

# **The Effect of Summer Lodge on Artistic Research and Pedagogy at NTU and Beyond.**

**A six-month research project  
Department of Fine Art  
Nottingham Trent University**

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November 2016

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# **The Effect of Summer Lodge on Artistic Research and Pedagogy at NTU and Beyond.**

## **Introduction**

Nottingham Trent University Fine Art Department offers a well-subscribed multidisciplinary BA (hons) and MFA degree courses. It occupies a labyrinthine sprawl of studio space in a building which is shared with other creative courses such as decorative arts, textiles, fashion and photography. Adjacent to the studios are audio-visual, ceramics, glass, woodworking, casting and metal workshops; and nearby are printing, dark room and sound studio facilities. The building itself, which incorporates the Bonington Gallery, is located at the North West margin of Nottingham City Centre. The Summer Lodge, which is the focus of this study, is an event which takes place during the first two weeks of July each year in the studio space, with access negotiated as required to workshop facilities and technical support.

The form of Summer Lodge continues to evolve, but it grew out of an informal artist residency initiated in 2007 by Fine Art tutor Danica Maier. The Summer Lodge then became formalized in 2009 by Maier and her colleagues on the Fine Art course. With the normal creative chaos of the studio cleared away for the degree show, which had now been taken down, the newly painted pristine walls and polished floors of the light, bright open spaces proved irresistible. With permission from the Dean, initially a small group of art faculty members took over the studios for a couple of weeks, being artists at work in the same spaces they had been tutoring students all year. No pressure for outcomes was exerted – this was simply a space and time to make work and to experiment creatively in a collegial environment.

Since this ad hoc beginning, Summer Lodge has grown and developed. This year (2016) there were 30 artists involved in this non-resident artist residency, making it a significant fixture in the art-world residency calendar. An early decision was made to invite artists from beyond Nottingham Trent University (NTU) art department, including some from other institutions as well as collaborative partners. The burgeoning studio groups of emergent contemporary artists in Nottingham were invited to send

participants. An important development was to invite NTU art students to become involved as interns, now defined as studio assistants. For the last few years there has been an open call for submissions from artists to participate, and selection of applicants is made by a panel of NTU art faculty members.

The opportunities provided by Summer Lodge (SL) to support staff development, practice as well as to feed into the pedagogic imperatives for research-led teaching were appreciated at an early stage. The NTU art course, in common with other similar programmes, is staffed by a mix of full-time and part-time tenured tutors and hourly paid lecturers. The annual opportunity of SL with paid time for its focus on experimental practice, adds weight to the requirement that all teaching in the department is done by people who are active as artists. SL has fed into some innovative recent thinking about pedagogy at NTU, which developed into and now forms part of a “spiral curriculum” (Bruner, J, 1960) including both NTU pedagogy and research culture as intertwined. The formal teaching on the course is delivered weekly during term time in the form of “Context Lectures”, which the whole of the student body attends from BA Year 1 through to PhD students. Each presentation is given by two or three staff members who are given a particular key term or theme through which to present or interrogate their work in the context of contemporary fine art, relevant arts history and critical cultural theory. In this way, the staff team put themselves under pressure in a similar manner to that experienced by the students to articulate and contextualise their developing practices. Students are invited to participate actively through spoken and written questions. Emma Cocker, Reader in Fine Art, has been influential in developing this programme and responsible for picking out the themes for the tutors to address in their presentations. This is based on her knowledge of their work, which is informed by the SL experience as well as the discussion that take place during the Winter Lodge (a NTU staff only event). The result is that the pedagogic content of the course is continually evolving and changing, fed by the emergent concerns of both staff and students in formal and informal dialogue.

One of the essential features of SL however also presents a potential challenge in terms of how it is able to be seen and supported within the wider context of the institution as a whole. Unlike many art residencies which lead up to an exhibition or some other

required outcome, SL has been resolute in offering time and space in the form of an experimental laboratory, where the focus can be entirely on process and no formal outcome is required. This can then put it below the radar of evidenced-based support in the form of recognition or funding from institutional stake-holders and leave its future growth or even continued existence vulnerable. Paradoxically, for many of the participating artists, there *are* outcomes, some of them specific, tangible and quantifiable in the form of exhibition or publication of work produced at SL. For some PhD students, the work they do at SL has become an integral part of their doctoral theses. Other outcomes are less direct, but nevertheless significant in terms of new work, collaborative development, impact on teaching or research findings. This paper is the result of a research project funded by NTU into Summer Lodge, to address this issue. The aim has been to analyse in depth the processes engendered and encompassed within the frame of SL, and to examine what effect it does have in terms of developing artistic research and pedagogy.

## **Context**

Influences behind the idea for Summer Lodge stem from the experience some NTU staff members had had through participation in residencies such as Braziers International Artists' Workshop and connections with the Triangle Arts Trust. The latter was set up in 1982 by Robert Loder and Anthony Caro in New York as a two-week international residency for artists, with the objective "to counterbalance the tendency of the Western art world to put the emphasis on the object and its marketing rather than on the creative process itself". It continues as a network of independent workshops in over 30 countries around the world. The flagship programme, Triangle Artists' Workshop located in Brooklyn, New York City, is a two-week intensive workshop for 25-30 international visual artists, focussed on dialogue and experimentation "Neither an art colony nor a school, the workshop offers a unique occasion for artists to meet and exchange ideas, not simply through talking, but by making art side-by-side for a concentrated period in a self-contained location." (Triangle NY n.d.)

Often workshops in this network are short lived but significant in the experiences of the participating artists. Wikipedia lists six workshops linked to the Triangle Trust in the UK, but not all appear to be currently active. One example was the Shave Workshop which took place on a farm in Somerset between 1991 and 1997. This was a two-week residency for about 15 artists, partly inspired by the Pachipamwe workshop in Zimbabwe. The aim was to “enlarge existing networks for the benefit of all concerned but primarily to create a space of exchange, questioning and open ended collaboration, with unknown or invisible results.” (Seddon n.d.).

The Braziers International Artists Workshop programme ran for two weeks every summer at Braziers Park in Oxfordshire between 1995 and 2010, involving over 300 artists during this time from over 60 countries. It now continues in a different form as a residency culminating in an annual art and music festival called ‘Supernormal’.

Artists’ residencies take many forms, often leading up to exhibitions or specific site-related installations. Summer Lodge at NTU, with its focus on experimentation and process clearly stands in the summer workshop tradition of the Triangle Trust network. In its eight year (2016), it has already outlasted a number of similar ventures.

An obvious key difference of the SL from the aforementioned residencies is that the SL takes place as part of the university and the Fine Art team’s research culture. Most universities have some form of shared research culture, often taking the form of formal research meetings where staff come together and share completed research activities through seminars or research away days. These are times for sharing and strategically discussing ways of developing research in terms of the Research Excellence Framework (REF). However, there are fewer examples of bringing outside professional models, such as Triangle Arts Trust workshops, into the institutes.

One example of bringing making as part of a research culture into the University is Wolverhampton School of Art’s “Dirty Practice: The Role of the Artist’s Studio” inaugurated in 2015. In September 2016 this comprised a day symposium following 3 days of studio practice.

There are many examples of the staff within UK Universities creating groups that support their research, with some of these working professionally with or alongside students. But these tend to take place outside the institute rather than as an imbedded part of their research culture. Summer Lodge occupies a unique position in integrating professional art practice with the research activities of the institution.

## **Methodology**

To obtain a rich, in depth understanding of the effect of Summer Lodge, a qualitative methodology was used to obtain the data, which was then subjected to thematic analysis. (Braun & Clarke 2006)

Having gained approval from the University ethics committee, a database was first constructed of all the participants, both artists and students since the first summer workshop in 2009. On-line questionnaires were designed, one for lodgers and a similar one for students and sent to all the participants (See Appendix 1 & 2). Follow-up reminders were sent to maximise the response rate. The questionnaires asked a mix of quantitative and qualitative questions.

The questionnaire was followed up with face-to-face interviews lasting 40-60 minutes. A few of these were done via Skype but most were done in a physical meeting. These were recorded and transcribed using a transcription service. All interviews were conducted by the researcher Christine Stevens, and in all, 29 interviews were made. The selection criteria for whom to interview was designed to represent the range of SL participants. The NTU staff are able to attend as of right, and indeed for most of them, SL falls within or partly within their contracted working hours. Many of them had attended SL every year since it started. All tenured NTU staff were interviewed. Of the other participants, an opportunistically chosen sample of three in each category were interviewed. The categories comprised: PhD students; hourly paid lecturers; staff from other institutions (SL partners); artists from studio groups and invited/selected artists. Six student studio assistants were interviewed.

A semi-structured interview schedule was developed, with four prompts to ensure the main areas of interest were addressed (Appendix 3 and 4), and the interviews were



allowed to develop naturalistically around these themes. Most of the interviews took place in rooms booked for the purpose at NTU. All interviewees were given written information about the project and written consent was obtained. (Appendix 5). The transcribed text was sent to each interviewee with the invitation to add, alter or remove any material so that they were happy that their views were represented as they intended.

The qualitative data from the questionnaires and interviews was subjected to an initial analysis, coding for broad topics based on a judgement made by the researcher on what the passage seemed to be about. NVivo, a qualitative data analysis software programme was used to handle the large amounts of transcribed material and to assist with the process of organisation and holding of information. The method of thematic analysis used followed the steps outlines by Braun and Clarke (2006), which are; familiarising yourself with the data; generating initial codes; searching for themes; reviewing themes; defining and naming themes, and producing the report.

During the 2016 Summer Lodge, the transcribed text of each of the initial coded categories was printed out and wall-mounted. The research team, comprising Christine Stevens, Research Assistant, and Danica Maier, Senior Lecturer in Fine Art, then worked together to refine the analysis, identifying detailed themes and connections within the data which were sub-coded. Some of the initial codes were discarded during this process as not offering information relevant to the scope of the project. Others were merged as not being sufficiently distinctive or different from others. A third level of analysis then took place when the sub-codes were examined and re-organised into themed clusters, each of which in our judgement seemed to convey a distinct and meaningful essence related to artistic research and pedagogy in relation to Summer Lodge. We now had nine distinct themes, each containing a cluster of related sub-categories, for which we still retained the supporting data from the original interviews. These are presented and discussed in the next section.

A concern with any research study is to do with its validity – when the data is mashed up and sieved out, does it actually have any bearing in relation to the real world experience? One of the effects of carrying out a significant section of the data analysis at (and surrounded by) Summer Lodge itself in July 2016, was the opportunity to

validate the sense we were making from our written data by participant observation. We were able to see examples of our emerging themes being enacted around us as artists and studio assistants moved around the studio spaces, interacting with each other and developing their work. It was helpful to be able to test out the themes we thought we had found from the texts by mapping them onto the real live phenomenon. The final feedback session at the end of this year's summer lodge, of which we made a written transcript, was an additional check on the validity and reliability of our findings.

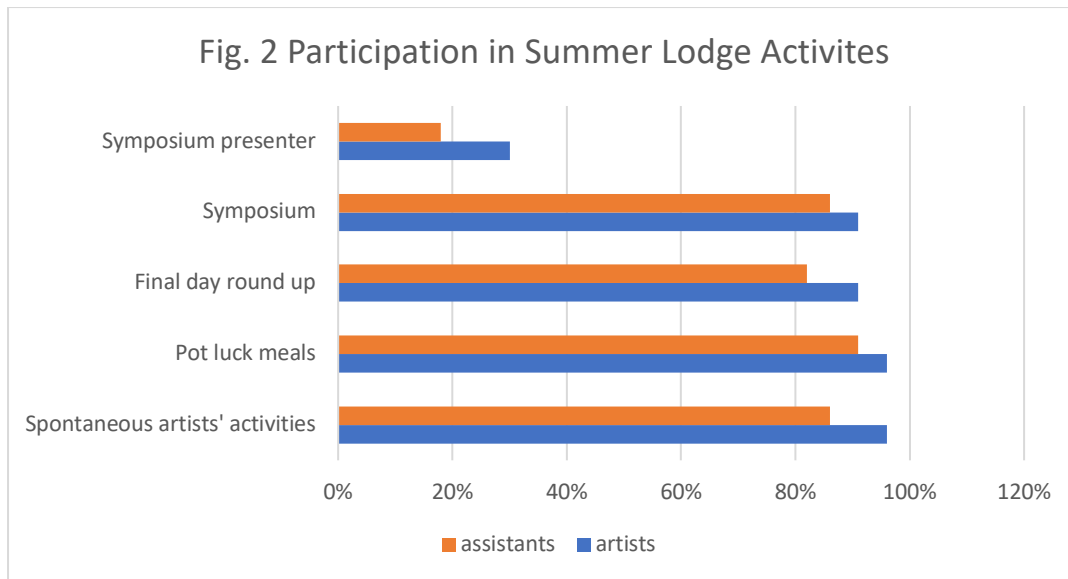
## **Presentation & Discussion of Findings**

Using both questionnaires and interviews, we were able to generate quantitative and qualitative data sets to give an overall understanding of SL as well as an in-depth picture of what was involved. The quantitative data will be discussed first.

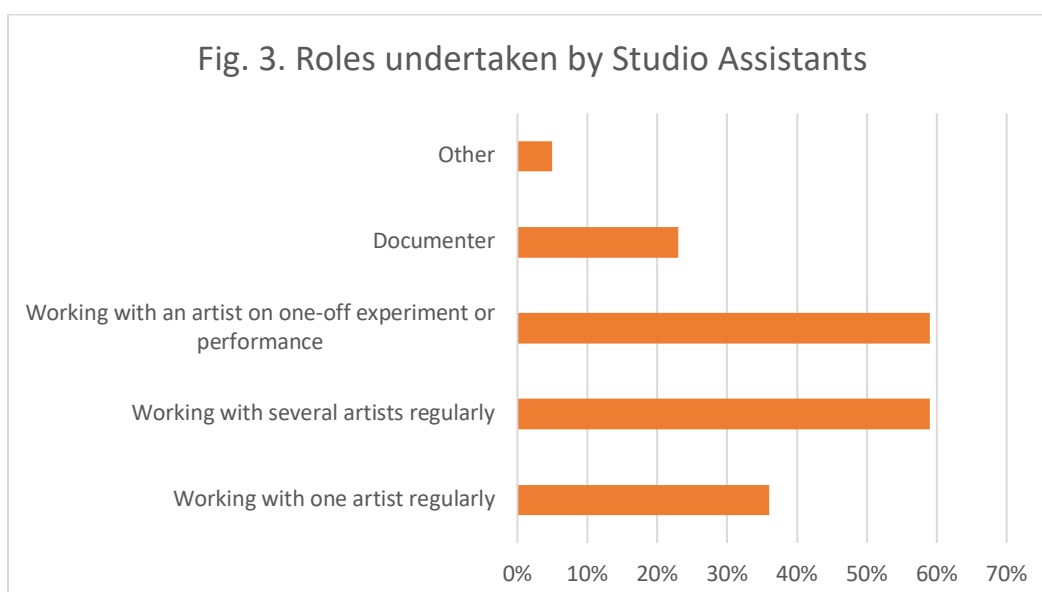
### **A. Quantitative Data**

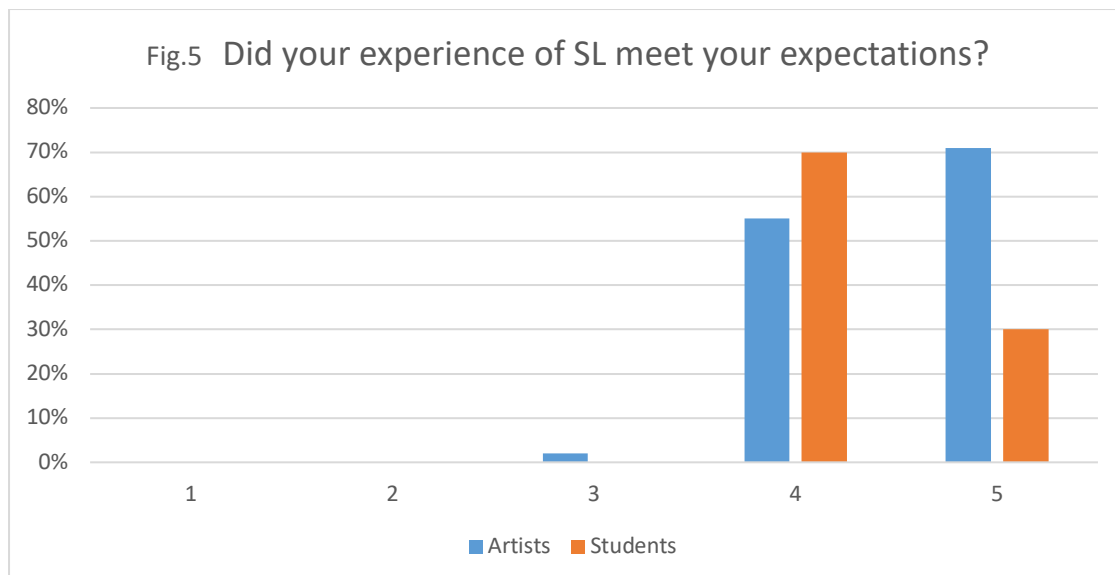
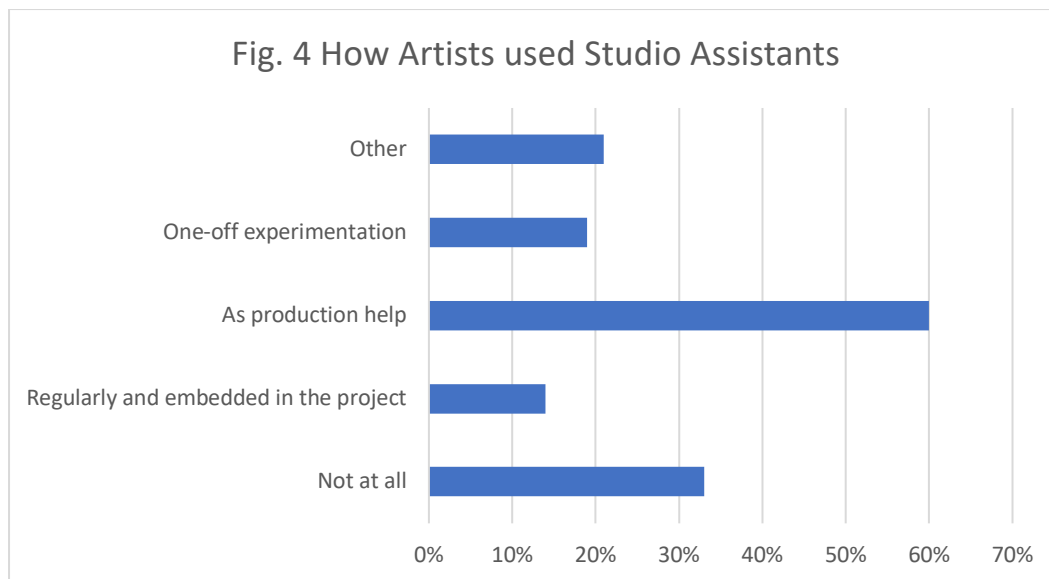
The questionnaire response rates varied considerably. Out of 82 of the previous SL artist participants we contacted, 46 returns were sent back, which is a 56% response rate, and quite high for this kind of survey. The student response rate was considerably lower, with 22 replies out of 78 contacted, or 28%. One reason for this we attributed to student mobility following graduation, resulting in some of the contact information we sourced via the university being out of date.

We asked both artists and students about their participation in the main organised aspects of SL. They were asked to tick all that applied. The answers are shown graphically in Fig. 2 as percentages. Although there was consistently more involvement by artists than students, there were high levels of participation by everyone, including over 86% (students) and 91% (artists) attending the symposium. In response to rating their experience of the symposium on a simple five-point scale, students showed themselves to be slightly more enthusiastic than the artists. (Fig. 5) Maybe the students were more familiar with this format from their degree courses, and felt less pressured about the time taken out from making than some of the artist participants. This is not to detract from the generally high ratings given to the symposium by both groups however.



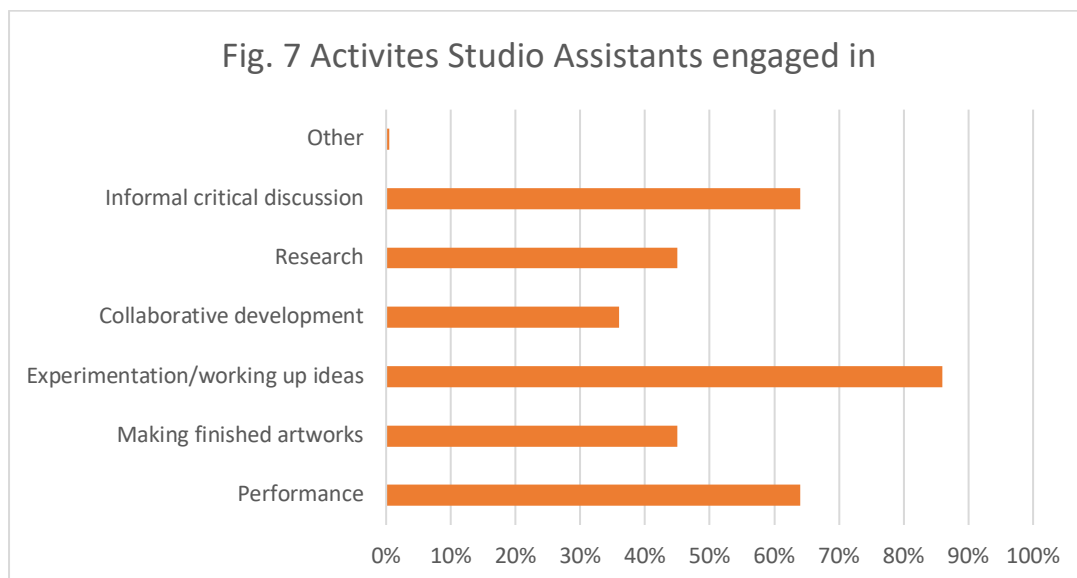
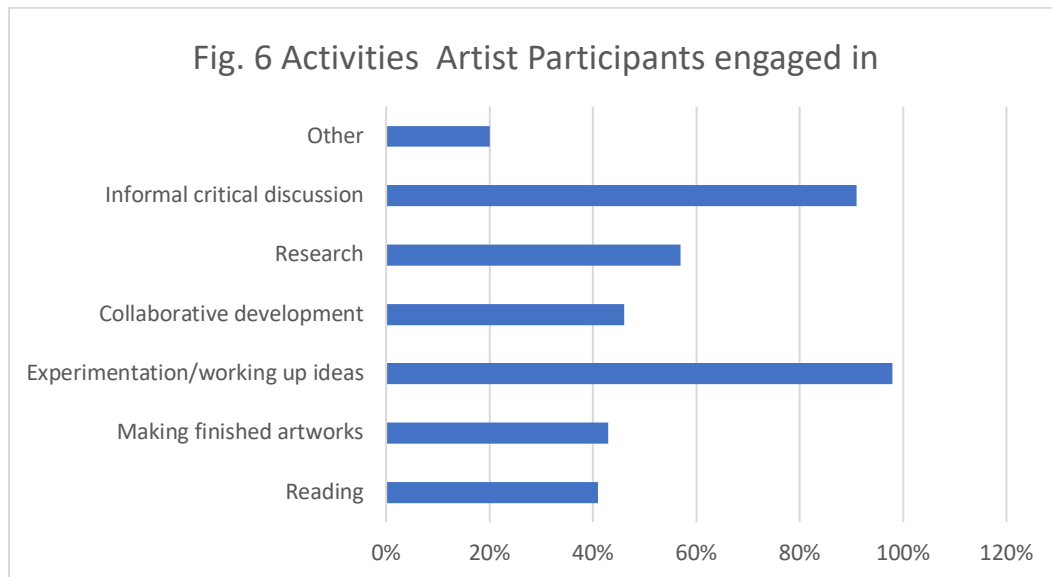
The information presented in Fig. 3 about the roles undertaken by the studio assistants shows a higher percentage of their time being taken up by working for several artists rather than being attached to one only for the duration, although being involved in a one-off with one artist in a specific performance or experiment was also common. In the category “other” one student identified the role of being a floating assistant available on request. About a third of the artists at SL made no use of studio assistants at all (Fig. 4). Of those that did, 60% used them to help with production. In the “other” category, use made of assistants included participation/performing, documenting and working closely in collaboration. 61% of the artist participants who used studio assistants found working with them very useful, 30% found them useful and the remaining 9% were neutral.



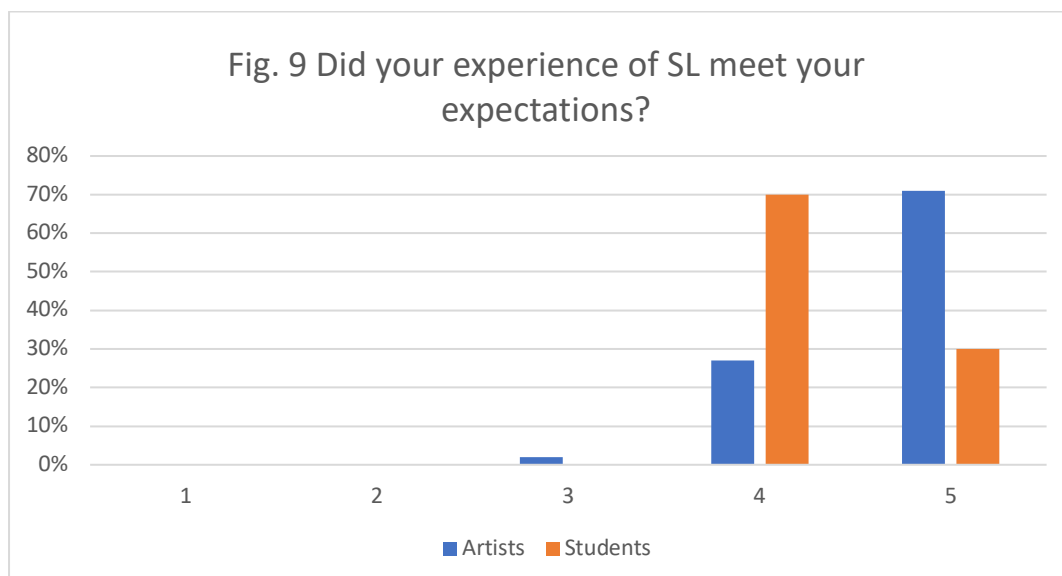
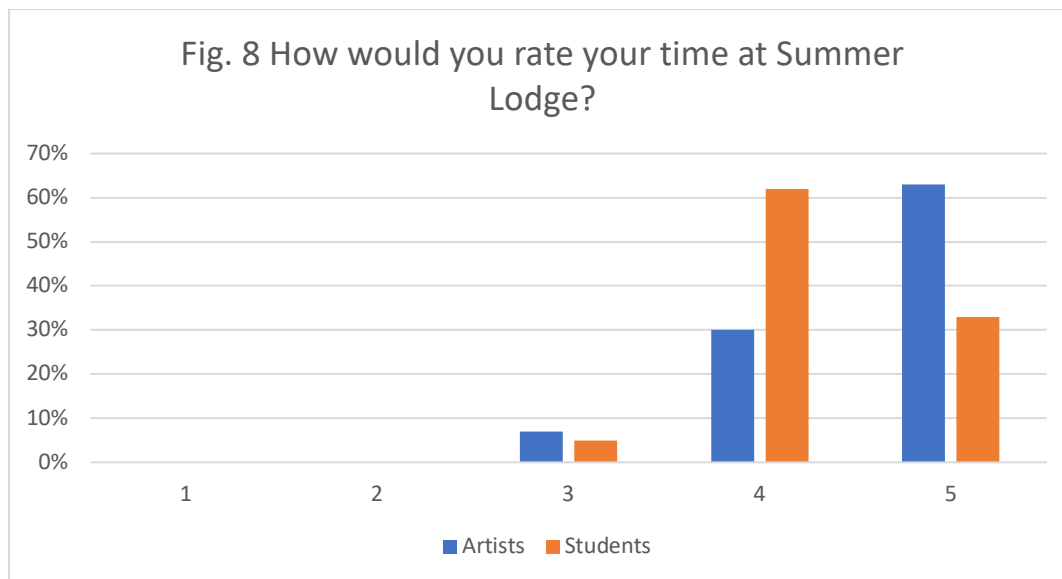


The activities that both artists and students engaged in show similar profiles (Figs. 6 & 7), although the students were as often involved in performance as they were in informal critical discussion. Experimentation and working up ideas was the most common activity reported, followed by informal critical discussion. Making finished artworks was less a focus, slightly more than reading, which 41% said they did. This supports the claim of SL to be a process-focussed laboratory, despite the fact that a number of artists do use it instrumentally to get work made for exhibitions. The “other” category for the artists included activities such as testing and using IT equipment; attending other people’s presentation of work; performing, doing interviews; writing

applications; planning, and sitting and thinking! For the students, “other” consisted in taking time to do their own work while waiting to be used.



“How would you rate your time at SL?” and “Did your experience of SL meet your expectations?” were quite similar questions, (Figs 8 & 9) although asked at either end of the survey. For both questions, more artists than students were very satisfied (rating 5) and more students than artists were satisfied (rating 4). There is a slightly higher increase in positive rating from the artist participants in terms of having their expectations met rather than how they rated their time.



Overall the quantifiable data showed consistently positive responses. On-line survey data can only reflect the results from those who responded. It is likely that those who received the survey but did not respond may have included some who had had a less positive experience. This might be another reason for the lower student reply rate, but we have no way of knowing this. There are some indications of what the students found less positive in the question “What would have improved your experience?” which had a text box for responses. Comments from students included the issue of costs, pointing out that students were volunteering in time they might normally be doing paid work to help with their fees and subsistence and suggesting that a bursary might help. For some of them there were issues with how their time was used – the

unpredictable and variable nature of this. The artists' approach to their work and their expectations of the assistant clearly impacted on how well worked this worked in terms of the experience for the student. For the artists, which would have improved their experience included requests for an extra week, some reservations about the symposium breaking into their working rhythm, and comments from full time academics about the difficulty of setting the time aside from their university commitment. This highlights the intrinsically different places occupied in the Lodge by artists and students, and that despite it being open and inclusive, there was a functional hierarchy. In many ways it was up to the students to create their own opportunities, to be resourceful and to engage in what was on offer. To have a good experience required them to not only be generous with their skills and time, but to be good at connecting with and relating to others. The data from the questionnaire suggests that SL has a significant impact on artistic research, both within NTU and beyond, and that in terms of pedagogy, it offers certain learning opportunities for students far beyond what any formal course could deliver.

To unpack this data further and dig deeper into the complexities and details of the Lodge itself, we turn to the qualitative data, some of which comes from open questions from the survey, but the main part of which was generated by the 29 interviews with participants.

## **B. Qualitative Data**

The thematic analysis we employed for analysing the huge amount of data produced during the study led in the end to nine major themes being identified relating to artistic research and pedagogy. To collapse these down any further we felt would result in minimising or losing important elements of the data generated by the study. Each of these however could be developed as a paper in their own right. Our approach in arriving at these themes meant that we kept close to the original data sources throughout rather than being interpretive along the way. Each major theme encompasses several sub-themes under which the relevant material was organised. This section comprises a discussion of the findings organised under these main headings.

The nine themes with their sub-themes are listed below in size order.

Theme	Sub-themes	Number of references	Number of sources **
<b>Community</b> Aggregated references: 174 from 29 sources	Networking Witnessing Collaboration Importance of others Community	63 62 49 36 35	24 19 21 15 19
<b>Outcome</b> Aggregated references: 167 from 37 sources	Outcome/ No outcome * What was done Instrumental Production opportunity	98 43 19 6	36 20 12 4
<b>Experimentation</b> Aggregated references: 141 from 29 sources	Experimentation Development of practice Catalyst Vulnerability Stimulus	74 28 16 14 9	26 11 10 9 7
<b>Research informed teaching</b> Aggregated references: 108 from 26 sources	Summer Lodge feeding pedagogy Summer Lodge versus the course Research informed teaching Connecting to the Fine Art Department	74 15 14 5	21 9 7 4
<b>Research through practice</b> Aggregated references: 87 from 19 sources	Practice based research Methodology NTU Fine Art culture Interrogation	50 18 17 2	19 8 7 2
<b>Students as resource</b> Aggregated references: 83 from 25 sources	Student production Student as pair of hands Range of assistance Assistants as resource	40 24 15 4	22 16 4 3
<b>Student transformation</b> Aggregated references: 73 from 20 sources	Student-tutor collaboration Student as critic Student opportunity for professional practice Students acquiring skills Feeding students' practice	28 25 7 7 6	13 14 5 2 4
<b>Bounded Space</b> Aggregated references: 71 from 24 sources	Dedicated time and space Summer Lodge versus the artist's studio Commitment Summer Lodge as replenishment	38 26 5 2	15 15 4 2
<b>Tutor-Artist role</b> Aggregated references: 69 from 24 sources	Tutor-Artist role Experience of Summer Lodge (over time) Seeing through students' eyes	45 17 6	22 6 3



Notes:

\* The group heading may be reiterated as a sub-theme. This is because the sub-themes represent sets of data and the group heading itself was chosen as the strongest descriptor under which the data sets could be organised.

\*\*The number of references made to each of the sub-themes is given along with the number of sources to give a sense of how each theme is supported by the data. The sources comprising the data are the questionnaire responses and the interview transcripts.

Each of the nine themes are discussed below in descending order of size, giving examples from the data to illustrate the findings.

## **1. Community**

The theme we termed community incorporates a cluster of subsets we identified as we went through the analysis process, which give a nuanced elaboration of this aspect of participants' experience of SL. The importance of *others*, *networking*, *witnessing* and *collaboration* are all aspects of the communal which respondents commented on as important. Although these are all part of the total experience of the temporary but intensive community provided by SL, it is worth unpacking the subtleties of each one in order to understand in more detail what is being expressed through the data.

Threaded through the theme of community was the recurrent idea of the importance of others being around, available for ad hoc conversations, encountering new ideas and different practices; the edginess of being in an open studio rather than working in private behind a closed door. For some this was experienced as pressurising and challenging, but generally in a positive and generative way; *"It helped me make decisions, actually, those really brief little chats with people"*.

Opportunities provided by networking were frequently mentioned by artists and students alike. Often these were serendipities; the unexpected conversation, the informal chat over a cup of tea. Some students made connections that continued beyond SL, keeping in touch with artists, approaching them later for careers advice, participating in further collaborations. At the Lodge itself, students valued the chance to get to know other students from the year above or below them, and several mentioned the opportunity to get to know members of the teaching staff better;

*“Before I did it, I was a bit lost, kind of end of second year, didn’t really know what my practice was, and just wasn’t really sure about a lot of things. But I got to know a lot of the tutors a lot better..... Because you see them in the studio, you get to know their practices a bit more”.*

In general the chance to meet new people working in different ways and to share studio space was seen as valuable and interesting and a whole range of networking examples was given, including newcomers to the area meeting local artists and becoming more familiar with the local art scene; advice about sourcing materials; sharing information about relevant artists’ work; visiting each other’s exhibitions; performing in a student’s degree show; following people met at SL on Instagram; agreeing to write about an artist’s work; and being invited to collaborate on future projects and participate in group exhibitions. For the PhD students, networking was a particularly important part of their experience:

*“For me it was key, in the sense of meeting the Fine Art staff, of getting a sense of what artists living here were doing and for finding a studio and feeling more connected both to the university and to the artist community here”.*

A group of PhD students met at SL and went on to share a studio space and create a practice-led research network.

A key part of SL is for the two weeks to be punctuated by shared “pot luck” meals with food contributed by the artist participants. The student assistants attend but are not required to bring food or clear up afterwards, and the meals are seen as a way of appreciating their freely given time and effort. These occasions also provide a rich opportunity for social and informal dialogue, and a contrast for some artists to the intensity of their time spent in production. As one participant said, *“there’s something about food that opens up conversation”*. The meals, *“like a family dinner,”* were seen as a particularly important part of meeting up and making connections. As one person commented in relation to the relaxed atmosphere of eating together,

*“The most valuable conversations I have are more like during off hand moments...”*

Perhaps the most comprehensive comment relating to networking was on a questionnaire sent in by a recent graduate:

*“Summer Lodge gave myself and I would imagine the other co-founders of [a small exhibition space] the confidence to go out and set up a gallery. Perhaps more importantly though it gave us the confidence to approach other practitioners, be they recent graduates or early to mid-career, about shows, treating them as people to have a conversation with instead of objects of desire or unattainableness.”*

The sub-section we termed “witnessing” was about the same size as networking in terms of the volume of references. Both students and artists commented on the importance of this aspect of the SL experience, and mostly this theme addresses the interactions between these two groups of Lodgers. The relational atmosphere of SL provided the possibility of a “soft audience” for artists trying work out. It met a need to be seen and responded to while work was at a formative stage of development. Students tended to hold the idea of their tutors as “polished makers” whose completed work they saw projected on the screen during lectures, or heard about when the tutors were absent on research leave. What was revelatory was seeing the process and practice of art-making taking place around them. This included the setting up of the studio space, seeing the moments of struggle and uncertainty and sometimes failure when things didn’t work out. Students were uniquely able to see the normally behind-the-scenes workings-out of more established artists, whether they were trying out ideas for a forthcoming exhibition, midway through a project, or starting from scratch. Moreover, they saw these activities taking place in spaces not long vacated by themselves and their peers doing their undergraduate course work. There was amazement at how much they saw being achieved in the limited time, leading one student to remark,

*“You can actually make as much work as you want to make...you know, you shouldn’t do the minimum, you should do however much you want to do”!*

Some of this was about seeing artists push through moments of doubt and discouragement where a less experienced student might have felt daunted and given up. Students found it really useful to see experienced artists working things out during the residency, giving them a feel for what life might offer beyond art school. They were fascinated by the recognition that the established artists were basically doing the same things they were trying to do, just that the artists had been doing it for longer! From the

student interviews, it was apparent that the opportunity SL gave them to witness artists working was an important part of their development. As one student assistant described it, *“...the disruption, the recognition of the idea, and the process of it, and working through it, and then creating this new equilibrium, which is the work, by me doing Summer Lodge I saw several points of this narrative of making art.”*

The artists who were also tutors in particular commented on the different relationship possible when students were engaged in working alongside them, involved in the conversations ranging from practical decision-making to speculative debate. As one tutor commented,

*“I think it gives them more of an idea as to how you go about having a professional practice, good and bad. I think they find it really, really reassuring when they see us failing and being frustrated and not knowing and they understand that it really is a case of, ‘Practice what I preach’; it’s not a case of, ‘Do as I say, not as I do’.*

While valuable for students learning the importance of witnessing is also the case for artists witnessing others working methods.

*“And over the course of the two weeks, you got to see this sort of thing grow which was remarkable, because that would have happened in her studio normally and we wouldn’t have seen that. Then you see the exhibition that it resulted in, and there’s a sense of peer learning because it’s incredibly valuable for us, because you get to see other people working. There’s that sense of having the privileged view.”*

A significant aspect of the community formed during SL is the opportunity for collaboration. For some artists this arose naturally through other participants witnessing their work, so one person gave the example of going on to submit a proposal with two other SL artists for an exhibition having realised fruitful connections between the work they were making. For others, SL afforded the place and time to work on pre-arranged collaborative projects or to develop plans together for work they planned to do together in the future. One tutor realised that through exploring collaborative working in successive SL’s, her practice had changed significantly and noted that she was now working in a collaboration elsewhere with a strongly performative element that she would have not imagined being able to do five years ago.

There is an unwritten rule that NTU staff can invite another artist to join them at SL for one of the two weeks without having to go through the selection process, providing they are working on a collaborative project together. One artist admitted, *"I often invite a collaborator because it forces me to make work!"* For one of the PhD students, having a pool of assistants available enabled her to run an action research workshop that generated work, which became embedded in several chapters of her thesis. Another artist who came to SL as part of a collaborative team experienced the dissolution of this arrangement at the Lodge and spoke about the support she and the others had received from the community during this process.

Some of the participants spoke about the mutuality they experienced in collaborative work with students, for example, students bringing their technical skills to support established artists in their processes of engagement. The experience of collaboration with students was pushed to a new level by two of the participant artists, who were already exploring collaborative ways of working together. They invited students to continue working with them in an on-going series of workshops beyond SL.

*"It became really clear that they have ideas and they have suggestions and they try out things. Then it's really hard to draw a line between what's your idea and what's theirs. Instead of trying to work out where that line is, why not just remove the line and work together?"*

This is a radically open approach to moving beyond the traditional staff-student demarcation, but it arises naturally out of an environment where the focus is on art-making processes. As another artist commented,

*"It's not just that they're free help, but actually they're practitioners themselves and they have an opportunity to be making work and developing ideas alongside other artists, so it is a sort of professional practice network..."*

Threaded through the theme of community was the recurrent idea of the importance of others being around, available for ad hoc conversations, encountering new ideas and different practices; the edginess of being in an open studio rather than working in private behind a closed door. For some this was experienced as pressurising and challenging, but generally in a positive and generative way;

*“It helped me make decisions, actually, those really brief little chats with people”.*

The SL is set up with a number of elements to facilitate community, with each participant briefly presenting themselves and their work at the start, the student assistants outlining their skills offers and availability; the shared meals, the half day symposium part way through and the checking out meeting at the end. Individual participants found their own ways to regulate the degree of exposure and engagement they felt up for in relation to what was on offer. Perhaps the best summary in relation to SL as community is this response from one of the participants;

*“I think there is something fundamental in terms of generosity that is needed for the Lodge, which maybe is the thing that distinguishes it from other kind of residencies where the emphasis is very much on the progression of one’s practice in a way. I think the Lodge is underpinned by a level of generosity which is to do with recognising that there’s a community there and that you’ve actually got a commitment to that community, to participate in the social aspects of it, to have conversations with other people in the spaces...”*

## **2. Outcomes**

The idea of “outcomes” is in itself a contested term and we use it somewhat provocatively to encompass both the outcome and the non-outcome. Summer Lodge in itself is not set up to require declared outcomes at the end of the two-week period. This would conflict with its ethos of being an open, experimental process-led laboratory. There is no final exhibition, and even a walk-round of the studio spaces at the end of the fortnight, which was done in earlier years, came to be seen as too pressurising and was dropped from the schedule in favour of a verbal check-out. Of course outcomes are important for artists, but there is often a lengthy period of research and development behind resolved work. We were interested to see what the data showed us in terms of how the artists themselves dealt with the issue of outcome or no outcome, bearing the complexity of this concept in mind.

In the questionnaire, participants were asked specifically to list work they considered to have been produced as an outcome of attending SL, and this is given in Appendix 5. It should be noted that this is not a definitive list, as some prolific artists chose not to

itemise their work in this way, and others remembered works they had gone on to exhibit, which they had forgotten to list while they were being interviewed. What is remarkable from this incomplete catalogue is in fact just how many outcomes artists were able to attribute to their participation in SL.

It quickly became apparent however from the data that there were many undocumented outcomes for individual artists that were an intrinsic part of their experience at SL. Indeed, in terms of experimentation, the “non-outcome” is often as important as an outcome in itself, a stepping-stone in a process towards something more resolved. Outcomes are so often valued in terms of measurable currency of some kind, that those which don’t immediately attract this kind of attention can be overlooked. It appears that an intensive open residency period like SL can provide the resources for artists to research and develop ideas that may emerge in the public domain much later as fully resolved work. This excerpt from the data is a good example of this:

*“It was almost at the end of the day, when I’d got completely frustrated with these things that I didn’t feel very comfortable doing and then I’d just end up filming something for, like, five minutes before I left the Lodge for that day. That was the thing that turned into a video six months down the line...that ended up going into an exhibition...”*

There were other comments made about the “accidental” nature of emergent outcomes. Two artists screened video work that they saw as still being “sketchy” to the group of participants at the end of one SL, only to discover to their surprise that it was viewed as resolved; *“It was just our understanding of what we made was still catching up with ourselves”*. This work was submitted to a regional art exhibition where it won the main prize. Another artist described a similar experience of being surprised by an unexpected outcome;

*“You know when some experiments unexpectedly just distil into a piece of work and you weren’t doing it with an intention of a piece of work and you hadn’t pre-thought it. But yes it did become a piece of work...that went through to exhibition.”*

A number of artists talked about work they had started at SL later becoming elements in a public exhibition, or directly feeding into work that was done elsewhere in the public domain, sometimes in overseas biennials. The work of one artist was featured in a publication. Some outcomes were in the form of being asked to organise an exhibition, or invited to be part of a proposal for a show. Some artists reported using time at SL to write a conference paper, or to put together proposals for future projects, or for detailed planning, for example;

*“During that time we fixed what the project was going to be. It’s changed and developed since Summer Lodge, but that was where we really got the nucleus of what it was that we wanted to explore and the methodology that we’d use to do it...”*

Several participants mentioned being inspired to take the concept of SL into other institutions or as a model for planning residencies elsewhere. In terms of pedagogy, the experience of working with student involvement opened up for one tutor a new approach to collaborating with students, which she was experimenting with within and outside of the course she was teaching on. Outcomes for students included valuable help and advice from graduates with developing their practice and finding studio spaces, as well as SL activities feeding significantly into doctoral research projects. One participant actually decided to enrol as a PhD student at NTU as a result of being at SL!

In contrast to the accidental, unplanned outcomes, some participants were clear that they approached SL in an instrumental way, with ideas to realise and deadlines to meet. These were often full-time tutors for whom the Lodge offered a crucial opportunity to get work made for forth-coming autumn exhibitions, or for staff who had no studio space of their own suitable for the processes they were using. Other academics had *“long thin collaborations”* which ran on for several years, using SL as the opportunity to progress this work. It was clear from the data that seeing the SL in an instrumental way as a production opportunity was particularly connected to NTU staff, who uniquely had the opportunity to attend every year, and so to some extent had developed a different relationship with what SL had to offer.

Slightly different from the issue of outcomes from SL, whether direct or indirect, is the opportunity afforded by the data to look at what it was that artists actually used their time for. Although by no means exhaustive, the following gives a feel for the richness



and diversity made possible by the non-media specific, process-led nature of the residency. Artists seemed to use the two weeks to find a pace that met their need. One person was able to progress from a proposal on paper to a full testing out of a performance in the time that would normally take her two months, whereas someone else spent the two weeks reading. Another participant took advantage of the generous amount of space available to spend time drawing big mind-maps on the walls, making connections and reflecting on various parts of his practice. Someone else sold books he no longer needed and learned to use a new piece of technology. Others edited film or made videos or animations. Studio assistants were co-opted to help with making large scale sculptures and to participate in performances. Other artists worked individually using sound recording, colour experiments or wall-paintings. Not all the activity took place within the studios; some work involved performative walks of various kinds around the city and further afield, and a local community choir was involved in a choreographed event in a local park bandstand. By contrast, one artist worked with a site-specific focus reacting to the physical constraints of the space of the studio itself.

### **3. Experimentation**

As we coded the transcripts we realised that *play*, *testing things out* and *experimentation* were all essentially interchangeable and we merged them into one sub-theme. Essentially the residency offers a laboratory style model where the experimental, trying things out, approach to artistic practice is celebrated. One of the common factors seemed to be that setting time aside for engaging in these kind of activities opened up possibilities that were difficult to access in the course of the artist's normal working life. As one participant stated,

*"It enables us to have that time of truly doing experimentation that is really rare. We try to say this to the students. It is like, 'this doesn't happen once you leave university necessarily very often'. Artists should really take the time to do that but it is quite a hard thing to be just working and experimenting in the studio".*

One piece of artwork that went on to win a major prize in an art exhibition was developed out of the two artists sitting in a room on rowing machines for eight hours a day for several days working with repetitive movements. Another artist used the time to experiment with egg tempera, a specialised historical medium she was not familiar

with. SL gave her the space and time to try something new out and to make a mess, which was something that other participants said they valued. Others took the opportunity of the facilities and technical help to try out new processes such as video and sound recording, ceramics or animation. The embracing of the experimental as intrinsic to the experience without the pressure to exhibit outcomes gave some artists the freedom to try things out speculatively:

*"The second year I used it as the time and space to explore things that I thought were probably rubbish, but had sat at the back of my brain for years. I thought, 'Well let's try them.' They were rubbish and it was a horrible year!"*

The importance of an open-ended, generative space where it was fine to fail, even though it might not feel good, was widely valued. One full time academic commented, *"There is no other time that I really get to play".*

For NTU staff who were able to attend each year, the two-week annual experience of SL had impacted on the development of their practice, for example;

*"I think I do play in the sense that my methodology incorporates play in different locations now", and from another, "Doing the SL, I think has helped me in essence, to carry on with making my work".*

Other examples were given of how trying things out during SL had enabled artists to expand their work in new directions, to incorporate different methodologies or develop novel performative vocabularies which they had not imagined before. In this way, SL could be seen as a catalyst in the development of the artist's work, not necessarily visible in terms of direct quantifiable outcomes, but nonetheless pervasive, as expressed in this comment by a faculty member;

*"Although you couldn't say, 'This led directly onto that', it creates a tone, a sense of what is possible. During those two weeks you can trick yourself into thinking quite loosely about your practice. It encourages that playfulness which then feeds into everything else. I do feel there are indirect connections back through everything that I have done into the Lodges."*

In terms of stimulus, closely related to the other sub-themes discussed in relation to community, we identified ideas in the data about being able to experience a range of

other people's work during SL, which brought up new ideas. Also, the idea of being able to "kick start" the physical manifestation of ideas which had long been gestating. For some artists, the Lodge experience facilitated a radically different way of thinking about studio practice altogether, opening up new possibilities for making work in the future.

The final part of this theme is to consider the flip side of the experimental laboratory model, which is how participants deal with their exposure and vulnerability. Not having a walk-round at the end to look at everyone's endeavours, as was done initially, goes some way to mitigating pressure which some artists may be prone to putting themselves under, regardless of the open ethos. For example,

*I think it can be quite tough because if you think your work isn't good and won't really bear the scrutiny of either colleagues or the students, it can be a surprisingly dark place.....if you don't make things during the Lodge, you do feel bad about it..."*

However, vulnerability, despite being uncomfortable, was also seen as valuable, particularly for tutors in being able to empathise with students on the art course. The students seeing tutors and artists being unsure of themselves and sometimes struggling at SL was regarded in a positive light;

*"...when a studio assistant is involved actually in the method of practice, when there's something to do with witnessing all of that unresolvedness and uncertainty and not knowing that comes with making".*

This was supported by student comments about how they had tended to be judgemental about their own work and to easily abandon their efforts rather than wrestling with it and learning from the process as they had witnessed happening sometimes at SL.

#### **4. Research informed teaching**

The NTU staff had quite a lot to say about how they saw SL feeding into the pedagogy of the course they taught on, and some of this was independently corroborated by comments from the student participants. It was common for tutors to describe SL as a microcosm of the Fine Art course. In particular, what they wanted students to grasp was the importance of testing things out, seeing this process as valuable, rather than

being outcome focussed. Being involved themselves in this process at SL, and being seen doing this by students was regarded as important in terms of the tutor's credibility;

*"So it makes it a lot easier to be able to work with first years and go, 'Well actually, why would you know how this is going to function until it's failed – and we'll help pick the pieces up'...."*

Students said that seeing their tutors making work helped them to grasp more clearly what was being asked of them, and that there was more in common in terms of the learning process than they had realised;

*"A lot of them don't know what they're doing all the time; it's just great to see that I think. It made me a lot more confident at that point. When I didn't always know what I was doing I was like, 'oh it's fine, it will work'".*

Exploring other artists' work informally through being curious and asking questions during the Lodge was seen as a precursor of the more formalised Show and Listen for giving group feedback to students. Experiencing this for themselves first hand as a valuable resource made it easier to deliver as a teaching process on the course.

Actually making work that could then be drawn on in conversations and taught from during the year was seen as important in terms of engaging with students; *"presenting a methodology by showing it rather than by talking about it"*. Instead of making claims about their studio practice, tutors could be seen as doing the same processes that they asked the students to do on the course. In significant ways, SL activities fed directly into the course because, as Emma Cocker explained, the strands of enquiries she encountered from her colleagues during the Lodge helped to inform the programme she put together for the weekly Context lectures delivered in the autumn semester.

Most of the teaching staff were clear that those students who participated as studio assistants in SL were at an advantage when they picked up the course the following year. They also recognised the students who volunteered as tending to be among the more highly motivated and responsive people on the course. Pay-offs included developing stronger relationships between students and tutors that helped the student to get more out of the course, and knowing the students better helped the tutors be more effective teachers. The challenge in terms of pedagogy seemed to be how to

disseminate the value of SL in terms of the student experience more widely to include those who did not attend.

One new initiative that was being developed with this in mind was to bring some of these perceived pedagogical benefits into the course itself by organising “In Residence” weeks during the term. These offered the opportunity for students to work collaboratively alongside tutors in workshops, described by one staff member as *“blurring the boundary between teaching and making”*. One tutor who had a particular interest in working collaboratively with students noticed how participating in these events opened up new possibilities for discourse;

*“At the end of the workshops they’ve all really understood how it’s changed how they think about what they’re doing and the context of what they’re doing and how you explore an idea and all those kinds of things”.*

The incorporation of SL-type collaborative workshop experiences within the art school itself opens up the possibility for less confident students to access some of the benefits of this collegial process-based approach to becoming an artist, although how successful this is proving to be is not within the remit of the present study. Pedagogy does not always follow prescribed paths; as one of the tutors remarked,

*“And actually sometimes the learning happens in points where you’re not teaching”.*

Some of the data specifically related to comparisons between SL and the art course. One aspect of this was the different quality of the conversation that could be had with students when they were making the work alongside the tutors. The role boundaries shifted; tutors were operating more from their artist identity and students took on a less defined student identity as assistants who sometimes had better technical skills than the artists they were helping. Another aspect, from the student perspective, is that they were having a different experience of the studio space. Instead of feeling up against production deadlines for various stages of the course, it was the participating artists who were under pressure during the two weeks, while the students experienced it as a more expansive, relaxing time. Students were also curious to see how the Lodgers often used the studio spaces in different ways to how they had been occupied by themselves and their peers in term time.

In terms of teaching being informed by research, it was clear to NTU tutors that SL offered an important resource, embedding the principle of practice-based research at the heart of the course. Using SL to test things out was very valuable. Drawing from their own practice for their teaching was seen by tutors as integral to what they did.

A specific example was given by the tutor who had developed work at SL using the rowing machines from the university gym. This had now been incorporated into one of the options offered during the new in-residence weeks in the course timetable;

*“...we were raising very specific questions about the context of the work and the lens of the work. A lot of the students didn’t understand why it mattered. And so these interesting conversations about perhaps attitudes of the world they live in and attitudes of the world we live in as artists, but then also worlds that we believe they’re going to live in later...”*

Emma Cocker explained in her interview how she used the practice-based research generated by SL specifically to inform and develop the content of the main teaching programme on the course each year.

*“...what I’m trying to do is to identify in colleagues’ practice something that they’re on the cusp of thinking about, so I can give them these trigger words for the following programme that will encourage them towards putting that under more pressure....I think the value of the Context programme ....is not to say what you already know, but to be using that platform to try to discover something new....”*

This approach meant that for each annual reiteration of the lecture series the content changed and reconfigured as tutors’ own practices and research interests developed. Also by changing the pairing of the presenters, newly juxtaposed facets of inquiry came to be explored.

Finally in this section, the experience of some of the PhD students is relevant to include. Although they may meet up elsewhere in the university, SL is the only place where they come into contact with all the Fine Art staff and are able to work in the studios alongside other artists;

*“It was a really interesting time to join in 2010 because I was at the start of practice-led research and actually it was the only sort of environment that I encountered that*

*actually understood practice-led research at NTU .... we were suddenly in an environment where artistic research was explored in a number of ways, so that was a really positive experience of being a researcher here”.*

It is interesting to note that despite this home-grown resource of research-practitioner doctoral students, there was no provision for their expertise to feed into the BA course at any level. Other than being at SL, their only contact with the department was through meetings with supervisors, which in terms of research-based teaching, seems to be the loss of a potentially rich resource.

### **5. Research through Practice**

The PhD students, with some relief, recognised SL as a place where practice-led research was an understood way of working, and were clear about identifying it as such;

*“...within the PhD, it meant that SL became an opportunity for focussing on the practice, kind of experimenting, taking risks, exploring new areas...it’s kind of this area between the visual essay and I guess the performance lecture. Yes, I explored that a lot...”*

In offering a time and a place outside of people’s normal schedules, and without requiring specific outcomes, SL offered a container where artists were able to engage in practice-based research within a culture where this activity was normalised. For the artists using the rowing machines,

*“Actually the whole thing came out of the almost boredom of being shut in a room with them, which again, given less time and less space and the odd day here and the odd day there probably wouldn’t have materialised.”*

Another participant talked about the importance of not having a predetermined thing that she wanted to do, although in fact much of what she made in SL over the years ended up being exhibited;

*“I haven’t ever used it to do anything specifically, like for a show or anything...it’s just been to develop something I have been thinking about. But actually, things happen*

*quite unexpected a lot of the time, just with according to what materials are there and what I've been thinking about and stuff"*

A significant idea that some participants talked about was that SL was a place where an enquiry could unfold as a live event, as opposed to a subsequent exhibition, which would show the outcome from an enquiry;

*"I think right from the outset we were conceiving of the studio as a place that would be witnessed and that negotiation within the studio and the production of certain props or apparatus or structures was the work really".*

In a different, but connected way, one artist who had experimented with a light installation described how he conceived of it as a testing out, a sense of connecting with ideas and of raising questions about where the work is;

*"...it's never been shown and probably won't be, because I never thought that it ever got to a point where it wasn't just a slightly spectacular event that I could justify using in a way that might be useful for me. But other things have come out of it ...photographs...videos."*

A further example of this consisted of work done by another artist who used SL to develop a performative enquiry as part of an ongoing development in his work;

*"The writing room itself, which is a garden shed, I had it painted in a particular way. It became a sculptural object. It became really quite productive for some work/research activity that I've done since, and am still doing, about collective speech, groups and voices."*

On the other hand, some of the work during SL took place outside of the studio, in the form of walks and performances in and around the city. One artist investigated a number of local venues and groups and another tried out various processes and activities with student helpers. As one of the assistants remarked, *"So the process became the research that became the practice"*.

Most of the comments in the data on methodology that have not already been mentioned were to do with working with the time and space and resources that the SL period offered, as well as with the collaborative potential it offers.



In terms of NTU Fine Art culture, there was recognition among the staff that the support afforded by SL for doing research informed practice, which was then systematically fed into the teaching was pretty unusual, and something not to be taken for granted. Despite the inevitable frustrations and constraints that occur within any team of people working within a large institution, there seemed to be an underlying philosophy at work which enabled this generative, non-hierarchical event to thrive. SL seems to have arisen out of the determination of a staff team to pull together and to attract both students and other colleagues to give of their time and energy to join in. This was articulated concisely in the interview with the course leader, Sean Cummins;

*From a course leader point of view, I think it's really important that it's all inclusive, that every academic who is tenured and also the substantive HPL's.... are included and that people who have graduated and are out there in the city will come and work as peers is really important. I think that as soon as a hierarchy is thrown in there then I think there's like another series of operations that work".*

## **6. Students as Resource**

The way that students are involved in the SL has been refined through experience year by year. Originally termed "interns", they were paired up before the start of the residency with artists who had requested them. Sometimes this was highly successful, but in general it required artists to be more instrumental in their approach to the Lodge than was intended. Some arrangements broke down because the artists were unsure about what they wanted the interns to help with and others who were also tutors felt responsible for giving the students a 'good' experience, which conflicted with their need to be tentative and exploratory in their work.

The current practice is to regard the students as studio assistants. First and second year students apply for a limited number of places making clear what skills they have to offer, and they introduce themselves in this way to the participants at the start of SL. They then occupy a central area in the studios as a base from which they are "booked out" by artists as required. What the data revealed was a detailed picture of the great variety of resource offered by the students, and the highly symbiotic nature of a lot of the production which took place during SL. At the very least, the academics and professional artists had access to a group of helpers who were both willing and able;

*“To put it crudely, they get art, or how artists work. It might not necessarily have an affinity with my own practice, but there’s a preparedness to muck in and do stuff”.*

Areas of production students were involved with included generally helping out with developing work, assisting with documentation and being involved in more conceptual discussions.

Helping out – being “another pair of hands” – included jobs like enlarging images by painting onto canvases; doing repetitive tasks like cutting out shapes in materials, gluing up collage work, setting up the studio space and constructing props from wood and fabrics, making jigsaw puzzles, sanding walls and stretching large canvases. One use made of assistants was getting their help with trying out the display for an exhibition. Having this production help enabled artists to maximise their time at SL; jobs that might normally take a day or so to organise could be expedited much more efficiently.

*“For me, the main benefit is this thing of having a moment in time when you can accelerate good practice and if something comes up you can pursue it really quickly rather than go, ‘I’ll have to park that for never, never,’ you can actually try something out”*

Artists were clear about the benefits to them of the use of studio assistants, and these included testing out a range of possibilities which accelerated the process of applying for a residency or an exhibition; getting good quality documentation of work in progress, and feeding into practice-based research. As one artist put it,

*“...time is precious and it’s of the essence, and so it can be really expedient to get somebody to help you make something, if you need to see something.”*

Helping out in these various ways gave the student assistants valuable experience in working alongside experienced artists, but the data showed that this was often a two-way exchange, with students contributing their skills, for example in using technology;

*“And she scanned them for me and was really helpful in guiding me through certain processes. So I was learning from her as much as she was learning from my processes of engagement as well.”*

Another significant form of helping out was participating in performances, being from the artist's point of view *"bodies that I could work with"*, with assistants often being asked to participate in actions of a surprising or unusual nature. Examples cited include walking around the city with a dripping bag of fake blood; participating in a long night-time hike, dancing with avatars in the online programme Second Life and then re-creating these movements in a real-life performance; being joined together in a group with dental floss through their teeth, and forming a chorus vocalising text or sounds. As one Lodger commented appreciatively;

*"To have a group of people who are prepared to do that and are up for it .... not necessarily experts, but are prepared to give it a go. So it's an opportunity to test things out, and it doesn't feel exploitative in an unhealthy way, but they are there to be deployed".*

In terms of helping with documentation, each year one or more assistants are tasked with being the official documenter of SL as a process. With technical support from one of the NTU tutors, Andy Pepper, a record of the Lodge through the assistants' eyes is uploaded and archived on a website. Aside from this however, assistants were often involved in video and still photography work for Lodgers, sometimes to document the work, and for some artists the video became the work itself.

Students commented that they felt they got as much out of the experience as they put in, and this included being involved in discussions of a conceptual or speculative nature that arose naturally out of the situations they were involved in. As one assistant wrote in the questionnaire,

*"Dipping into projects run by more experienced practitioners gave me a view of how artists operate beyond a BA course ... It felt really exciting to assist with a range of projects that seemed to be more ongoing and ambitious than my own studio practice at the time. And to see how the artists dealt with this within the two-week residency period".*

## **7. Student Transformation**

In analysing the data, it became evident that there was another aspect to the student experience apart from the obvious one of their work as assistants. We called this theme

student transformation because it captured the idea of new understandings and positive gains that emerged through relationships that developed with their tutors and the other artists they worked with on the SL. The tutor/student hierarchy integral to a formal learning situation was flattened out during the period of the SL giving rise to new kinds of learning, some role-reversal and opportunities for the student in developing their own professional practice. Sometimes the assistants were not used to make work, but invited to give critiques;

*“It was seeing the students walk into the space and go ‘I expected something so much more’.... You think ‘Yes OK, it’s not just me. This really isn’t working. Even the students can see that it isn’t working ... the students aren’t so diplomatic at hiding the surprise at how poor something can be!’”*

Tutors and students often found themselves in new collaborative arrangements that went beyond simple assisting;

*“And I think the two students that I worked with, I think we just had a really good rapport, and their knowledge and my knowledge, I think we had this, kind of, reciprocal thing going on ... I think that they, I think that we got a lot out of it, just working as artists in space.”*

This sense of the reciprocal was significant in students developing a sense of their capacity as emerging artists. Being recognised as having something to offer as well as to learn contributed to the transformational process. One artist said of her assistant,

*“I think it was just really beneficial to be able to bounce ideas off and kind of to take advantage of her expertise and sensibility in terms of making some decisions...actually I don’t know that I would have had the confidence on my own in that respect because I don’t work with fabric...”*

This first-year student fabricated props and sourced artefacts for the artist but also by being included as an integral part of the artist’s collaboration with an invited partner, gained valuable insights into their decision-making processes and their collaborative studio practice.

Students talked about finding themselves getting to grips with new skills in their assisting roles, for example, working with audio-visual equipment, which they picked

up on later in their degree work. Working on someone else's work also gave them the opportunity to learn about details that mattered like the backgrounds and foregrounds to a shot, and what the performers wore. Several examples were given of students adapting methodologies or practices into their work that they had first encountered when assisting at SL. Participating in the Lodge gave some students a way to continue the momentum of critical thinking and making work over the summer break so that they felt more prepared for the next year of the course and had a clearer sense of direction when they started back.

Being invited to contribute to the "pecha kucha" introductions at the beginning of the Lodge, or to take part in the symposium half way through were also formative events for some; one student described this as

*"...pivotal to the way my own practice developed while I was on the course. Being invited to contribute also helped me to feel valued and treated equally to the lodgers themselves."*

Another felt that being invited to contribute as a student to the SL symposium was for her one of the most important experiences she had at art school;

*"I didn't really know what to say, so I just went in and I just said what I thought and I was very honest. And it was just really well received; I didn't think I'd get that kind of reception ... I think my writing style and my talking style about my work has changed; it's become more colloquial and direct because of that, because I always felt I had to be very academic with things but I think that's just not me and I worked that out by doing that talk, which was really good."*

In summary, what seemed to be transformative was the students' involvement with established artists who welcomed their input, recognised their skills, supported their development and involved them in what was going on in ways that were often highly reciprocal and affirming.

## **8. Bounded Space**

We identified this as a theme in relation to the idea of the two-week residency period as a spacious temporary container of a finite amount of time, which was different to working in the artist's own studio. It provided a "safe emergency", in which the normal concerns of daily living were for the most part suspended. It was a decluttered, neutral space offering a discontinuity with the normal, and the chance for something novel to break in. The idea of doing this in a co-created community was part of this theme, along with the idea of being committed to these constraints and parameters. The dedicated space and time of the event offered the possibility of replenishment, especially for academics who had been much occupied with the teaching year up to that point.

A recurrent theme for many participants was the opportunity Summer Lodge afforded to carve two weeks out of busy schedules to attend to their art-making process;

*"it's a huge thing to commit to, and trying to clear your diary enough of all your other things happening in your life while you're there to make use of it fully can be really difficult."*

For many participants this resulted in a high level of commitment and participation. As one student assistant put it, *"I've seen some people [artists] make more work in these two weeks than I've seen people [students] make in a whole year on the course."*

While calls for a longer period of time were voiced in the questionnaires and through personal communication, there was general agreement that most people could fend off the demands of their professional and personal lives for a two-week period without having to take days out, and that this firmly held format was beneficial – *"you can pack a lot into two weeks and be very productive"*. Other people spoke of the intensity of the time, and the opportunity it afforded to be focussed without having to stop and start and to deal with interruptions; *"I just want to get something done here. I have an idea and I want to pursue it"*.

The idea of a bounded space was not all about production however – for some people it provided a challenge to reconnect with the essence of their identity as artists;

*“I found it very difficult in the beginning ... I was really confused because normally you’ve got to get something done for a particular deadline and that informs the decisions that get made...”*

Alongside this was the idea of opening oneself up to be fed and replenished, not only as an academic, but holistically as a human being;

*“I think it’s this continual reiteration of non-outcome driven process that is at the heart of creative activity...”*

A major topic relating to this theme was the comparison between the experience of Summer Lodge and the artist’s own studio. Indeed a few participants did not currently have their own studio spaces, so the resource offered by the residency was a significant opportunity for them. Those that did have studios commented on how the space provided by Summer Lodge was important in terms of presenting work, being able to see it laid out; an “un-precious space” for experimentation. The open-plan studio was daunting for some, in terms of being seen by others rather than shut away, but others saw this as refreshing and it helped them to see their work in a different way. Some artists said that they found they had the opportunity to try things out, for example, performance related work, which they would not do in their own studio. Others found that their studios had become office spaces for grant applications and administration, whereas the SL provided the dedicated space and time to make work and try things out. For some participants the resources of SL enabled them to test out and to kick start work that they would take back and develop in their own studio space during the rest of the year.

## **9. Tutor-Artist role**

This theme captured the idea of the NTU tutors developing their relationship with SL over time. They had had the opportunity to experience what could be offered by this annual event, and had learned how to make use of it in various ways depending on where they were in terms of their teaching and practice. For full-time staff in particular, involved at this time of year in timetabling and preparing for the new intake, it was difficult to imagine being able to carve out the time. Yet when SL arrived it gave them a

structure which supported them to give attention to the demands of their art practices. Shifting roles to work together as artists rather than tutors with assistants rather than students opened up new perspectives on art school learning.

That there must be a holistic link between the teaching and the practice of fine art is a firmly held value in the NTU art department. As one tutor put it,

*“It’s not a luxury add-on, but it’s actually a part of how you are a tutor at Nottingham Trent.”*

This was not necessarily fully appreciated by students until they saw their tutors being artists at SL, and this could have a transformative effect on their learning experience,

*“...this person is actually making work and doing the same things that I’m doing in the studio”.*

The contrast was drawn between students’ school experience with the emphasis on transmitting knowledge, and the art school culture where the tutors are not just doing a job teaching art, but where this is also their practice. On the course, students were more likely to see tutors presenting work that was resolved or included in exhibitions, but during SL they had the chance to see the work being made and to learn a lot from the ways in which staff members went about doing this. Tutors were clear that they appreciated the opportunities this gave them to relate to students in less hierarchical ways, and that this potentially changed the quality of the conversations;

*“So it’s not them being taught, it’s people talking, which is teaching...”*

For students this also made sense and was something a number of them reflected on;

*“I just think in general it’s a lot different to have tutors that are actually doing what you’re doing, rather than just having tutors that have done it and are now teaching about it, rather than doing it...If you’re doing what your students are doing at the same time as teaching it, then that’s going to shape how you teach it because you’re on a similar wavelength ... I guess there’s more empathy there...”*

However, espousing this non-hierarchical ethos did not mean that tutors avoided conflicts altogether in pursuing their joint roles during the SL. One tutor who was experimenting with innovative ways of collaborating with groups of students admitted



that she was unsure how much to lead and when to step back. There was the need for some hierarchy to make things happen and move on, but her aim was to keep this minimal, however this also raised some uncertainty as expressed in this honest, half-flippant comment;

*“...we’re working with them, but we do need to maintain a level of hierarchy because I have to come in and teach and I don’t want them to feel too equal or they’ll stop listening to me as a lecturer!”*

A further dilemma that several tutors reported struggling with was feelings of responsibility towards their student assistants at SL, for example feeling they had to make sure that they maintained the helper’s interest, or that they were given enough to do, and wanting the experience to be useful for the student as well as the artist;

*“...it was lovely in respect to the fact that we got on really well and chatted, but it set up this weird pressure, which was totally my fault, whereby I started to feel responsible, like a tutor.”*

It is possible that this was more of a difficulty for the tutors than the assistants themselves. Several of the students described how if their help was not needed they simply found other things to do, or retreated to a tactful distance and got on with their own work until required. In fact, these dilemmas have largely been addressed in the last couple of years of SL by not allocating assistants to specific artists in advance, but by letting their help be called for from a central pool as required.

### **C. Connections between themes**

Breaking the data down into nine themes and analysing each one in detail is helpful in gaining a richly nuanced understanding of SL in terms of artistic research and pedagogy. The themes however are tools for understanding, rather than mutually exclusive entities, and we also wanted to represent the complexity of the interconnections between the themes and sub themes in order to add to the picture. This was done in two ways. The first was through developing a coding matrix of the results in NVivo, and the second was through a manual mapping exercise.

## **1. Coding Matrix**

When the data was analysed, some passages expressed more than one theme and so were multiply coded. This enables us to use the software programme to express this in the form of a chart matrix. (Fig.10)

This matrix developed using NVivo offers a quantitative way of organising the qualitative data to highlight connections between the themes. The numbers in the cells represent coding references, that is the number of times a passage from the transcripts and questionnaires was coded to this particular theme. The matrix shows this data cross referenced across the themes. For example, the highest numbers of references in common are between the themes of 'research through practice' and 'experimentation', and between 'outcomes' and 'experimentation'. An interpretation of this association underlines the importance of the process-focussed experimentally open nature of SL and how this facilitates research, and that outcomes are a natural development from this.

The third largest cell value is the link between 'research informed teaching' and 'community', followed by 'bounded space' and 'experimentation', both of which highlight important qualities of SL – the temporary nature of the gathering which holds the frame for the experimental. With a high proportion of NTU staff being interviewed, the references to 'research informed teaching' would be expected to reflect this, but it is interesting that it cross-matches so definitely with 'community'. This further evidences the significant part SL plays in the curriculum development of the art course at NTU, a fact which was discussed in the detailed analysis of the data.

The strong links between the themes of 'student transformation' and 'students as resource' and 'student transformation' and 'community' again support the findings of the earlier discussion, pointing towards the clear rewards and gains for students who were able to spend two weeks of their summer break involved with SL both in terms of the skills they brought and the social aspects it offered. There were lower numbers of references linking the student themes with 'research through practice' and 'bounded space' and this reflected the experience for students at SL for whom, in comparison with their degree work, the experience was more one of unbounded, expansive space, freed up temporarily, post term-time, from the pressures of their own studies.

Fig. 10 Matrix showing numbers of shared coded references between themes

	Community	Outcomes	Experimentation	Research informed teaching	Research through practice	Students as Resource	Student Transformation	Bounded Space	Tutor-Artist role
Community	166	28	15	21	6	14	15	4	15
Outcomes	28	144	29	8	17	12	11	6	3
Experimentation	15	29	130	11	30	4	4	18	8
Research informed teaching	21	8	11	97	9	8	11	4	11
Research through practice	6	17	30	9	76	1	1	6	1
Students as Resource	14	12	4	8	1	76	15	2	4
Student Transformation	15	11	4	11	1	15	63	1	5
Bounded Space	4	6	18	4	6	2	1	67	1
Tutor-Artist role	15	3	8	11	1	4	5	1	68

## 2. Manual Mapping Exercise

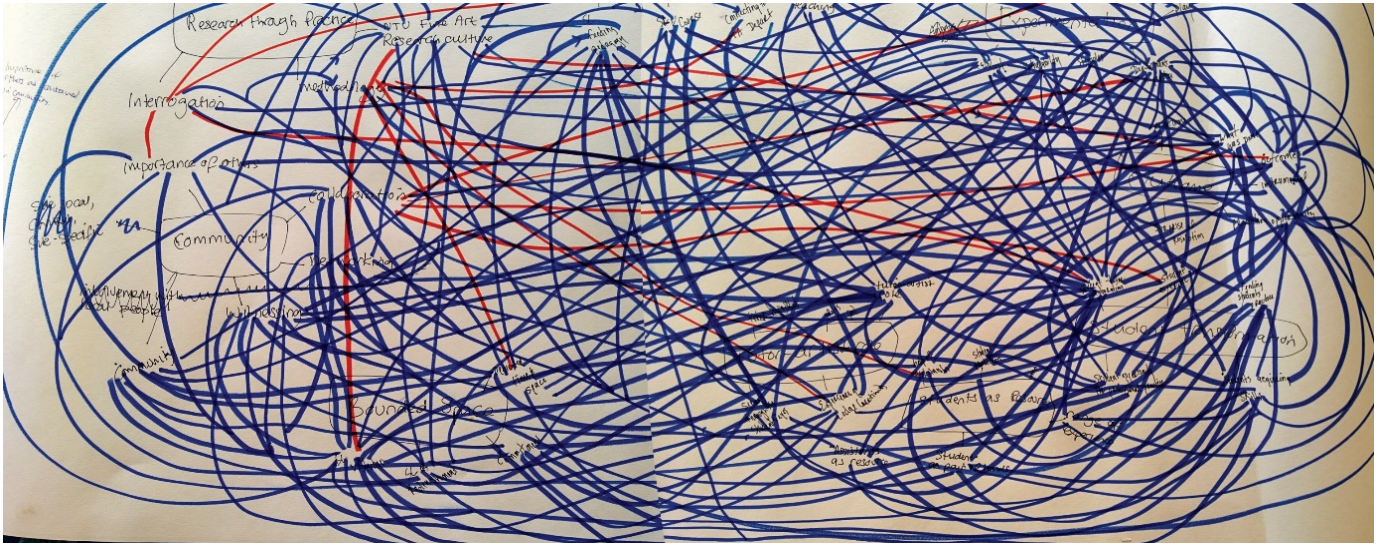


Fig. 11 Collaged photographic image of the Mapping Exercise

The researchers undertook a manual mapping exercise, which involved drawing lines of connection between the sub-themes that they thought were significant, based on their subjective participant-observer perspectives. This was done towards the end of the transcript coding process and was helpful in testing out the sub-coding in relation to the nine main themes. As a result of this exercise we were able to see that some of the sub-codes were really part of others and were able to refine our understanding of the data we were looking at. Unlike the software coding matrix which was based on numbers of references generated within the interview and questionnaire data, this was based on our judgement of what sub-themes connected with each other. The visual map we created in the process looks like an impossible wiring diagram or a tangled mass of knitting. More than a chart of figures, it gave us a tangible, visceral sense of the rich complexity of the Summer Lodge event. Many, but not all, of the sub-themes between the nine groups connected up with each other, and it was possible to count up the numbers of connections for each one. This is shown in Fig.12. The most connected up sub-theme was 'student-tutor collaboration' (22 links), making 'student transformation' the most linked-up of the theme groups. This was followed by the sub-groups 'Summer Lodge v the studio' (18 links) from the main group 'bounded space', although the second most connected main group was 'experimentation', and

particularly it's sub-group 'development of practice' (17 links), followed by a cluster of four themes with about the same number of links; 'outcomes', 'research through practice', 'bounded space' and 'community'. This representation of the data is not intended to be picked apart in detail, it is included more as a way of conceptualising visually the complex interconnected dynamics of SL as a whole.

Fig. 12 Manual Mapping Exercise

Theme	Sub-theme	Number of links
<b>Student Transformation</b> 57 links	Student-tutor collaboration	22
	Students acquiring skills	12
	Feeding students' practice	10
	Student opportunity for professional practice	7
	Student as critic	6
<b>Experimentation</b> 54 links	Development of practice	17
	Catalyst	9
	Vulnerability	8
	Stimulus	7
	Play	4
<b>Outcomes</b> 44 links	Production opportunity	13
	Outcomes	9
	No outcome	5
	Instrumental	3
	Surprise of resolution	2
<b>Research through Practice</b> 44 links	NTU Fine Art culture	15
	Research through practice	13
	Methodology	10
	Interrogation	6
<b>Bounded Space</b> 43 links	Summer Lodge v the studio	18
	Dedicated space and time	11
	SL as replenishment	8
	Commitment	6
<b>Community</b> 43 links	Community	10
	Witnessing	10
	Importance of others	8
	Networking	8
	Collaboration	7
<b>Research Informed Teaching</b> 34 links	Research informed teaching	13
	Summer Lodge v the course	10
	SL feeding pedagogy	8
	Connecting to Fine Art Dept.	3
<b>Tutor-Artist Role</b> 31 links	Tutor-artist role	13
	Experience of SL over time	11
	Seeing through students' eyes	7
<b>Students as Resource</b> 26 links	Help of assistants	6
	Range of experience	6
	Students as pair of hands	6
	Assistants as resource	5
	Student production	3

## Conclusions

There are a number of conclusions to pull out of this enquiry into the effect of SL into artistic research and pedagogy at NTU and beyond. The first is that the evidence discussed here demonstrates how Summer Lodge supports the research environment of the university. It forms an annual focus at the heart of the art school, where practice-based research is carried out by staff and visitors, in the form of an experimental creative laboratory. As the data has shown, this feeds directly into teaching content and curriculum development in undergraduate and post graduate Fine Art course at NTU. For the teaching staff that engages in SL year by year, it provides a reiterative opportunity to attend to their practice and to build and refine their research activities, while benefitting from collaborative cross-fertilisation from independent artists and colleagues from other universities.

The data also demonstrates the critical role SL plays in the experience of PhD students. The one key moment that PhD students come together as part of a fine art community. Through the SL they are able to engage in the artistic practice that becomes an integral part of their research process which has become embedded within their theses and methodologies.

A second conclusion concerns the nature and quality of artwork that can be directly attributed to time spent at SL. The list given in Appendix 6 is not exhaustive, but was gathered from the survey data. More examples emerged during the interviews of specific outcomes, including exhibitions and publications. These range from prize-winning video installations, solo shows, international exhibitions, published chapters and articles, and public performances. (see appendices 6 & 7)

Due to its very nature as an open-ended period of experimental inquiry, SL has no collection of exhibition catalogues or reviews on work produced. (Although it does have a growing web archive of images portraying the residency through the eyes of student documenters). However, as is evident from the data, it clearly provides fertile conditions for artists to develop and progress work, some of which informs through failure, and also a significant proportion which goes on to be released into the public domain in one form or another.

This leads onto a third conclusion to be drawn from the study, which is the impact of SL beyond NTU itself. Built into the structure of the residency is the inclusion of national and international artists from fine art and related disciplines. Some are from partner institutions while others are independent practitioners. For some of these SL provides links to art-based networks in Nottingham and elsewhere, and offers opportunities for creative collaboration and joint projects. Overall it is clear the benefits this two-week residency offers independent

practitioners in terms of expansion of practice, development and testing of ideas, production of work, and community. While for some of the partner Universities, these participants expressed the desire to take the SL ethos back in various forms to their home institute.

A final main conclusion to draw from this study is the effect on the students involved. The evidence demonstrates the impact on their awareness of employment opportunities and their preparedness for the transition from student status to being successful graduate artists. Much of this comes through the process of witnessing artists working, and acquiring and applying skills through assisting and participation. For students involved in SL, the reality of being a professional artist is rendered more tangible.



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## Appendix 1

### Summer Lodge Research Project: Questionnaire for Artist Participants

This questionnaire is an outline of what was put into an online questionnaire format (Survey Monkey) and sent to all Artist Participants using the contact details from our database.

1. Name, address and contact details

2. Which of these Summer Lodge activities did you attend? (Tick all that apply)

[tick boxes]

- Spontaneous artists' activities
- Pot luck meals
- Final day round up
- Symposium
- Tick if you were a symposium presenter

3. Through the Symposium we hope to produce a thoughtful and stimulating event in which participants can engage with critical discourse and relate this to the production of work. To what extent was this your experience? What was your experience of the symposium? (Give a rating from 1-5 where 1 is low value and 5 is high value).

1	2	3	4	5
---	---	---	---	---

4. How would you rate your time at SL in terms of creative practice? (1 is high value, 5 is low value).

1	2	3	4	5
---	---	---	---	---

5. Activities engaged in (tick any that apply)

[tick boxes]

- Reading
- Making finished artworks
- Experimentation/working up ideas
- Collaborative development
- Research
- Informal critical discussion
- Other [free text]

6. Did your work at SL lead to exhibitable &/ publishable outcomes, whether directly or indirectly?

Yes	No
-----	----

If yes, please specify and give details [free text box]

7. Did you use studio assistants? [tick box]

- Not at all
- Regularly & embedded in project
- As production help
- One-off experimentation
- Other (please specific) [free text]

8. How useful did you find it working with studio assistants? 1 is low value; 5 is high value. If you did not use Studio Assistants tick N/A

1	2	3	4	5	N/A
---	---	---	---	---	-----

9. Did your experience of Summer Lodge meet your expectations? Where 1 is low value and 5 is high value)

1	2	3	4	5
---	---	---	---	---

10. Can you think of anything that in your opinion what have improved your experience of Summer Lodge? [free text box]

11. Is there anything else you would like to tell us about your experience of Summer Lodge not covered in the questions above? [free text box]

## Appendix 2

### Summer Lodge Research Project: Questionnaire for Studio Assistants

This questionnaire is an outline of what was put into an online questionnaire format (Survey Monkey) and sent to all Summer Lodge Studio Assistants using the contact details from our database.

1. Name, address and contact details

2. Which of these Summer Lodge activities did you attend? (Tick all that apply)

[tick boxes]

- Spontaneous artists' activities
- Pot luck meals
- Final day round up
- Symposium
- Tick if you were a symposium presenter

3. Through the Symposium we hope to produce a thoughtful and stimulating event in which participants can engage with critical discourse and relate this to the production of work. To what extent was this your experience? What was your experience of the symposium? (Give a rating from 1-5 where 1 is low value and 5 is high value).

1	2	3	4	5
---	---	---	---	---

4. How would you rate your time at SL in terms of a learning experience? (1 is high value, 5 is low value).

1	2	3	4	5
---	---	---	---	---

5. As a Studio Assistant what role did you undertake? (Tick all that apply)

[tick boxes]

- Working with one artist regularly
- Working with several artists regularly
- With an artist on a one-off experiment or performance
- Documenter
- Other (please specify) [free text box]

6. Which of these activities did you engage in? (Tick any that apply).

Performance

Making finished artworks

Experimentation/working up ideas

Collaborative development

Research

Informal critical discussion

Other (please specify) [free text box]

7. How did your experience of Summer Lodge feed into your learning experience as a student at NTU? [free text box]

8. How did your experience of Summer Lodge feed back into your own artistic practice? [free text box]

9. Did your experience of Summer Lodge meet your expectations? Where 1 is low value and 5 is high value)

1	2	3	4	5
---	---	---	---	---

10. Can you think of anything that in your opinion what have improved your experience of Summer Lodge? [free text box]

11. Is there anything else you would like to tell us about your experience of Summer Lodge not covered in the questions above? [free text box]

## **Appendix 3**

### **Prompts for semi-structured interviews with Artist Participants**

1. Use of Studio Assistants (students): if you used them, what was the effect on your own practice? What do you think was the gain for the student in terms of their practice?
2. Reflect on how your own work developed through Summer Lodge – was collaboration important? Having time to speculate? discussions with others etc. – how do you see this disseminating
3. (Particularly relevant for NTU staff). Academically, please reflect on your experience of how Summer Lodge feeds into the concept of the “spiral curriculum”. How does it connect up with your teaching (e.g. Context Lectures, Winter Lodge, tutorials etc.). Can you give specific examples?
4. Talk about your experience of the symposium

## **Appendix 4**

### **Prompts for semi-structured interviews with Studio Assistants**

1. What roles did you perform at Summer Lodge?
2. What was your experience of your time at Summer Lodge? (what they did, Lodge as a whole, Symposium etc.)
3. Did that feed back at all into your studies and if so, how? (Explore skills, effect on working methods, impact of working with professional artists).
4. If returners, what made them want to come back as a participant?

## **Appendix 5**

### **NTU Summer Lodge Research Project Information and consent forms**

#### **Participant Interview Information Sheet**

You are being invited to take part in a research study. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

The purpose of this six month funded research project is to explore the effect of Summer Lodge on artistic research and pedagogy at NTU and beyond.

All previous Summer Lodge participants have been invited to complete a short questionnaire about their experience of the event, and we are following this up with more in depth interviews with about 20% of respondents. You have been chosen to be part of this sample.

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time and without giving a reason.

If you take part, this will involve a semi-structured interview with the researcher which will last about an hour and which will be recorded. This will take place at a time convenient to you and in a place of your choosing (for example, your studio). The recording will be transcribed and you will have the opportunity to read and correct the transcript if you wish.

Please note that in order to ensure quality assurance and equity this project may be selected for audit by a designated member of the committee. This means that the designated member can request to see signed consent forms. However, if this is the case your signed consent form will only be accessed by the designated auditor or member of the audit team.

All information that is collected about you during the course of the research will be kept strictly confidential. Any information about you which is used will have your name and address removed so that you cannot be recognised from it.

All data will be stored, analysed and reported in compliance with the UK Data Protection legislation. Personal data arising from this research will be destroyed 12 months after the completion of this project.

The results of this research will be disseminated through publication in art research journals such as JAR, and will be used in discussions about art education in England and beyond. They may be presented in the form of conference papers and presentation. Your personal views will not be identified in any report or publication,



although if it was important to refer to specific art works or projects, we would seek your permission and identify you as the artist involved.

This study has been reviewed by the NTU Joint Inter College Ethics Committee.

*Thank you very much for taking part in this study.*

For further information please contact:

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15.03.16 ver1

# NTU Summer Lodge Research Project

## CONSENT FORM

**Participant Name:**

**Researcher: Christine Stevens**

		Please initial box
1.	I confirm that I have read and understand the information sheet (dated 15.3.16) for the above study and have had the opportunity to ask questions.	
2.	I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. If I choose to withdraw, I can decide what happens to any data I have provided.	
3.	I understand that my interview will be recorded and subsequently transcribed	
4.	I agree that this form that bears my name and signature may be seen by a designated auditor.	
5.	I agree to take part in the above study.	

\_\_\_\_\_  
Signature & Date

\_\_\_\_\_  
Participant

\_\_\_\_\_  
Signature & Date

\_\_\_\_\_  
Researcher

1 copy for participant; 1 copy for researcher

## Appendix 6: Outcomes as listed in On-line Survey

One of the questions in the on-line survey asked participants if their time art SL had led to exhibitable or publishable outcomes. 40 said yes and 5 said no. This is the collated list of the details given.

1. Summer Lodge was a bit of a doorway to me making the move from a predominately collaborative practice to making works as an individual. The work I made in Summer Lodge was never exhibited but it did lead me to making a number of works which were my first solo exhibition.
2. Work made was shown in Nottingham Castle Open, published online, developed through projects at Primary, Harley Galleries and ongoing.
3. "Closely held Secrets" exhibition at Bonington Gallery and "20 000 Saints" exhibit/installation at All Saints Church, Laughton, Leicestershire, both 2010. "Pods, Portals & Thresholds", Mrs Rick's Cupboard, Nottingham – 2013
4. I am using the animation I created in a solo drawing exhibition
5. I had a solo show coming up in August just after the Summer Lodge at the Tarpey gallery in Castle Donnington
6. Conferences & article papers for various conferences and "Leonardo" Wave Farm Radio NYC offered an hour per month slot for the practice; own show. A final experimental piece for my PhD
7. Led to development of work exhibited at "Lace Works: Contemporary Art & Nottingham Lace" at Nottingham Castle Galleries 2012-13
9. It led directly to the development of my drawing "From Alfred Street to Temple Street, Detroit", which has been exhibited in the Bonington Gallery as part of "Returns" (Feb 2015) and is currently exhibited at the Museum of Contemporary Art, Detroit (MOCAD) (Jan-Apr 2016). Indirectly it led to other pieces of work that developed out of this research.
12. I attended Summer Lodge both in 2013 & 2015. I began designing and making a set of copper spoons in 2015 and these were selected to be published in FEAST journal's recent Cutlery online edition. I was also selected to speak about this project at the Fashion and Textiles Research Group's 2015 colloquium.
13. It allowed me to develop and scope out the cost and time frame required in relation to a couple of ideas which were intended for production but that were not produced immediately due to time and funding constraints.
14. The Alternative Document, Project Space Plus, University of Lincoln, UK 12 Feb-11 Mar 2016.

Gallery Installation, "Three – Nine" 2016, staging and testing undertaken in SL. Exhibition curated by Dr Angela Bartram and held as part of an accompanying symposium, The Alternative Document, 13<sup>th</sup> Feb 2016. Performing Drawology, Bonington Gallery, NTU, School of Art & Design, Nottingham 15 Jan – 12 Feb 2016.

Installed laser light tracing directly developed from initial research in SL. Film Free and Easy, Primary Studios, Nottingham. Thurs 22<sup>nd</sup> Oct 2015.

Test installation for Alternative Document exhibition developed from initial research in SL. The Magic of Light, International Exhibition of Holography, Elisseev Palace, St Petersburg, Russia, 1<sup>st</sup> July – 25<sup>th</sup> October 2014.

Installed "Lean" 2014, Digital hologram (researched and developed within SL), staging and testing for installation undertaken in Bon 122, Drawology, Lanchester Gallery, The Hub, Coventry University, Coventry, UK, 26<sup>th</sup> Sep – 26<sup>th</sup> Oct 2014

Installed "Lean" 2014, Digital hologram (researched and developed within SL), staging and testing for installation undertaken in Bon 122. International Exhibition of Holography, Elisseev Palace, St Petersburg, Russia.

15. For example I used Summer Lodge 2013 to create the video piece "Decalomania" for the British Ceramics Biennial

16. It has led to a collaborative project with Danica Maier leading to residencies/publications etc which are in the planning stages for a larger project and a residency at the lace archive and Harts Lane Gallery in London

18. I am a PhD student and I developed some of my Art practice during Summer Lodge. I showed performances during Summer Lodge, which I performed again in other locations in Switzerland.

19. The work I made during Summer Lodge was exhibited as a new work along with some of my existing work in a group exhibition at Airspace Gallery in Stoke

22. Summer 2012: worked on content in collaboration with Rachel Lois Clapham as part of our project Re-, subsequently presented as a performance lecture as part of "Strategies for Approaching Repeating Problems", Accidentally on Purpose, Quad (6 Oct 2016).

Summer 2013: working on content in collaboration with Clare Thornton, as part of our project The Italic I, which was subsequently presented as a performative conference paper in Fall Narratives: Interdisciplinary Perspectives, University of Aberdeen 18-19 June 2014. During this Lodge we were also developing an application for the Arts Council for a 2 year development project which was successful. Materials produced during this phase were published as an artist' page accompanying my essay Preparing for the Unexpected, Tactics for Not Knowing, in On Not Knowing: How Artists Think (Black Dog)

Summer 2014: working on context in collaboration with Clare Thornton, as part of our project The Italic I, which was published as an artists' book. The work generated

through this process has also been developed as an article, *The Italic I* (Studio as Gymnasium), in the peer-reviewed journal *Drain*, on Athleticism. We were developing plans also for a solo-collaborative exhibition, *The Italic I*, project space plus, Lincoln, 4-14 November, 2014.

Summer 2015: Working on content in collaboration with Clare Thornton as part of our project *The Italic I*, leading towards a published article, "The Italic I – A 16 Stage Lexicon on the Arc of Falling", journal article in *Theatre, Dance & Performance Training*. During this Lodge we were also developing work for a second exhibition – *The Alternative Document*, group exhibition, project space plus, Lincoln, 12 Feb – 13 March 2016. We were able to have discussions with The curator of the exhibition, Ang Bartram, who was an invited participant of the Summer Lodge. There was also a symposium related to this exhibition on 13 Feb 2016, from which a publication will be developed. A touring exhibition based on *The Alternative Document* is planned. In 2015, I also used the time for undertaking a series of interviews with artists and students which informed a text I was writing, *On Making, Making it and Making a Scene*, published in the *New Contemporaries* catalogue.

23. I have used each Summer Lodge I have participated in to develop work for an existing project/output.

24. Collaboration with other NTU colleagues Craig Fisher and Rob Flint for *Razzle: All that Jazz* at Harley Gallery in February 2016.

26. Although it was foreseen before starting Summer Lodge, I went on to present the performance "In the Presence of Cars" at New Art Exchange during a festival led by East Midlands based producers Hatch (2013). This performance was something I developed significantly on the Summer Lodge – it only took shape during the Lodge. Because of this work, I went on to submit an Arts Council Grants of the Arts application for a project entitled *HairWashCarWash*. Within this project. I presented a two-part performance and solo exhibition at Two Queens Gallery Leicester, (2014).

27. I presented work at an exhibition the following month.

28. A number of works have been developed and exhibited in both national/international contexts as the result of the time/space I've had to make during the Summer Lodge. Most recently work produced during one of the Summer Lodges has been exhibited as part of The Jerwood Drawing Prize 2015 which is a national touring exhibition.

29. Journal article in *Body, Space, Technology* journal Feb 2016.

31. I have developed work for exhibitions during the Lodge. I have also developed ideas that will lead to exhibitions in the future.

32. The photographic experimentations developed into final works soon after Summer Lodge in my own studio. These were shown as part of: *Vivarium*, Model, Liverpool (as part of Liverpool Biennial) *SMALL Rome*, Frutta Gallery, Italy (curated by Adam Carr) Nottingham Castle Open 2014.

33. Video work Charta Dentata (version 1) shown as part of the From Where I Stand I Can See You exhibition at the Bonington Gallery, Nottingham UK. An installation Charta Dentata (version 2) shown at Liquid Bodies Solid Minds exhibition at Rom8, Bergen, Norway.
34. I worked in collaboration with Alison Ballard, which resulted in two works, one of which we submitted to the Nottingham Castle Open in 2015. We won first prize, this was both a surprising and humbling experience.
35. Ideas and text developed over Summer Lodge went towards generating a performance for Sluice in London. Also, I worked with Hutt gallery for a solo exhibition and performance with ideas generated from Summer Lodge.
36. i) very useful to have large studio space to work in to try out ideas for future installations, opportunities to discuss & discover new artists to feed research in this aspect of my practice (both in Lodge and more widely). ii) Was invited to join the 5-year "Bummock" project developed by Danica Maier and Andrew Bracey as the first invited artist, this is leading to further collaboration, short residency and public event in July 2016, with further exhibitions and dissemination planned. iii) Experience of the residence very beneficial to my current Professional Doctorate in Fine art study, has contributed to my work & exhibitions since.
37. It resulted in the development of a new collaboration (with Martin Lewis) and the creation of two new artworks. One of these, an installation, was exhibited at the Nottingham Castle Open Exhibition 2016 (submitted 2 days after Summer Lodge) and won the Main Prize. Previous years have also resulted in exhibitions of works made during the Summer Lodge.
38. Work/research that is part of my PhD research, so it is part of the thesis and some of the works have been exhibited on a few occasions.
39. Work was published as part of my practice-led PhD at NTU. Work I developed or produced at Summer Lodge was later exhibited as part of Sideshow and Game City in 2010, Axis Arts in 2011 and Notlost Festival (curated by Backlit) in 2012.
40. Some of the ideas developed during Summer Lodge 2015 have been reformed as components within a series of exhibitions in Perth, Western Australia this year.
41. It has had a positive effect on my practice – outcomes have also been disseminated in a publication.
42. 8 Exhibition at Surface Gallery – group exhibition of studio artists. Loovre exhibition at Surface Gallery. Open Exhibition at Crocus Gallery.
43. The work and ideas developed further. I produced an installation with sound titled Cloud which was shown at Carnival of Monsters exhibition 2014.
44. A piece I made, titled "Ship", was exhibited at Harley Gallery in the show "In the Paravent".

45. I hope that this will eventually be the case. Participating in the Lodge enabled me to realise a piece of critical enquiry that might lead to a PhD proposal. The comments from people “passing through” were invaluable... I loved having the space. Loved it. Fabulous – completely re-orientated my understanding of coming to work!

46. At the last Summer Lodge in which I participated, I worked on a conference paper, subsequently published as a chapter on a Routledge publication. I’d previously worked on photographs which were exhibited, formed an artists’ publication and which are again being presented at a conference.

47. Exhibitions, screenings & publications.

## Appendix 7: Outcomes collected from NTU staff through email enquiry

### Exhibitions, events and funding:

- **"14 installations"** Swedenborg Institute, London
- **Artwork forming part of "Pile"**. Surface Gallery, Nottingham, as part of the British Art Show, Sideshow - touring onto Chapter Arts Centre, Cardiff
- **"Pods, Portals & Thresholds"** in Mrs. Ricks Cupboard Nottingham
- **Losing Darkly**. Bonington Gallery, Nottingham, traveling to Kunsthall, Bergen, Norway
- The performance **Assemblage** (SL13) has been disseminated in *Communion* (Black Dog Publishing, 2014) which also directly led on to the ACE-funded performance and film **Vast as the Dark of Night** and as the **Light of Day** as part of the (Whitstable Biennale, 2014) it also directly led on to the ACE-funded performance and film **I Am On Top of the World**
- **Humhyphenhum** developed a piece of work that was shown at *drawology* Bonington Gallery which toured to Coventry University with the development of final publication
- **'Homemade Devices'** exhibited in *Be Our Guest* shown at the Oriel Davies Gallery, Newtown, Wales and in Beach Gallery, London, 2013 and in *Made Up* in York College Gallery
- **'Keep Out'** and **'Boundary Wall, Feature Wall and Perimeter'** exhibited in *No Now!* Space Station Sixty-Five, London
- **Artwork from a number of SL participants** was developed and exhibited in the exhibition and research project **Closely Held Secrets**, Bonington Gallery, Nottingham Trent University, Nottingham
- **The Potato Eaters Discover Cold Fusion**, solo exhibition, Bonington Gallery, Nottingham
- **Long Time Dead**, Space Station Sixty-Five, London
- **Accidentally on Purpose**, curated exhibition, Quad, Derby
- **Topographies of the Obsolete: Vociferous Void as part of the British Ceramics Biennial**, Stoke-on-Trent, (2013)
- **Hiding in Plain Sight - A Mystery Play** (performance) Five Years Gallery
- **Stitch & Peacock**, solo exhibition commission by the Collection Museum Lincoln
- **Flock Mnemonics** commission for The Collection and Usher Gallery sound wall, Lincoln
- **Re - :** A performance lecture, delivered as part of Strategies for Approaching Repeating Problems, Quad, curated by Candice Jacobs and Fay Nicolson
- **The Italic I** - ACE funding to support a series of exhibitions, performances and events during 2014 - 2015.
- **Unloud** shown at The National Gallery of Art. Kaunas, Lithuania and National Academy of Arts in Warsaw, Poland Also show in The Czech Centre Prague AND Russian Centre for Culture and Science Prague.
- **'Disastrous Situations (wreckage)'** selected and exhibited in *UNITEXT 9<sup>th</sup>* Kaunas Art Biennial, Kaunas, Lithuania
- **'A series of Disastrous Situations' and 'Taking a leak'**, Galerie Bernhard Bischoff & Partner, Bern, Switzerland



- **Tracing Mobility: Cartography and Migration in Networked Space.** Haus der Kulturen der Welt, Berlin
- **Close Reading** - work developed during previous Summer Lodge presented at *Word into Image*, conference organised by the University of Cork, 2014

#### Publications and conferences

- Work produced during Summer Lodge has been published as an artists' page in ***On Not Knowing: How Artists Think***, (Black Dog Publishing, 2013)
- **'Ten Facts'** in: *This is not Public. Five Years Publications*
- **Performing Documents**, University of Bristol/Arnolfini (2013)
- **Fall Narratives**, University of Aberdeen, 2014
- **'Conversation Piece'** -publication contribution in the catalogue for HLYSNAN: THE NOTION AND POLITICS OF LISTENING, Casino Luxembourg, Luxembourg
- presentations/papers at conferences including **Revisiting the Art of Walking**, Toronto (2013)
- ***\*In a Place Like This*** Collaborative research project between artists in (Norway) & NTU (UK) leading to become part of Peer reviewed Publications. Funded by Bergen Academy of Art and Design AND Norway and Norwegian Research Council 2014.