



Northumbria
University
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Deliberative Space *as* Artistic Ecology

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Gyllerboverket (artist-led collective), Sweden. Photo: JC (2016)

How to define a 'creative ecology' and/or 'sustainable industry'? Episodes from my ethnographic research of and *with* artists.



Gyllerboverket (artist-led collective), Sweden. Photo: JC (2016)

Monday 10th May 2010, Sunderland



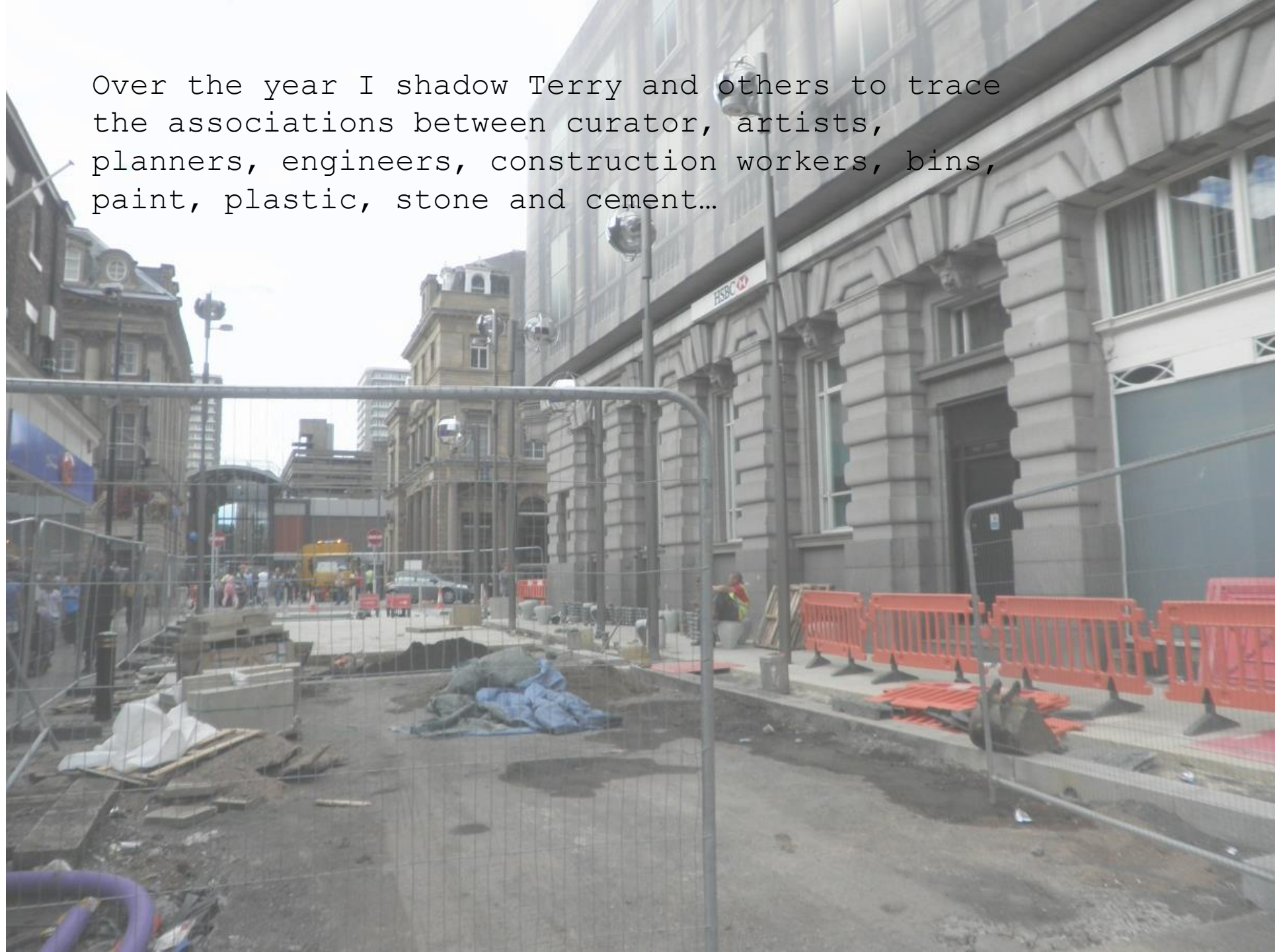
The office itself



The meeting room



Over the year I shadow Terry and others to trace the associations between curator, artists, planners, engineers, construction workers, bins, paint, plastic, stone and cement...





The study shows how sculpture and design artefacts are not separate from the day-to-day fabric of the city in-the-making, but are intertwined with the workings of urban practice.



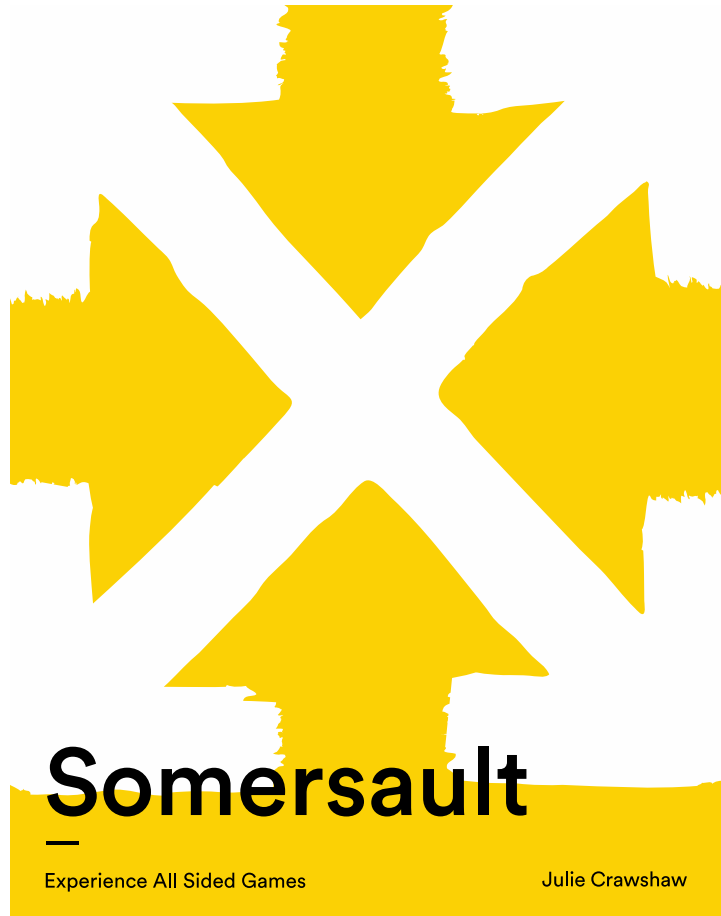
This transactional space supported practitioners (planners, engineers and others) to deliberate the nature of their professional remit for regenerating the city.



Artistic practice as a '**relational diagnostic**' (Crawshaw and Gkartzios, 2016; Crawshaw, 2018); that **mediates correspondence** between people and environment and produces **deliberative space** that can work in support of making future plans (Crawshaw, forthcoming).

Artistic workshops, Holy Island. Photos: JC (2014)

Experiential Evaluation of All Sided Games, Collective Edinburgh



Commissioned Artists

Mitch Miller *Dialectograms*

Working with community and staff members, Mitch produced large-scale highly detailed drawings of the Piershill Community Flat and Meadowbank Sports Centre, plus two additional drawings produced in the east end of Glasgow. The Piershill and Meadowbank Dialectograms were presented at Meadowbank as part of the Queens Baton celebrations at Meadowbank (14 June).

Jacob Dahlgren *No Conflict, No Irony (I love the whole world)*

Jacob worked in collaboration with families from across Edinburgh to design and make a 100-metre banner to be walked with collaborators, sportspeople and members of the public from Meadowbank Sports Centre to Salisbury Crag. The banner and film of its production and the walk to Salisbury Crag were presented at Meadowbank as part of the Queens Baton celebrations at Meadowbank (14 June).

Cristina Lucas *001 - 100*

One hundred people aged 0 to 100 took part in a 100 metre race on a purpose-made track in Holyrood Park. Promoted as a race with a difference – a race open to all, in which each participant just represented their age, and were only in competition with themselves. The race was filmed. The film was previewed to participants at Collective.

Nils Norman *Play Summit*

A three day event considering the state of play in Scotland and beyond. A collaboration with art and architecture collective Assemble, it included a guided walk, talks, workshops, and a symposium bringing together leading thinkers and practitioners. The events ran alongside free outdoor play on Glasgow Green by Baltic Street Adventure Playground, and a project built in Dalmarnock by Assemble.

Florrie James *Brighthouse*

A film set in 2044, Brighthouse is a reflection on and reaction to ideas around regeneration in the east end of Glasgow. It speculates on a future where areas are designated Civil Exclusion Zones. Brighthouse was also shown at How Near is Here? (Collective's summer school: intensive programme).

Dennis McNulty *A Leisure Complex*

A promenade performance event exploring the histories of Carnoustie Leisure Centre; from the original 1930s Links Hall, to additions made in the 1950s, '70s and '80s and the recently constructed café. The work was informed by detailed research and his background in sound and psychoacoustics.

Art in Plannin: in Berwick upon Tweed

Researching Rural Housing with an Artist in Residence

Menelaos Gkartzios: Centre for Rural Economy, Newcastle University
Julie Crawshaw: Visual and Material Culture, Northumbria University



Menelaos Gkartzios (rural sociologist); Julie Crawshaw (art anthropologist); James Lowther (Director/Curator Berwick Visual Arts) and Sander Van Raemdonck (artist).



The research team, plus: Peter (a local planner); Annette (a local heritage officer); Sally (a visiting artist) and Gabriel (academic architect).

Creative Ecology (Ecologising)

October 2014: Oland, Sweden





I used to make sculpture and now I build

We need a different story



The Stable: A story of collaborative work

Julie Crawshaw, Malin Lindmark Vrijman & Matheiu Vrijman

This fieldwork is part of Stretched: Expanding notions of artistic practice through artist-led cultures, Valand Academy, University of Gothenburg, funded by the Swedish Research Council.

Acknowledgements: **Axina Adler** (artist, Gylleboverket, SE); **Anneli Berglund** (art officer, SE); **Ebba Billström** (Galleri Syster, SE); **Lucas Brouwer** (artist, NL); **Jo Capper** (artist, UK); **John Leo Carter** (artist, Yellow Box, SE); **Mona Casey** (artist, UK); **Ruth Claxton** (artist, UK); **Nina Coulson** (artist, UK); **Sara Edström** (Galleri Syster, SE); **Jona Elfdahl** (artist, Gylleboverket, SE); **Therese Engström** (Galleri Syster, SE); **Kerstin Hedström** (artist, SE); **Joakim Hellgren** (teacher, SE); **Ake Holm** (teacher, SE); **Signe Johannessen** (artist, Art Lab Gnesta, SE); **Bengt-Olof Johansson** (Museum Director, SE); **Aslambek Katsiyev** (stable-builder, Kultivator); **Elinmaria Johansson** (artist, Gylleboverket, SE); **Cheryl Jones** (artist, UK); **Helle Kvamme** (artist, Yellow Box, SE); **Megs Morley** (artist, IE); **Anja Örn** (Galleri Syster, SE); **Daniel Peltz** (artist, Art Lab Rejmyre); **Erik Rören** (artist, Art Lab Gnesta, SE); **Etta Säfve** (artist, Gylleboverket, SE); **Henric Stigeborn** (farmer Kultivator, SE); **Elin-Alexandra Sundström** (Galleri Syster, SE); **Juliette Veckens** (artist, FR); **Malin Lindmark Vrijman** (artist Kultivator, SE); **Mathieu Vrijman** (artist Kultivator, SE); **Matt Westbrook** (artist, UK); **Sissi Westerberg** (artist, Art Lab Rejmyre). **Mick Wilson** and **Jason E Bowman** (PI).

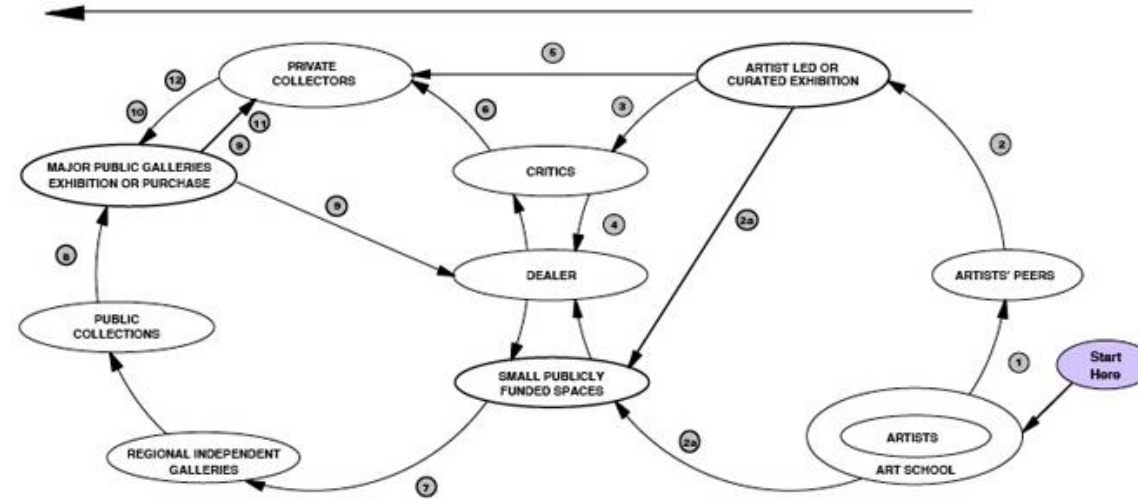
Deliberative Space: Sustainability



Deliberative Space: Sustainability



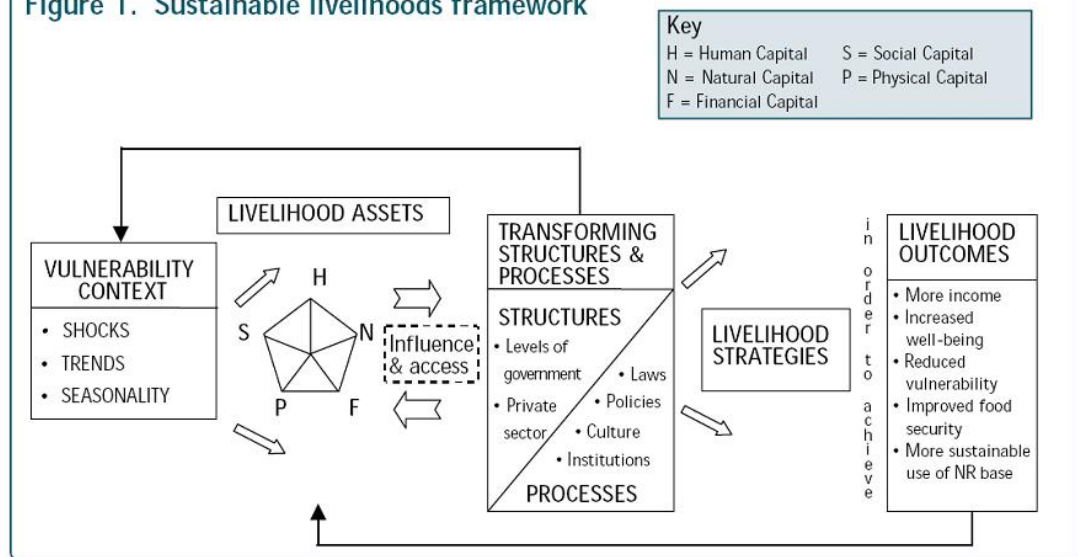
The Art Eco-System Model



- ① Artists attract recognition of peers
- ② Exhibition curated by artists or freelance curator
- 2a Representation in a small publicly funded gallery
- ③ Activity attracts critical attention
- ④ Attracts attention of dealer
- ⑤ Attracts private collectors
- ⑥ Dealers build artists' reputation through sales including international art fairs
- ⑦ Dealer builds critical endorsement through exhibitions/sales in small publicly funded/regional independent galleries
- ⑧ Purchase or exhibition in major public gallery
- ⑨ Legitimation adds value and status to collector and profit to dealer and artist
- ⑩ Collector lends to public gallery
- ⑪ Collectors' discernment is endorsed - invited onto Boards of Galleries
- ⑫ Collectors bequest collection to galleries

21 March 2018: CCIM Salon, Kommunity, Newcastle

Figure 1. Sustainable livelihoods framework



Experience & Sector
Fracturing of govt - openness
- private sector
tourism MFF/Geon
- Arts with different / teams
- ACC
- nationalised decision making
NCS - Alliances / NPOs
with / against
fiction
pillars of
managing talent
keeping
roads

refugee arts - time/division
- digital dark one
- archive / record
Structural framework (2009)
- impact on next generation
- loss of feeling, skills, knowledge
- infrastructure loss
- measuring impacts over time
- generational change
- privileging certain narratives
- closure
- organisation
- NPOs - survival
- non-organisational
- professionalisation

Organisational Assets
- more assets, more risk
- safeguard capacity for pressure
- LA support - B&S / cost flow
etc
- High art / low art narratives
- Basic Survival
- Expatriation / No assets
- Collaboration / risk
Place-making: Low Study
- community (arts)
- practices / success payments
Wagon - arts + education roles
- stopped practicing
- shadow / produce
- Not such good idea

Papers

Crawshaw, J. (2018). Island Making: Planning Artistic Collaborations, *Landscape Research*: Special Issue: Art, Knowledge and the Landscape of Northern Europe, Asia and America, DOI: 10.1080/01426397

Crawshaw, J. and Gkartzios, M. (2016). Getting to Know the Island: Artistic Experiments in Rural Community Development, *Journal of Rural Studies*, 43: 134-144 [gold access].

Crawshaw, J. (2015) Working Together: Tracing the Making of Public Art as Part of Regeneration Practice, *Anthropological Journal of European Cultures*, 24(2).

Book Chapters

Crawshaw, J. and Gkartzios, M. (2018). 'The Way Art Works: Insights for Community Development', in (eds. Kenny, S., McGrath, B. and Philips, R.) *The Routledge Handbook of Community Development*. Routledge: New York.

Crawshaw, J. [in press]. 'Art as Rural Planning Inquiry', in *The Routledge Companion to Rural Planning*. Routledge: New York.

Crawshaw, J. [in press]. 'Drawn Together: Stories of Holy Island', in [eds. Holt, Y., Jones, W., Jones, D. M.) *Imagining Islands: Visual Culture and the Northern British Archipelago*. London: Ashgate.