Mervyn Smyth, Sean McKernan, Seamus Loughran and Gerry Casey. Charinin and Broomberg's use of the archive no longer display these images as historical photographs of 'The Troubles' but as works of art, this distinction alone subject to contestation. However, this is perhaps as much of a discussion concerning the changing nature of Belfast Exposed as it is of Charinin and Broomberg's intervention. With the Peace Process came more readily available funding, which saw a shift from community-focused work towards academic and artistic practices.

> While the focus of the organization remained, and remains, broadly political, it has become more adherent to the dominant political ideologies of peace and reconciliation and less likely to challenge them outright, as well as more adherent to business concerns as an art gallery.
> (Blanco, Schuppert and Lange, 2015:21)

It is clear that Charinin and Broomberg were less concerned with the historical value of individual photographs and more with the form and function of the archive itself. Perhaps their 'cultural and historical blankness', which led to a more abstract, formalist approach offers something else – not least because they are artists not photographers, and, as I wrote above, dealing not with the content of the photographs per se but rather with this archive of photographs as a process as such. Belfast Exposed was originally established as a reaction to the predominantly British news media representations of the conflict and although it worked hard at developing cross-community relations, it was largely regarded as a Nationalist organisation for a long time. The selection process undertaken by Charinin and Broomberg, however, is arguably an unprejudiced intervention with the archive and a comment on control and censorship.

The Atlas Group Archive

Simultaneously described as a foundation, group, collective or project, The Atlas Group is all of these things. With similarly conflicting dates of its establishment, including 1976, 1991, or from the closed timeframe of 1989 -2004, depending on the source referenced, Lebanese artist Walid Raad has been undertaking a research project that documents a contemporary history of Lebanon. The Atlas Group archive consists of a large collection of photographs, document, films and other artefacts, some found and some invented, relating to the Lebanese civil wars from 1975 to 1991. The ambiguity as to the dates cited, the veracity of the documents and the organisation itself is not only intentional, but also intrinsic to how the work is understood.

The collection of archive material is organised in 3 distinct categories: AGP (files produced by The Atlas Group), FD (found documents) and A (authored documents). Many of the contributions to the archive have been accredited to various figures, such as Dr Fadl Fakhouri, a Lebanese historian and Yussef Bitar, a leading ammunitions expert in the Lebanese conflict. Despite the appearance of a range of different sources, all material found in the archive is in fact solely produced by Walid Raad, operating under the pseudonym of The Atlas Group. However, although the documentation maybe produced by Raad, much of the material itself, including the photographs used can be attributed to the particular contexts they describe. It is in this oscillation between fact and fiction that Raad's work is situated, placing a critical lens on cultural narratives and 're-igniting our curiosity in the truth' (Raad in Beasley, 2006). Although usually found in gallery exhibitions, the archival aesthetics adopted by the Atlas Group is often presented through a lecture format. Raad, acting as a

spokesperson for The Atlas Group, would present the material through a narrative relating to a specific history of the Lebanese conflict. Maintaining the guise of the authoritative historian throughout the performance, Raad often used the material as evidence corroborating the accompanying account, leaving the audience to question the veracity of the events relayed. As Eva Respini points out, 'they are not based on any one person's actual memories but on fantasies erected from the material of collected memories' (Respini in Downey, 2015:32).

Dr Fadl Fakhouri, supposedly a foremost historian of the Lebanese wars until his death in 1993, has made many of the contributions to the archive, including 226 notebooks. Among this collection is Notebook volume 38 containing 145 cut and pasted photographs of the cars used as bombs during the civil war. Accompanying the images, Fakhouri has documented each explosion in handwritten Arabic, detailing the time and place, number of casualties, the perimeter of the crater produced, and a description of the car used. This body of work, titled *Already Been in a Lake of Fire* acts as an abstraction of the events and provides alternative discourses around the events.
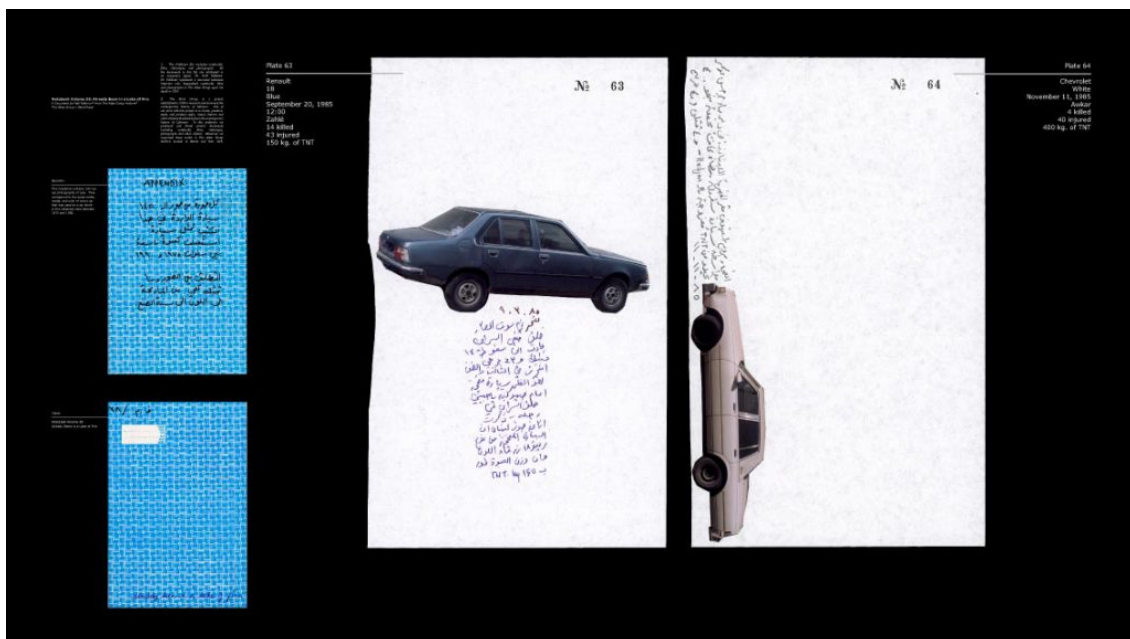
Figure 19 Walid Raad, *Notebook, volume 38: Already been in a Lake of Fire, 1991*

The events examined in *Already Been in a Lake of Fire*, were later revisited in another work: *My Neck is Thinner than a Hair: Engines*. Unlike the seemingly more personally produced documents in Notebook volume 38 bequeathed by Dr Fakhouri, this more recent collection is part of The Thin Neck File under the Type AGP category, suggesting it is an Atlas Group Production. Starting as a single image presented through a lecture delivered by Raad, the work now consists of one hundred framed images, each containing a black and white newspaper photograph of a car engine found following a car-bomb explosion in Beirut. To the right of each

photograph is accompanying handwritten text, detailing the name of the artist, the atlas group file and file name along with the date of production. According to Raad:

> The only part that remains intact after a car bomb explodes is the engine. Landing on balconies, roofs or adjacent streets, the engine is projected tens and sometimes hundreds of metres away from the original site of the bomb. During the wars, photojournalists competed to be the first to find and photograph engines.
> (Raad, n.d.)
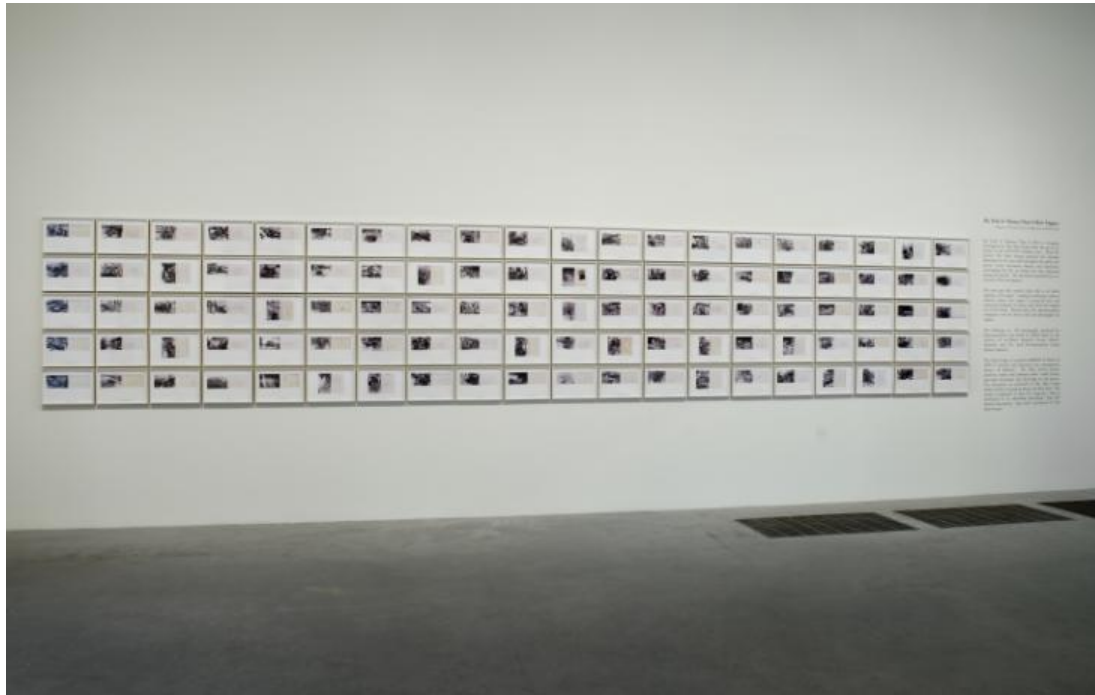
Figure 20 Walid Raad, *My neck is thinner than a hair: Engines.* One hundred pigmented inkjet prints, 2001

The car bomb is an event synonymous with civil conflicts, such as the Lebanese civil war. During the sixteen-year conflict, a reported 245 car bombs exploded in Lebanon, killing thousands and injuring tens of thousands of people. Raad's research into these events, says little of the human trauma and violence they inflicted. There is even an absurdity to the idea of journalists racing across the city to claim the first photograph of the

projected engines. Rather, the project presents another history of the conflict, not so much a counter history but an alternative reading of these catastrophic events. While only portraying a fraction of the actual number, the grid of 100 images suggests the scale and familiarity of these occurrences. The images reveal none of the resulting injuries we have come to expect from conflict photojournalism and the accompanying text describes not the event but the methods by which it was categorised. This tactic does not only suggest an alternative history, inviting us to question the actual events but provokes a questioning of how memory itself is produced. There is a broader concern in Raad's work in how we come to understand certain histories. It can be regarded as 'an interrogation of discursive formations constituting any archive as a compendium of present knowledge.' (Gilbert, 2016:4).

Another contribution to The Atlas Group archive from Dr Fakhouri is Notebook Volume 72: Missing Lebanese Wars. The notebook contains 21 images revealing the gambling habits of a group Marxist, Islamist, Maronite nationalist and socialist historians who would meet every Sunday at the racetrack. According to Raad:

> [T]he historians stood behind the track photographer, whose job was to image the winning horse as it crossed the finish line, to record the photo-finish. It is also said that they convinced (some say bribed) the photographer to snap only one picture as the winning horse arrived.
> (Raad, n.d.)

This particular narrative, again presented as a lesser-known history through one of Raad's authoritatively convincing lectures, addresses more than the peculiar story suggests. The images are photographs cut out from the Lebanese newspaper, An-Nahar and are legitimate artefacts from the conflict. The narrative woven around these documents bring together a group of esteemed historians, in what is perhaps an unlikely gathering. There is undoubtedly a dark humour at the thought of such an event. However, Raad's interest is less in the veracity of the event but in what it suggests about historical understanding. The diversity of the group, each a major historian of the Lebanese wars, suggests a multiplicity of histories.

Figure 21 Walid Raad, *Notebook volume 72: Missing Lebanese wars*. Attributed to: Dr Fadl Fakhouri, 2002

The fact that they are portrayed as avid gamblers may further comment on the contingency of their professions. However, this particular group of gamblers are not betting on the winning horse but on the distance from the finish line, in fractions of a second, by which the winning horse was photographed. The historian closest to the calculated time would win the wager. Through this scenario, Raad presents an allegory for the work of the historian. The historians are not interested in the winning horse but on a margin of error calculated from its documentation. The fact that the wager is placed on the time interval rather than the distance, which could be easily calculated from the photo finish, furthers the complexity of the allegory. Each wager is an estimate that cannot be verified.

As the above section demonstrates, a growing number of contemporary artists have explored the form and function of the archive through a range of critical art practices. This work has posed questions as to the validity of shared historical and cultural understandings and exposed the discursive potential of the archive. In the following section, I explain how I use my recently acquired photographic archive of Craigavon's development as my own as a site for developing practice-based research. I do so in ways that are similar to both Broomberg and

Charinin and Raad, such as the use of curatorial strategies to disrupt or contest the readings of such documentary material, but also different in that my project explores a range of material processes and interventions that regards the archive as both a studio and an installation.
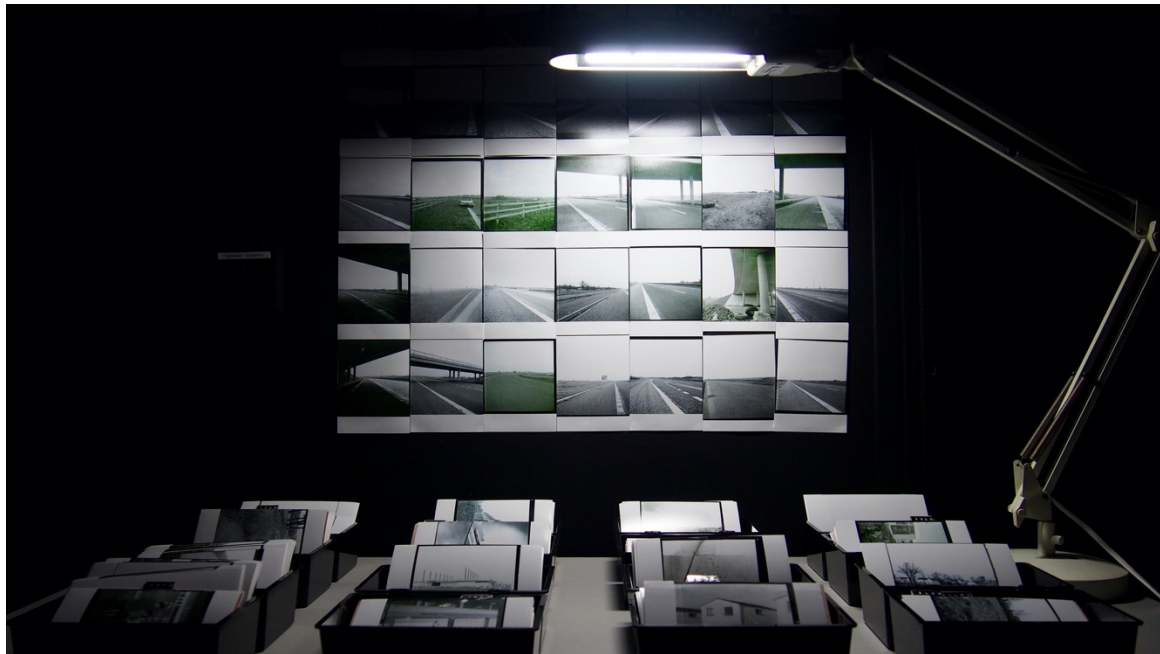
The Craigavon Archive

The Craigavon archive, installation view

During my research trip to the Craigavon Museum, the director gave me permission to photograph the collection and gave me a digital copy of the entire photographic archive. As a result, my practice-based research became more concerned with the archive. According to Achille Mbembe 'the archive has neither status nor power without an architectural dimension' (Mbembe, 2002:19). Just as Derrida explains its Greek etymology, Arkheion as meaning house or domicile (Derrida, 1995:29), the collection I had acquired needed a home. I was allocated a room in the Institute of Education in which to situate my archive. This permanent study space allowed me to organise, curate and present my research as an archival practice. The small room was painted black and in the shadowy half-light it took on the quasi-religious character of the archive:

> a religious space because a set of rituals is constantly taking place there … and a cemetery in the sense that fragments of lives and pieces of time are interred there, their shadows and footprints inscribed on paper and preserved like so many relics.
> (Mbembe, 2002:19)

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The work was presented as both a working archive and an art installation. It was open to the public as an exhibition in 2015 under the title, 'Craigavon: New Town' and a photograph of the installation won a runner up prize for the Research Images as Art, UCL, 2016.

The Craigavon archive, Installation view

Taking on a dual identity as both an archive and an art exhibition further developed the ideas underpinning my research and consolidated the methodology used. From this position I was able to articulate my research with more confidence and rigour. Similar to the work of Walid Raad described above, whose art practice is often presented through a lecture format, this legitimate archival practice allowed me generate discussions that were less confined by disciplinary boundaries. The archive became my studio through which I was able to recall, reassemble and recontextualise these historical traces in a material way. It also allowed me to tell the story of Craigavon, a marginal yet remarkable history with potential agency for these present times.

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Images from the Craigavon archive

I printed the entire photographic archive and arranged them in chronological order; from 1967-1983. The photographs were stored in black archival boxes, left open to invite perusal. I had also accumulated a growing collection of articles, publications and reports associated with the development, which were also put on display. Having established an archive of my own, I now had the tools and material to construct new narratives. Taking the montage approach developed in the Inventory of Spaces in Derry/Londonderry project, I explored the relationship between various visual material from different times to generate new discussions. In one such iteration, I displayed a selection of reports outlining the importance of non-religiously dominated sports for the success of the new development. Squash was identified as a modern British leisure activity and suitably neutral to help secure the peace the new city promised. This was presented with a selection of statistical information relating to wounds incurred through sectarian violence in Craigavon. The reports were displayed alongside publicity photographs of squash players in the Craigavon recreation centre and was accompanied by an audio recording of a game of squash. The austere presentation of the statistical information described little of the trauma that was experienced in these events, while the fairly banal photographs of the squash players perhaps spoke of the futility, or even absurdity, of such a proposal in light of such a context. The looped accompanying audio gave the installation a sense of tension; the grunts, squeaking shoes and ricocheting balls gently hinting towards acts of violence. This exhibition took place amidst the UK Brexit referendum, where discussions of trade agreements paid little heed to the Northern Ireland situation. The parallels drawn between these decisions, autocratic or otherwise, and their implications for community relations are worryingly close as, during the time of writing, violent riots erupted across Northern Ireland owing to a newly agreed trading border between the UK and Ireland.

The research carried out through this archival art practice has informed and been informed by my ideas around pedagogy, discussed through the various projects undertaken. Establishing an archive has afforded my inquiry with many possibilities and developed my working methodology, that includes the use of photographs and

other archival material as cultural texts to generate dialogue. I have also had the opportunity to apply these ideas in various education contexts. Following my contribution to the Inventory of Spaces in Derry/Londonderry project with the Architecture Foundation, I became involved with another project based in Poplar, London. In the following section I describe how I apply the ideas generated through my recent work on the archive in an educational setting. I discuss this because the project gave me the opportunity to model and teach narrative inquiry techniques as part of an artistic practice, which relates to the aims of PhD overall because it gives the students I teach the tools to critically examine their cultural identities.

The Poplar Summer School

The Poplar Summer School project was part of The Architecture Foundation's education programme and was produced in partnership with Spotlight, a creative youth space in East London. The project was part of the *Urban Pioneers* programme that seeks to critically engage young people living in urban areas going through dramatic change. A group of 16–19 year olds from the area were involved in a week-long series of creative workshops to investigate well-known architectural sites, such as the infamous Balfron Tower. The participants collaborated with architectural historians, sounds artists and multidisciplinary design collectives The Decorators and Turner Prize winner's Assemble.

Left: Participants of the Poplar Summer School
Right: Participants carrying out narrative research in the Balfron Tower

My role in this collaboration was to lead on a narrative investigation of the area. I had just completed my 'Narrative Research' module at the UCL IoE doctoral school and was familiar with various forms of narrative research, analysis and interview techniques. I worked with the participants in conducting research that explored and recorded local myths, narratives and perceptions of the area. The participants were encouraged to draw on their personal experience of the area, interview local people and conduct further research to develop a working archive relating to a series of specific sites. They used this material to produce a series of narratives relating to specific sites that included the Lansbury Estate, Crisp Street Market, Robin Hood Gardens,

and Balfron Tower. The participants then worked with sound artists to carry out field recordings of the sites which were taken into a sound studio to produce a series of alternative audio guides. Through these audio narratives, which can be downloaded onto a mobile device, audiences are guided through local urban sites by the voices and narratives of the young people familiar with them[14].

Left: Participants carrying out narrative research at the Balfron Tower
Right: Participant taking field recordings for audio guides

This project gave me the opportunity to draw from my ideas around the archive. Using my own developing practice as a model, I worked with the participants to establish an archive comprised of the material associated with their local area. The sites, such as the Landsbury Estate, which was built as part of the new town movement had its own history and notoriety, while the Balfron Tower, from where many local families were facing 'decanting' was a focus for discussions on gentrification at the time. Engaging with these narratives and exploring how they informed the identities of the young people that lived in them was fascinating. It was also particularly close to my own research on Craigavon and the communities generated through autocratically planned developments. My experience of working on Inventory of Spaces in Derry/Londonderry project led to an understanding that regarded conversation as a practice in its own right. This project foregrounded that

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[14] Further details of the project, including the downloadable audio guides can be accessed through a blog maintained by the participants: https://www.tumblr.com/blog/view/poplarsummerschool-blog

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understanding and intended to directly engage the young participants with the wider public through interviews and narrative inquiry. Again, this proved to be hugely productive. Some of these exchanges were not comfortable, as discussions were generated around contentious issues of identity, such as youth, class and race. However, as the young participants led on this narrative inquiry and were encouraged to draw on their own experience, their own subject positions were validated in the process. There was a growing awareness of how the identity of the place in which they lived informed their own developing identities and how these identities, when understood narratively, are informed by the past. What proved most interesting was how they used the material generated through their research. Presenting my own work to model the potential of the archive as an artistic practice, I encouraged the participants to use their own co-constructed archives as a site for further developments. From the narratives collected from interviews, they made connections with the historical research they had undertaken and the field recordings they had captured, to create new narratives. Many of these stories employed fictional qualities to create coherent narratives, but were underpinned by their research and substantiated with the material collected. They had verisimilitude, but more importantly, they critically engaged with issues of identity and gave voice to an often under-represented demographic.

The learning that took place through this project was rich and insightful. The young participants drew on archival theory and used narrative inquiry techniques to generate their own archive. They then used this archive to construct new narratives that critically reflected on the place they lived, exploring how these narratives informed their own identities. The project also revealed the potential of the photograph as means of accessing and discussing the past. In the following section, I examine further the relationship between photography, the archive and history and propose the photograph as a site of memory. I do this to further understand how the photograph can be framed and used as a device for eliciting dialogue and explore the potential it holds for critical discourse.

The Photograph as a Site of Memory

Acquiring the Craigavon archive led to a growing concern for photography in both my art practice and my teaching practice. It also emerged from The Architecture Foundation projects that the use of personal photographs presented the most potential for an inquiry into the past. The photograph provided a direct link to the narrative under investigation and implicated the participants in their own inquiry, producing a more discursive environment.

Modern archival practices and photography have a shared history and clearly influenced each other's

development. It also seems significant that historicist thinking emerged at the same time as photography. The movement, whose purpose was to raise the status of history to that of a science, occurred at the same time as the technology to record visually an event was developed. History and photography share an intimate relationship; to such extent that Alan Trachtenberg refers to the photograph as 'the popular historicism of our era' (Trachtenberg, 1985: 1). Historicism as a field of study had a difficult beginning. At the time of the Enlightenment, historical knowledge was regarded by many as the lowest grade of knowledge; due to the contingency of the truth it sought to present. Historicism railed against the Enlightenment's quest for universal ideals as it ultimately revealed history as interpretative and told from the standpoint of the spectator. In *The Mass Ornament*, originally written in the 1920s and 1930s, Siegfried Kracauer conflates historicist thinking with the invention of photography. Historicists, according to Kracauer, believe 'they can grasp historical reality by reconstructing the course of events in their temporal succession without any gaps.' (Kracauer, 1963/1995:49). In relation to the purely temporal continuum sought by historicism, Kracauer describes the introduction of photography as presenting a spatial continuum. Both memory and photography use images to recall the past. However, unlike photography, memory is intrinsically subjective and can therefore hold truth for the individual through what he refers to as 'liberated consciousness' (Ibid). He explains that the memory image cannot be reduced in terms of space or time, while the photographic image presents a purely spatial continuum and can therefore never reveal truth as it is always from a specific viewpoint and time. Kracauer further distinguishes the photographic image from the memory image through the abundance of spatial detail in the photograph or what he refers to as 'irrelevant litter' (Ibid). This irrelevant spatial detail further limits the ability to recreate an understanding of the event. This places the memory image at odds with photographic reproduction as memories are retained through some personal significance and disregard much of the spatial detail. For Kracauer:

> the photograph, which neither refers to nor encompasses such a memory image, must be essentially associated with the moment in time at which it came into existence.
> (Ibid:54)

Kracauer's analysis frames photography as function of time, where any possible reading is dependent on the time frame applied to it. The distinction of the memory image and the photographic reproduction is similar to the contrasting relationship between memory and history as presented by Pierre Nora. As previously discussed, with the acceleration of history, we are left with little more than secondary or a 'prosthesis memory' (Nora, 1989:8) located in what he refers to as *leux de memoire: sites of memory* (Ibid). The photograph is such a site, not real memory but technical or material memory, which despite the abundance of spatial detail can never

recreate an understanding of the event it represents. 'In a photograph, a person's history is buried as if under a layer of snow' (Kracauer, 1995/1963:50). While a reconstruction of a specific memory or historical event may not be possible, a 'recontextualisation' can (Freshwater, 2007:12). This conditional reconstruction offers a potential space for critical discourse and the construction of new understandings. The Poplar Summer School consolidated my ideas of using the archive as a resource. However, it also revealed the pedagogical potential of a co-constructed archive as a discursive site for collaborative work.

The South Camden Family Archive

In the following section, I outline a research project carried out in South Camden Community School, with a group of Year 12 A-Level art students[15]. The method and theoretical underpinning of this project was generated through my studio practice and research carried out with The Architecture Foundation. It seeks to further explore the potential of recontextualising the past and examines how inherited family photographs exert influence over their developing identities as migrant teenagers. The project encouraged students to adopt a narrative concept of identity. By engaging in an open-ended discursive artistic practice, the project aimed to facilitate agonistic pluralism - a space for conflict without consensus. Working collaboratively, we explored past/present consistencies of the personal narratives associated with their inherited family photographs and investigated the pedagogical potential in the sharing and 'handing over' of these stories.

Each student was asked to present a family photograph of importance; one which they felt held some personal significance and spoke of their identity, culture or heritage. The photographs would then be used as the basis, or as sites for discussion. Work on domestic photography and the family album has been approached in various ways, many adopting the 'oral-photographic method' developed by Martha Langford (2006). This produces performances of memory, which can be read as a type of cultural text. As Annette Kuhn points out, 'the task is not to psychoanalyse people but to be helpfully at hand at the birth of new insight and fresh understanding' (Kuhn, 2007:284). Having completed an MA module on Narrative Inquiry at the IOE and had previously used interview techniques in the Poplar Summer School Project, I was keen to apply this practice with the use of photographs. I conducted interviews with each student, inviting them to share the stories they associated with the images. Although I had taught many of them for several years and believed I had a general understanding of each of their diasporic backgrounds, I gained insights into how they personally position and articulate themselves in relation to those backgrounds. I co-analysed the transcripts of the interviews with the students. We looked for themes and encouraged further narrating to reveal new layers of meaning. We used this

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[15] The ethics application and approval for this project can be found in appendix 1.

investigation to agree upon a set of interview questions to be used between the student and their parents or guardians in a further narrative inquiry conducted by them.

Student with inherited family photograph

The students found this process particularly engaging, as they became researchers in their own inquiry. The stories were rich and varied. There were stories of village floods, black outs and animals living in the kitchen. There were sharp, vivid memories of family weddings and religious ceremonies. There were also foggier, half-finished fragments of stories. While some needed very little contextual grounding to get a sense of time and place, others needed their owners' story.

> "*Participant A's* parents used to own a bar in Sao Paulo before moving to the UK. It wasn't a big bar but would have nearly 400 people every night. When he was around one or two years old, there was no one to look after him so his parents would keep him under the counter of the bar and feed him bowls of olives and mushrooms. He remembers lots of partying and vividly remembers exactly when they left Brazil and moved to London because his little brother had his third birthday on the plane."

The second set of narratives collected from the interviews between the students and their parents largely corroborated the initial stories with signs of embellishments and confabulations on both sides. It did however prove to be a revealing experience. It turned out that *Participant A* nearly choked to death on an olive under a customer's table and his brother celebrated his birthday on the plane because his parents needed to save for as long as possible to afford the journey but the price of the plane ticket went up if you over three, so they had to

leave it to the very last moment. These were perhaps small discrepancies but ultimately lead to a different understanding of that past.

Students with inherited family photographs

The photograph in this situation was used as a device for remembering. It has also long been regarded as an object of evidence or as Roland Barthes suggests, a 'certificate of presence' (Barthes, 2000: 87). Barthes also describes the contingency of the photograph and its superimposition of 'reality and of the past' (Ibid), which disrupts a singular, empirical understanding. It is this oscillation between the past and present that gives the photograph its truth effect but also problematises how it is interpreted and understood. The notion of truth and what that means for an investigation of this kind requires a different conceptualisation. Recalling memories, telling stories and sharing personal histories are all temporal constructs; heritage, and indeed identity, is made, it is not given. The narrative enquiry the students undertook revealed an awareness of the subjectivity within their own histories, carried by their family photos.

I then asked the students to swap photographs and construct completely fictionalised histories for the images. They were given the place and date of the photographs and were asked to carry out some historical research. They used this as a contextual background on which to hang the new story, and were encouraged to use the themes from their initial inquiries for the plot. This stage of the project held the most apprehension. Handing over a photograph of such personal significance is a difficult proposition and constructing a fictional heritage for someone requires delicacy. However, because each student had an equally personal investment in the project, they were respectful of each other. This development presented an opportunity for exploration, to fracture and reconstruct their identities in a transcultural context. During the following weeks each student would rehearse

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their fictional narratives and present them as their own. This was followed by discussion where the students were able to meaningfully engage with personal and relevant issues of heritage, culture and migration. A shared, discursive space was created where all participants felt safe to question and critique. There was conflict. There were regular disagreements concerning reasons for migration and attitudes towards current statuses and each member of the group revealed a vulnerability that is not normally performed in the classroom. These disagreements, although not resolved, helped establish new understandings among the group and provided an opportunity to engage in difficult, and often ignored, discussions. This was not an easy project to facilitate. The level of engagement I experienced from the students was remarkable, but the open-ended project was difficult to defend in the school setting, despite the fact 'that diverse or opposing participants in a collaborative process can give voice to their imaginative conjectures is a sufficient goal in itself' (Adams and Owens, 2016:36/37). I tried as much as possible to position myself as a co-producer. I was also their teacher and while this presented its own issues concerning power relations, the fact that I already had a long-standing relationship with the participants afforded real depth. This proved very important. The Architecture Foundation projects had been carried out over a number of weeks, and while this allowed time to build effective relationships, the work I was able to carry out in school seemed much more rigorous. It was clear that for a project of such a delicate nature to be effective and sincere, a relationship of trust must be established and treated with the sensitivity that many artist-led short-term projects can't always achieve. Through the sustained collaborative process of making, performing, and discussing, a *creative dialogue* was established (Ibid:133), providing a rich learning experience and opportunities for political engagement. The students negotiated the use of a space in the school to present the work. We used the printed transcripts from the various narrative enquiries to create multi-layered wallpaper where some of the text is legible, while other sections are obscured, revealing the fragmented, interrelated and messiness of these narrated histories. On the walls we hung the inherited family photographs and added furniture and objects from home. This domestic space is now an on-going permanent installation where people can listen to the audio recordings and share in the unfolding stories.

The South Camden Family Archive, installation view

The students took ownership of the space and continued interviewing new groups of students, with a view to handing the project over. As discussed in the first chapter, many current 'multicultural' practices in art education do little to engage young people in difficult, yet vital, discussions. Individual narratives and context-sensitivity are too often overlooked in favour of neater representations of cultural identity. The family photographs used in the South Camden Family Archive project granted access to marginalized histories on a deeply personal level. They were culturally relevant and from the life-world of the student, placing them at the centre of their own inquiry. The narratives they generated had authenticity and an ability to operate both spatially and temporally, making them powerful pedagogical tools to help navigate the complex issues of identity, culture and heritage. This project gave the students an opportunity to critically examine their developing identities and the space to actively engage in the debates that concern them.

The South Camden Family Archive, installation view

The work presented in this chapter has demonstrated the generative qualities of the archive; as a site of construction rather than that of reference or recollection. An increasing number of contemporary artists are exploring these qualities through their own investigations and posing questions as to the agency of the past for the present. Acquiring the Craigavon archive, gave my research a site in which to construct my own developing ideas and also provided me with a methodology I was able to use in my teaching. This was applied to the Poplar

Summer School Project with The Architecture Foundation, where the generative potential of a co-constructed archive was explored and the importance of the photograph as a cultural text was revealed. These ideas were further developed through the South Camden Family Archive project which exposed the discursive qualities of the archive and its potential for facilitating productive forms of conflict. In the following chapter, 'An Imagined Community: The Archive as a Site of Contestation', I further examine the political potential of both the photograph and the archive through the work of scholar Ariella Azoulay. I turn to Azoulay as her work consists of artistic, academic, and curatorial practices and is concerned with the archive and photography. Her work is also situated within the complex and contested context and the Israeli-Palestinian conflict, which draws many parallels with the Northern Irish 'Troubles'. I explore these ideas through my own sustained practice with the Craigavon archive and through a number of educational projects in King Alfred School and The Architecture Foundation. I do this to demonstrate the potential for meaningful dialogue generated through artistic practices and to show that the discourse generated has agency beyond both the studio and the classroom

Chapter 7: An Imagined Community
The Archive as a Site of Contestation

Figure 22 Photograph taken for the RUAS Exhibition at Balmoral, 1972

The photograph above depicts the idealised community promised by Craigavon. It is from the found photographic archive and was a publicity photograph used to entice families from nearby Belfast to relocate to the new city. And why wouldn't they? Belfast at the time, was over-populated and under the grip of growing sectarian violence. Craigavon not only offered a way out - it offered a different future, a modern future. This new, modern future can be seen in the portrait above. There are generations of neighbourly citizens arranged in a triangular composition of stability. Among the rows of smiling faces we watch young children in uniform eager to get to their local school, we see a confident new mother taking her baby for a walk in a pram. We

watch the baker and milkman displaying their locally produced goods. We watch the helpful local tradesman and friendly neighbourhood postman. Towards the top of the triangle, we watch the priest as he watches over his faithful parishioners; even the German Shepherd, standing guard, appears happy to be part of this cohesive group. At the apex of the triangle, head and shoulders above the rest stands the local policeman, his powerful stance and prominent position within the group portrait assures residents of their safekeeping within the community. We watch the group, content in their sense of belonging and security. This photograph is one of many such publicity shots within the found Craigavon archive. As previously discussed, the archive is a generative and discursive site. Photographs share similar qualities; they are socio-politically active sites and hold much potential for critical discourse. In the following section I further examine the relationship between the archive and the photograph.

Photography and the Archive

It is perhaps no surprise that the invention and development of photography coincided with the establishment of public record offices and the proliferation of archival practices in general. However, this particular history was borne of multiple discourses and competing utilities of the medium. Its earliest incarnation by the Romantic painter, Louis Daguerre placed the daguerreotype in the hands of the artist, despite being lauded by Edgar Allan Poe as the 'most important, and perhaps the most extraordinary, triumph of modern science' (Poe in Ewer, 1840/2008:1). Before long the first paper process to use negatives was developed by the English scientist, Henry Fox Talbot who referred to his invention as 'the pencil of nature'. From its beginnings, photography has had a dual character, as both a scientific tool and a mode of artistic expression, each of which shaping how it is understood.

Photography's relationship to the archive has been complicit in establishing its status as evidential. In the accompanying essay to the exhibition, 'Archie Fever', curator Okwui Enwezor describes the camera as 'literally an archiving machine' where every photograph is an 'archival object' (Enwezor, 2007:12). The burning desire to archive has been fuelled largely by our ability to photograph: to record an event and to archive that photographic document. These evidential qualities of the photograph placed it very much in the service of the increasing number regulatory institutions in the second half of the nineteenth century. John Tagg outlines the extent to which photography influenced both society and the social body:

> [N]ew techniques of representation and regulation which were so central to the restructuring of the local and national state in industrialised societies at that time and to the development of a network of disciplinary institutions.

Examples of the instrumentalization of photography at this time are outlined in Allan Sekula's article entitled 'The Body and the Archive', which describes how the burgeoning practice came to validate claims for criminal profiling and eugenics. Alphonse Bertillon was a French police officer and biometrics researcher and among the first to employ photography as a scientific method. Just ten years after its invention, Bertillon used photography along with a series of other physical measurements to positively identify criminals, thus creating the 'mug-shot'. This helped establish photography as a scientific method, which was capable of measuring the 'criminal type'. The Bertillon system was eventually replaced by the more convenient fingerprint identification system invented by English statistician, Francis Galton. Galton's work also utilised photography's scientific credentials for his pioneering work on the pseudo-science eugenics at the time. Galton used photography to try and measure what he and others believed to be racial inferiority, through his statistical research on 'deviation' from the 'normal'. Galton also developed the composite portrait, which superimposed multiple individual photographic portraits in order to produce what he presented as 'ideal types', the first example of which being 'The Jewish Type'. Galton hoped this physiognomic technique, scientific racism undoubtedly, would assist in disciplines such as medicine and criminology.

Although its beginnings were at the service of both art and science, this history of photography bound the practice to notions of empiricism. Its application in quantitative knowledge and bureaucratic institutions placed photography among the 'critical instruments of archival modernity' (Enwezor, 2007:12). It helped frame the photograph as both document and testimonial through its association with what Sekula refers to as 'pure denotation', which generated the 'mythic aura of neutrality around the image' (Sekula in Burgin, 1982:87). Sekula's use of the word 'aura' no doubt makes reference to Walter Benjamin's seminal article, 'The Work of Art in the Age of Mechanical Reproduction', which distinguishes the 'one of a kind' value of the work of art from the proliferation of mass-produced images afforded through reproductive technologies. Benjamin refers to the aura of the genuine work of art as 'coming into being in the service of ritual' (Benjamin, 1936/2008:10) and having initially a 'utility' value. This aura is then compromised through the process of mechanical reproduction where the value serves a different use. No longer underpinned by ritual, photography 'came to be underpinned by a different practice; politics' (Ibid:12). This analysis considers photography within a history of aesthetic rather than technical traditions and makes a claim for a contested narrative over the early years of the medium. Rosalind Krauss provides a convincing account of this alternative history 'to show that photography was not a bastard left by science on the doorstep of art, but a legitimate child of the Western pictorial tradition' (Krauss, 1982:313).

The dual character and contended discourses of photography, particularly in relation to the archive has fueled much of the aesthetic and political debate surrounding it. Although its status as a certificate of proof and the neutrality of the image may have been displaced, photography still holds evidential qualities; it has the ability to both affect and inform and continues to operate temporally. This relationship with the past is also a complicated one. As Tagg states, 'Photographs are never 'evidence' of history; they are themselves the historical' (Tagg, 1988:65).

Writing on the temporality of photography, Peter Osborne describes the photograph as an 'objective illusion of temporal objectification' (Osborne, 2013:125). For Osborne, there can be no fixed temporal singularity as the photograph is always operating between a now and the photograph's then. Although photographs give access to a past by producing a visual representation of an event, what is reproduced is not a reality of that past, which although seemingly obvious, is an important consideration when analysing the meaning of a photograph. Rather, as Susan Sontag writes, photographs 'give people an imaginary possession of a past that is unreal' (Sontag, 1979:9). In the early days of photography, a growing practice was that of the *memento mori* where the recently deceased where dressed and posed life-like for a portrait, often accompanied by their living relatives. Ironically, due to the long exposure time, the image of the deceased was often much sharper than their accompanying relatives. These photographs acted as a remembrance but were also a reminder of death. Sontag however, describes all photographs as memento mori:

> To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability". Precisely by slicing out this moment and freezing it, all photographs testify to times relentless melt.
> (Ibid:15)

This spectral quality of the photograph is evident in Barthes' 'Camera Lucida' where he understands the image to 'have been' and is therefore no more. It is also congruous with Derrida's *Archive Fever* where the fear of being forgotten drives the impulse to record and archive. Just as the consignment of material memory destroys real memory through archiving, the photograph in 'an attempt to banish the recollection death' (Kracauer, 1963/1995:59) annihilates the person photographed. Kracauer describes the shudder felt when viewing old photographs:

> For they make visible not the knowledge of the original but the spatial configuration of a moment; what appears in the photograph is not the person but the sum of what can be subtracted from him or her.

(Ibid:56)

Despites its origins and associations with evidence and reality, an overarching problem with photography is that it seems 'condemned to efface the truth' (Benjamin, 2010:189). Andrew Benjamin argues that by slicing out a moment of time and freezing it, suspends the possibility of the next moment. The creation of the photograph is precisely this separation from a continuum:

> Hence what would it mean to argue that precisely because there could have been another moment – more emphatically there would have been another moment – then the recognition of a future delimited by the next endures as a potentiality within the image?
> (Ibid:197)

This suspension, Andrew Benjamin claims and the potentiality it creates does not relate to the future but to the past as the future has been forestalled through its removal from the continuum. This is the problem. He goes on to argue that for the relationship between the photographic image and time to be rethought, it is the next moment that needs to be suspended through a 'critical interruption' (Ibid:199). In relating these ideas to my work in the Craigavon archive, I have become increasingly concerned with exploring the potential of 'the next moment' in the photographs. This led me to conduct a series of material experiments or 'critical interruptions', that sought to disrupt a linear reading of the photographs, and more broadly the archive itself.

Collages constructed from photographs in the Craigavon archive

These initial interventions responded to the idea of photography as the slicing out a moment of time, by further slicing into the photograph itself. This simple material process fragments the image and the narrative it holds, leaving more interpretative work in the hands of the viewer and extending the possibility of 'the next moment'.

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Benjamin argues that such critical interruptions turn the photograph into a site of work and allow for a 'liberated consciousness' (Ibid). Victor Burgin also recognises the problem of the next moment. He suggests that the reality-effect of the photograph is through its association with a narrated world.

> The narration of the world that photography achieves is accomplished not in a linear manner but in a repetition of 'vertical' readings, in stillness, in atemporality.'
> (Burgin, 1982:211)

Photography's relation to both history and memory has been one of the main concerns of photography theory in the twentieth century. It not only coincided with modernity but was directly responsible for how it was understood. The dislocation of time and space and the disruption of a linear conception of history helped shape modernist thought and question notions of reality and interpretation.

> every photograph is the result of specific and, in every sense, significant distortions which render its relation to any prior reality deeply problematic and raise the question of the determining level of the material apparatus and of the social practices within which photography takes place.
> (Tagg, 1988:2)

In the following section, I provide an analysis of photography in relation to the social and its significance for disciplines such as Cultural Studies. I do this to discuss photography's ability to generate discourse through an examination of context to explore personal, cultural, and historical narratives.

Photography and the Social

The ubiquity of photography has made it subject to many divergent disciplines, scientific, aesthetic and social. A general understanding of the contingency of photograph has prevailed through much of photography theory, from Kracauer's early writing on the provisional nature of 'coherence' to Roland Barthes' concern with the referential rather than representational qualities. Although much work has been carried out more recently on the materiality of the photograph[16], much of the discussion prior to that had focused on the analysis of image content with a priority for aesthetic concerns grounded in Art History.

> This has meant that a modernist art historical discourse, with its narrow emphasis on avant-garde practice and aesthetics remained the dominant way of talking about photography's history throughout the twentieth century

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[16] Roland Barthes specifically describes the materiality of the photograph in *Camera Lucida* while Elizabeth Edwards and Janice Hart present a comprehensive account of the materiality of photographs in *Photographs Objects Histories: On the Materiality of Images.* Akram Zataari has again taken this subject up more recently in his book *Against Photography.*

(Batchen, 2008:125)

Other disciplines became engaged with the subject of photography, such as literacy criticism, Sociology, social psychology, and Anthropology (Dewdney, 1988:2), which seemed to provide more analytical and contextual opportunities. Photography also became the subject to various other modes of analysis, by way of for instance structuralism and semiology. This entailed the reading or 'decoding' of the photograph in terms of both its denotation and its connotation and was developed from Suassurean linguistic semiology. This mode of research questioned the notion of a singular interpretation and studied texts, which included photographs, to better understand the world they represent. During the late 1970s and early 1980s the semiotic structuralist tradition of textual analysis was a mainstay in British Media Studies education and helped establish new subjects such as the Marxist-psychoanalytic Screen Theory and Film Studies. This was a significant shift in how photography was understood. Although the utility of the practice had always crossed many disciplines, it theoretically was no longer solely in the service of the arts. Photography was now considered a legitimate subject in the study of culture and communication. This shift also challenged the notion of high culture as embodying the 'best that has been thought and said in a society' (Arnold, 1869/2015:7). Now, many forms of what was regarded as 'low' culture, such as advertising and popular arts were not only considered valid but important fields of study to better understand social processes. The practice of textual analysis, however, was itself soon also criticised as limiting as it failed to adequately account for varying social contexts and focused primarily on photographic consumption rather than production. Victor Burgin argued that semiotics alone was inadequate for 'the complex articulations of the moments of institution, text, distribution and consumption of photography' (Burgin 1982:2).

By incorporating psychoanalysis, a more inclusive form of social semiotics was developed which focused on the meaning-making processes of photo-analysis and considered not only the production and reading of photographs but how they were distributed and regulated. Photographs, regarded as cultural 'texts' were studied for the subjective or cultural forms they came to realise – practices not texts were now the object of study.

One of the most influential fields of research to develop these various disciplines for the analysis of cultural processes, including photography, was to be found in British Cultural Studies. As discussed in Chapter 3, British Cultural Studies examined cultural practices in relation to power and argued that the only way to understand the world is through 'representation'.

Cultural theorist, Stuart Hall was appointed director of the Centre for Contemporary Cultural Studies at Birmingham University in 1972, and introduced sociological methodologies and the idea of ideology to Cultural Studies. He framed ideology as a site of struggle to be won, not owned by dominant groups. Hall's work connected media to society and dealt with the politics of signification in terms of how the social practice of meaning making was controlled and determined. Building on Althusser's structuralism and influenced by Foucauldian discourse analysis, British Cultural Studies tried to accommodate the complexities of social processes. Although initially criticised by structuralists as theoretically naïve, Hall addressed these criticisms with the turn to Gramsci and hegemony theory (Turner, 2005).

Cultural Studies had a significant impact on how cultural practices, such as photography was taught, studied and understood. It regarded photography as a signifying practice, which could be analysed to better understand how power relations are distributed and regulated in society. It also helped pave the way for the proliferation of community-based art practices that dealt with issues of class, race and gender. In the UK in the late 1970s and 1980s, youth and community arts projects and collectives such as Cockpit Arts and Hackney Flashers were established and a range of journals, influenced by the ideas of the Birmingham School of Cultural Studies were produced. Publications such as *Camerawork* and *Ten.8 Magazine* provided platforms for critical debates concerning the democratisation of photography. Cultural Studies also had an impact on education at the time and was influential in the development of Critical Pedagogy. Another journal inspired by the work of Stuart Hall was *Schooling & Culture*. Also produced in the late 1970s and 1980s, and recently relaunched, it provided a platform for critical debate for teachers.

These practices sought to empower people to use photography as a means of critically engaging in their own culture and society. At the time, and underpinned by Cultural Studies, the study of photography as an academic discourse saw a growing number of theorists becoming principally concerned with the social and institutional uses and functions of photography. In *The Burden of Representation*, Tagg suggested that

> What is real is not just the material item but also the discursive system of which the image bears its part. It is to the reality not of the past, but of present meanings and of changing discursive systems that we must therefore turn our attention.
> (Tagg, 1988:4)

By privileging the analysis of discursive systems, this work has since been criticised for neglecting 'the primary object of study – the photograph itself' (Wells, 2015:67). It did however connect photography with the social

and introduce a criticality that was perhaps missing when analysed in purely aesthetic terms. With the help of Cultural Studies, it also engaged in renewed debates of the political. In the following section, I provide an analysis of photography in relation to the political. In doing this, I describe the limitations of empathy and compassion and introduce Ariella Azoulay's political ontology of photography. I do this to inform both my teaching and artistic practice, so that it might better potentialise the political identities of the students I teach.

Photography and the Political

Through his analysis of the impact of mass media on society, Walter Benjamin suggested that the mechanical reproduction of images meant that art was no longer underpinned by ritual but 'came to be underpinned by a different practice; politics' (Benjamin, 1936/2008:12). Benjamin is acutely aware of the determining impact of the photographic image and mass media on a rapidly modernising and consumer-led society.

All photography can be regarded as political as it takes place within social and cultural contexts but what is it to talk about a politics of photography? Cultural Studies sought to deal with the politics of signification through an examination of representation. Early Marxist influenced British Cultural studies coupled class and culture, which in turn marginalised other political perspectives, such as gender, race and sexuality. This gave way to the more recent site of identity politics, which atomised the collective left and contributed to what has been referred to as 'the crisis of the left' (Hall, 1988). In *Picture Theory*, W J T Mitchell asked what the role of the image is in the late twentieth century. He examined the issue of representation and the agency of the image in the construction of political power.

> What we need is a critique of visual culture that is alert to the power of images for good and evil and that is capable of discriminating the variety and historical specificity of their uses
> (Mitchell, 1994:3)

Photographs, particularly of the documentary form aim to confront us with the realities of lived experience. They bear witness to events. However, the representation of these events does not necessarily provoke a political reaction and the process of representation itself may be responsible for their de-politicisation. Susan Sontag commented on these limitations:

> What determines the possibility of being affected morally by photographs is the existence of a relevant political consciousness. Without a politics, photographs of the slaughter-bench of history will most likely be experienced as, simply, unreal.
> (Sontag, 1979:19)

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John Berger described the experience of viewing images of war and atrocities as being 'engulfed' by the suffering. However, although these images might elicit compassion in the viewer, the event captured has already happened and we can do nothing to ease that particular suffering. The photographs are viewed in a discontinuity with the moments they describe. Berger suggests this leaves the viewer with a feeling of moral inadequacy, which effectively depoliticises the event. Although horrified by the image, the reaction should make us confront this inadequacy and consider the wider political implications that allowed this moment to happen.

> In the political systems as they exist, we have no legal opportunity of effectively influencing the conduct of wars waged in our name. To realise this and to act accordingly is the only effective way of responding to what the photograph shows.
> (Berger, 1980:40)

Although documentary photography may intend to provoke an active response, Berger suggested this is not the case. Our moral inadequacy when confronted with such images fail to mobilise a political response largely because they are read in terms of compassion. Many photography theorists have commented on the de-politicising effect of compassion (for instance, Arendt, Berlant, Rosler, Sontag). Martha Rosler suggested it is the 'weakest possible idea of (substitute for) social engagement' (Rosler, 1981:73), while more recently Lauren Berlant describes compassion as a term denoting privilege, whereby 'you, the compassionate one, have a resource that would alleviate someone else's suffering' (Berlant, 2004:4). James Johnson argues that this de-politicising effect is because compassion often focuses on the suffering of individuals and in doing so denies a broader socio-political understanding of its causes that rarely elicits more than either 'despair and indifference or embraces cynicism' (Johnson, 2011:625). He suggests that solidarity as opposed to compassion may elicit a more politically productive response. He presents the work of Sebastiao Salgado as an example of photography that opens this possibility by portraying not just individual suffering but the populations those individuals are part of and therefore eliciting a response of solidarity, which might 'resuscitate the politics of photography' (Ibid:643).

Photography and a Civil Imagination

Photography, like any social practice, is political. However, as discussed, the discourse of photography in terms of representation forecloses further political potential through its dependence on compassion or worse, pity. There may be opportunities in reframing compassion to that of solidarity, as Johnson argues, solidarity is a principle rather than an emotion. There is still the issue of distance. Viewing images of events that are discontinuous with the time and place they were produced do not necessarily implicate the viewer in that

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event. However, just as the photographer and the camera are not neutral parties to the event, the images produced, and their circulation have agency in all contexts in which they appear. They are not simply the end product of something that has occurred or a representation of that occurrence. They are products of an on-going photographic event subject to what Ariella Azoulay refers to as the civil contract of photography where:

> Photography is the product resulting from the actions of many agents that the photograph is only a sample of the relations between people or an effect of the space of relations between them. (Azoulay, 2015:52)

Azoulay is a curator, filmmaker, photography theorist and professor of modern culture and media at Brown University. Through a number of publications including: *The Civil Contract of Photography, Civil Imagination: A Political Ontology of Photography* and most recently *Potential History: Unlearning Imperialism*, Azoulay develops a discourse of photography that is critical of the notion of the photograph as being thought of as the final product of an event, thereby limiting the possibilities of further discourse. She argues that 'the event' of photography is never over and that the photograph itself is but one event in a sequence of possible events that constitutes photography (Azoulay, 2015:25). Although seemingly straightforward, the distinction between photography and the photograph and the distinction between the photograph and the encounter offers much potential for critical inquiry by providing a more dialogical condition of evidence. In addition to her publications, Azoulay has also curated a number of photographic exhibitions that critically analyse the Israeli-Palestinian context. Born in Tel Aviv 1962, Azoulay grew up in the conflict she refers to as a 'regime-made disaster' (Azoulay, 2013:550) and her work deals with rights of citizenship, occupation and identity through a critical inquiry into photographic archives.

'Act of State 1967-2007' (2009) is a curated archive presenting a photographic history of the Israeli-Palestinian conflict. It comprises over 700 photographs taken by over 80 photographers from both sides of the divide. Rather than presenting a coherent and familiar narrative of the formation of the state of Israel, the Occupation and subsequent dispossession of the Palestinian people, the exhibition narrates the history of events through the individual photographs presented, many of which disrupt or challenge our understanding of the history. In this case, the photographs are not only historical but also political and invite a re-examining of the Occupation and its history.

Figure 23 Ariella Azoulay, *Act of State,* installation view, Ferrara, 2008

The photographs are presented chronologically. There is a continuous horizontal timeline of small photographs running through the gallery, presenting images of 'things that had not looked "quite like that" on the timeline until then' (Azoulay, http://cargocollective.com). More photographs under similar themes then sprout from the timeline to reveal later developments resulting from those events. This proliferation of historical narratives forces us to consider the consequences of various phenomenon and confronts us with the human face of those consequences by providing a visual testimony. In doing so, the work offers the possibility of imagining alternative outcomes through the specific situations exposed through the photographs. The exhibition can be understood as yet another event in what Azoulay refers to as the on-going event of photography, of which we are all citizens. This would lead to further events. The exhibition was first shown in a gallery in Tel Aviv, when Azoulay held an academic post at Bar-Ilan University. The following year, she was denied tenure, a decision widely believed to be a result of her critique on the conflict. The exhibition was later brought to a UN Human Rights Council in Geneva during discussions on Israel and Palestine. The exhibition was introduced as part of the meeting to encourage new dialogue between political leaders of both countries by presenting a visual testimony of the Occupation that could not be ignored. These subsequent iterations of the photographic event Azoulay describes are undeniably political and future-orientated.

In the later work, 'Constituent Violence 1947- 1950' (2011), Azoulay presents over 200 photographs from the Israeli State Archive, many of which have not been seen outside of the country. They document a four year period, marking the formation of the state if Israel and provide an insight into the social relations at that critical

time. The exhibition challenges the dual narrative of the Zionist return to Israel and the Palestinian

dispossession, which Azoulay argues, is largely understood by the Jewish people as an unavoidable price of war:

> The constituent violence recorded in photos from these years should not be mistakenly and anachronistically read as signs of unavoidable national conflict. What was and still is truly unavoidable is not national conflict, but rather co-existence of Jews and Palestinians in a shared territory and the open space for a variety of forms to shape, practice, express and represent this co-existence. (Azoulay, 2011)

Figure 24 Ariella Azoulay, *Constituent Violence 1947-1950* installation view, Berlin, 2011

The photographs are accompanied by lengthy texts, some of which are taken from the archive descriptions, while others are the result of the rigorous research into that period undertaken by Azoulay. These, at times conflicting, interpretations of the images create a discursive space that interrogates the power relations and politics of representation that constitute that particular history of events. The collection includes photographs of Israeli soldiers offering water to handcuffed Palestinians at the side of the road. Azoulay explains how images such as these have created and sustained a narrative of Israeli goodwill towards the Palestinian people and contributed to an exoneration of the acts of violence carried out. 'Constituent Violence 1947- 1950' confronts us with what has largely been an unspoken history and questions our understanding of historical representation. Again, the images are not only historical but political and have a real bearing on the present.

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In the following section, I apply the previously discussed theories of 'the event' and the 'civil contract' of photography to my developing practice-based research through the exhibition, 'Not an Inch'.

The on-going event of the Craigavon archive

The salvaging of the Craigavon archive, my acquisition and subsequent interventions are all iterations of an encounter located in the planned development decades ago. Despite such a temporal distance, the act of viewing the photographs in the present prolongs what Azoulay refers to as the 'photographic event' and

> [e]nables a renewed discussion of that which might be figured in the frame – so that something buried in the photograph or by means of the photograph might emerge' (Azoulay, 2015:219).

Understanding these photographs as products of the encounter rather than representations implicates my interventions as part of that on-going event and allows me to participate as an active agent in that event. Azoulay describes photography as a 'civil medium' as she argues no one can claim sovereignty. The event of photography involves multiple participants who play various roles in its production, dissemination and viewing, none of whom can claim authority on the encounter. In this understanding, the photograph is not confined by 'spatial terms', where Azoulay invites us to stop looking at photographs and 'start watching'. This alternative mode of engaging with the images politicises the event of photography by 'not giving up on the urgency of restoring and re-establishing as many links as possible between the photograph and the situation in which it was taken' (Ibid:86).

The extraordinary story of Craigavon, the circumstances in which it (almost) existed and the possibilities it held can still have a bearing on the present. By watching the photographs of its development rather than looking, construction can continue. Azoulay is also critical of the perceived 'spatial boundedness of the image' suggesting that the photograph is 'an objective illusion of temporal objectification' (Osborne, 2013:125) that continues to be understood as the capturing of a moment in time. She also acknowledges the temporality of the photograph is a dynamic relationship between now and then. By watching rather than looking, this temporal relationship opens discursive possibilities rather than a retrospective dead-end.

> Viewing photography as a non-deterministic encounter between human beings not circumscribed by the photograph allows us to reinstate photography as an open encounter in which others may participate.
> (Ibid:223)

Not an Inch

The majority of the photographs in the Craigavon archive have never been made public. The photographic event has been held in stasis. Watching the photographs now, decades after the events were documented, the photographic event can continue. The interventions, or 'critical interruptions' such as the 'sliced' images described previously, further extend that event. These acts determine to some degree how the photographs can now be encountered and the role that can play in the ongoing narrative. As previously discussed, much of history of Craigavon was covered up or hidden. I have spent a long time with the images; looking, then watching. The 'Not an Inch' exhibition at Monitor Gallery, UCL IoE, 2017 was the result of a sustained process of masking and revealing selected photographs to disrupt a clear reading of the images. The title refers to James Craig, later named Viscount Craigavon whose famous electoral slogan 'Not an Inch' became synonymous with Orange Loyalism and referred to how much he was prepared to yield to the Catholic Republic of Ireland. The title also refers to the measurements and formal shapes entailed in the practice. Through appropriating the modernist geometry of the original town plans, large areas of the images are obscured in black or yellow paint; some of the few colours that sit outside socio-cultural or religious affiliations in Northern Ireland. In this new encounter, a degree of imagination is required from the viewer in order to read the image. The past that is presented here is only partially reconstructed, offering a plurality of readings.

Bitumen paint on photographs mounted on plywood

These material interventions, although considered aesthetic, also offer a political understanding of the work. The relationship between art and politics is complex and multifaceted (Martin, 2015; Downey, 2014), with much debate concerning art's role, and indeed ability, in effecting political change (Benjamin, 1935/2008;

Debord, 1967/2010; Slackman, 2016). Jacques Ranciere suggests that art and politics 'are not two permanent and separate realities' (Ranciere, 2009:25), but consubstantial and argues that artistic practices are always already political. For Ranciere, politics 'revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time' (Ranciere, 2006:13) – it is what he describes as the 'distribution of the sensible' (Ibid). Ranciere suggests that art and artistic practices are integral to 'what is seen' and offer the possibility to re-imagine, intervene or disrupt the distribution of the sensible and how it is configured; and so therefore, 'aesthetics is at the core of politics' (Ibid:12). The formal geometric shapes that serve to obfuscate the Craigavon photographs redistribute the sensible and offering the potential for further reconfigurations. However, in Ranciere's analysis, it is not just 'what is seen' but also 'what can be said' about art. This is an important distinction as it suggests it is the social life of the work that determines its political impact. Gabriel Rockhill suggests:

> [I]t is not the work in and of itself that produces political consequences, but the life of the work, with its various strategies and propositions, as it is received, interpreted, circulated, mobilised for various ends. (Rockhill, 2011:49)

Working with the photographs in a material way; selecting, masking and collaging seeks to disrupt any fixed narratives and open a more discursive history as they re-enter the social field. The photographs were then pasted onto wooden panels, which acted as both a framing device and a means to further transform the images into objects. The idea of presenting a collection of artefacts, that could be held in the hand, suggested a more solid connection to the past. 100 panels were presented in a rigid 10 x 10 grid on the grey gallery wall. The lowlight exhibition also had an audio accompaniment consisting of a Sacred Harp music recording. Sacred Harp choral music originated as a form of Protestant folk-hymn singing in England in the 1800s. It was then brought to the American South where it has survived as a form of community parish singing, where singers do not follow traditional notes but a series of shapes. Participants face each other in a square formation and take turns to sing a cappella. This history of Sacred Harp singing shares some striking similarities to the history of Craigavon. It was developed as an inclusive, democratic and communal practice that did not have to refer to historical or cultural events, typical of many other forms of gospel music. It was almost lost due to conflicting factions concerning traditionalism that ultimately led to splits within the community and is now seeing a resurgence across the world (Cobb, 1989). The fact that music is written in shape notes, rather than traditional notation and is performed in shape formations also bears resemblance to the abstract geometry of the modernist new town design of Craigavon. While the historical similarities created a discourse between the images and the audio, the music also had a significant effect in the exhibition. The haunting, choral melodies in

the low-lit gallery space gave the exhibition a quasi-religious feel that referenced reverence often associated with the archive.

Not an Inch, installation view, UCL Institute of Education

The exhibition also contained a written essay describing the development of Craigavon. This was presented on the opposite wall of the images so they could not be read together. This distance was important as I did not want the images to serve simply as illustrations for the written narrative but for the two to be in discussion with one another. Rather than suggest a linear history of events, the arrangement of the images in the exhibition intended to engage the viewer in a more discursive encounter. While some photographs suggested coherent narratives, others revealed very little. The meanings constructed from the images were contingent on their relationship to the others, requiring a piecing together of fragmented narratives.
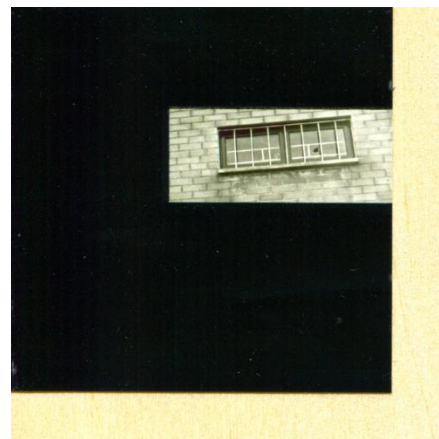
Bitumen paint on photographs mounted on plywood

The selection of certain photographs from the archive and the selection of certain sections of the photographs allows for a disruption in how the images are read, suggesting a flexibility in how the past is understood. The exhibition took place just after the Brexit referendum that would have a profound impact on the status, identity and security of Northern Ireland by threatening the Good Friday Agreement and recalling a time of violence. The story of Craigavon does not fit neatly in a broader history of Northern Ireland, and likewise, the British modernist design feels at odds with the period known as 'The Troubles', as does the idea of such a utopian vision. The images presented in the 'Not an Inch' exhibition, aim to keep a general and reductive understanding of this history under contestation, so it might continue to inform a present experiencing its own fragility.

The research carried out through the 'Not an Inch' exhibition further revealed the potential for photographs as discursive sites and their ability to question, disrupt or contest previously held understandings of the past. Following Azoulay's conceptualisation of the ongoing photographic event, the artistic interventions carried out through the practice has prolonged this event and generated a renewed discussion that has a bearing on the present. Azoulay's exhibitions 'Act of State 1967-2007' and 'Constituent Violence 1947- 1950' employ curatorial strategies to disrupt a linear and chronological reading of the events under investigation and present more discursive and potentially critical opportunities. The practice-based research presented in the 'Not an Inch' exhibition extends these ideas by carrying out material interventions with the photographs themselves. In doing so, each photograph is presented as a discursive site as well as mobilising the archive more broadly. In the following section, I apply these findings to an educational project at the King Alfred School, London in which I currently work as an art teacher.

The KAS Archive

King Alfred School (KAS) is an informal independent day school in North London. It was founded in 1898 by a group of liberal parents and intellectuals who were concerned with conventional Victorian educational practices at the time. The school aimed to provide a progressive education by adopting child-centred learning theories and privileging outdoor education and a hands-on approach to learning. Considered radical at the time, KAS was established as a secular environment and among the first co-educational schools. It was originally intended to be a 'demonstration' school where innovative approached to pedagogy could be developed with a view to contributing to the wider educational debate. The school continues to maintain its own archive of historical material dating from its early years to the present day. Although an important resource for the school as a means of documenting its own history, there have been little opportunities for students to engage with the material.

King Alfred School archive

The KAS Artist/Archivist project consisted of a six-week residency where a small group of A-Level art students were given the opportunity to access the collection with a view to developing a body of research-led artwork that might give the historical material new meanings in the present. The students worked directly with the school archivist where they were introduced to institutional procedures around acquisition, cataloguing, storing and handling the collection. The students were also introduced to a number of contemporary artists whose practice could be considered archival and a reading group was established to discuss relevant academic texts, including Hal Foster's 'The Archival Impulse' and extracts from Jacques Derrida's *Archive Fever*.

The group spent a considerable amount of time over the six weeks looking through and discussing the various photographs, documents and publications they encountered. The archive documented the history and development of the school and its progressive and radical intentions. Many of the photographs spoke of the importance of gender equality through the co-educational environment. We came across numerous images of young men and women working together with little evidence of gender distinction. Sports and games appeared to be mixed, and everyone used tools in the workshop and scientific equipment in the laboratory, progressive scenes for the time.

Top left: Figure 25 Workshop, photograph from KAS archive, 1914
Top right: Figure 26 Rebuilding after WWII, photograph from KAS archive, c 1945-50
Bottom: Figure 27 Gene Shelley, Photographs of Children, photograph from KAS archive, c 1940-50

There were also numerous photographs and documents detailing the importance of the student council and its contribution to how the school was run, revealing the school's early values around democracy and agency.

Figure 28 Students lead call over, staff holiday, photograph from KAS archive, 1950.

The images generated much discussion amongst the students. The history and reputation of the school is of course relatively well known to those that attend it.[17] However, the handling of these original documents incited a more active engagement with these histories. With the help of the archivist, the students were able to conduct deeper research and construct a context for the photographs they were encountering. The various documents and annotations within the collection gave the subjects within the photographs names and a narrative. The students began to recognise some of the physical landmarks of the school within the images establishing a connection or familiarity with the photographs. This process and the time spent with the images created a new relationship where the experience of the encounters seemed to shift; the students began

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[17] KAS is an informal school, where there is no uniform and teachers are referred to by the first name. Student voice has always been a defining feature and students are encouraged to take part in the running of the school.

watching, rather than looking. The familiarity cultivated through the study of the images and the recognition of physical landmarks also seemed to help bridge the temporal distance and provoke a more subjective response in the students.

The project brief was to give the archival material a renewed relevance to the present that was cautious of sentimentality or nostalgia. This proved a challenging proposition. Many of the images have been used extensively in the celebration of the school's heritage and the students were keen to consider some of the smaller and less familiar narratives. The duration of the project allowed for a sustained and rigorous inquiry. The students learnt a lot about how the school began and developed, how it was perceived at various times in history and how, to a certain extent, it wanted to be remembered through what was selected for the archive. They discovered a lot about past students and teachers and became increasingly interested in the more political histories. They learnt about activists in the early women's rights movement, members of the British Communist party and radical pedagogues that taught there, such as A. S Neill, founder of Summerhill School. The archive held many documents describing the founding philosophies of the school. Signed charters were discovered detailing the original aims of the school, which included the idea of 'social responsibility'. This resonated with the students and generated a discussion of what that could mean in their context. Social responsibility as an aim or a motto for a school is perhaps not a particularly surprising or radical choice in and of itself. As a group we discussed how this founding value played out both historically and presently in relation to the narratives we were exploring through our archival research. As discussed, there was much evidence in the photographs and various documents that described a social agency through the actions of past students and staff and the students were keen to explore ways in which they could make an active contribution through their project.

The project happened to coincide with a series of public events organised by the Extinction Rebellion movement, with which most of the students were involved. The decision to somehow use their archival research with what was currently happening amidst the climate crisis movement was arrived at quickly and unanimously. Many of them had taken part in the recent school strike and taken to the streets in Central London to march for action on climate change. For most of the students, it was their first experience of public protest. This recent activity seemed to resonate with the historical narratives the students had been exploring in the archive. Significantly, the Extinction Rebellion movement was largely a student-led phenomenon. KAS students self-organised and established their own group that took responsibility for distributing literature, creating placards, carrying out 'in-school' protests and rallies as well as participating in the national school

strike protests and marches. For KAS students, it appears to be among the most significant recent examples of mass youth activism and has generated meaningful political discussion around social and environmental justice.

This recent activity started to inform how the project would develop. The students began to document their own involvement in the movement by photographing the protests and collecting the placards and literature they used on their rallies. They then began to collage this with the archival material they have identified in their previous research.

Student sketchbook pages from KAS Artist/Archivist project
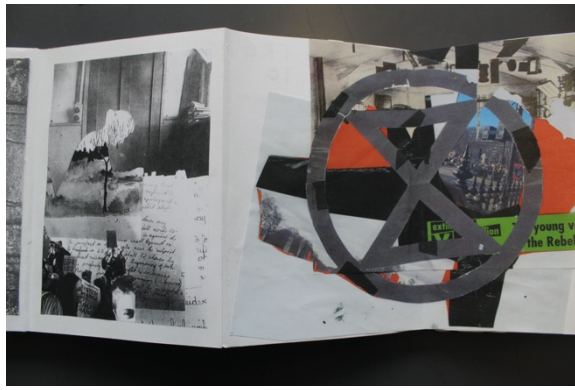
Student sketchbook pages from KAS Artist/Archivist project

Student photomontage from KAS Artist/Archivist project

The time spent in the archive and the material processes that followed facilitated much discussion around ideas of activism and social justice. Discovering these historical narratives seemed to encourage the students' own sense of agency and social responsibility. The collaging of archival photographs with evidence of their own activity implicated themselves within the narrative of the school, bolstered with the knowledge that their own protest photographs would occupy a space in the archive. This produced a level of engagement I did not foresee where the participation in the protests became part of the project. There was a potentialisation of the historical material they encountered.

Student photomontage from KAS Artist/Archivist project

The students discussed and drew parallels between the original values and aims of the school and the Extinction Rebellion's rebel agreement. From the archive, they generated a body of work that effectively brought together various narratives across numerous temporalities that spoke of social responsibility. The students were keen to show the work, both as a material outcome of their Artist/Archivist residency and as an opportunity to publicise and promote the climate crisis movement. They took the decision to stage an exhibition that presented a range of archival and contemporary material. The format of the exhibition would in part reference a conventional museum display of artefacts but also take the form of an art installation through the presentation of their own material research. The timing and location of the exhibition was also an important consideration. It was felt that the work might be received differently if not displayed in the art department gallery where exhibitions are typically held. A small reception room that is used to welcome visitors and hold meetings was secured for the exhibition. This, relatively neutral space, would perhaps further blur the

boundary between art exhibition and museum display. It is centrally located and very visible and might accommodate a more diverse and unpredictable audience.

The exhibition comprised a selection of artefacts, photographs and publications from the archive, a series of photographs of current KAS students on the climate crisis protests and an installation of collaged material that brought together images, texts, photographs and placards that had been used on the recent protests.

The opening of the exhibition was also carefully considered. It was to coincide with an annual alumni event that invited past students, teachers and governors to the school. This would have unforeseen outcomes. Many of the alumni were familiar with the archival material from their own experiences at the school. To encounter these images and artefacts as part of exhibition concerning the current climate crisis protests generated some fascinating inter-generational discussions. There were debates as to how the climate crisis was a youth issue, and why. There were discussions on an increasing political apathy and the need for social responsibility. There were also conversations concerning the radical legacies of the King Alfred School in relation to how it is regarded now. Few of these debates were resolved, which was never the aim. The exhibition created a site for discourse and contestation between participants who might not normally encounter each other in such a way. This particular event, in the ongoing event of the KAS archive, had given the photographs an agency in the present, for both the young people that had created the exhibition and for those that encountered it. This project proved a compelling instance of the critical potential of art education orientated towards examining cultural identities. The practice-based research carried out through this PhD developed a methodology and a pedagogical approach that employs theories of the archive to generate a discursive site of production.

KAS Artist/Archivist project exhibition, installation view

Images of KAS Artist/Archivist project exhibition, installation view

The Archive as a Site of Contestation

The discursive space generated in both the 'Not an Inch' exhibition and the KAS archive residency was made possible through an open encounter with a photograph. This encounter is subject to the contingency of the photographic image, which is 'always more and less than what one of the parties to the encounter managed to frame at the moment of photography' (Azoulay, 2019:12). As a spectator rather than viewer, we are in a position of agency where the act of interpretation is both dialogic and generative and requires imagination. Azoulay describes this civil imagination as 'a tool for reading the possibilities within the concrete' (Ibid:234). These possibilities can be used to inform what she describes as potential history:

> Potential history is an attempt to develop a new model for writing history, using photographs and citizenship to free [oneself] of the clamp of sovereignty and the perspective of the national conflict and to extract from the past its unrealized possibilities as a necessary condition for imagining a different future.
> (Azoulay, 2013:565/566)

Figure 29 Photograph taken for the RUAS Exhibition at Balmoral, 1972

To return to the Craigavon community portrait. This particular photographic event played a significant part in my own life. It was on the cover of the literature advertising the relocation scheme that convinced my parents to move to Craigavon. They accepted the grant and moved into our new family home just after I was born. Encountering the photograph now, with a 'civil gaze' a renewed discussion can take place that politicises the photograph.

Figure 30 Photographs taken for the RUAS Exhibition at Balmoral, 1972

The photograph was taken in 1972 when the police force was known as the RUC, Royal Ulster Constabulary. It was formed by the Unionist government and employed almost exclusively Protestants and Unionists. It was seen by many, particularly in the Nationalist community as the 'armed wing of Unionism' (Zedler, 2021). The photograph was taken just months after internment was introduced to Northern Ireland where suspects could be held indefinitely without trial or due process. This was also the same year as Bloody Sunday when British paratroopers killed 13 Catholic civilians during a civil rights march. The Craigavon community portrait suggests little of these events or the social discontent they generated. We might imagine however the feeling amongst the group as the photographer laboured to frame the perfect picture. The shoot takes place at various locations along the cycle-paths that divide each of the housing estates. Even in the final photograph, it is difficult to determine which estate provides the backdrop as the image strives to maintain political and religious neutrality. However, in none of the photographs is the authoritative position of the policeman ever in question. Perhaps

the number of shooting locations was the result of the photographer searching for a set with a suitable gradient for the composition. The photograph was taken for an exhibition in Belfast to encourage more families to relocate from the capital to the new city. Although an adequate attempt at constructing an image of communal harmony and shared social space, the photograph could not help but allude to the civil disturbances Craigavon was already experiencing. Not much of the architecture is revealed in the publicity photograph but it is hard to miss the smashed window in the small, annexed building to the left of the milkman's head. This of course could be an accident; broken windows are a common occurrence. A couple of the kids in the bottom of the photograph may have been playing a spirited game of football. Or this particular occurrence may be similar to one of the many photographs documenting a spate of vandalism throughout the newly built housing estates and a harbinger of the violence to come.

While this photograph and many others in the Craigavon archive may serve as a warning for the precarious future Northern Ireland currently enters, it also offers possibility.

> The past cannot be changed perhaps, except in this sense: it can be shown to be incomplete, the closures it seemingly imposed can be reopened, dormant potentialities can surface again and transform the present horizon of the political imagination, for the sake of moulding a still indeterminate future. (Azoulay, 2011)

Chapter 8: Conclusion

In this study, I developed methods of enabling students to critically examine their cultural identities through art practices and in doing so identified opportunities of the dual identities of artist and teacher. This involved an investigation into how secondary school art students in the UK engage with issues of culture and identity. I discussed a number of socio-cultural events and educational reforms that have both tasked the subject with tackling these issues and contributed to a model of art education that is not fit for purpose. Through the investigation, I proposed a narrative understanding of identity and developed a mode of art-making that employs theories of the archive as a means to facilitate the discursive opportunities missing from many current practices.

The aims of this research were to examine both *what* is taught and *how* it is taught and so the investigation took place through the written word and also practically in the studio and in the classroom. Through this practice-based research I developed methods for a more critical inquiry, while exploring the limitations and potential opportunities of the dual identities of artist and teacher. In this concluding chapter, I readdress the research questions, explaining the implications and contributions the study makes. I also reflect on the limitations of this investigation, and outline suggestions for future research.

How can the archive provide a critical site of production in an educational context?

My initial research into the issue of culture and identity in art education revealed a prevailing orthodoxy in the field still very much wedded to modernist formal exercises, where romantic ideas of the artist and notions of self-expression leave little room for more critical practices typical of much contemporary art. The multiculturalism that developed has done little to address these concerns, resulting in largely tokenistic enterprises that fail to engage with the issues in a meaningful way. This investigation suggests that the superficial and often essentialised view of culture evident in much current art education fails to embrace the life-world of the student. While their own personal narrative is not implicated in such an inquiry, the subjective position required for a critical inquiry is left unoccupied.

My own practice supported these findings and the search for the material I needed led me to the archive. The photographs, articles and artefacts provided the physical material for my artistic research. This archive became my studio; a site that provided a discursive link to the past, where I could critically reflect on my own cultural

narrative. This site also allowed for speculation and imagination, a space for conflict in which I could contest narratives and construct new meanings.

The methodology developed through my work in the studio was then employed with the students I teach as a pedagogical approach. For example, the co-constructed archive generated in the South Camden Family Archive project provided a similarly discursive site. This project allowed for an active collaboration in which students were able to occupy a subjective position and felt safe to discuss, negotiate and disagree. The fact that the resulting exhibition was largely composed of the printed transcripts of these discussions was testament to the centrality dialogue played throughout the project. The learning that takes place in projects such as this is difficult to measure. The level of participant engagement, work produced, and the discussions generated through the South Camden Family Archive project all suggest a significant learning experience took place where the students had an opportunity to critically examine their developing identities and the space to actively engage in the debates that concern them.

Although carried out under different circumstances, similarly discursive spaces were generated in the educational projects undertaken with The Architecture Foundation. In both the Inventory of Spaces Derry/Londonderry project and the Poplar Summer School project, the young participants were encouraged to adopt a narrative approach to identity - in regard to both the identity of the place they inhabited and its relationship to their own developing identities. In both projects, the participants generated a body of narrative material: a co-constructed archive that acted as both a discursive site and studio in which they could create their own narratives. Again, the learning that took place was manifest in the work that was created and the dialogue it generated.

The KAS Artist/Archivist project differed from the previous projects I had undertaken in that an archive already existed. The King Alfred School archive already contained a vast amount of historical material. The processes of selection, consignment and custody had already taken place and this archive was already subject to the politics of any archive. It was arguably already a discursive site, although not necessarily activated. The residency program gave students the role of the archivist and access to the material for their own inquiry. This project took a little longer to gain momentum. It seemed that initially the students had difficulty finding 'a way in'. This was an interesting observation and, in a sense, confirmed my supposition regarding student agency and the importance for a personal narrative. The students needed to situate themselves within the narratives of the archive for the project to become discursive. The existing archive offered the potential for critical reflection, but

it was not until the unforeseen relationship between the narratives of social justice in the school's history and the current Extinction Rebellion events took shape. Once the students became personally implicated in the discourse, a renewed sense of ownership and agency transpired. The clash of these cross-temporal narratives generated a body of work that generated unexpected and lively discussions between audiences that were equally unexpected.

All four projects carried out in this investigation successfully used the archive as a critical site that afforded productive art practices. However, the method and theoretical underpinning emerged through my own artistic inquiry. Conscious of the need for physical material, my initial investigation into my cultural identity led to the place I grew up. I knew little of the history of Craigavon prior to this research but was very much aware of the socio-cultural conditions that informed my developing identity growing up there. I had a relatively fixed idea of that history and did not necessarily recognise the potential of revisiting it. As my research developed, it transpired that perhaps those narratives weren't as straightforward as I assumed. In the studio, the material I collected became evidence that could be used to corroborate, contest and document other histories that questioned a broad, linear and reductive understanding I held about that time and place. It allowed for a critical reflection and the archive provided the material to generate new meanings.

What can be learnt from a reconceptualization of the relationship between artistic, teaching and research practices?

Reconsidering the relationship of my artistic and teaching practices through this research had a profound effect on both. As discreet and separate entities, my art practice was always something I found difficult to maintain, while my teaching practice arguably lacked the criticality of more contemporary and engaged practices. This investigation was carried out with these, often-conflicting concepts, as unifying and transversal practices. Here I will describe what I learnt through this reconceptualization.

It has the potential to situate the practice[18] within the life-world of the students being taught, resulting in a much more dynamic learning experience. While some of the methods of inquiry were developed through my own studio practice, others were generated in collaboration with the students I taught. This created the conditions for an active, shared learning experience with transformative possibilities for myself and my

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[18] Situated Practice is the component that values the experiences and knowledge each student brings to the classroom and builds on these experiences to make real life connections (Mills, 2009).

students. This was evident in all the projects undertaken throughout the research. In the South Camden Family Archive project and the KAS Artist/Archivist project, I took on much more of a co-producer role. These open-ended projects challenged the hierarchal teacher/student relationship and offered the students more agency in their own learning. Just as the use of personal narrative and the archive situated the students in their own inquiry, the collaborative culture it required implicated the students in their own learning. The *pedagogy of vulnerability* I practiced through these projects afforded a level of trust I had not previously experienced and secured a level of engagement far beyond my expectations.

The reconceptualization of my teaching and artistic practices also allowed each to be theoretically informed by the other. Recent developments in contemporary art, such as the 'archival turn' (Foster, 2004), 'participatory practices' (Bishop 2012) and the 'conversational mode' (Rogoff, 2008) greatly informed what and how I taught, while the 'Educational Turn' (O'Neill and Wilson, 2010) allowed me to approach my role as a teacher as a critical practice and a legitimate mode of contemporary art. Conversely the teaching and learning that took place in the classroom constituted an artistic activity situated outside traditional cultural arenas, offering a genuine, spectator-free criticality that might give 'art ideas about how to transcend its own limitations' (Kenning, 2013:336).

The reconceptualization of the relationship between artistic, teaching and research practices also presented opportunities for how the research was carried out and the form it has taken. The practice-based approach of this thesis comprises artistic and teaching activities in which both the process and the result of the research is embodied in the work produced. The 'create to critique' approach (Sullivan, 2006), allowed me to generate the criteria for the research through the act of making, where my studio practice unearthed processes that informed my teaching practice, which in turn was critically reflected upon. This dynamic process constitutes an approach to arts-based educational research that has proved highly generative and, while admittedly idiosyncratic, contributes to a pluralism of methodologies. Just as the reconceptualization of my teaching and artistic identities afforded unforeseen opportunities for each, approaching my research aims through teaching and artistic practices gave me particular insights into the issues my students experience. The work produced in all four educational projects offer alternative ways of knowing and experiencing those issues. The accompanying publication, *Craigavon: An Archive,* presents research in another form. While this outcome does not explicitly reference the pedagogical dimension of the thesis, it embodies the research acts and constitutes the knowledge it generated, which again, offers a complementary way of understanding and experiencing that knowledge.

While this reconceptualization presented many opportunities for the research, it has become apparent that these opportunities were contingent on a particular practice in a particular context. For instance, 'the pedagogy of vulnerability' I developed through the practice was largely owing to the relationships I established with the participants. These relationships were built on the sharing of personal narratives and the trust required to do so. My own cultural narrative and subjective experience undoubtedly afforded a particular relationship. While this subjectivity is perhaps less useful in terms of generalizability, it suggests that more idiosyncratic practices offer a broad range of possibilities for teaching and learning.

How can photographs generate new discursive spaces through a re-contextualisation of their personal, cultural, and historical narratives?

The artistic inquiry into my own cultural identity took a narrative approach, framing identity as a continuous process and comprised of a multitude of interrelating narratives. The investigation explored these narratives as an examination of my own cultural identity and to explore their potential for critical discourse. While this thesis revealed the need for personal narratives as a means of discursively situating oneself in discussions concerning cultural identity, the research also revealed that revisiting one's past may not always prove a productive enterprise. There are valid concerns that such an inquiry may be regarded as sentimental, lacking criticality or the potential for further meaningful discourse. This research was aware of this concern and took care not to take the form of a solely auto-biographical practice. With little interest in presenting an idealised past, the research aimed to be reflective, rather than restorative. Revisiting my own past to examine my cultural identity led me to Craigavon, whose remarkable history disrupted many understandings I held regarding the culture in which I grew up. The historical inquiry unearthed a utopian project that had a very different future than the one that transpired. Examining the interrelating narratives of Craigavon had a transformative effect on my own identity. Challenging these long-held understanding revealed the past as discursive and unfixed as my identity.

It was the use of photographs that gave me access to that past. Employed in the research as narrative devices, they became an increasingly integral part of the practice. Having identified the absence of personal narratives as a contributing factor to the largely multicultural model of art education described in Chapter 3, I considered ways of inviting these narratives into the classroom. Questions alone only yielded so much. Photographs, however, embodied the narratives I was keen to examine and were able to produce 'performances of memory' (Langford, 2006). Read as a type of cultural text, the photograph provided a direct link to the narrative under investigation and implicated the participants in their own inquiry, producing a more discursive environment.

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They acted as a device to facilitate dialogue. This was evident in all the projects undertaken in this research. The sharing of my own personal photographs with my students was a characteristic of the 'pedagogy of vulnerably' I aimed to cultivate in my teaching and secured the trust required for such precarious inquiries.

The recontextualisation of my own narratives generated new understandings and offered opportunities for critical discourse. It also presented a theoretical underpinning and methodology to achieve the same aims with the young people I teach. Both the Inventory of Spaces in Derry/Londonderry and the Poplar Summer School projects employed such an approach. In both cases, the young people involved gathered a range of narratives associated with the place in which they live and used those narratives in a critically reflective and imaginative way to generate new narratives. Again, many of these narratives were derived from photographs; some were already owned by the participants, some were taken through the project and others were collected as part of the research. The work produced in the Inventory of Spaces in Derry/Londonderry project was used as a prompt to illicit discussions with the public, facilitating an inter-generational critical discourse concerning issues of culture and identity. For the Poplar Summer School, the young people conducted their own narrative inquiry by interviewing a range of residents, again generating critical discussions that informed the content of their 'soundwalks'. In both cases, the re-contextualisation of collected narratives created new understandings and opportunities for critical discourse.

While, this approach proved highly productive for The Architecture Foundation educational projects, it held further potential in the classroom. The opportunity to engage in a longer-term project and to work with young people with whom I already had a relationship offered rich possibilities for a similar inquiry. The South Camden Family Archive project took place over several months, which allowed for a deep learning experience. The dialogue generated through the project was again dependent on the photographs used. They were culturally relevant and context-sensitive, and they belonged to their owner. The project revealed the contingency of photography and the 'truth effect' they perform. The evidential qualities of the photograph served to legitimise the narratives the students generated. This authenticity and their ability to operate both spatially and temporally made them powerful pedagogical tools for the complex relationship of identity, culture and heritage and secured a discursive space in which the students actively performed their political identities.

Through the project, the students involved learnt narrative inquiry techniques to embark on their own research and were able to approach their inherited family photographs as sites for critical discourse. The individual context of each student was complex. The participants were all first and second-generation migrants and so

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issues of culture and identity were of high significance. The fact that I had a long-standing relationship with the students enabled a potentially difficult, yet important inquiry. This relationship afforded a culture of trust in which the participants felt safe to take up a speaking position and to critically reflect on their own personal narratives. The second part of the project, in which the participants took on each other's narratives, had a transformative effect. To recontextualise a narrative suggests the creation of new meanings, but to recontextualise someone else's narrative as your own, created a highly discursive space and a level of agency I had not expected. It created an agonistic space where contestation and disagreement were facilitated as a productive form of conflict and a rich learning experience.

While the use of inherited family photographs fostered a political agency in the project described above, the historical photographs in the King Alfred School archive proved equally as potent for the participants of the project. Although this project was undertaken in a very different context, the aims were the same: to explore the potential of the archive as a critical site for teaching and learning. Underpinned by Azoulay's 'civil contract' of photography, the students spent a considerable amount of time with the photographs in the archive, where they were encouraged to watch, rather than look and to explore 'as many links as possible between the photograph and the situation in which it was taken' (Azoulay, 2015:86). The research carried out and the discussions generated through the collaging of the photographs from different eras in the school's history created a highly discursive space. The clash of these cross-temporal narratives generated a body of work with greater agency than I had anticipated. The archival research into the legacy of the school fostered a social responsibility that seen the students take an active role in the climate crisis protests. The exhibition they produced brought together archival material and documentation of the current protests, produces a renewed discussion of political agency and social responsibility.

The political potential of the photograph is something I continued to explore through my own studio work. The acquisition of the Craigavon photographic archive provided me with a wealth of material with which to work. I spent a considerable amount of time with the photographs, watching rather than looking and examining the narratives they held. The exhibition 'Craigavon: Newtown', presented a range of narratives associated with Craigavon. The photographs, articles and artefacts I had generated through the research were arranged in such a way as to suggest a linear narrative. While none of the historical material collected was fabricated, the history they suggested disrupted a broader understanding of the Northern Irish conflict. The socio-political context of the region at the time was steeped in religious belief; a condition instrumentalised by various factions within the conflict, resulting in a turn to cultural and national identities. Accounts of occult practices were presented

alongside the Craigavon development commissioned under the New Town Act. These unlikely stories may appear to be the work of fiction, but the evidence presented is not. Again, the evidential qualities of the photograph served to legitimise the stories.

As my practice became more concerned with the archive, I continued to work with photographs in a material way; selecting, masking and collaging, seeking to further disrupt any fixed narratives and open a more discursive history, one requiring imagination. This practice prolonged the photographic event in which the images were taken and invited a renewed discussion in light of recent events. This particular body of work was exhibited in the exhibition 'Not an Inch' and was presented with an accompanying essay detailing the history of Craigavon. The exhibition took place in the midst of the Brexit negotiations when there was much heated debate concerning the return of a hard border between the North and the Republic of Ireland. The title of the exhibition referred to Prime Minister James Craig's famous electoral slogan 'not in inch', which was how much of a Unionist Northern Ireland he was prepared to yield to the Catholic Republic. The photographs in the exhibition document a marginalised history and reveal the possibility of a different future for Northern Ireland. They are products of an on-going photographic event and have now found themselves in a situation where the possibilities they hold are as significant than ever. The publication that accompanies this thesis brings together these narratives along with a wider body of material generated through the research. 'Craigavon: An Archive' is a recontextualisation of a particular history that challenges a broader understanding of 'The Troubles' and offers a counter history in which the possibility of a different future existed. It offers a 'potential history' in which 'dormant potentialities can surface again and transform the present horizon of the political imagination, for the sake of moulding a still indeterminate future (Azoulay, 2011).

Limitations of the Study

To explore how students might critically examine their cultural identities through art practices, I employed a practice-based methodology that regarded my artistic and my teaching practices as transversal. By examining my own cultural identity, I was able to *create to critique,* and develop methods that could be applied to educational settings. The nature of the research and the knowledge it produced was an essential component to this thesis. This creative, critical and reflexive inquiry investigated my research aims in a material way. The artwork produced and the discourses they generated constitute both the process and the outcome of the research, offering imaginative and emotional understandings of the issues explored through this investigation.

There were, however, limitations to the study. The length and spectrum of my experience as a researcher, as well as my understanding of the knowledge and approach to practice, determined the choices I made and their possible impact in terms of effectively addressing my research questions. However, other limitations relate to practical aspects, such as my role in the various educational settings the research took place. My role with The Architecture Foundation as a freelance artist-educator established a different relationship with the young people involved. Outside of the school setting, the expectations and inherent power relations of the teacher/student relationship were not there. Notions of measurability and accountability were also different as the work produced was not subject to school grade-related criteria. This resulted in a different context and a different working relationship to the research carried out in school. This impacted the study in so far as the different inquiries could not be directly comparable. However, the opportunity to reflect on the varying contexts revealed some useful observations; some of which consolidated my developing ideas and others generated areas for further research. For example, the lack of institutional expectations or fixed success criteria of The Architecture Foundation projects allowed for a more flexible approach to the work produced. It became apparent that because students were not going to be individually assessed, there was much more appetite for risk-taking and a more collaborative culture. While this was clearly beneficial for the aims of the projects, the time constraints proved a limiting factor for the depth of the inquiry. It also became apparent that the depth of the inquiries was dependent on the relationships between me as the researcher and the various project participants. The projects carried out in school, where I had an established relationship with the students, began with a level of trust that provided a safe space for openness and vulnerability.

However, in all four educational projects I was simultaneously participating or co-producing and collecting data for my research. This can prove to be a complicated position within the research process as my participation actively effects the research carried out. When addressing the artist-teacher relationship, this position is crucial for the research; as 'situated and embedded' (Borgdoff, 2010:5). However, when investigating the critical potential of the archive, this could be regarded as a limitation to the study where my direct involvement influenced the information gathered. With these concerns in mind, I have endeavoured throughout the research to be completely open about my role within the projects and share my research throughout, with the intention of cultivating a 'pedagogy of vulnerability' as a researcher, as well as a teacher. In the analysis of the information gathered, I have also taken care to contextualise myself within the research as a 'reflective practitioner' (Schön, 1983) and to critically reflect on my position within it.

A second limitation to this research is the methodological approach taken. The decision to employ practice-based research was based on the potential to creatively and critically explore my research questions, while simultaneously examining the pedagogical processes it requires. Nevertheless, we cannot ignore that artistic research is an interpretative approach (Makela, 2005) (Scrivener, 2000), and this might raise questions concerning bias and validity of the findings. The artworks produced though both my studio practice and the educational projects embody the knowledge generated through the research. They make a contribution to human experience and offer alternative ways of understanding the educational problems and practices I have identified. In this context, the experience of the work is a crucial part of the research. However, experience can be problematic in terms of research because of its subjectivity, raising concerns as to its transferability to other people (Biggs and Buchler, 2008). As discussed in Chapter 4, there are on-going debates as to the validity of practice-based methodologies as scholarly research. To mitigate these concerns, I have provided an extensive written analysis to accompany the artworks produced in line with the AHRC suggestion that within 'a research setting, the knowledge associated with the artefact is more significant than the artefact' (AHRC, 2007:12).

Finally, the researcher's bias is a strong limitation to any qualitative research. However, for this particular study, bias is arguably a defining characteristic of the research. Through this study I have explored ways of facilitating a narrative approach to identity to cultivate a more discursive space in art education; one that welcomes difficult discussions concerning difference. For the purposes of this study, I have presented my own narrative identity throughout the thesis in the form of written narratives that situates myself within the research – a practice that I consider part of the research itself. I have also extensively commented on my background and beliefs on the topics covered, so that the reader is well informed about my position and the direction of the analysis.

Contributions and Implications of the Study for Future Research

Throughout this thesis I have argued that the archive can provide a critical and productive site Vfor inquiries into cultural identity in art education. Through the work presented, I have demonstrated that a narrative conception of identity underpinned by archival theory and practices offers discursive opportunities and can potentialize the political identities of students.

The research makes methodological contributions within the domain of academia, specifically concerning arts-based educational research; an area that offers much potential in understanding the issues that warrant attention in our schools. The particular practice-based model developed through this research adds to a

growing plurality of methods within the field of educational research. By approaching the identities of artist, teacher and researcher as a unifying concept of transversal practices, the research reveals generative opportunities for such a model, which may inform further study. There is however much more scope for further examining these qualities. I would have liked to explore further the potential contribution teaching can have on contemporary art as a critical practice free from individual competitiveness, as discussed by Dean Kenning in Chapter 4. The multiple forms this research has taken, including written and visual forms, has also offered alternative and arguably more inclusive ways of understanding the experience of teaching and learning. The artists book, in particular, is a mode of production I would have liked to explore further as an 'untapped pedagogical function in art education' (Burkhart, 2006:261). The interdisciplinary and multifarious qualities offer rich opportunities for further arts based educational research.

This research has implications for policy and practice in both pedagogy and curriculum matters concerning issues of culture and identity. By challenging a largely uncritical conception of UK art education and applying political and archival theories, it proposes an agonistic approach to artistic inquiry. Through this applied teaching practice, I feel I have developed a pedagogical approach that effectively facilitates a safe, yet discursive space, to critically engage with social issues relevant to the young people I teach. There is, however, still much to do. Further research into the conditions required for fostering such spaces is needed. The study indicates that time and a sustained relationship are contributing factors, in addition to the characteristics outlined in 'pedagogies of vulnerability' discussed in Chapter 4. These observations remain too broad and require further examination.

The research generated other lines of inquiry I would like to have explored further. The study discussed the use of photographs as cultural texts to foster a political agency. The photograph provided a direct link to the narrative under investigation, implicating the participants in their own inquiry. The photograph was a crucial element in generating dialogue. However, it proved particularly effective at facilitating inter-generational discussions, which are arguably more difficult to secure. I would like to have explored further how the spatio-temporal qualities of the photograph are able to facilitate these encounters and their potential for teaching and learning.

My inquiry into the development of Craigavon and the work carried out with the Architecture Foundation revealed a potent relationship between personal identity and the identity of place. Building on my narrative approach to identity, I would have liked to examine this approach in relation to geographical space, its political

potential and its relationship to cultural identity. Doreen Massey suggests that 'perhaps we could imagine Space as a simultaneity of stories-so-far' (Massey, 2005:9). Massey developed the term 'Geographical Imagination' in order to propose an alternative conceptualisation of space, one that suggests: 'spatial is political' (Ibid). She argues that 'space is the product of interrelations, where 'space and multiplicity are co-constitutive and space is always under construction' (Ibid). This is something I observed throughout my research. Massey shares similar concerns to Azoulay as to how notions of space are understood in socio-political discourses. She is keen to lead the conversation beyond the idea of space as merely a physical locality and to understand it as the intersection of social relations. This is an area of inquiry with further possibilities for art education, particular for the subject of culture and identity.

At the beginning of the thesis, I sought to develop methods of enabling students to critically examine their cultural identities through art practices and to explore the limitations and potential opportunities of the dual identities of artist and teacher. My research has I hope, moved the debate forward, but my ambitions and hopes for more critical practices in art education remain the same.

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Appendix
Ethics approval for South Camden Family Archive Project

All images and material generated through the Architecture Foundation is available on the public domain through their website. The research and associated images generated with students in South Camden Community School was subject to the ethics approval presented below. The students' names were anonymised, and both the students and their parent/guardians gave consent for the project findings and the images to be used as part of this doctoral research.

Ethics Application Form: Student Research

All research activity conducted under the auspices of the Institute by staff, students or visitors, where the research involves human participants or the use of data collected from human participants are required to gain ethical approval before starting. *This includes preliminary and pilot studies.* Please answer all relevant questions responses in terms that can be understood by a lay person and note your form may be returned if incomplete.

For further support and guidance please see accompanying guidelines and the Ethics Review Procedures for Student Research http://www.ioe.ac.uk/studentethics/ or contact your supervisor or researchethics@ioe.ac.uk.

Before completing this form you will need to discuss your proposal fully with your Supervisor/s. Please attach all supporting documents and letters.

For all Psychology students, this form should be completed with reference to the British Psychological Society (BPS) Code of Human Research Ethics and Code of Ethics and Conduct.

Section 1 Project details

a.	Project title		Inherited Photographs and the Formation of Cultural Identities	
b.	Student name and ID number (e.g. ABC12345678)		Alan Cusack	
c.	Supervisor/Personal Tutor		Claire Robins	
d.	Department		Art, Design and museology	
e.	Course category (Tick one)	PhD/MPhil ☒	EdD	☐
		MRes ☐	DEdPsy	☐
		MTeach ☐	MA/MSc	☐

		ITE	☐	
		Diploma (state which)	☐	
		Other (state which)	☐	
f.	Course/module title			
g.	**If applicable,** state who the funder is and if funding has been confirmed.			
h.	Intended research start date		18/11/2014	
i.	Intended research end date		4/12/2014	
j.	Country fieldwork will be conducted in *If research to be conducted abroad please check www.fco.gov.uk and submit a completed travel risk assessment form (see guidelines). If the FCO advice is against travel this will be required before ethical approval can be granted: http://ioe-net.inst.ioe.ac.uk/about/profservices/international/Pages/default.aspx*		U.K.	

k.	Has this project been considered by another (external) Research Ethics Committee?
Yes ☐	External Committee Name:
No ☒ ⇨ *go to Section 2*	Date of Approval:

If yes:
- Submit a copy of the approval letter with this application.
- Proceed to Section 10 Attachments.

Note: Ensure that you check the guidelines carefully as research with some participants will require ethical approval from a different ethics committee such as the National Research Ethics Service (NRES) or Social Care Research Ethics Committee (SCREC). In addition, if your research is based in another institution then you may be required to apply to their research ethics committee.

Section 2 Project summary

Research methods (tick all that apply)

Please attach questionnaires, visual methods and schedules for interviews (even in draft form).

☒ Interviews
☐ Focus groups
☐ Questionnaires
☐ Action research
☐ Observation
☒ Literature review

☐ Controlled trial/other intervention study
☐ Use of personal records
☐ Systematic review ⇨ *if only method used go to Section 5.*
☐ Secondary data analysis ⇨ *if secondary analysis used go to Section 6.* Advisory/consultation/collaborative groups Other, give details:

Please provide an overview of your research. This should include some or all of the following: purpose of the research, aims, main research questions, research design, participants, sampling, your method of data collection (e.g., observations, interviews, questionnaires, etc.) and kind of questions that will be asked, reporting and dissemination (typically 300-500 words).

The research is to be used to support a conference paper for the International Conference of Photography and Theory. The paper explores how collected and inherited photographs have become important objects in the formation and articulation of teenagers' culture and identity. This will take the form of a case study involving a group of seven, year 13 students whom I teach in Regent High School, London. The students are all first and second generation migrants and all BTEC level 3 art students. The students will be asked to bring a family photograph of personal significance, which they regard as having a connection to their culture, heritage or identity.

I will use a narrative approach to conduct an interview with each student regarding his or her chosen photograph. The interview will be audibly recorded and the students will be encouraged to recall any 'stories' they associate with the photograph. Although there will be no specific questions, the stories are likely to refer to issues of cultural and national identity and immigration.

I will then transcribe the interview and share the transcription with the participant as to agree upon a final text. I will then conduct a follow-up interview with each participant which analyses the original transcription in order to formulate a series of questions to used in another interview conducted between the student-participant and their parents. These new transcriptions will then also be verified and analysed with the student-participants.

The last stage of the research will involve the student-participants sharing the photographs in order to construct fictional interviews.

Section 3 Participants

Please answer the following questions giving full details where necessary. Text boxes will expand for your responses.

a. Will your research involve human participants?   Yes   No   ⇨ *go to Section 4*

b. Who are the participants (i.e. what sorts of people will be involved)? Tick all that apply.

Early years/pre-school	Unknown – specify below
Ages 5-11	Adults *please specify below*
Ages 12-16	Other – specify below
Young people aged 17-18	

   NB: Ensure that you check the **guidelines** (Section 1) carefully as research with some participants will require ethical approval from a different ethics committee such as the National Research Ethics Service (NRES).

c. If participants are under the responsibility of others (such as parents, teachers or medical staff) how do you intend to obtain permission to approach the participants to take part in the study?

	(Please attach approach letters or details of permission procedures – see Section 9 Attachments.) Students under 18 years old will be given a letter of consent outlining the research which will be signed by parents/guardians. The school has also been given an outline of the research and has approved.
d.	How will participants be recruited (identified and approached)?
e.	They are all members of my BTEC art and design class and have been invited to take part in the research. Describe the process you will use to inform participants about what you are doing. I have given them an outline of the research and explained the methodology used.
f.	How will you obtain the consent of participants? Will this be written? How will it be made clear to participants that they may withdraw consent to participate at any time?
	See the guidelines for information on opt-in and opt-out procedures. Please note that the method of consent should be appropriate to the research and fully explained.
g.	It will be written and all participants are aware that they can withdraw at any time. **Studies involving questionnaires:** Will participants be given the option of omitting questions they do not wish to answer?
h.	Yes No If **NO** please explain why below and ensure that you cover any ethical issues arising from this in section 8. ☒ ☐ **Studies involving observation:** Confirm whether participants will be asked for their informed consent to be observed. Yes No If **NO** read the guidelines (Ethical Issues section) and explain why below and ensure that you cover any ethical issues arising from this in section 8.

i.   Might participants experience anxiety, discomfort or embarrassment as a result of your study? Yes   No

☒ ☐

If **yes** what steps will you take to explain and minimise this? Participants may feel anxiety but do not have to share any information they don't wish to. They will decide if and how the transcripts will be used and can withdraw form the research at any time.

If **not**, explain how you can be sure that no discomfort or embarrassment will arise?

j.	Will your project involve deliberately misleading participants (deception) in any way?

Yes   No

If **YES** please provide further details below and ensure that you cover any ethical issues arising from this in section 8.

k.	Will you debrief participants at the end of their participation (i.e. give them a brief explanation of the study)?

Yes   No

If **NO** please explain why below and ensure that you cover any ethical issues arising from this in section 8.

☒ ☐

l.	Will participants be given information about the findings of your study? (This could be a brief summary of your findings in general; it is not the same as an individual debriefing.)

Yes   No

If **no**,

why not? ☒ ☐

Section 4 Security-sensitive material

Security sensitive research includes: commissioned by the military; commissioned under an EU security call; involves the acquisition of security clearances; concerns terrorist or extreme groups.

a.	Will your project consider or encounter security-sensitive material? Yes * No	☐	☒
b.	Will you be visiting websites associated with extreme or terrorist organisations? Yes * No	☐	☒
c.	Will youpromoting be storing or endorsing or transmitting terrorist acts? any materials that could be interpreted as Yes * No	☐	☒

** Give further details in **Section 8 Ethical Issues**

Section 5 Systematic review of research

a.	Will you be collecting any new data from participants?	Yes ☒ *	No ☐
b.	Will you be analysing any secondary data?	Yes ☐ *	No ☒

***** *Give further details in **Section 8 Ethical Issues***

*If your methods do not involve engagement with participants (e.g. systematic review, literature review) **and** if you have answered **No** to both questions, please go to **Section 10 Attachments.***

Section 6 Secondary data analysis Complete for all secondary analysis

a.	Name of dataset/s	
b.	Owner of dataset/s	
c.	Are the data in the public domain?	Yes ☐ No ☐ **If no,** do you have the owner's permission/license? Yes ☐ No* ☐
d.	Are the data anonymised?	Yes ☐ No ☐ *Do you plan to anonymise the data?* Yes ☐ No* ☐ *Do you plan to use individual level data?* Yes* ☐ No ☐ *Will you be linking data to individuals?* Yes* ☐ No ☐
e.	Are the data sensitive ([DPA 1998 definition](#))?	Yes* ☐ No ☐
f.	Will you be conducting analysis within the remit it was originally collected for?	Yes ☐ No* ☐
g.	**If no,** was consent gained from participants for subsequent/future analysis?	Yes ☐ No* ☐
h.	**If no,** was data collected prior to ethics approval process?	Yes ☐ No* ☐

* *Give further details in **Section 8 Ethical Issues***

   *If secondary analysis is only method used **and** no answers with asterisks are ticked, go to **Section 9 Attachments.***

Section 7 Data Storage and Security
Please ensure that you include all hard and electronic data when completing this section.

a.	Confirm that all personal data will be stored and processed in compliance with the Data Protection Act 1998 (DPA 1998). *(See the Guidelines and the Institute's Data Protection & Records Management Policy for more detail.)*	Yes ☒

b.	Will personal data be processed or be sent outside the European Economic Area?	Yes ☐ *	No ☒

* If yes, please confirm that there are adequate levels of protections in compliance with the DPA 1998 and state what these arrangements are below.

c.	Who will have access to the data and personal information, including advisory/consultation groups and dur transcription? Me

During the research

d.	Where will the data be stored? Audio recordings and transcripts will be stored on my laptop

e.	Will mobile devices such as USB storage and laptops be used? Yes ☒ * No ☐ ***If yes,** state what mobile devices: my personal laptop ***If** **yes,** will they be encrypted?: yes

After the research

f.	Where will the data be stored? Encrypted on my laptop

g.	How long will the data and records by kept for and in what format? Up to three years, saved as audio fi and transcripts.

h.	Will data be archived for use by other researchers? Yes ☐ * No ☒ ***If yes,** please provide details.

Section 8 Ethical issues

Are there particular features of the proposed work which may raise ethical concerns or add to the complexity ethical decision making? If so, please outline how you will deal with these.

It is important that you demonstrate your awareness of potential risks or harm that may arise as a result of yo research. You should then demonstrate that you have considered ways to minimise the likelihood and impac each potential harm that you have identified. Please be as specific as possible in describing the ethical issues you will have to address. Please consider / address ALL issues that may apply.
Ethical concerns may include, but not be limited to, the following areas:

– Methods – Sampling – Recruitment – Gatekeepers – Informed consent – Potentially vulnerable participants – Safeguarding/child protection – Sensitive topics	– International research – Risks to participants and/or researchers – Confidentiality/Anonymity – Disclosures/limits to confidentiality – Data storage and security both during and after the research (including transfer, sharing, encryption, protection) Reporting – Dissemination and use of findings –

There maybe safeguarding/child protection issues as I am working with a group of young people aged 16 – 1 am their teacher and have advanced DBS clearance. All research will be conducted at school and their parent are aware of the research and have given written consent. There maybe some sensitive topics as the research uses memory and storytelling associated with family photographs which may refer to personal histories of immigration.

Section 9 Further information

Outline any other information you feel relevant to this submission, using a separate sheet or attachments if necessary.

I confirm that to the best of my knowledge:

The above information is correct and that this is a full description of the ethics issues that may arise in the course of this project.

Name	Alan Cusack
Date	15/11/2014

Section 10 Attachments Please attach the following items to this form, or explain if not attached

a.	Information sheets and other materials to be used to inform potential participants about the research, including approach letters	Yes ☐	No ☐
b.	Consent form	Yes ☐	No ☐
	If applicable:		
c.	The proposal for the project	Yes ☐	No ☐
d.	Approval letter from external Research Ethics Committee	Yes ☐	No ☐
e.	Full risk assessment	Yes ☐	No ☐

Section 11 Declaration

	Yes	No
I have read, understood and will abide by the following set of guidelines.	☒	☐

BPS ☐   BERA ☒   BSA ☐   Other (please state) ☐

	Yes	No
I have discussed the ethical issues relating to my research with my supervisor.	☒	☐
I have attended the appropriate ethics training provided by my course.	☒	☐

Please submit your completed ethics forms to your supervisor.

Notes and references

Professional code of ethics

You should read and understand relevant ethics guidelines, for example:

British Psychological Society (2009) *Code of Ethics and Conduct*, and (2014) *Code of Human Research Ethics* or

British Educational Research Association (2011) *Ethical Guidelines* or

British Sociological Association (2002) *Statement of Ethical Practice*

Please see the respective websites for these or later versions; direct links to the latest versions are available on the Institute of Education http://www.ioe.ac.uk/ethics/.

Disclosure and Barring Service checks

If you are planning to carry out research in regulated Education environments such as Schools, or if your research will bring you into contact with children and young people (under the age of 18), you will need to have a Disclosure and Barring Service (DBS) CHECK, before you start. The DBS was previously known as the Criminal Records Bureau (CRB)). If you do not already hold a current DBS check, and have not registered with the DBS update service, you will need to obtain one through at IOE. Further information can be found at http://www.ioe.ac.uk/studentInformation/documents/DBS_Guidance_1415.pdf

Ensure that you apply for the DBS check in plenty of time as will take around 4 weeks, though can take longer depending on the circumstances.

Further references

The www.ethicsguidebook.ac.uk website is very useful for assisting you to think through the ethical issues arising from your project.

Robson, Colin (2011). *Real world research: a resource for social scientists and practitioner researchers* (3rd edition). Oxford: Blackwell.
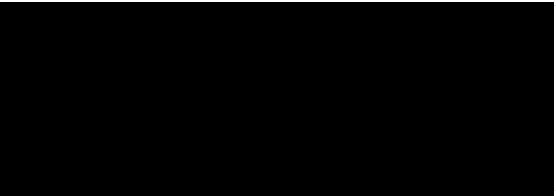This text has a helpful section on ethical considerations.

Alderson, P. and Morrow, V. (2011) *The Ethics of Research with Children and Young People: A Practical Handbook.* London: Sage.
This text has useful suggestions if you are conducting research with children and young people.

Wiles, R. (2013) What are Qualitative Research Ethics? Bloomsbury.
A useful and short text covering areas including informed consent, approaches to research ethics including examples of ethical dilemmas.

Student name	Alan Cusack
Student department	Art Design and Museology
Course	MPhil/ PhD
Project title	Inherited Photographs and the Formation of Cultural Identit

Reviewer 1

Supervisor/first reviewer name	Claire E Robins
Do you foresee any ethical difficulties with this research?	The research project is being conducted in the school in which Alan works as a teacher and forms part of the students' curricul studies. Alan knows the students well and has their consent an the consent of their parents to use the project findings in his doctoral research. He has shown awareness of the potential sensitivity of asking these young people to engage with and sha their family histories/ photographs. Additionally he has experti in these forms of narrative teaching and is equipped to work effectively to minimise any potential discomfort or vulnerability An awareness of insider research and how this may colour outcomes will need to be taken into consideration.
Supervisor/first reviewer signature	
Date	November 2014

Reviewer 2

Second reviewer name	Pam Meecham
Do you foresee any ethical difficulties with this research?	No, I am happy that Alan has considered the ethical implications of his research carefully
Supervisor/second reviewer signature	
Date	4th December 2014

Decision on behalf of reviews

Decision	Approved	☒
	Approved subject to the following additional measures	☐
	Not approved for the reasons given below	☐

	Referred to REC for review	☐
Points to be noted by other reviewers and in report to REC		
Comments from reviewers for the applicant		
Recording – supervisors/reviewers should submit all approved ethics forms to the relevant course administrator \		
Recorded in the student information system		☐

If the proposal is not authorised the applicant should seek a meeting with their supervisor or ethics reviewer. *of 11*