A report of the
Masters’ Enhancement Artist Residency

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1. Executive summary

This artist residency, framed as a living enquiry, took place over five months in the Faculty of Education, University of Cambridge with the intention of enhancing the experience of the Masters students. The resident artist, Susanne Jasilek, a distinguished multi-media artist, facilitated a range of workshops, creative reflections, conversations and experiments that afforded students the opportunity to work with and reflect upon becoming and being educational researchers, using a variety of media including, film, sound, clay, collage, paint, poetry, sculpture and drawing.

The precise role of the artist was to use artistic forms of self-reflection, self-observation, reflexive investigation and subjectivity that explores the researcher's experience and processes. Susanne, together with students and staff, explored diverse creative processes and practices which culminated in creating a vibrant body of reflective work in the form of a film, sound pieces, sculptures, installations and reflective research journeying and mapping. These reflective practices explored a range of themes including happiness, research journeying and connections to wider educational and cultural experiences. The residency culminated in the launch of the ANABLOG, a beautiful and impressive eight-metre long scroll that hangs through two floors of the faculty building. This, together with the digital blog and other artefacts, leaves a lasting legacy of the unique and valuable project for future students.

Students and staff reported that they highly valued and hugely benefitted from the artist residency as it provided them with: new and different perspectives on themselves and their work; a new and different sense of community and forms of collaboration along with experiences of liberation, pleasure, creativity and relaxation. There are ethical considerations to such a residency as working with the meanings and applications of arts based methods to inquire and enhance masters programmes can be confronting and transformative. Susanne also benefitted from the residency as it extended her practice and involved learning new skills. The overall sense of the residency is that it exceeded all expectations of enhancing students’ experience and as a result funding is being pursued for future work.
2. About this report

The purpose of this report is to explain the nature of and approach taken to an artist residency in a Higher Education university department. What this report does is share perceptions, practices and summary of the residency. It is not intended to be a comprehensive detailed evaluation. The report is intended for current and future students and staff, artists going into HE residencies and masters course coordinators.

The report is structured in 3 three parts. The first introduces and contextualizes the project. The second describes the residency as a living enquiry and provides snapshots of the main artistic reflective practices developed during the residency. The third section provides implications and future plans.
3. Introduction

3.1 Context of the residency

As an outcome of the Post Graduate Taught Experience Survey (PTES, 2014) funds became available to enhance the experience of Masters students across the University of Cambridge. One response to this was to invite multi-media artist, Susanne Jasilek, to initiate an artist residency www.jasilek.net

The concept and name given to the residency was FACULT-ART-EM. This is a play on the Latin word ‘facultas’ meaning capability, possibility, opportunity, skill and ability.

The aim of FACULT-ART-EM was for an artist to facilitate reflective artistic creative engagements with student and staff that would enhance their experience of the Masters’ programme. A living enquiry, Facult-art-em ran from February to June 2015. It involved interaction between artist and Masters students and staff through creative interventions such as Pop-ups and art sessions, film-making and an online creative blogsite. The project culminated in an installation and ANABLOG (an 8 metre analogue blog) currently hanging in the Faculty. Artist, Susanne Jasilek, facilitated all kinds of reflections, conversations, experiments, workshops and opportunities for students to be the voice in this living enquiry.
4. Residency: A living enquiry

The next section describes the four phases of the residency

**Phase 1 - First steps in the residency**

The residency began with:

- Meeting with, approaching, profiling, naming, branding, graphic design, setting up, finding space, choosing art materials
- Sourcing recycled materials, Scrapstore and DS Smith Packaging
- Getting familiar with the workings of the Faculty
- Understanding Masters students and the way they navigate and use the Faculty
- Learning about spaces, where and how to work in them
- Planning (ideas, activities, artist interventions) with FACULT-ART-EM co-ordinators; Pam Burnard and Carol Holliday, Faculty support staff Lisa Zwierzanski, Justin Hodgett, Patrick Boydell, Jay Pema and Peter Miles
- Tuning in to whole Faculty dynamic, community and relationships
- Implementing initial activity of Happiness film invite

**Phase 2 - Building relationships**

Activities were characterised by:

- ‘Tuning in’ to the institutional culture
- Building awareness of the ‘presence’ and offerings of the artist-in-residence
- Getting known, marketing the programme.
- Building relationships, introducing Susanne and programme at staff meetings
- Talking with and gauging interest of the Faculty Masters community of students and staff in initial art sessions/interventions (workshops and pop-ups)
- Attending teaching sessions as artist/observer
- Contributing to the Arts Kaleidoscope event
- Managing material for blog

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‘All these different things can come together and make sense – can mean something.’

‘It has given me the opportunity to use art to reflect on my experience of the Masters so far.’

Quotes from Masters students about the residency
‘Inspiring to see connections between pieces of artwork and sharing ideas with other people.’

‘Thought provoking – providing both personally and on a professional level.’

Quotes from Masters students about the residency

Phase 3 - Delivery of enhancement activities

Building Faculty engagement and creativity were made visible by publically sharing a sample of outcomes of the living enquiry, which included:

• Reviewing and re-inventing art interventions, ditching some initial plans based on the way the Faculty works
• Developing weekly programme of things to take part in, both in public areas and longer art sessions in more conducive private environments
• Emailing information FACULT-ART-EM bulletins so that all knew was happening as it happened and invites to Masters students and teaching staff
• Meetings with FACULT-ART-EM co-ordinators to voice ideas and concerns
• Talking with, and engaging in, creative conversations with individual students
• Arranging and leading workshops based around students research and requests and in collaboration with staff in teaching sessions as part of lesson plan
• Developing mini exhibitions
• Adding to the online blog creation
• Documenting and collating material

Phase 4 - Development of Faculty engagement

This phase was characterised by further developing Faculty engagement in FACULT-ART-EM activities along with artist work on production, post production and installations.

Other developments included:

• Creating more online blog work
• Designing the ANABLOG and liaising with printer
• Developing installations event and Pod building
• Providing conference contributions – Kaleidoscope event – taking part with soundpiece (Masters students and larger Faculty community)
• Documenting and collating material
• Meeting with PhD students
• Filming singer in empty faculty building at night for possible inclusion on blogsite or for future film
• Engaging in deeper reflective work in art room based around research
• Mapping journeys
• Hanging and launching of the final installation ANABLOG an 8 metre long scroll
4.2 Roles and relationships

One of the initial activities that the artist in residence Susanne Jasilek completed was a self-portrait. This represented both the excitement and the overwhelmingness of arriving in the Faculty ‘system’. Being filled up almost exclusively with ‘the Faculty’ and the programme’s expectations and illustrating the complex navigation of diverse activities, pacings, priorities and values within a Higher Education setting.

The space of the Donald McIntyre Building inspired multiple possibilities and yet the curated practices and policies, pace and pressures of the everyday initially constrained and appeared too disruptive in terms of what could be achieved for the benefit of all. Creating a way to navigate the many resource restrictions and building constraints characterised and embodied dynamics of the residency program planning. Certain spaces, such as the Faculty art room was limited as a drop in centre. Its use as an open creative space available before, during breaks and after teaching sessions wasn’t able to be instigated.

**Relationship with Faculty support staff**

Faculty HD Office and Reception team provided a professional sounding board and facilitative solution solving. The residency benefitted from their resourcefulness, excellent planning, overview, knowledge of the workings of the Faculty, reminding, planning, enthusiasm, aesthetic eye and friendship of the members of this office with project management extended smoothly throughout the residency.

Faculty AV & IT Departments

From the outset of the residency, there was a willing collaborative openness extended both artistically and technically. All were supportive and professional when sorting out the audio visual installations, collaborating with the sound piece and filmmaking, erecting and subsequent fireproofing and stabilising of the pod structure.

**Relationship with the Masters students**

Initially the artist found it difficult to find an effective way to access the Masters students due to their time commitments. This required quite particular planning. The Masters students tend, on the whole, to come in on Wednesdays only and to some conferences at the weekend. They often have teaching and many do not live in Cambridge. Many sessions beginning at 2pm and finish at 7pm. It was difficult to find a time slot to engage with them or set up workshops. When students come in it is also a time for them to socialise and connect with other students before the lesson, having lunch together often. At the beginning, the original plan had been to collaborate outside of teaching sessions to creative walks or events or activities.

The programme developed and grew by engaging with some students as individuals, working at times that suited them, collaborating together and inviting other students along. Also through the call for entries for Happiness project. The art interventions in teaching sessions and collaborations with staff and specific lesson plans also proved successful. This was a learning opportunity based around trial and error, careful planning and the support of individuals, students, teachers, admin staff at the Faculty. After the first month it became clear that the artist residency should consist of activities, events, call for entries and mini exhibitions, installations and film projections and that the residency should include things BY the Masters students and FOR them.

Diverse kinds of thinking, reflecting, and methodologies for installation art practices were developed across the residency.

This involved many people, in diverse roles and relationships.

[1] Susanne Jasilek at the Academic staff meeting discussing and presenting the artist residency.
### 4.4 The living enquiry practices

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb</td>
<td>Happiness film call for entries</td>
<td>Sent to all Masters students and staff and wider Faculty community. To film 30 secs on the subject of Happiness.</td>
<td>38 films</td>
</tr>
<tr>
<td>3rd Feb</td>
<td>Arts, Creativity, Education and Culture Masters teaching session</td>
<td>Observing teaching session. Creative minute taking, responding with materials, drawing, following gesticulation, mark making, tuning in. With Pam Burnard and visiting artist Amanda Couch.</td>
<td>1 artist</td>
</tr>
<tr>
<td>14th Feb</td>
<td>Collage portrait</td>
<td>First response to Faculty.</td>
<td></td>
</tr>
<tr>
<td>18th Feb</td>
<td>Pop-up: Self in place</td>
<td>Whole day pop up. In public space (atrium) photo postcards of details from the interior of DMB given to passers by to place themselves in and respond to this new position in words on the back.</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Art session</td>
<td>In teaching room. Responding to room, drawing experience of arriving in the Faculty for the first time, using wire, card wallpaper, scissors, paper, glue, tape. Participants placed themselves in postcards of interior of DMB in 3 dimensional form. Responses and feedback.</td>
<td>13</td>
</tr>
<tr>
<td>24th Feb</td>
<td>Academic staff meeting</td>
<td>Introducing Susanne and creative minute taking/responding to event.</td>
<td></td>
</tr>
<tr>
<td>25th Feb</td>
<td>Pop-on: Bodying</td>
<td>Art activity at end of Masters Research Methods teaching session. Movement and poses, drawing poses on large sheet, words, poem, story. With Carol Holliday.</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Creative minute taking</td>
<td>Attend teaching session Cross Masters evaluation with Pam Burnard.</td>
<td></td>
</tr>
<tr>
<td>4th Mar</td>
<td>Art session</td>
<td>Collage self portraits using mobile phones, silhouettes and collage. Responses and feedback at end.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Can I have a word?</td>
<td>Field recording in collaboration with Justin Hodgett (AV team). Asking all arriving in Faculty for one word/any word and the same on departure.</td>
<td>177 voices</td>
</tr>
<tr>
<td></td>
<td>Pop up: Woolwinding</td>
<td>In atrium. For International Women’s Day Masters students and Faculty community invited to write messages, poems, words, make drawings and add to woolwinder.</td>
<td>30</td>
</tr>
</tbody>
</table>
### MASTERS’ ENHANCEMENT ART RESIDENCY | REPORT

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>8th Mar</td>
<td><strong>Woolwinding Part 2: Releasing messages on Parliament Hill for International Women’s Day</strong></td>
<td>Release Faculty messages on woolwinder over London and filming.</td>
<td></td>
</tr>
<tr>
<td>11th Mar</td>
<td><strong>Collaboration with Masters Educational Leadership and School Improvement students in teaching session</strong></td>
<td>Using art materials to respond to lesson plan. With Sue Swaffield.</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td><em>Woolwinder film</em></td>
<td>Projection of release of messages film, on concrete wall in atrium</td>
<td>30</td>
</tr>
<tr>
<td>25th Mar</td>
<td><strong>Happiness Pod installation and screening</strong></td>
<td>Collated Happiness films screened in the pod a constructed space within a space.</td>
<td>40</td>
</tr>
<tr>
<td>15th Apr</td>
<td><strong>Art Session</strong></td>
<td>M-e maps, M-I maps, We-maps, W-I maps. Drawing blindfolded partner journeys. Painting research journey.</td>
<td>10</td>
</tr>
<tr>
<td>25th Apr</td>
<td><strong>Masters Researching Practice teaching conference collaboration</strong></td>
<td>Using art materials to respond to lesson plan. With Rupert Higham and Dialogic Elective Students.</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td><strong>Masters Primary teaching conference collaboration</strong></td>
<td>Using art materials to respond to lesson plan. With Ruth Kersner, Chris Doddington and Bethan Morgan.</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td><strong>Can I have a word?</strong></td>
<td>Film /audio recording</td>
<td>20</td>
</tr>
<tr>
<td>30th May</td>
<td><strong>Kaliedoscope</strong></td>
<td>As part of the Kaleidoscope arts based research event – presenting the sound piece ‘Can I have a word’</td>
<td>45</td>
</tr>
<tr>
<td>4th June</td>
<td><strong>Art session</strong></td>
<td>Painting claywork.</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td><strong>Masters End of Year Celebration garden party and FACULT-ART-EM installation</strong></td>
<td>Happiness pod, soundpiece and Nest installation and hanging of ANABLOG.</td>
<td>50</td>
</tr>
<tr>
<td>June</td>
<td><strong>MPhil Essay submission day</strong></td>
<td>Pop up response sheet on window.</td>
<td>20</td>
</tr>
</tbody>
</table>

‘An exciting and extremely creative way of thinking about my research!’

‘I am sliding down the hand rail into a world of opportunity. This makes me excited as I don’t know what is going to happen next.’

Quotes from Masters students about the residency

continued...
4.5 Shapshots of some activities | Case studies

Case A: The Pop-up

This was one of the first interventions, a creative, reflective opportunity that took place in the central atrium of the Donald McIntyre Building. It involved picking a postcard image of the Faculty building taken by Susanne, from unusual angles, or, of often unnoticed details. Participants were invited to take a card of their choice (they were all different), place themselves in any form they liked into the image, take some time to reflect how they were feeling and to respond on the back with words.

The aim was to invite Masters students and other members of the Faculty to:

- Take a step out of the trajectory of their day
- Be given an opportunity to think and respond from another perspective
- Get creative
- Experience the familiar from an unfamiliar angle
- To respond to their imagined place and to think how they were feeling
- Get to witness or introduce the artist and practice in an unchallenging way

What happened:

- Participants stopped to take part and others were stopped by the artist
- Conversations were had about this mini activity but also the artist's presence and intentions
- Susanne's presence generated some interest
- People engaged with the activity at the table, away from the table, in different areas of the building
- Creative responses were mixed; some were light-hearted and playful, others meaningful, intense and emotional
- It was an opened-ended intervention that permitted diverse responses; small stories, poetry, sentences and words

‘I am here amongst the bits of the digital encoding of my face and outline, to be stored fleetingly in electronic memory before I am lost.’

Quote from Masters students about the residency
Case B: Art session - M-e-maps, m-i-maps, w-e-maps, w-i-maps

This workshop was requested by two Masters Primary students who had contacted Susanne with a view to some type of collaboration and was then opened out to others. The work involved research journeys, in addition participants were invited to use paint and paper to represent their research journeys or if they preferred to work with materials in any way they liked, as a pause from their research work and thinking.

Susanne presented examples of artists maps, vintage maps, children’s maps, geological diagrams and other variations on a map theme. She also showed artists work that could be read as a map such as a landscape, an abstract map and showing different forms and foldings. They were asked to imagine a map in the broadest sense of the word.

The students worked with paint and large paper. Their maps were individual. Beautiful paintings emerged from this activity. They were mostly abstract, full of colour and shapes and textures.

At the end of the session the artist Susanne spoke with the participants who described how each element, colour and shape had symbolic resonance directly related to their research.

The work was extraordinary and powerful in its own right but with the stories behind them they became journeys and adventures full of obstacles and direction.
Case Study C: Art collaboration in teaching session

Susanne was invited by Sue Swaffield route co-ordinator of the Education Leadership in School Improvement Masters, to collaborate with her on her last session to deliver a lesson plan in a creative way. After initial conversations about ideas and necessities, Susanne devised and proposed a number of different starting points that might work. From these Sue selected those she felt might lend themselves best to the lesson plan, objectives and student needs.

Sue arranged the tables in the room in an unusual diagonal cross formation in order to alter the space and Susanne covered the tables with large rolls of white paper for drawing. Students were firstly asked to illustrate or represent with coloured paper, scissors, glue the shapes of the three main course themes. These grew and altered and became multi-layered and 3-dimensional. Whole physical environments evolved and developed. After that they were invited to make a thesis journey map around these sculptural shapes with oil pastels and pens.

When the participants were finished there was a sharing of the work and a very animated discussion, facilitated by Sue and Susanne. Many complex ideas were relayed and dialogue between different elements — some had joined up with other groups work. The work appeared to Susanne to be a strong prompt for discussion and revealed new perspectives. A few students voiced the difficulty of being asked to do an art exercise as it was out of their area of expertise and one or two felt exposed and the Masters teaching staff realised that this was a position that they frequently put their students in.

Quotes from the teaching session

‘So freeing for the mind’
‘The activities built on each other well’
‘Innovative format, and we still managed to achieve our objective of reflecting on our learning’
Case D: Happiness films and Happiness Pod screening

The first intervention by the artist at the beginning of the residency was to request 30 seconds of film on the subject of Happiness. Masters students, as well as staff and other members of the Faculty community were invited to take part. Filming was undertaken on mobile phones and other equipment and was then sent to the artist. Susanne offered help to anyone struggling with sending or recording and engaged with individuals having problems. Susanne received emails at the time and during the ‘making’ period showing interest and some saying that they just couldn’t contribute at the moment due to workload or other issues.

This was a successful first contact. Susanne intentionally chose a simple common word, though she had some concerns that in a place where words are of such importance that she should think of something more sophisticated. However the variety of responses proved this was an appropriate choice. The films received were diverse, original and unexpected. The clips were a mixture of beauty, nature, calm, humour and the bizarre. They were emotional, touching and thoughtful.

Rather than screening the films once all collated, Susanne decided to make an installation and started to experiment with the idea of a pod. A structure, a room within a room, inspired by a scene in an old film, where a den or camp is made inside a room by the characters where they act out their story. Susanne thought she knew this film – French, black and white - but it turned out not to be the film she thought. She asked many people if they knew it, as she intended to appropriate some footage to screen on the pod. There seemed to be a collective memory of such a scene but the film was not found.
Case D continued....

After researching pods online, Susanne devised a structure with bamboo sticks and donated packaging paper that she felt would lend itself to her idea. Initially she would have liked it to be erected in the central atrium but there were health and safety issues so it was built in the middle of a teaching room. A doorway and an aperture were cut out, where the Happiness films could be back projected. This became the installation.

Masters students and other users of the Faculty came to view the Happiness film in the Happiness pod. It elicited many diverse responses. The pod itself really worked as a separate space inside, but distinct from, the Faculty. It had its own intimate, different atmosphere and sense of calm and peace. It was a very nice place to sit in, to take time out in. The combination of entering this space to watch the Happiness films worked far better than envisaged. People came on their own, with a friend or in groups. People who did not know each other sat in silence and watched. Others struck up conversations. Some dipped in, others stayed for a long time and watched the films more than once and some came back later. Sounds emanating from the pod during this time included laughter, remarks and ‘aaaws’ and at other times, silence. Some felt emotional, others were laughing and some said nothing. Only positive feedback was received from the pod. It was an experiment that worked. The films were screened in a purpose built darkened space and became an experience that Faculty members talked about and still do.

The pod was resurrected for the final celebration day and launching of the ANABLOG. It was erected in a different room and showed the Happiness compilation once again. In the same room was the soundpiece ‘Can I have a word?’ listened to on headphones and NEST a film of swaying rooks nests in wildly blowing trees and an actual rook’s nest. A symbolic, multi-metaphored totem to mark the ending to the residency.
5. Evaluating the impact of artistic forms of course enhancement in Higher Education

How did the artist's residency enhance the students experience?

Students reported that they valued seeing things differently, taking a different perspective, having a different kind of experience. It seems the opportunity to perceive and experience the world through arts media and to reflect on that experience was valued. There was a theme of collaboration and relationship building that was facilitated by creating and discussing the artefacts. Students also told us that they found the FACULT-ART-EM activities liberating. Many comments involved pleasure, creativity and relaxation. There was a sense of acceptance. However, all was not sweet, there were some who found the experience to be exposing and uncomfortable.

How did the artist's residency enhance the artist's practice?

Susanne found it a unique and rare opportunity to work in Higher Education with a new community. She developed her practice site specifically in a purpose built contemporary building, including adjusting and devising new ways of working with a busy cohort who only appeared once a week in the Faculty. Susanne felt the experience opened up possibilities of engaging with individual's research and designing bespoke workshops to meet needs and building new relationships. Susanne developed new ways of thinking collaboratively about research and academic work and engaged with new themes. She found it was an opportunity to experiment and learn new skills such as the blog-making, pod-making and pop up activities, as well as developing graphic design skills via publicity and the design of the ANABLOG. Susanne very much enjoyed collaborating with students, academic and non academic staff members.
How did the artist’s residency offer impact and legacy?

Having an artist-in-residence instilled a ‘sense of community’ and ‘increased self confidence’ through facilitating ‘creative expression’ of what it is to be a researcher. Susanne used a range of media including video and sound for working with masters students, who often had a very sophisticated understanding of the media and were open to experimentation and discussions about complex issues such as identity, ambiguity, differing perspectives, fragmented narratives and constructed multiple realities.

Susanne made herself visible in the Faculty building, working with flexibility to establish a dialogue that was direct, open and trusted. Short term projects like this, particularly with artists have been shown to have real value, but they often result in closure once the project is over. For this project to continue and provide an enduring legacy it requires further funding.

FACULT-ART-EM activities were instrumental in involving a range of Faculty members in an expanded reflective practice and rewarding activity. Susanne’s presence was seen as research not separate from experience and research as a process of interaction between researcher and the act of critical reflexivity or me-searching. FACULT-ART-EM aims were well defined and clear and yet there seemed to be confusion over the purpose and attribution of the residency. Despite setting and communicating interest in the work and developing real working relationships between artist and masters students, dialogue or activity was filtered through and picked up not by all. This was a short residency and by the end of term people were recognising the artist, making conversations, talking about creative work, interested in taking part in the future and asking if the artist would be there in September.
6. Lingering perceptions and future plans

Reflecting on the residency there are some things that we have learnt that would inform similar future projects. It would be beneficial to have months, rather than weeks, of planning in advance to layout uses of spaces, to negotiate and persuade and substantiate the use of said places. We also have a sense now of the scale of what can be achieved. There are stunning and enduring artworks that are providing a legacy for future faculty members. As well as the digital and analogue blogs, the residency has inspired an art club. The club is run by members of staff and fostered by the community-building legacy of the residency. The creative spirit of the residency is lingering in pop up initiatives, for example, as this cohort of Masters students arrived to hand in their theses, they were invited to depict their feelings on a ‘graffiti board’ to much hilarity and enjoyment.

However, there are also still many unexecuted ideas involving collaborations with students and staff (some of these are outlined on the right). Our vision is to establish a permanent creative programme in the Faculty to develop the benefits that this programme has established. Such a programme could afford students and staff the opportunity to be making and creating artworks regularly as a means of revealing new perspectives, surfacing new puzzles and dilemmas and making connections with others outside their study area. This last point is especially important for those from overseas who arrive and may not easily connect with their class group. Making art together facilitates connections and relationships. We are hoping staff and students will be proactive in continuing to contribute to the online blog. New cohorts will be able to experience the blog and make their own contributions.

Activities not realised yet and ideas for future plans...

- Mapping in the building – this could also be done with a Gopro camera that people could wear to film their movements through space
- Film editing class – experimental video art
- Film by artist using green screen, involving dogs, zebras, horses
- Flying toy helicopters, a swing from the bridge, and singing, lifesize trees swaying, slam poetry in ascending and descending lift. All of which would appear as though taking place in the central atrium of the Donald McIntyre building. Some of these have been filmed already but too large a project for this phase of residency
- An art workshop that involves no art making as such, but takes the form of a creative meeting/discussion
Another possibility is an open art room that works as a ‘Room 13’. This would be open for all to use in breaks and at any time. It would be an accessible studio space for personal use or visiting creatives. Students could also invite artists they know to come and deliver a particular workshop or teach a particular technique. There could be a pool of known artists that staff and students could invite for a teaching or research team to collaborate with.

It is our intention to seek further funding to realise our vision of establishing an embedded creative practice which will contribute to providing an excellent research environment.

‘I do think it’s good to be challenged creatively and to work out of your comfort zone for the experience. If you don’t try, you don’t know’.

For further information and contact:

View the FACULT-ART-EM blog at FACULT-ART-EM.NET

To contribute to the blog please contact Lisa at graduate@educ.cam.ac.uk