

Locating Alternative Space

In probing what makes an alternative, alternative, I initially referenced educationalist Michael Eraut’s five features of non-formal learning. I applied these to structure a comparative analysis and locate the distinctive features of the institutional, the alternative programme of TOMA and a third possibility for alternatives.

Eraut, M.R., 2000. Non-formal Learning and Tacit Knowledge in Professional Work. British Journal of Educational Psychology, 70(1), pp.113–136.

| Locating alternative space within a learning framework | | |
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| Characteristics of a Normative model of art education *NORMATIVE [N-Space] | Characteristics of the Alternative model of art education FIVEFOLD [F-Space] LIMINAL [L-Space] | Characteristics of the Alternative to an Alternative **DISRUPTIVE [D-Space] LIMINAL [L-Space] VIRTUAL [V-Space] |
| A prescribed learning framework: Operating within governmental parameters Pre-determined programme of study Pre-determined course Assessment Pre-determined outcomes against assessment criteria Credits Qualification Certification Recognition for progression Hierarchical and vertical systems | A prescribed learning framework: Operating within the artists/participants parameters DIT/DIY Participant led programme of study Participant and group determined course Assessment through critique Progression (possible) Non-hierarchical and negotiated horizontal systems Recognisable(equivalences)/unrecognisable | A prescribed learning framework: Operating within the group’s parameters DIT/DIY Non-hierarchical and negotiated horizontal systems Unrecognisable |
| An organised learning event or package: A range of tasks provided Guided learning hours given Learning guided through set tasks Follows academicised institutional models The individual is foregrounded Singular activities Longitudinal Homogenised | An organised learning event or package: Participant led programme of study Participant and group determined course Assessment through critique Progression (possible) Questions the institutional Questions the educational The group is foregrounded Emphasis on communities of practice Multiple activities Longitudinal Rhizomatic | An organised learning event or package: Organisational programme of study Participant and group determined course Assessment through discussion Progression (possible) Questions the privilege Questions the systems, social, political The identity is foregrounded Emphasis on communities of practice Radicant |
| Presence of a designated teacher or trainer: Teacher/Tutor Technician Teacher as authority Monodisciplinary | Presence of a designated teacher or trainer: Artists Invested participants Hosts Protagonists Challengists Co collaborators Facilitators Guest Speakers: writers, artists, thinkers, philosophers Possibility for radical pedagogy Encourages communities of practice Activists Plurodisciplinary | Presence of a designated teacher or trainer: Artists Hosts Invested participants Activists Protagonists Challengists Co collaborators Guest Speakers Multidisciplinary |
| The award of paper qualification with credits: Accredited The object/study is recognised Graded Degree with recognised portable and transferable credits From a position of power, authoritative, assigns differentiated values to education through institutional forms | The award of ceramic carrot: Non- accredited The object/study is not recognised but following a prescribed alternative programme in some instances is seen as having equivalencies and therefore currency. Questions positions of power through process | Some thoughts about the dichotomy of education: After radical pedagogy, After communities of practice Self-care; questions of privilege Questions what power is and where power lies through actions/collaborations |
| The external specification of outcomes: Awarding bodies Funding bodies Governmental agencies Participants | The external specification of outcomes: Participants Funding bodies Partners | The external specification of outcomes: Partners Participants |

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| Conclusions | | |
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| <i>Transactional / Homogenised / A solid Establishes the resources (centres institutions as resource providers/operates in a space of abundance)</i> <i>Individual students create community</i> <i>Processes as independent/ collaborative</i> <i>The centre is reinforced: confirms systems</i> <i>Determines how the space is used</i> <i>Reproduces the viewpoint</i> | <i>Negotiated / Rhizomatic /Multiple roots linking into other structures / Absorbent Creates the resources (revisions of what resources can be)</i> <i>Participants respond to community</i> <i>Processes as independent/ collaborative</i> <i>Decentring: takes the system and modifies</i> <i>Changes the space</i> <i>Presents another viewpoint and possibilities for change</i> | <i>Parasitical / **Radicant / Permeable Takes the resources (uses institutions as resources providers)</i> <i>Interdependence: Participants are the community</i> <i>Processes as collaboration</i> <i>Decentring: creates new systems</i> <i>Infiltrates the space</i> <i>Presents another viewpoint/responding</i> |
| <i>The known</i> <i>Spatial form: static, bounded systems</i> | <i>Edgeless/ exchange space</i> <i>Spatial form: Responds to environment / Adaptive</i> | <i>A space of unknowing/context of discovery</i> <i>BBZ generative space</i> <i>Spatial form: Political directive / Intuitive/frictive</i> |
| <i>Operate inside margins</i> <i>Mainstreaming languages</i> | <i>Operate in the margins</i> <i>Inviting new languages</i> | <i>Operate on the margins</i> <i>Creating new languages</i> |

*The five conceptualised spatialities I devised are included within the characteristics so that their particular pedagogical attributes are situated for the reader.

**The radicant from Bourriaud’s reconsideration of European Modernism acts as a starting point from which to consider a position of the parasitical models.
To be radicant: it means setting one's roots in motion, staging them in heterogeneous contexts and formats, denying them any value as origins, translating ideas, transcoding images, transplanting behaviours, exchanging rather than imposing. The author extends radicant thought to modes of cultural production, consumption and use. Looking at the world through the prism of art, he sketches a “world art criticism” in which works are in dialogue with the context in which they are produced.
Sternberg Press, 2009. *Nicolas Bourriaud, The Radicant Review* [online]. Cambridge: MIT Press. Available at: <https://mitpress.mit.edu/9781933128429/the-radicant/> [Accessed 6 December 2021].