

## Appendix 1d

### **The Other MA Year 1: An autobiography of everybody. Words of TOMA 1, distilled and given focus.**

Overview of TOMA Interviewees referred to in *Dialogue, 01 Topologies: The Other MA*

Year 1											Total
2016/17	1	2	3	4	5	6	7	8	9	10	
	F	M	M	F	F	F	F	M	F	F	7F 3M

### **How to enter the phenomenographical research and how this operates within an aesthetic field**

The following are extracts from the interviews with The Other MA (TOMA) Year 1 participants. The focus of the interviews was to understand the variety of ways that participants experienced learning through and with an alternative. An emphasis throughout the research was to examine the relationships between artist practitioners and participants in an educational programme. To investigate the expectation and experience of self-efficacy and learning collectivity with an alternative art school. The analysis culminates in a visual mapping of the experience of participation with the alternative art school TOMA.

All TOMA participants described themselves as artist practitioners. Profiles varied from an undergraduate straight out of a local BA Fine Art, to being an established ceramicist, for over 35 years. The timing of the interviews was crucial, in that I elected to undertake most within a four-week time span throughout April and early May. I was attentive to capturing the experience of participation with TOMA in order to understand

the expectations at the beginning, whilst allowing for any significant activity and experiences encountered on the TOMA journey to be recognised. I also wanted to build a relationship with the TOMA participants, for them to get to know me, feel relaxed in discussions and for me to get to know their distinct practices. Therefore, I scheduled the interviews in April, working around each of the TOMA participants. The majority of interviews were conducted within my intended timeframe; however, three participants moved their meetings, these interviews were then completed in early June.

Having considered using qualitative data software tools to undertake the analysis with Nvivo was initially suggested. I undertook a trial of the software, it seemed an immensely powerful programme, more suited to large and intricate datasets and multiple users. Working as a singular researcher with 10-20 interviews, I looked at other digital programmes such as Dedoose and Quirkos to assist with the interview analysis. However, these systems did not facilitate the capturing of experience and participation. During 2017 I had discussed with a critical friend the potential to apply phenomenography within the study. Phenomenography is a qualitative approach which can be applied to the analysis of interview data but is able to accommodate a less hierarchical, more fluid rhizomatic conceptualisation, one that fits within the overarching ethos of this study.<sup>1</sup> I tested a phenomenographical approach, as I understood it, on one early interview I had undertaken with an artist educator. Through the application of a broad theoretical framework, I developed a system that could bring a critical perspective, an understanding of the shape of the alternative, one that would capture the experience of participation. I then tested data visualisation these code clouds and descriptor ratios, completed by applying systematic analogue methodologies. Attendance of a SRHE workshop confirmed that applying a systematic phenomenographical approach would elicit a nuanced reading, a 'logical structuring relating the different meanings'.<sup>2</sup> I would get to know the

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<sup>1</sup> In May 2017 I attended a Society for Research in Higher Education (SRHE) training day on the application of phenomenography as a research tool that is specific to the observation of participation and experience within educational contexts. The session was facilitated by Professor Alison Schreeve, who I had known previously at University of the Arts London, within the academic support service CLTAD. I mention this as a first opportunity to observe and engage with analytical approaches applied specifically within artistic higher education contexts.

<sup>2</sup> Åkerlind, G. 2005. Variation and commonality in phenomenographic research methods', *Higher Education Research & Development*, 24, 321-334.

material and become familiar with the origins of the ‘pools of meaning’ that would emerge from undertaking this form of analysis.<sup>3</sup> Applying phenomenography relies on a sustained engagement with the data, revisiting and refining the coding, it allows for diagrammatic thinking to come to the fore and for interaction with the other practices found within the study. This method seemed fitting for an investigative enquiry that focused on participation with an alternative and although time-consuming this would lead to a more authentic and rigorous approach. It also suited the dialogical methodologies that had started to emerge, supporting the performative aspects of the practice-based explorations. Additionally, this mode of analysis permits the data to be viewed from multiple perspectives, enabling a more holistic reading and for the full meaning within the data to emerge. Finally, using phenomenography through an analogue interpretation would allow me to foreground the first TOMA 1 interviews set out below, yet also weave in the other formalised discussions. These included the survey of TOMA 2 and interviews undertaken with alternative participants and practitioners throughout 2017-2019. The transcriptions from interviews with the 10 TOMA 2016/17 and selected TOMA 17/18 participants and others are presented as [Appendix C](#) within this PhD submission. Through the discussions the majority of TOMA 1 as UK and local residents, and two identified as working class.<sup>4</sup> This was evidenced in the ‘first in the family to go have a degree / go to university’, another research study is required to further analyse these themes.

Analysis was performed on the data following the seven-step data reduction procedure illustrated by *Sjöström and Dahlgren (2002)* to identify and compile the significant utterances as themes that are coming to the fore, what Marton (1986) refers to as, ‘pools of meaning’.<sup>5</sup> The overview of data reduction and stages of analysis given below shows my application of stages 1-5. The pools of meaning are derived from

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<sup>3</sup> Marton, F., 1986. Phenomenography: a research approach to investigating different understandings of reality. *Journal of Thought*, 21(3), 28-49.

<sup>4</sup> I had not been explicit in asking about class distinctions, leaving this as a discussion point if the interviewee raised the topic.

<sup>5</sup> Ibid.

Sjöström, B., & Dahlgren, L. O., 2002. Applying phenomenography in nursing research. *Journal of Advanced Nursing*, 40(3), 339-345.

analysis of text applying such systems as frequency of occurrence of similar or related themes. A thematic analysis was then undertaken, and categories named and applied as key discussion points within Dialogue, 01 Topologies: The Other MA.

Appendix B illustrates the frequency of occurrence and emerging thematic analysis that leads to naming of categories, given as stages 6-7. A mode of presentation hints at the opportunity for a performative presentation of the data. These identified categories act as key points of departure for discussion within Dialogue 01.

### *Pools of Meaning*

### *Emerging Thematic Analysis*

### *Naming of Categories*

1. Enter the interviews; familiarise by reading through interview transcripts/surveys
2. Compilation of interview responses
3. Reduction of interviewees' responses into central parts of the dialogue
4. Preliminary taxonomy or classifications of similar responses
5. Preliminary comparison of categories
6. Naming of categories
7. Contrastive comparison of categories

## Overview of Data Reduction and Stages of Analysis

Preliminary taxonomy and classifications of similar responses are presented below for each of the 10 TOMA 1 2016/17 participants. The translations and extractions from the transcripts are compiled through a naming and contrastive comparison of categories.

TOMA 1 13.04.17	TN 48	F	BA Fine Art Textiles:	1989-92	Bretton Hall
<b>Guiding Questions</b>	<b>Descriptions</b>				
	<i>Pools of Meaning</i>		Representative Statements Reduction of interviewees' responses into central parts of the dialogue		
What led you to TOMA? What lead you to do a MA?	<i>Reviving the local art school</i> <i>Striving local</i> <i>Approaching an MA</i> <i>More time thinking about art, doing art</i> <i>TOMA as an alternative is financially viable</i>  Lack of Time. <ul style="list-style-type: none"> <li>• Needing motivation</li> <li>• Young children (10 &amp; 13)</li> <li>• Work 4 days per week</li> <li>• Teaching adult education</li> <li>• Currently no support network</li> </ul>		I wouldn't have the time or logistics to move to London to do an MA. I have my own studio, but I wasn't getting the challenge I needed. I'm on my own. My kids are 10, 13. I work 4 days per week.		
What does TOMA give you?	Groupness <i>Working collectively</i> <i>Working collaboratively within TOMA</i> <i>A TOMA studio space</i>		This has given me the group studio feel.... that you don't get working alone in the studio		

Are there any new or different approaches to learning at TOMA?	<p><i>Engaging in a self-generated education</i> self-organised gaining confidence learning together, failing together</p> <p><i>Engaging with contemporary art language</i> <i>Working collectively</i> <i>Working collaboratively within TOMA</i></p> <p><i>TOMA has challenged me</i> <i>TOMA as workshop space</i></p> <p>New directions <i>Changing expected practice and outputs</i></p>	<p>It's very self-generated, I didn't expect it... I did think there would be more underlying agenda/structure Being asked, what do you want? At first there is sort of a look of, "oh what do you want? I'm not sure". I think it's getting confidence in assaying "can we try this?" Knowing the people were with and kind of it sounds a bit cliché, but that strength of when a few of us together". This is quite external looking. There isn't any politics were all working to the same pathway. The wanting the striving is similar. TOMA...has challenged me, new materials, new ways of thinking. The Sunday workshops when people come in and they go, have you looked at so and so...and you're thinking I would be never dreamed of looking at that. Moving outside my sphere of influence. I think it's made be better informed</p>
	<i>The rigour of crits</i>	<p>When you're doing it just for you in the studio, you take what you need and that it. I think because you've got to present it, you want to make sure that what you're saying is right.</p>
	<i>Engaging with contemporary art language</i>	<b>We have a strict no art bollocks in TOMA.</b>
	<p><i>New ways of working</i> <i>Working collectively</i> <i>Working collaboratively within TOMA</i></p>	Actually, they work together in a way I would never have anticipated
	<p><i>Conditions for learning</i> <i>Changing expected practice and outputs</i></p>	Its more the process. Its more about what I'm doing what I'm producing, the processes I'm learning.
	Qualifications	The art is the thing that's driving me.
	<i>Conditions for learning</i>	I want practicing artists; I don't want teachers
	<i>Potential to develop approaches to pedagogy</i>	I wish it was more bespoke

	<i>Commitment to an alternative</i> <i>TOMA as an alternative is financially viable</i>	Because I'm paying for it, I want to get as much as I can out of it.
		If not enough people apply can we do 2 <sup>nd</sup> year?
	<i>What next: Life after TOMA</i>	She said she would start a TOMA artist network. I think we'll all keep in touch
5 artist tools	5 artist tools	Sketchbook, phone, scissors, hammer and books. It's difficult isn't it?
	New subjects that should be taught	Maybe how bloody difficult it is. The realities of juggling.
	Ideal Model <i>A TOMA studio space</i>	This with studio space and maybe a bit longer...8 months maybe

TOMA 1 18.05.17	EM xx	F	BA: Fine Art	1980's	
<b>Guiding Questions</b>	Descriptions				
			Representative Statements		
What led you to TOMA? What lead you to do a MA?	<i>TOMA has challenged me</i> <i>Engaging in a self-generated education</i>		Feeling that I have more to offer and not wanting to be patronised or to sit with hordes of younger people who might ask stupid questions. It's a smaller setting and I feel I have more of a voice. Smaller group of people, closer formed relationships		
What does TOMA give you?	<i>Changing expected practice and outputs</i> <i>The rigour of crits</i> Crits Rigour		..it makes you rigorous, it makes you think about the work because you have to present it, it makes you think where are you trying to go with things I like the frequency at which they're offered...weekly		

	<i>The journey with an alternative</i> Confidence Contemporary art world <i>Permission to experiment</i> <i>A critical language, a critical framework</i> Time <i>More time thinking about art, doing art</i> <i>Engaging with contemporary art language</i> Making art again in a supportive framework	<p>I wasn't really producing much before TOMA and I didn't have the confidence, and this has really helped with production and confidence.</p> <p>I feel like I've spent this year getting back into it</p> <p>It widened my search are for ideas and for looking at other artists.</p> <p>So now I'll go to exhibitions more, I'm more interested in reading about art, I have more time thinking about art, doing art.</p> <p>I have to learn that this is the language that contemporary young artist are using.</p>
Are there any new or different approaches to learning at TOMA?	<i>Permission to experiment</i> <i>Engaging with critical thinking</i>  <i>A critical language, a critical framework</i> <i>More time thinking about art, doing art</i>	<p>I think I might do an installation for the final piece, which I've never done before...it's given me the permission to experiment.</p> <p>TOMA has given me a critical language a critical framework, which I didn't have before because mine was back in the 80s...</p> <p>It gives you the luxury of time and I think artists need time.</p>
Are qualifications important?	<i>Potential to develop approaches to pedagogy</i> <i>The relationship between art education, art practice, art pedagogies</i>	<p>I think education [is] really important; I think studying is really important, and I think being reviewed by people, helped or guided by people who might have more experience than you is really important.</p>
5 artist tools	4 artist tools	Computer, printer, art materials, books/a library
	New subjects that should be taught	More in depth technical teaching
	Ideal Model <i>The relationship between art education, art practice, art pedagogies</i>	<p>We judge people in this country all the time and I'm sick and tired of it...</p>

TOMA 1 10.04.21	LH 48	F	BA: Photography	2010-13	University of Westminster
<b>Guiding Questions</b>	Descriptions				



		Representative Statements
<p>What led you to TOMA?</p> <p>What lead you to do a MA?</p>	<p>A stop gap course before I do a Masters</p> <p><i>Potential to develop approaches to pedagogy</i></p> <p><i>TOMA as an alternative is financially viable</i></p> <p>A transition to Masters</p> <p><i>Approaching an MA</i></p>	<p>Almost a transition. Something to keep me going...I might not be able financially to do the Masters, a Masters in London. But is something I'm looking to do in two or three years.</p>
<p>What does TOMA give you?</p>	<p>Getting back into making work</p> <p><i>More time thinking about art, doing art</i></p> <p><i>The relationship between art education, art practice, art pedagogies</i></p> <p><i>Exhibitions as professional practice</i></p> <p>The experience of exhibiting</p> <p>Choice in reading and writing</p> <p>Conceptual</p> <p>Cohort of creatives</p> <p><i>Potential to develop approaches to pedagogy</i></p> <p><i>Engaging with contemporary art language</i></p> <p>Here you ask your own questions</p> <p><i>Changing expected practice and outputs</i></p> <p>Not having to tick the boxes.</p> <p>Networks</p> <p><i>Staying local</i></p> <p><i>Using local narratives</i></p> <p>Local</p> <p><i>Working collectively</i></p> <p>Networking</p> <p><i>Exhibitions as professional practice</i></p> <p><i>The journey with an alternative</i></p> <p><i>Making your own education</i></p>	<p>It's made me do art. Make art, really, it's got me back into it.</p> <p>...two exhibitions within the year which I have found invaluable.</p> <p>The motivation that you can think big. You don't have to think that it's going to stay on the monitor, to look at on the screen...</p> <p>Preparing an exhibition is a whole experience.</p> <p>Well, I mean I've been here for twenty years, but you still keep your mother tongue as your basis, and so studying on the BA level the writing was quite challenging. Reading academic books which are quite complicated. On TOMA...<i>you don't want to do it, you don't do it.</i></p> <p>The conceptual side, it still there. And the reading is there...but I don't have to give a written response.</p> <p>More of a personal platform from which to work</p> <p>Getting to meet local artists...its great networking as well</p> <p>Showing my work in progress and what I've really enjoyed is finding a cohort of creatives.</p> <p>At university you're set themes, you're set a question, <u>here you ask your own questions.</u></p> <p>I think I needed this sort of professional practice, where you continue having these crits, but now with a degree where you had to tick the boxes.</p>

	<i>The rigour of crits</i> <i>Engaging with critical thinking</i>	
	Common ground <i>A BA as common ground</i> <i>A fine art way of thinking</i> <i>Working collectively</i> <i>Working collaboratively within TOMA</i>	The fact that we've all got the BA to be able to be on TOMA, may be shows that we kind of need to have a common ground
Are qualifications important		
5 artist tools	3 artist tools	Colour dark room, filters, paper
	New subjects that should be taught	I love seeing photographs on paper, tangible...so more tangible
	Ideal Model	Access to very printing process

TOMA 1 15.04.17	RB 57	M	BA: Ceramics	1978-81	Loughborough
<b>Guiding Questions</b>	Descriptions				
			Representative Statements		
What led you to TOMA?	Local Organising <i>Reviving the local art school</i> <i>Using local narratives</i> <i>Working collectively</i> <i>Working collaboratively within TOMA</i> <i>Making your own education</i>		It was there. It was advertised. It was on my doorstep. Engaging in the locality There are interesting local stories that my work seems to be engaging with. I didn't know returning to study after a long time, whether I'd have anything to either offer or gain from it. People who want to carry on being an artist.		
What lead you to do a MA?	Richard Wentworth referred to TOMA as the Esturians.				

What does TOMA give you?	<p>Workshops</p> <p><i>The relationship between art education, art practice, art pedagogies</i></p> <p><i>A fine art way of thinking</i></p> <p><i>Potential to develop approaches to pedagogy</i></p> <p><i>Engaging with contemporary art language</i></p> <p><i>Engaging with critical thinking</i></p>	<p>It's a fine art way of thinking.</p> <p>I'm interested in critical thinking and stuff that's a bit more conceptual.</p> <p>I need to do a piece of video for my end of year piece</p>
	<p>Resource</p> <p>Ecosystem</p> <p><i>Organising with others</i></p> <p><i>Engaging with contemporary art language</i></p> <p><i>Exhibitions as professional practice</i></p>	<p>I've read this, I've seen this film, I went to this exhibition. It's a resource.</p> <p>Opportunities to exhibit work or apply for exhibition opportunities.</p> <p><u>Old factories and things, that aren't an art school but still an ecosystem.</u></p>
	<p><i>Moving beyond this ingrained hierarchy</i></p> <p><i>Engaging with critical thinking</i></p> <p><i>Engaging with contemporary art language</i></p>	<p>I think the fact that there isn't a hierarchy, that ...we are already artist.</p> <p>They don't use art bollocks. Why can't you write in a language that communicates? (focal point gallery text)</p>
	<p><i>The rigour of crits</i></p> <p><i>Commitment to an alternative</i></p> <p><i>Making your own education</i></p> <p>Affective labour</p> <p>Co-existence</p>	<p>Crits are not harsh; they could be harsher.</p> <p>I'm not spending as much time as I should, if it were an expensive MA.</p> <p>Having heard...downstairs earlier about Open School East. Their commitment is much bigger.</p>
Are qualifications important	<p><i>Approaching an MA</i></p> <p><i>The journey, not the destination</i></p> <p>Getting to be and emerging as,</p> <p>Becoming</p> <p><i>The journey with an alternative</i></p>	<p>The fact that this doesn't give you an actual qualification. I don't think it matters in the slightest. It's the being there, it's the journey. Not the destination.</p> <p>And its where the journey will continue...It's been a real journey.</p>
5 artist tools	5 artist tools	Pencil, Pad, Book, Computer, Internet / Library

		Own notebook of commonplacing
	New subjects that should be taught	I love seeing photographs on paper, tangible...so more tangible
	Ideal Model	Access to every printing process

This resulted in the first year of TOMA in the over reliance on one person to create, organise and lead content.

TOMA 1 15.04.17	EE 32	F	BA: FA	2010-13	CSM
<b>Guiding Questions</b>	Descriptions				
			Representative Statements		
What led you to TOMA? What lead you to do a MA?	Depart from the idea of the academy. <i>Potential to develop other languages</i>		We wanted not to use those words...to depart from the idea of the academy or the institution. Make that verbal departure.		
What does TOMA give you?	<i>Commons and other alternatives</i>  <i>Potential to develop other languages</i>  <i>Potential to develop other languages</i> <i>Moving beyond this ingrained hierarchy</i> <i>Commons and other alternatives</i>  <i>Moving beyond this ingrained hierarchy</i> This ingrained hierarchy. <i>The rigour of crits</i> Formulating our crit models		I organised a first date with seven participants from Open School East. Followed by a second date. We call them artist not students very conscious of that. I'm very adamant they are TOMA artists. I think it is like institution, student, isn't it? It is that hierarchy. We've got the TOMA artists and the visiting artist, so everyone is equal. Visiting's artists or theorists or academics are picked by the TOMA artist. Each TOMA artist gets to pick someone that comes on Sunday. What we do is hand the baton back to these artists and say, what do you want to do with us for four hours? We had about two or three dinner socials where we met before and all sat down and had dinner... Another creative endeavour. It is like bringing an artwork.		

	<p><i>Alternative art school have their own personalities</i></p> <p><i>Eating together as a creative endeavour</i></p> <p><i>Part of the practice of sharing (food)</i></p> <p><i>Colloquial debates of work</i></p> <p><i>Potential to develop other languages</i></p> <p><i>Working collectively</i></p> <p><i>Twenty is a different conversation</i></p> <p><i>The journey with an alternative</i></p> <p><i>Making your own education</i></p>	<p>AltMFA are quite self-organised. It is interesting because all the schools have their own personalities.</p> <p>What was interesting about Open School East when we met them is on the website the language that is used to describe their practices is very academic. It is obviously written by the curators that run it. They talk about their work in a very different way. They were very colloquial about talking about their work.</p> <p>We are going to say 10 if the quality and need is there, which we think it is then we will run two parallel.</p> <p>Keeping it small makes such a difference. If you have twenty it is a different conversation.</p>
	<p><i>Working ethically</i></p> <p>Common ground</p> <p><i>Working collectively</i></p> <p><i>Against the institution</i></p> <p><i>Moving beyond this ingrained hierarchy</i></p>	<p>I didn't choose who was being interviewed and I didn't do the interviews. I wanted to be as ethical as possible if I wanted to be on the course.</p> <p>Thirty-eight applications...Simon Monk and Camilla [Fox] from Metal selected twenty to interview. A lot are fighting back against the system and against experiences within their institution.</p>
Are qualifications important	<p><i>Working conceptually</i></p> <p><i>Engaging with critical thinking</i></p> <p><i>Engaging with contemporary art language</i></p> <p><i>Staying local</i></p> <p><i>Using local narratives</i></p>	<p>The average age is about 50 I would say. They have a practice. But they want to pursue a more conceptual, more critical practice.</p> <p>Locality I think, most of the artists are local so for them it is easy to get to as well.</p>

	<p>Accessing the local Exploring the DIY aesthetic</p> <p>How do you want it to be?</p> <p>Commons and other alternatives</p> <p>Potential to develop other languages</p> <p>To meet and cross-pollinate How do you want it to be?</p> <p>Space to make space to exhibit</p> <p>Taking from the institution</p>	<p>OSE made a conscious decision to pick younger people...older artists had more established practices so maybe weren't as involved in the community at OSE.</p> <p>There is a structure, but it is responsive to the students. The students decide on it.</p> <p>The way we decide everything is we vote on it and the majority wins. ...TOMA artist expectations of having exhibitions, of meeting new artist. They want to learn, and they want to access ways of learning through the talks. There isn't opportunity around here to access an UCA or LSE lecture. Making London type things available to people locally.</p> <p>I am quite open to evolution; I like the organic-ness of it....how they want to teach or what they want to say.</p> <p>All the artists got given a handbook and the signed a little agreement which I have kept.</p> <p>If we move into different disciplines that would be amazing space for all those different practitioners to meet and cross-pollinate.</p> <p>The [TOMA] artists haven't used any of the spaces unless it is a designated meeting.</p> <p>Space to make and a space to exhibit would be fab.</p> <p>Research response, everyone responds to the Sunday.</p> <p>We're going to have a private view at the end of year show. We will have little ceramic objects instead of a certificate.</p>
5 artist tools	2 artist tools/resources	Library, studio with exhibitions space
	New subjects that should be taught	I love seeing photographs on paper, tangible...so more tangible
	Ideal Model	Access to very printing process

TOMA 1 15.04.21	MB 21	F	BA: Fine Art	2013-16	South Essex College
<b>Guiding Questions</b>	<b>Descriptions</b>				
		<b>Representative Statements</b>			
What led you to TOMA? What lead you to do a MA?	<i>Reviving the local art school</i> <i>Staying local</i> <i>Taking from the institution</i> <i>A stepping-stone to an institutional MA</i> <i>Self-funding an MA</i>		<p>I wanted to do a Masters, but financially that's not something I could do straight away. Dipping into art education again, but not having the full kind of financial commitment. Not having to move...to London or wherever...accessible.</p>		
What does TOMA give you?	<i>Taking from the institution</i>  <i>Exploring the DIY aesthetic</i>		<p>It's about the experience, that's what [TOMA's] kind of shown me. I'm just an artist, I don't need to pay nine grand to say that.</p> <p>You know the building [Metal] and you know what's around it. I wish I would have gone into it knowing a bit more about alternative models and stuff...I feel an imposter...I just dropped in.</p>		
Are there any new or different approaches to learning at TOMA?	<i>Space to make space to exhibit</i>  <i>Engaging with contemporary art language</i>  <i>Taking from the institution</i> <i>How do you want it to be?</i> <i>Engaging in a self-generated education</i>		<p>It's not necessary for me to have a specific studio space, as long as I have a space.</p> <p>...maybe walking into it straight from. A degree, maybe I was thinking it was going [to] be more conceptually heavy and there would be more written tasks.</p> <p>It is a hell of a lot more flexible so you can determine whatever it's going [to] be conceptually.</p> <p>It quite nice to be in a group with people at different stages in life.</p>		
Are qualifications important?	<i>Engaging in a self-generated education</i> An accessible model <i>Making your own education</i> <i>Taking from the institution</i>		<p>If you really miss it then you should be doing it.</p> <p>I think the importance of the model is that it is accessible...open to lots of people, not just conforming to what would be a traditional Master's.</p>		

	<p>Exploring the DIY aesthetic  Making your own education  Moving beyond this ingrained hierarchy  Making art again in a supportive framework</p> <p>Making your own education</p> <p>Without the price tag  Building confidence  Pop-up alternatives  Exploring the DIY aesthetic  Making your own education</p>	<p>[TOMA] this is something that is quite exciting.  ..critiques ..it still had that little bit of critical analysis. You can produce work for yourself, but you still have to acknowledge other people's perceptions of that.  At university, I was aware you had to produce work in a certain way in order to meet certain criteria, in order to get certain grades...but when you come into TOMA that expectation is lifted.  Because you've got that supportive environment where you can try new things.  There isn't that authority figure where there is a [university]. There isn't someone you need to ask...  I have got ideas that are worth hearing, which is not something that maybe I thought I did have before.  Generally, I just feel more relaxed making work...it's because that grading criteria doesn't exist.  I like the idea of them...that little extra thing just to say, I can definitely do this.  ..it's the quality as well, of the people we've had in...  ...building up that confidence  Why don't you want still to have that semblance of an education, but without the price tag, or without the stresses that come along with it? Why can't there just be pop-up, little, alternative models? Why can't we just meet around people's houses and just have a little crit, or have a dinner where we discuss work?</p>
	<p>Making your own education  Exploring the DIY aesthetic</p>	<p>...started off with socials, we started off getting to know each other, and then we introduced the work. And then we introduced how we approached work. So it was quite nice to get to know people on a more personal level first, and then develop on from that.  [TOMA]..it's very upfront you know where your money goes.</p>



	How to live as an artist <i>Space to make space to exhibit</i>	How [...] to live as an artist Printing space
		Laptop, power source, books, music, alcohol

TOMA 1 23.06.17 RA	IW 56	F	BA: Fine Art (BA: <i>Geology</i> 1983)	2000-2005	Buckingham Chiltern University College
<b>Guiding Questions</b>	Descriptions				
			Representative Statements		
What led you to TOMA? What lead you to do a MA?	<i>Approaching an MA</i> <i>A stepping-stone to an institutional MA</i>  <i>The journey, not the destination</i>  <i>Commons and other alternatives</i> <i>Moving local</i>  <i>Approaching an MA</i> <i>A stepping-stone to an institutional MA</i> <i>Self-funding an MA</i>		<p>But I knew I couldn't have gotten to some MA's</p> <p>It was just like closing a door, because I couldn't think of how to do something in welding because I'd never welded.</p> <p>I knew about AltMFA but getting into London of an evening and getting back home really late for their meetings...[O.S.E.] the Margate lot.</p> <p>The price, my goodness, I didn't have any problem justifying to myself.</p>		
What does TOMA give you?	<p>A post it note: Spend money not time</p> <p><i>More time thinking about art, doing art</i></p> <p><i>Self-funding an MA</i></p> <p><i>Commons and other alternatives</i></p> <p><i>Exploring the DIY aesthetic</i></p>		<p>..it was conceptually stronger and better...but feeling guilty about spending time and money on my art is a big thing in my life.</p> <p>...if I don't get my ideas out tried and tested, then I am wasting the year...</p> <p>..getting out of my comfort zone...brave enough to pick up rubbish and use pure rubbish in art...every new thing I learn goes into that mush, and its hard to say where I got it from. It's just part of what I know.</p> <p>Well maybe I should be concentrating on my work and the way I do it.</p>		

	<p>Working in pairs to make work together</p> <p>Should we be doing this on an MA programme?</p> <p><i>Too much like homework and teachers telling you to do things</i></p> <p><i>A conversation sketchbook, conversation</i></p> <p><i>The journey, not the destination</i></p> <p><i>A sketchbook as container of thinking and planning [a scrapbook of the different stages of thought]</i></p> <p><i>Approaching an MA</i></p> <p><i>Making your own education</i></p>	<p>Using the archive...If someone had to pick something that would have made them do something completely different which they never did, would that be right? Maybe there are different ways of getting people to try something new in their practice?</p> <p>...so me doing a page, giving it to you, you doing a page, giving it to me, building a conversation</p> <p>The sketchbook, I think the reason why I don't do it, is it's too much like homework and teachers telling you to do things...to decide to do it for myself.</p>
Are there any new or different approaches to learning at TOMA?	<p><i>Taking from the institution</i></p> <p><i>Writing as professional practice</i></p> <p><i>The rigour of crits</i></p> <p><i>Taking from the institution</i></p> <p><i>TOMA as workshop space</i></p> <p><i>The rigour of crits</i></p> <p><i>Potential to develop other languages</i></p> <p><i>Engaging with critical thinking</i></p> <p><i>Engaging with contemporary art language</i></p>	<p>Being asked to name some workshops...one was about writing statements and CV's and things,</p> <p>I suppose I thought crits would be a little bit tougher, but beneficially tougher...</p> <p>Having someone at crits who understood the work...we have to spend a long time explaining our work at the beginning of the 20 minutes...but we don't want the environment where people are torn to pieces</p> <p>Men sort of talk, but felt challenged and stretched, and wanted more academic...to dissect written work and ideas and theories. [Griselda Pollock's visit]</p> <p>Being part of a group, you have to do a certain amount of work, you have to prepare for a crit, you have to have moved on a bit before a tutorial.</p>

Are qualifications important?		
	<i>Taking from the institution</i> <i>Approaching an MA</i> <i>The rigour of crits</i>	<p>Were gonna go on for another year, 'cause nobody wants to stop I...and thought it was really bad thing to do to spend a year on one idea. So I could go to crits and tutorials with other things.</p> <p>Crit...the sort of validation of peers</p>
Space	<p>A network</p> <p><i>TOMA has challenged me</i></p> <p><i>TOMA as studio space</i></p>	<p>Studio Space at Paper Trail</p> <p>The space that TOMA has offered me is that I go and collect rubbish on the beaches in Southend, and I go to a TOMA session, and if I stay over, I can do it the next day....</p> <p>...some of the things I get TOMA that I don't get out of other studios.</p>
5 artist tools	(scanography)	Computer, flatbed scanner, camera, glue, paper fabric

TOMA 1 27.04.21	IR 43	M	BA: Fine Art	Painting 2013-2016	Southend Community College/South Essex College
Guiding Questions	Descriptions				
			Representative Statements		
What led you to TOMA?	<p><i>A stepping-stone to an institutional MA</i></p> <p><i>Self-funding an MA</i></p> <p><i>TOMA as an alternative is financially viable</i></p> <p><i>Disillusioned with the institution</i></p> <p><i>Engaging with contemporary art language</i></p> <p><i>TOMA has challenged me</i></p> <p><i>Need to stay local</i></p> <p><i>Self-funding an MA</i></p>		<p>I could not afford to undertake an MA/MFA at the preferred institutions, so this was a financially viable alternative.</p> <p>I also became frustrated with accredited academic study by experiences on my BA courses such as tutors who do not practice art nor seemed to have much knowledge of contemporary art... I also felt there was too much focus on achieving specific results rather than creating 'good' art...</p>		

	<p><i>A TOMA studio space</i></p> <p><i>Staying local</i></p> <p><i>An awareness of other alternative platforms</i></p> <p><i>Self-funding an MA</i></p> <p><i>A critical language, a critical framework</i></p> <p><i>More time thinking about art, doing art</i></p>	<p>My first choice was down to locality as it was the closest alternative program to me.</p> <p>...a remarkably good program considering the low financial cost.</p> <p>I was interested in the Turps Banana course because of it' focus on painting but because of my location, need to work close to full time hours and the financial cost</p>
Are there any new or different approaches to learning at TOMA?	<p><i>Learning from visiting artists</i></p> <p><i>The relationship between art education, art practice, art pedagogies</i></p> <p><i>Developing skills</i></p> <p><i>TOMA as workshop space</i></p> <p><i>Discussions on art</i></p> <p><i>Questioning what art is</i></p>	<p>I have found TOMA's crits to be similar to my previous experiences...on TOMA I have learnt tremendously from our visiting artists about art and the different ways of thinking as well as thoughts and opinions on contemporary culture, politics, the academic approaches to art education and taking some part within 'the art world' be it making, teaching, earning a living etc...).</p> <p>TOMA also has workshops where we actually learn specific skills which did not happen very often on my BA.</p> <p>On TOMA we discuss things a lot either amongst ourselves or with visiting artists and tutors. during my BA I felt there was very few discussions around 'art' itself.</p> <p>TOMA has made me really question what it is that I do as an artist, what place my practice has within contemporary painting and contemporary art as well as what place contemporary painting itself has within contemporary fine art as a whole.</p>
What new things have you learned from being part of TOMA?	<p><i>The value of contacts</i></p> <p><i>A range of practices and modes of engagement</i></p> <p>The conceptual</p>	<p>How close everyone within the London art scene actually is, i.e. you are probably only ever one or two people removed from everyone else.</p> <p>... just how differently everyone engages with art.</p> <p>...I feel my conceptual abilities as a painter have improved...</p>

	<i>Engaging with critical thinking</i> <i>Engaging with contemporary art language</i>	...currently an alternative model is very attractive given financial and time constraints
5 artist tools	5 artist tools	Library/Internet, gallery visits, pencil, surface, an open mind
Space		A studio space external to my home Other contemporary artists for discourse when needed
	Lots of why questions?	Why is it that way? Why should I do that? Why don't we do it different[ly]?
What is the relevance of a n alternative MFA?	<i>Disillusioned with the institution</i> <i>Commons and other alternatives</i> <i>Approaching an MA</i> <i>Making your own education</i>	Alternatives are increasingly getting recognition...a viable alternative to traditional institutional models... Ultimately the relevance maybe they offer many undergraduates the chance to further their studies without spending a fortune or sacrificing jobs, relationships, homes, etc.
What lead you to do a MA?	Richard Wentworth referred to TOMA as the Esturians.	

TOMA 1 22.05.17	MCK	M	BA: Fine Art 4D	2001-2004	CSM
<b>Guiding Questions</b>	Descriptions				
			Representative Statements		
What led you to TOMA?	<i>Need to stay local</i>  <i>Other artist interactions</i>		I had moved back to Southend.  I just thought it would be really quite an amazing experience to do it locally. It has totally dovetailed.  Informing practice for years afterwards...		

	<p><i>A stepping-stone to an institutional MA</i></p> <p><i>Disillusioned with the institution</i></p> <p><i>Engaging with contemporary art language</i></p> <p><i>TOMA has challenged me</i></p> <p><i>Need to stay local</i></p> <p><i>Self-funding an MA</i></p> <p><i>Staying local</i></p> <p><i>An awareness of other alternative platforms</i></p> <p><i>The opportunity to do workshops \</i></p> <p><i>TOMA as workshop space</i></p>	<p>...my practice has been quite solitary. I was working own my own a lot.</p> <p>To find a group of like-minded artists</p> <p>An opportunity to be more social with my art. It was always an artist/client relationship. I didn't have much other artist interaction.</p> <p>Flexibility, I was sceptical about making a commitment.</p> <p>Financial, circumstances. I fitted around a work schedule. Not a massive financial commitment.</p> <p>I think do I need that again?</p>
	<p><i>There wasn't a space for us to come to</i></p>	<p>The opportunity to do these workshops...</p> <p>When we went up to Merz Farm, I took it that as an opportunity to do a photographic workshop.</p> <p>...through TOMA I've met a great bunch of artists, both within my cohort, and also with a new cohort.</p> <p>Crits...[with guest artists]...too much talking. I wanted to do more practical</p> <p>There wasn't a space, technically, for us to come too</p>

	<i>Space might allow some tangential development</i>	I was looking for the social aspect...shared access to a studio The fact that's pace might allow some tangential development, might be really interesting.
	<i>Bringing something to TOMA</i>	Very much into knowledge sharing and skills sharing Ultimately had it ben fully fledged, recognised from a classic institution MA or from here, I think the outcome probably would have been the same. I don't necessarily need others to help me do that from that institutional perspective...
	<i>A way to support myself financially</i>	It was still worthwhile doing it. As an artist now, you have to consider quite a few different facts about how you're going to enter into the world and how you're going to support your practice and develop further. Find a way to support myself financially... Commercial conceptual and bringing those two things together.
	<i>How to survive as an artist</i>	...how to survive as an artist...how can you survive without having to think of it as a commercial entity? ...multiple revenue streams...I've had to diversify, I would suggest that is taught. ...find the balance between survival, success, enjoyment fulfilment.
	<i>TOMA as workshop space</i>	...it would be a large, basically, open plan mezzanine floor. Workshop/garage for my engineering stuff, then studio space. It would be the lower floor; you could basically drive into that section. Then, that would be the open plan studio, where I'd have my digital workshop, but also my whatever else I'm working on. That can be the mezzanine, that can be the ... Yeah, and then the staircase goes up to the super clean living space with a child covered in paint.

		In a room over here...the home never being impacted on the chaos I bring to the two spaces.
		At metal: To offer photography technical workshops with 16 year olds.
5 artist tools	1 artist tool	Space: To have a cross pollination between those...a microcosm

TOMA 1 06.05.17	ABS	F	BA Fine Art	1994-97	Oxford
<b>Guiding Questions</b>	Descriptions				
	<i>Pools of Meaning</i>		Representative Statements		
What led you to TOMA? What lead you to do a MA?	<i>Engaging in a self-generated education</i> <i>AntiUniversity Now</i> <i>Self-directed activist groups</i> <i>An awareness of other alternative platforms</i>		<i>Time to assess myself</i> A Get Lost walks as part of AntiUniversity Now. The idea is called Find Yourself because feedback from my Get Lost walks is that people think get lost is a bit rude. This hotbed of anti-thinking And AlTMFA, we just nicked this idea from a school in LA that was doing something similar and we just made it our own. Imogen and I from TOMA went to the AlTMFA open discussion at Guest Projects. One of the reasons that I applied was that I had been reading a lot about...Black Mountain I knew about Syllabus and applied but didn't get on. Southend is quite white, it's a leafy area. AlTMFA seems a bit more mixed, gender...that may be because its London. Also the other one, School of the Damned.  I just thought because I didn't make any work, I would not get a look in...		
What does TOMA give you?	<i>Working collectively</i> <i>Open space collaboration</i>		I thought the TOMA application form was more interesting, because it asked you to list three books that you thought were really important to your practise.		



	<p>Crit Models Visiting artist Unguided walk Speculative tour</p> <p><i>Self-directed activist groups</i> <i>Fundraising</i> <i>It's a community of practice</i></p> <p><i>Part of the practice of sharing (food)</i></p> <p><i>Make it separate from Metal</i></p> <p><i>Boundaries are really important</i></p>	<p>What worked was the session we did talking about what we would do In our crit model, that was really good, but we haven't followed it. Practical workshops at the beginning. It gets you to bond with people...everyone's so different. I'm just working with the context. ..what I do in my kind of business is very open space, very collaborative and even the way we set up the meetings is collaborative,...</p> <p>Oh, so you've told me about you, and you were asking about me. The haven't appealed to my kinaesthetic, move around, multi blended learning needs, ...</p> <p>I think TOMA can teach our guest artist about changing the way they turn up...like how to include the people that don't talk?</p> <p>I think it's wonderful, but it could be more wonderful. ..sits within the wider context of self-directed activist groups... O.S.E. I gave them the space to decide what they wanted to do next, and part of it was that they wrote themselves a letter and I sent it about a month ago...</p> <p>...the pop quiz...we made a thousand pounds. We had a silent auction ...those moments for me is (sic) what art is about.</p> <p>I really like, where we have our meals together. Part of coming to TOMA help me make the decision I need to. About my life... the mentoring as well... TOMA has helped me realise that I have a lot to offer.</p>
<p>Are there any new or different approaches</p>	<p><i>Engaging in a self-generated education</i></p> <p><i>Engaging with contemporary art language</i> <i>TOMA has challenged me</i></p>	<p>If it rains, we could do a shole workshop here. We could just sit down and have a conversation with people.</p>

to learning at TOMA?	<p>The Beecroft</p> <p><i>Changing expected practice and outputs</i></p> <p><i>Engaging with contemporary art language</i></p> <p>Un-institution? Holacracy ? Sociocracy/ Campus Groups Speculations</p>	<p>I think as you move away from an old model, maybe you think you're moving super far away from it, but how far can you really go? You're still in that same context. ... the more I've done TOMA, the more I think, "What the hell's an artist, anyway? Do I even want to be called an artist?"</p> <p>People are so hung up on these flipping qualifications, I can put M.A. on my CV and no-one can say I haven't got it.</p> <p>TOMA's not too bad for that, not too much artistic namedropping. Even if you set up another building, you've set up an institution...are we denying the possibilities and the positivity's of the institution but saying we have to have un-institution?</p> <p>There's new way so of thinking about democracy, holacracy, sociocracy...</p> <p>Make TOMA happen, and how do you want it to work? Whatever we have done before doesn't exist, go for it.</p>
		There's probably a disconnect with her being on it and her running it.
	<i>Engaging with contemporary art language</i>	
	<p><i>New ways of working</i></p> <p><i>Working collectively</i></p> <p><i>Working collaboratively within TOMA</i></p>	It was just a conversation about making work.
	<p><i>Conditions for learning</i></p> <p><i>Changing expected practice and outputs</i></p>	
	<i>Conditions for learning</i>	
	<i>Potential to develop approaches to pedagogy</i>	
		Where she takes it, and where we take it, if we get involved ... or whatever, is a great thing. I can imagine it's still going in 20 years
	<i>What next: Life after TOMA</i>	
5 artist tools	5 artist tools	Yeah, I have masking tape, project plan, portable printer, camera, evaluation hand outs

	New subjects that should be taught	Environmental Arts & sustainability Coding Emotional intelligence Entrepreneurial innovation Why is arts the first subject to be cut?
	Ideal Model	<i>See the submitted drawings and diagrams on the Research Catalogue</i>