



UNIVERSITY OF
CAMBRIDGE

Faculty of Education



INTERVENTION
EXAMPLE
CLEAR
NEGOTIATED
IMPACTS
SITUATION
REDEFINING
PLATFORMS
APPROPRIATE
INITIATIVES
DETERMINED
MIRRORS
PARTICULAR
RAISING
CONTRIBUTION
DEMONSTRATED
AUTOMATIC
GESTURE
INFLUENCING
FRAMEWORK
LITERATURE

CHRONOLOGICAL
QUALITIES
PRACTITIONER
PROCESS
INTEREST
PRESENT
PROPOSAL
EVALUATIVE
NEGOTIATED
INTERACTIVE
ENVIRONMENT
STRUCTURED
INSTEAD
DEFINED
DATA
ALTERNATIVE
INITIAL
ORDER
EVOLVING
POTENTIAL
MEDIATING
INTENTION
CENTRAL
FOCUSED
WHILST
DIRECTLY
NECESSARY
COMPARE
INCLUDED
THEREFORE
FIELD
ADAPTING
INEVITABLY
INCLUDING
EMERGENT
RECREATING
INTERNATIONAL
FUNCTION
APPROACHES
RELIABLE
TECHNOLOGICAL
CLARITY
AGGRAVATES
LOCATE
UNCOVER
CURRENT
EVOLVE
EXPERIENTIAL
INTERCULTURAL
FACTORS

A report of the

MASTERS' ENHANCEMENT ARTIST RESIDENCY

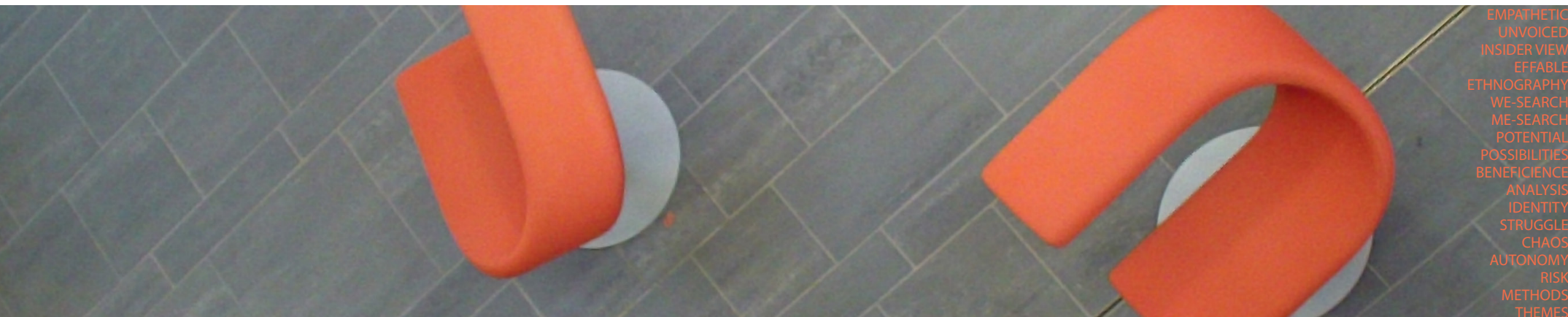
Written and compiled by Pam Burnard, Carol Holliday, Susanne Jasilek & Lisa Zwierzanski



Images of interior of Faculty building

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EMPATHETIC
UNVOICED
INSIDER VIEW
EFFABLE
ETHNOGRAPHY
WE-SEARCH
ME-SEARCH
POTENTIAL
POSSIBILITIES
BENEFICIENCE
ANALYSIS
IDENTITY
STRUGGLE
CHAOS
AUTONOMY
RISK
METHODS
THEMES
MULTIPLE
GENDER
SELF-EFFICACY
COLLABORATION
EVALUATION
CO-ORDINATORS
THEORY
PERSPECTIVES
IMPACT
EMPATHY
APPROACH
RELATIONSHIPS
SUPERVISION
INTERVENTIONS
CONSULTATION
DECISION-MAKING
CO-CONSTRUCTION
CURRICULUM
CONCLUSIONS
DISSEMINATION
THESIS
STRUCTURE
VISIBILITY
ECONOMY OF SCALE
NARRATIVES
SPACE OF EXCHANGE
ENGAGEMENT
COMMUNICATION
CURATORIAL
PHENOMENA
CONCEPT
APOCALYPSE
OPPORTUNITY
OPPOSITE
ARCHIVE
PARADIGMS
TRAJECTORY
PATTERNS
PROFESSIONAL
REFLECTION

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.

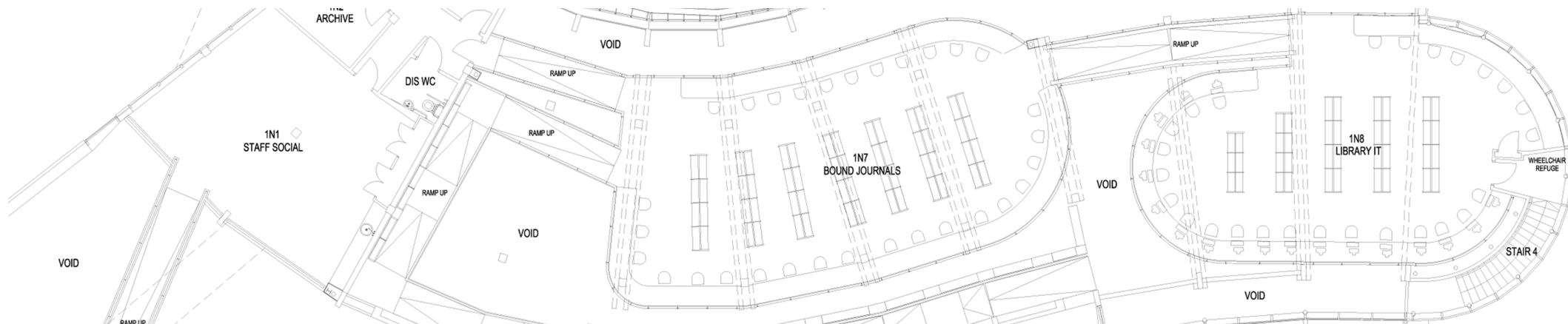
Students and staff reported that they highly valued and hugely benefitted from the artist residency as it provided them with: new and different perspectives on themselves and their work; a new and different sense of community and forms of collaboration along with experiences of liberation, pleasure, 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.

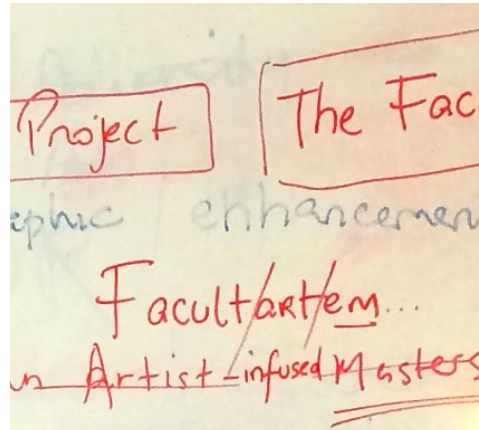


2. About this report

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.





facultas, ātis (*I.gen. plur.:* “**facultatum**,” **Cic. Off. 1, 9, 29 al.:** “**facultatium**,” *Dig. 32, 1, 78, § 1; Col. 1, 4, 8*), f. *facul, facilis*; cf.: *difficultas, similtas, capability, possibility, power, means, opportunity; skill, ability to do any thing easily* (class.; syn.: *dotes, virtutes, ingenium, indoles*).

<http://www.perseus.tufts.edu/hopper/morph?l=facultatem&la=la#lexicon>



PURPOSE
GENERALISATION
IDEAS
EVERYTHING
LITERATURE
EXPLICIT
IRRELEVANCIES
DIGRESSION
SOURCES
DEVELOP
SUPPORTING
ACCOUNT
REFERENCE
IDENTIFY
COLLEAGUE
OBJECT
FRAMEWORK
INTERNATIONAL
METHODOLOGIES
ADVOCATING
GUIDELINES
CONSISTENCY
DEMOCRACY
MEASURED
CONTEXT
PERSPECTIVES
SEPARATED
QUESTIONS
THREADS
PLANNING
SESSION
BALANCED
REPRESENT
FEATURES
VIABLE
SOCIO-POLITICAL
INTERSECTIONAL
UNSPOKEN
IMPROVISATION
FRAGILE
BOUNDARIES
ETHICAL
FACILITATING
EVALUATING
PRESENTATION
TRACKING
TRANSFORMING
INSPIRATION
CONSTRUCTING
ILLUMINATING
IMPLICATIONS
ORNAMENT
ANTHROPOLOGY
DEVICE
RESPONSES
REALITY
INTERFACE
FANTASY

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.

[1] Brainstroming and notes from FACULT/ART/EM meetings

[2] Origins of the residency name

[3] Welcoming Susanne Jasilek to the Faculty - handing over keys

- [1] Creative minute taking
- [2] Working with students at end of a teaching session
- [3] Exterior of Faculty building



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

'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



SILHOUETTES
 MONTAGE
 POSITION
 ASSIGNMENT
 QUARTET
 ELECTIVE
 DELIVERY
 OUTLINE
 CONFERENCE
 COMPARATIVE
 MIXED
 DATA
 PARTICIPATORY
 EMANCIPATORY
 COLLECTION
 APPROACH
 DIALOGIC
 EXPANDING
 GAUGE
 DIFFICULTIES
 PRE-SESSION
 PEDAGOGY
 PRINCIPLES
 PRE-EXISTING
 BLENDED
 DELIVERY
 OVERVIEW
 CONTENT
 REQUIRED
 DIALECTICAL
 WARRANTED
 APPROXIMATELY
 ENGAGEMENT
 NEUTRALITY
 PITFALLS
 TACKLING
 HISTORICAL
 REFRAMING
 CO-CONVENOR
 MANIFEST
 CURRICULA
 FUNCTIONS
 INSTRUMENTS
 REALMS
 AUTHENTICITY
 SESSIONS
 VEHICLE
 PRODUCTS
 SOCIO-CULTURAL
 PHENOMENON
 EXPRESSION
 COGNITIVE
 CONCEPTUALISED
 PARTICULARITY
 ENHANCEMENT
 CAPACITY
 PRESENCE
 AESTHETIC

‘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 what 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

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.



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, paces, 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.

Relationships and the bricolage of an arts residency.

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

- [1] Susanne Jasliek field recording activity
- [2] Clay art session
- [3] 'Can I have a word?' field recording



4.4 The living enquiry practices

Date	Activity	Details	Participants
Feb	Happiness film call for entries	Sent to all Masters students and staff and wider Faculty community. To film 30 secs on the subject of Happiness.	38 films
3rd Feb	Arts, Creativity, Education and Culture Masters teaching session	Observing teaching session. Creative minute taking, responding with materials, drawing, following gesticulation, mark making, tuning in. With Pam Burnard and visiting artist Amanda Couch.	
14th Feb	Collage portrait	First response to Faculty.	1 artist
18th Feb	Pop-up: Self in place	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.	23
	Art session	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.	13
24th Feb	Academic staff meeting	Introducing Susanne and creative minute taking/responding to event.	
25th Feb	Pop-on: Bodying	Art activity at end of Masters Research Methods teaching session. Movement and poses, drawing poses on large sheet, words, poem, story. With Carol Holliday.	13
	Creative minute taking	Attend teaching session Cross Masters evaluation with Pam Burnard.	
4th Mar	Art session	Collage self portraits using mobile phones, silhouettes and collage. Responses and feedback at end.	5
	Can I have a word?	Field recording in collaboration with Justin Hodgett (AV team). Asking all arriving in Faculty for one word/any word and the same on departure.	177 voices
	Pop up: Woolwinding	In atrium. For International Women's Day Masters students and Faculty community invited to write messages, poems, words, make drawings and add to woolwinder.	30

EMBODIED
 CASES
 LOCATED
 WHOLE
 MECHANISMS
 CONVENTIONS
 PREDATES
 TEMPORARY
 CURRENTLY
 DYNAMIC
 RESULTING
 DEDICATED
 EXTREMELY
 NECESSARILY
 PRACTICING
 PROJECT
 SIMPLISTIC
 DEFINITIONS
 RIGOURS
 FUNDING
 ACTIVITY
 INTENTION
 SOURCES
 TRAINING
 MULTIPLE
 OBJECTIVES
 OPPORTUNITIES
 PANEL
 CONTEXT
 SYNONYMOUS
 TRANSIENT
 CONSTRUCTIVIST
 INVESTIGATION
 UNPACKED
 EXPOSURE
 SUBJECT
 EVIDENCED
 FORMATION
 TERMS
 APPROACH
 INTENTION
 INTENTIONALITY
 DEGREE
 AIM
 OUTCOME
 RATIONALE
 OPPOSED
 INDIVIDUALISM
 UMBRELLA
 CACOPHONY
 COMPLEX
 RECORD
 TEMPORARY
 FINAL
 PRODUCT
 REGISTER
 INTERPRETATION
 INFORMED



‘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...

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



'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

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

PROPOSED
PERSPECTIVE
CONFERENCE
PERCUS
CORRESPOND
ARGUABLY
CHOICES
UNDERTAKES
REFLECTS
INSTALLATION
INSPIRING
REFERENCES
MOTIVATED
SUBVERSIVE
TRACKS
COLLABORATOR
CALENDAR
REOPENING
ABSORBED
COMPLETE
INVITES
RECREATING
SYSTEM
DESIGN
MEMBERS
HAPPINESS
GLEANED
STRANDS
HISTORIES
INNOVATIVE
POET
EXECUTION
TOGETHER
HABITATION
CULTURE
ADDRESSING
COMPARISON
PROVIDES
PROVOKES
CONCLUSIONS
CONFRONTATION
COMPARED
SUGGEST
PERCEIVED
PARADOX
TRIVIALIZED
MERITS
PRESUMED
RHYTHM
CRITICAL
ATTENTION
DISCOURSE
BACKGROUND
REQUIRES
RESONANCE
IMAGES
SUBSEQUENT
REGIONS



‘Fantastic
snapshot of
Faculty mood
and feeling.
Atmospheric!’

‘A great way to
re-imagine an
everyday
environment’

Quotes 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.

'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'

Quotes from the teaching session



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 experience and one or two felt exposed and the Masters teaching staff realised that this was a position that they frequently put their students in.

FACULTAS
INTERDISCIPLINARY
BRIDGING
PROBLEMATIZING
MUSICOLOGY
SYMPOSIUM
PRACTICE
TECHNOLOGY
INTERCULTURAL
BRIDGING
PERFORMATIVE
WORKSHOP
INSTALLATION
AUDITORIUM
IMPACT
DEFINITIONS
REPETITIVE
CATEGORY
REPRESENTATION
INCLUSIVE
THEORISING
SOCIOLOGY
REPRESENTATION
DOCTORAL
TRANSDISCIPLINARY
INNOVATIVE
PROPOSITIONS
PREPARATIONS
CONFIGURATION
CONFERENCE
MULTIDISCIPLINARY
CONSOLIDATION
INTERSECTIONS
PRIVATE
KEYNOTE
ENHANCEMENT
EXTEND
SESSIONS
FUNCTION
CO-AUTHORED
FORMAL
KALEIDOSCOPE
PROVOKE
DIVERSE
POETRY
PRACTICES
DATA
VISUALISATION
INTEGRATION
INSTALLATION
THINKING
PARTICIPATION
INFORMING
INTEGRATING
FEATURES
RHYTHMS
COMMUNITY
EXPLORING



This page:
Stills from Happiness videos screened in pod

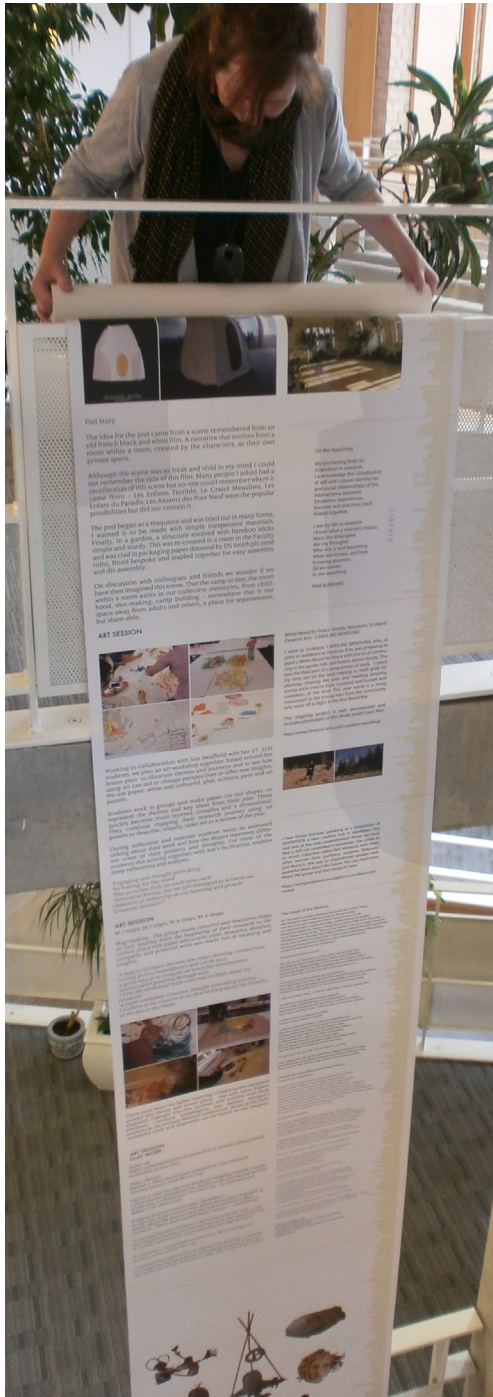
Opposite page:
[1] Hanging of the ANABLOG in the Faculty foyer
[2] Masters students viewing the Happiness film in pod
[3] The pod
[4] The nest

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 a 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 illicited 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.



DISPLAY
 PERMISSIONS
 RESISTING
 PROMPTED
 DYNAMIC
 AMONGST
 DIGITAL
 ELEGANTLY
 CONNECTING
 DIMENSION
 EXPAND
 UPSIDE DOWN
 TOPSY TURVY
 ILLUMINATE
 COMPLEXITY
 CURIOUS
 CREATIVE
 VEILING
 UNSETTLES
 ABSTRACT
 RATIONALE
 DISAFFECTED
 ADOPTING
 CAPTURE
 EXPERIENCE
 HIGHER EDUCATION
 PROFESSIONAL
 INDIVIDUAL
 CONTEXT
 CHALLENGING
 ENQUIRY
 RELATIONAL
 ENTANGLEMENTS
 SECTOR
 CONSIDERATIONS
 AUTHENTICALLY
 CRITICALLY
 GLOBAL
 REFLEXIVE
 RECONCILING
 CENTRAL
 NECESSITY
 OPERATE
 RISK-AVERSION
 INFLUENCED
 CURRENT
 EVOLVE
 EXPERIENTIAL
 CENTRAL
 FACTORS
 TENSION
 HIGHER
 LEGITIMISE
 ELEMENTS
 INTERNALISED
 GROWTH
 TRIGGERING
 ALIGN



Images from the art sessions

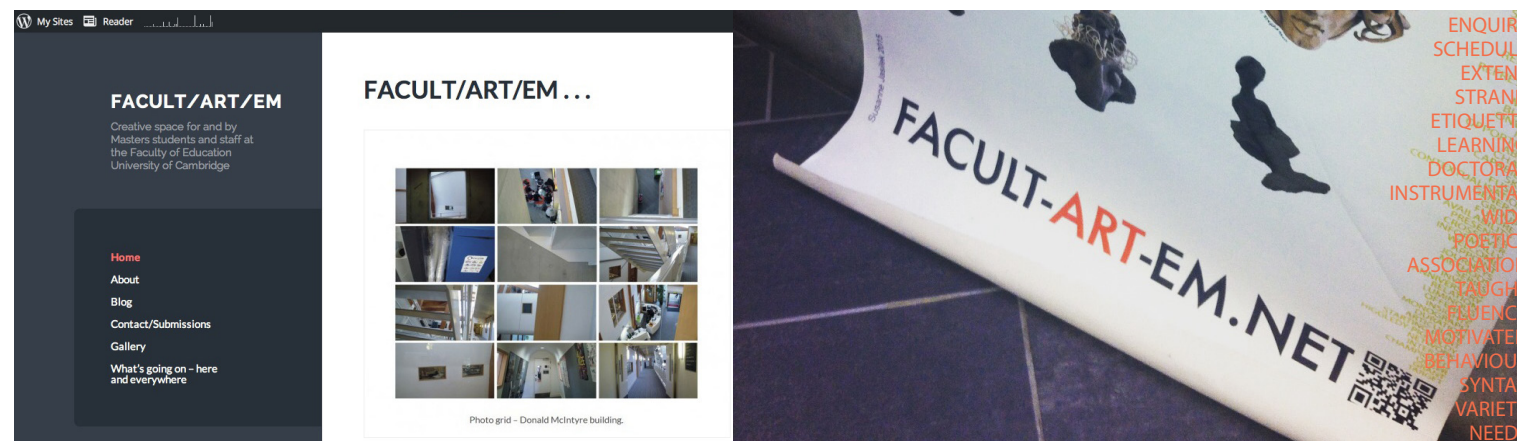
5. Evaluating the impact of artistic forms of course enhancement in Higher Education

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.

ENQUIRY
SCHEDULE
EXTENT
STRAND
ETIQUETTE
LEARNING
DOCTORAL
INSTRUMENTAL
WIDE
POETICS
ASSOCIATION
TAUGHT
FLUENCY
MOTIVATED
BEHAVIOUR
SYNTAX
VARIETY
NEEDS
PROCESSES
CROSS-DOMAIN
CONTEMPORARY
SHAPE
MODELS
INSIGHT
CRITICAL
ISSUE
ROUTE
FAMILIAR
VISUAL
PERFORMANCE
PHILOSOPHICAL
CONSIDERED
EMPIRICAL
ASPECTS
CONTRIBUTE
ACTION
PROMOTION
SPACES
ENSURE
USEFUL
PROGRAMME
CAPACITY
PLAY
RELATION
REQUIRED
CO-ORDINATORS
JOURNAL
CONTACT
REFLEXIVE
OBSERVATIONAL
GENERAL
CURRENT
CENTRE
DIMENSION
PROJECTING
VOLUME
QUOTED
FIGURE



'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'.

Quote from Masters' student after an art session

continued...

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.

For further information and contact:

View the FACULT-ART-EM blog at [FACULT-ART-EM.NET](https://www.facult-art-em.net)

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

EDITING
SUSPENDED
SOUNDSCAPE
EMBEZZLED
FUSION
SUBJECT
REPLICATION
AHEAD
REFRESHMENTS
FIELD
MINUTES
BUILDING
ONWARDS
MEDIA
OPPORTUNITY
ABILITY
CHANCE
CAPABILITY
SKILL
FUSION
CONTEXTUALISATION
GENERAL
GROUP
FUTURE
AVAILABILITY
PRESENTER
CROSSOVER
INFORMALLY
WELCOME
APPOINT
JOURNEYS
METHODS
SERIES
INVITING
ANNIVERSARY
RELATION
LUMINOUS
OFFERING
INSIGHTS
MONOGRAPH
DURATION
ARTICULATE
STARTING POINT
HIGGLEDY-PIGGLEDY
NETWORK
INTERACT
CHAMPIONED
QUEER
GRANT
TARGET
SIGNIFICANT
WORK
INSPIRE
PROFESSIONALISED
ACCOMMODATED
PRECEDENTS
ENDEAVOUR
SUSTAINING