

**Factory as Studio: A Case Study Exploring Critical
Issues and Situated Responses Arising from Artist
Residencies within Manufacturing Organisation
Communities**

Jane Gavan

Graduate Diploma of Gallery Management, University of NSW

Graduate Certificate Higher Education, University of Sydney

Bachelor of Arts (Fine Arts), University of Sydney

Bachelor of Visual Arts, Sydney College of the Arts

A thesis submitted for the degree of

Doctor of Philosophy

Faculty of Design Architecture and Building


University of Technology

15 February 2013

Declaration of Originality

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Signed:


Production Note:
Signature removed prior to publication.

•
On: 15/2/2013

Acknowledgements

There have been many participants in the development of the thesis. The collaborative spirit at the heart of this work would not have been achievable without their involvement. A special thank you to all of the factory communities who participated in this study, including my Belgian, German, US, French and Italian collaborators, whose generous contributions were so integral to this project.

I would particularly like to thank Dr Sally McLaughlin, whose exemplary thoughtfulness, precision, humour, patience and encouragement have allowed me to thoroughly enjoy each stage of this process, and understand more than I thought possible about the world around me. I would also like to thank Ms Jacqueline Gothe for her continued unfailing warmth and academic support as supervisor during the early stages of the faculty acceptance of the candidature.

Thank you also to the Dean of The Sydney College of the Arts at the University of Sydney, Prof Colin Rhodes, for giving me the space and time in my academic role to complete the thesis in these final months. I am indebted to the many fellow academics who contributed critical insights and enthusiastic support to the case study analysis, including: Prof Barbara Holland, Prof Daved Barry, Prof Stephen Linstead, Prof Clive Hotham, Dr Chris Land; Dr Jonathon Vickery and Dr Zang Yingchun. A special thank you to my colleague, Claudia Schnugg, Assistant Professor, Institute for Organizational Studies, Johannes Kepler Universität Linz, Austria who has made the generous contribution of sharing with me the pivotal findings of her 2010 German language thesis, that has been accepted for publication in English in the near future.

I would also like to thank my academic and professional colleagues and students from Sydney College of the Arts at the University of Sydney, in particular, Artist and Associate Professor Marilyn Fairskye for her friendship, faith and encouragement. Thank you to the many UTS academic colleagues and students including Dr Peter McNeil, Aanya Roennfeldt, Berto Pandolfo, Susanna Gorman, Cristina Garduño Freeman, and Masafumi Moden. I acknowledge the many artists and other creative souls around the

world who contributed to the thinking around my research that led me to this point including: Maureen Cahill, Michael Keighery, Mary Sherman, William Kofmehl, George Fifeld, Dr Domenico de Clario, Jan Booleen, Katherina Kitsinis, Prof Enrico Redaelli, Jenny Trinks, Jiyoung Lee, Jung Mikyoung, Lyn Gallacher, Michael Sherrifs, Nicholas Tsoutas, Kianga Ford, Dr Stijn Daniels, Hilde Claes, Dr Heather Lechtman, Jane and Bernie Carlson, colleagues in the Society for the History of Technology and all my students who have shared their understanding of practice with me over the years.

Finally, I would like to thank my family and friends who have all been so patient and encouraging throughout this process. I would especially like to thank my husband, Allan Phillips, my son Nicholas Maunsell, my step-daughters Nicola and Annie Rose, my parents Kate and John Gavan, my siblings Tim Gavan, Lousia Collins, and Rachel Carnes and dear friend and patron John Ford (JG).

Elite Editing edited this thesis; editorial intervention was restricted to Standards D and E of the *Australian Standards for Editing Practice*.

Contents

Declaration of Originality	2
Acknowledgements	3
Contents	5
List of Tables	11
List of Figures	12
Abstract	15
Chapter 1: On the Need to Investigate the Experience of Artists Involved in Factory-Based Residencies	2
1.1 Towards a Framework to Support Artists Undertaking Factory-Based Residencies.....	3
1.2 The Changing Position of the Researcher.....	5
1.3 Towards the Artist as Creative Exemplar in Action within Organisations (Factory Communities).....	6
1.3.1 Developing a Culture of Innovation Collaboration—Looking beyond Factory Walls.....	8
1.3.2 The Artist as Exemplar or Metaphor for Creative Practice in an Organisation.....	10
1.3.3 Artist and Organisation Collaborations.....	11
1.3.4 Defining the Artist as Exemplar in Action.....	13
1.4 The Practice Context: Expanding Practice and Maximising Success for Contemporary Artists.....	14
1.4.1 New Situations for Practice Are Increasing in the Form of Artist-in- Residence Opportunities.....	15
1.4.2 Artists Turn to Organisations as Creative Collaborators in Residencies.....	16
1.4.3 Expanded Skills and Situations Are Enabling the Artist to Act in Other Roles.....	17
1.4.4 The Artist-Entrepreneur.....	18
1.4.5 The Emergence of the Artist-Academic and the Imperatives to Develop New Understandings about Practice, Materials and Resources.....	19
1.5 Identifying Critical Issues Confronting Artists Undertaking Factory-Based Residencies and Artist Actions That Might Be Taken in Response to These Issues.....	20
1.5.1 Challenges to Identifying the Critical Issues.....	21
1.5.2 A Review of the Critical Issues Identified in Previous Research.....	22
1.6 An Overview of the Approach in the Context of Practice-Led and Action Research.....	23
1.6.1 On the Positioning of the Thesis as Practice-Led Research.....	23
1.6.2 On the Importance of Practice-Led Research for Artists.....	24
1.6.3 On Drawing Synergies with Action Research.....	24
1.6.4 On the Importance of the Intersubjective Position of the Researcher.....	25
1.6.5 On the Particular Nature of Participation and Creativity in Action.....	26
1.6.6 Towards the Sharing of an Embodied Experience.....	27
1.6.7 Towards an Empathetic Interpretation of Others.....	27
1.6.8 Towards a Reflective Practice.....	28
1.6.9 Towards the Integrity and Validity of This Practice-Led Research Approach.....	28

1.6.9.1 Strategies towards Catalytic Validity	30
1.6.9.2 Strategies towards Process Validity	31
1.6.9.3 Strategies towards Democratic Validity	31
1.7 Overview of the Structure of the Thesis	33
Chapter 2: A Three-Week Residency at a Belgian Colourant Factory:	
Overview of the Central Case Study	37
2.1 On the Selection and Relevance of the Belgian Colourant Factory as the Principal Site of Investigation	40
2.2 Overview of Activities Undertaken during the Residency.....	42
2.2.1 Background to an Extended (Week-Long) Scoping Visit.....	42
2.2.2 Scoping Meetings and the Scoping Week.....	43
2.2.3 Art Practice.....	44
2.2.4 ‘Research’ Activities: Data Sources and Collection.....	46
2.2.5 Observation	47
2.2.6 Journal Entries	47
2.2.7 Photo Documentation and Video.....	49
2.2.8 Interviews.....	50
2.2.9 Negotiations	51
2.2.10 Member Checking	51
2.2.11 Other Activities.....	51
2.2.12 Social Engagement with the Factory Community.....	52
2.2.13 Professional and Local Community Outreach.....	53
2.2.14 Cultural Engagement	54
2.3 Reflection on Relationship between Case Study Approach and Project Aims	54
Chapter 3: Other Residencies, Thematic Analysis and Other Voices:	
Managing the Quality of the Case Study Findings	60
3.1 Drawing on Previous Residencies as Sources of Experience-Based Knowledge ...	62
3.1.1 The Italian Residency.....	63
3.1.2 US Factory Scoping/Research Visits I+II	65
3.1.3 German Residency I.....	66
3.1.4 German Residency II.....	67
3.1.5 France—Remote Contact Scoping for a Future Residency.....	69
3.1.6 On Moving Towards the Position of Artist-Researcher	71
3.2 Thematic Analysis	72
3.2.1 The First Iteration: Focusing on the Benefits of Factory-Based Artist Residencies	72
3.2.2 Development of Codes Focused on the Needs and Benefits of the Artist and the Organisation, and the Development of a ‘Factory as Studio’ Model of Practice	73
3.2.3 Looking for Evidence of the Positive Effects of the Residency.....	75
3.2.4 Towards a Focus on Critical Issues	77
3.2.5 The Emergence of Artist’s Actions through the Coding Process	82
3.2.6 On the Development of a Framework for Initiating and Negotiating a Factory-Based Artist Residency: Clustering Critical Issues and Artist’s Actions into Broader Themes	83
3.3 Other Voices: Drawing on the Perspectives of Other Artists, Art Students, Residency Organisers and Academics.....	84
3.3.1 Drawing on the Experience of Other Artists	84
3.3.2 Exploring the Emergent Themes through Student Projects and Participatory Exhibitions.....	86

3.3.3 Drawing on the Experience of Residency Organisers.....	89
3.3.4 On the Contribution of Academics.....	90
3.3.5 On the Value of Undertaking an Audit of the Ethical Implications of the Project.....	90
4.1 Barriers to Getting In—Ineffective Communication between the Artist and the Factory at the Negotiation Stage.....	94
4.1.1 Missing the Target Decision Maker—The Challenges of Establishing Community Contacts.....	95
4.1.2 Artist’s Response—Identifying and Communicating with the Target Decision Maker.....	100
4.1.3 Different Opinions of the Value—The Issue of Ineffective Communication of the Artist’s Contribution to the Factory Community....	104
4.1.4 Artist’s Response—Communicating Value.....	106
4.1.5 No Idea, No Frame? —The Issue of Ineffective Communication of the Artist’s Planned Activities.....	109
4.1.6 Artist’s Response—Providing a Clear Plan and Frame.....	109
4.2 ‘What Is She Doing?’—Barriers to Communications during the Factory- Situated Residency.....	111
4.2.1 Missing Our Scheduled Appointment—Barriers to Communication of New Ideas and Progress.....	111
4.2.2 Artist’s Response—Reframing Communications Using Informal Opportunities for Progress Updates.....	113
4.2.3 ‘We Did Not Know What You Were Going to Do’—Barriers to Effective Communication outside the Research and Development Lab in the Factory.....	119
4.2.4 Artist’s Response—Walking Around and Smiling at People—Building Effective Communication outside the Research and Development Community in the Factory.....	122
4.2.5 Too Many Questions or Not Enough? —The Issue of Balancing Inquiries about Factory Activities.....	125
4.2.6 Artist’s Response—Sensing and Asking—Working Towards a Balanced Approach.....	127
4.2.7 Choosing Modes and Timing—The Issue of Finding Appropriate Ways to Disseminate Results to the Factory Community.....	128
4.2.8 Artist’s Response—‘They Said It Was Interesting’—Strategies for Community Engagement.....	129
4.3 ‘Let’s Keep in Touch’—Variations in Expectations Post Residency.....	130
4.3.1 Artist’s Response—Blogs, Email Messages and Posting Surprise Packages..	132
Chapter 5: Resource Issues	135
5.1 ‘Can We Talk ... Can You Show Me?’—Human Resources Perceptions and Realities Affecting Artist Assistance Resources in the Factory Community	135
5.1.1 Leadership Anxiety—The Artist as Distraction to Participants in the Residency.....	136
5.1.2 Time Pressures on Community Members to Discuss Ideas and Progress.....	137
5.1.3 Limitations on the Time to Demonstrate Processes of the Factory to the Artist.....	138
5.1.4 Variable Work Slate Calendar.....	139
5.2 Artist’s Response—Time Borrowed and Returned.....	141
5.2.1 Acknowledging Time Pressure When Negotiating the Residency.....	142
5.2.2 Inside the Residency—Developing Strategies for Reducing Pressure on Members.....	144

5.3 Office as Studio—Perceptions of the Artist’s Situational Needs, Space Allocations and Their Effect on Art Practice	147
5.3.1 The Entry Phase—Identification, Negotiation and Allocation of the Space.	148
5.3.2 In-Residence Phase—Potential Limitations for the Artist on Access to Spaces within the Factory	151
5.3.3 In-Residence Phase—Limitations for Showing Work inside the Factory Complex.....	155
5.4 Artist’s Response—Constructing a Productive Situation—The Office, Lab, Studio and Beyond.....	157
5.4.1 Work Spaces that Have Emerged from the Case Study.....	158
5.4.2 Strategies for Artists Interested in Installing Works within the Space of the Residency	162
5.5 ‘Your Request is Far from What We Can Afford’—The Challenges of Financial Arrangements for Artists’ Residencies in Factories—Funding and the Provision of Materials.....	168
5.5.1 Company Leaders Usually Expect the Artist to Have Their Own Funding..	168
5.5.2 Taking Care of Materials—Valuing of Different Materials in the Factory	173
5.6 Artist’s Response—Making Practice Affordable.....	174
5.6.1 Plan and Propose—Effective Negotiations on Procurement of Material.....	174

Chapter 6: Ethical Issues..... 183

6.1 Looking Too Deeply into Processes—Intellectual Property, Protection of Outcomes and Processes for Innovations and Creativity.....	184
6.1.1 Protecting IP—The Factory Community Members Perspectives	184
6.1.2 Protecting IP—The Artist’s Perspective.....	186
6.1.3 Interrelated Issues of IP in the Company.....	191
6.2 Artist’s Response—Images and Protection—Sharing Images and Being Mindful.....	193
6.2.1 What is Safe to Capture?	193
6.2.2 Anticipating, Planning and Sensing IP Issues during the Factory Case Study.....	195
6.2.2.1 <i>Sensing Anxieties about Potential IP Violation.....</i>	196
6.2.2.2 <i>Current and Potentially New Strategies Reducing Tensions about IP.....</i>	198
6.2.2.3 <i>Spaces and Objects for Image Capture—Photographing the Non-Sensitive Materials in the Factory.....</i>	198
6.2.2.4 <i>Desk as a Controlled Space.....</i>	199
6.2.2.5 <i>Requesting that the Company Make a Record of Images for Me.....</i>	199
6.2.2.6 <i>Future Approaches and Shifts</i>	200
6.3 Risks or Harm of Emotional Damage to Organisational Community from the Artist’s Presence and Activities	200
6.3.1 Emotional Effects from Potential Cultural Differences during the Residency	201
6.3.2 Feeling Pressure—The Emotional Burden on Community Members to Support the Artist.....	204
6.3.3 Community Members’ Anxiety about the Disclosure of Their Personal Comments by the Artist-Researcher	205
6.4 Risks or Harm of Emotional Damage to the Artist	206
6.4.1 Emotional Tax—The Factory Residency Framework May Be a Drain on the Artist’s Productivity.....	206
6.4.2 ‘Where are the Results?’—Observation, Scrutiny of the Artist’s Activities and the Emotional Pressure on the Artist to Perform	209

6.5 Artist's Response—Reducing the Risk or Harm of Emotional Damage to the Residency Participants	213
6.5.1 Getting to Know You—Developing Strategies to Understand the Factory Culture.....	214
6.5.2 Building Verbal and Gestural Communication Strategies during the Residency to Ease Anxieties about the Outsider Status of the Artist.....	215
6.5.3 Strategies for Artists Working in Single- or Opposite-Gendered Spaces that Aim to Reduce Embarrassment or Anxiety about Cultural Differences	218
6.5.4 Strategies to Reduce the Pressures on Community Members to Meet Artist's Needs during the Residency	219
6.5.5 Artist Plans for Actions on Confidentiality and Discretion in the Use of Information	222
6.6 Strategies Developed to Safeguard My Own Emotional and Physical Wellbeing	223
Chapter 7: Conclusion	227
7.1 Reflections on the Key Contributions of the Study.....	228
7.1.1 Communication	230
7.1.1.1 <i>Communication—The 'Getting in' Stage</i>	231
7.1.1.2 <i>On the Importance of the Residency Application</i>	231
7.1.1.3 <i>Communication—The 'Getting on' Stage and the End Stage</i>	232
7.1.1.4 <i>On the Relevance of Skills in Sensing the Cultural Dynamics and the Effective Presentation of New Ideas</i>	233
7.1.2 Resources	234
7.1.2.1 <i>Human Resources</i>	234
7.1.2.2 <i>On the Value of an Approach to Working that Involves the Ability to Work Both Independently and Collaboratively to Develop New Skills, to Be Flexible in the Management of One's Own Work Schedule, and to Be Flexible and Responsive in Relation to the Work Schedules of Others</i>	235
7.1.2.3 <i>Infrastructure Resources</i>	236
7.1.2.4 <i>On the Value of Being Able to See Potential in Multiple Spaces within the Factory as Sites for Studio Work, Experimentation or Exhibition of Works</i>	237
7.1.3 Ethical Issues.....	238
7.1.3.1 <i>Intellectual Property</i>	239
7.1.3.2 <i>On the Value of Recognising that Both Organisations and Artists Have Something at Stake in IP Negotiations</i>	240
7.1.3.3 <i>Risks of Emotional Harm for the Organisational Community</i>	240
7.1.3.4 <i>Risks of Emotional Harm for the Artist</i>	241
7.1.3.5 <i>On the Value of Being Attuned to Emotions, Shifts in Emotion and Sensitivities about Cultural Norms</i>	242
7.1.4 Final Comments.....	243
7.2 Evaluating the Effect of Aspects of the Residency on the Factory Community ..	243
7.2.1 The Potential for a Longitudinal Study	246
7.2.2 Scoping the Possibilities—Now I Know What Is Possible—Artist as Outreach Officer	247
7.2.3 The Artwork Outcomes of the Residency—Examining the Effect of These Emblems	247
7.3 Limitations of the Study	248
7.4 Closing Remarks	249

References.....	251
Appendices	261
Appendix A: Mind Map.....	261
Appendix B: Human Ethics Approval.....	262
Appendix C: Student Project Outline.....	296
Appendix D: Academic and Artist and Other Residency Professional Interactions ..	298
Appendix E: Proposal for the Case Study Residency in Belgium.....	301

List of Tables

Table 3.1: Residencies time line plotting the sequence of previous residencies and the case study residencies.	63
Table 3.2: Overview of coding system identifying the benefits of factory-based artist residencies.	73
Table 3.3: Overview of coding system identifying the benefits of factory-based artist residencies and data relevant to constructing a framework for negotiating and setting up these ‘factory as studio’ residencies.	74
Table 3.4: Review of types of data collected in the journal during the residency.	75
Table 3.5: Initial coding scheme focusing on critical issues confronting artists when undertaking factory-based residencies.	79
Table 3.6: Refinement of coding scheme focusing on critical issues confronting artists when undertaking factory-based residencies.	80
Table 3.7: Further refinement of coding scheme focusing on critical issues confronting artists when undertaking factory-based residencies. Clustering of issues into broader themes.	81

List of Figures

Figure 1: Belgium Colourant factory, Dye Experiments, Jane Gavan 2010.	1
Figure 1.1: Goals of action research and validity criteria.	29
Figure 2A: Belgium Colourant factory, image of initial lab tests, dry colourants on paper.	35
Figure 2B: Image Belgian case study, waste material in factory corridor.	36
Figure 2.1: Belgian residency, Journal Diagrams Image, Jane Gavan Image from the case study journal showing measurements, diagrams, material supplier contact and technical drawings.	48
Figure 2.2: Belgian residency, Journal Diagrams Image, Jane Gavan Image from the case study journal showing experiment discussions, propositions, diagrams for potential pattern design outcomes for a scarf design. I was using white silk fabric samples that were dyed and faded in parts using a stencil in a sun test machine.	49
Figure 2.3: Treats left beside my gumboots at the front door of the factory	53
Figure 3A: Belgian residency, Silk Tests Image, Jane Gavan, 2010.	58
Figure 3B: The Large Thai Orchid, Jane Gavan, 2010.	59
Figure 3.1: <i>Blue Vessel</i> , Jane Gavan, 2001. Hand-woven glass beads and blown glass, Murano, Italy.	64
Figure 3.2: <i>Colourant Factory</i> , Jane Gavan, 2003. Digital image, USA.	66
Figure 3.3: <i>Winterwald</i> , Jane Gavan, 2008. Multiple arrangements of kiln-formed glass elements, with multiple-coloured, translucent and reflective thin film glass facing.	67
Figure 3.4: <i>Aire</i> , Jane Gavan, 2010. Water-jet cut glass, kiln formed, framed with aluminium, connected with banded magnet—work in progress.	69
Figure 3.5: <i>Aire Series 2</i> , Jane Gavan, 2012. Participatory installation, dimensions variable, HD video, 360-degree projection, paper honeycomb walls, tables, chairs and heather, The Ron Cooke Hub, University of York, York, UK.	70
Figure 3.6: Belgian case study, Image of the drawer under my lab bench, with my name added and my hosts name crossed out, Jane Gavan, 2010. This action was taken by one of the lab team members.	76

Figure 3.7: <i>Factory as Studio</i> Exhibition, Jane Gavan, 2011. Participatory project on designing better, brighter traffic bollards for cultural events, DABLAB, University of Technology, Sydney.....	87
Figure 3.8: Kunstacademie art class, Belgium, 2010. The children drew fantastic animals and plants and combined them into a fantastic object, using recycled plastic tags from the factory. The work was later displayed in the front window of the school as a group installation.	88
Figure 4A: Belgian Lab, 2010. This image from the lab shows the colourful aspects of this environment.....	92
Figure 4B: The waste trap from the factory lab, where regularly a volcano of pigment congeals below.....	93
Figure 4.2: Scarf pattern for fade tests derived from a detail of a photograph of a large orchid petal taken in Bangkok en route to Belgium. The pattern is manipulated by scaling up and down on a photocopier in the factory office, and then used to mask fluorescent dyed Thai silk in the fade test machine.	118
Figure 5A: Silk Samples - I was developing a range of dyes for some silk samples, which would hang in the lab drying cabinet so that I could move through the experiments at a quicker pace.....	133
Figure 5B: The Brighter Bollard project was a public exhibition in Sydney—part of Sydney Design Week in 2011.	134
Figure 5C: Students from the UTS Design, Architecture and Building faculty are seen below viewing the images from the residency, and developing new designs for cultural Bollards for the Belgian city near the factory ...	134
Figure 5.1: <i>Volcano</i> , Jane Gavan, 2010. Congealed paint from waste trap, Belgium.....	162
Figure 5.2: <i>Wall Work</i> , Jane Gavan, 2010. Installation, dimensions variable, Belgium.....	163
Figure 5.3: <i>Pink Building</i> , Jane Gavan, 2005. Coffee factory light installation, dimensions variable, Sydney.	165
Figure 5.4: <i>Pink Grasses</i> , Jane Gavan, 2010. Installation at Belgium colourant factory, dimensions variable, fluorescent pink colourant, grass, in snowfield.....	166
Figure 6A: Belgian residency image, Fade Tests, Jane Gavan, 2010.....	181

Figure 6B: The American colourant factory—storage facilities of the factories were usually coloured with powdered pigment from recent colour production runs, Jane Gavan, 2006.....	182
Figure 6.1: Studio space—The office at the Belgian factory was also used as a display area for experiments and developing projects Digital photo, Jane Gavan, 2010.....	217
Figure 7A: The American factory, Jane Gavan, 2007. In one section of the factory and old storage area, there were signs of the materials and processes in many places, including here in a corner of the stairway.....	225
Figure 7B: Students in the local community industrial design class creating a light using recycled waste plastic from the factory.....	226
Figure 7.1: A mind map of indications of issues from literature and their relationship to thematic categories that emerged from the case study analysis.....	229

Abstract

In recent times, economists have highlighted the need to escalate innovation within organisations. Organisational researchers affirm that creativity and collaboration with skilled practitioners from outside these communities can be catalysts for innovative outcomes. This study focuses on a particular form of collaboration: artist residencies within manufacturing organisation communities. Research has suggested that artists acting as creative exemplars in action stimulate interest and motivation among members of an organisation. While there are studies that explore the positive dimension of these residencies from an organisational perspective, few studies examine the problematic effects of these collaborations and fewer still have provided a view of these engagements from the artists' perspective.

An aim of this thesis is to advance an understanding of the potentially pivotal role that the artist plays as exemplar in action in organisations. This research is motivated by two questions. The first question asks what critical issues emerge during a self-organised artist residency within a manufacturing organisation. Critical issues are distinct and recurring ideas or practices that present barriers to the success of the self-organised artist's residency in a factory. The second question asks how artist-researchers can structure their practice in a way that overcomes these issues, allowing them to contribute to the culture (and/or products) of the factory.

This action research case study focuses on a self-organised artist residency in a Belgian colourant factory in 2010. Each of the critical issues identified is illustrated with representative incidents from the case study or related previous residency material. The study also identifies actions that the artist took in working through these issues. The thesis includes a discussion of how each of these challenges was responded to in practice.

The broad categories of issues identified include communication between the artist and the factory community; human, infrastructure and material resource implications; ethical issues, including intellectual property rights and protection for participants; and instances of potential emotional risk or harm to the organisational community and the artist.

The principal outcome of this study is a framework that gives artists and organisational members specific understandings of each other's domain. The framework provides a resource for artists seeking to expand their practice within organisations and for artist-educators who are preparing students for organisational collaborations. Ultimately it is anticipated that the framework will provide a basis for building deeper connections between these participants, facilitating sound preparation for future collaborations.

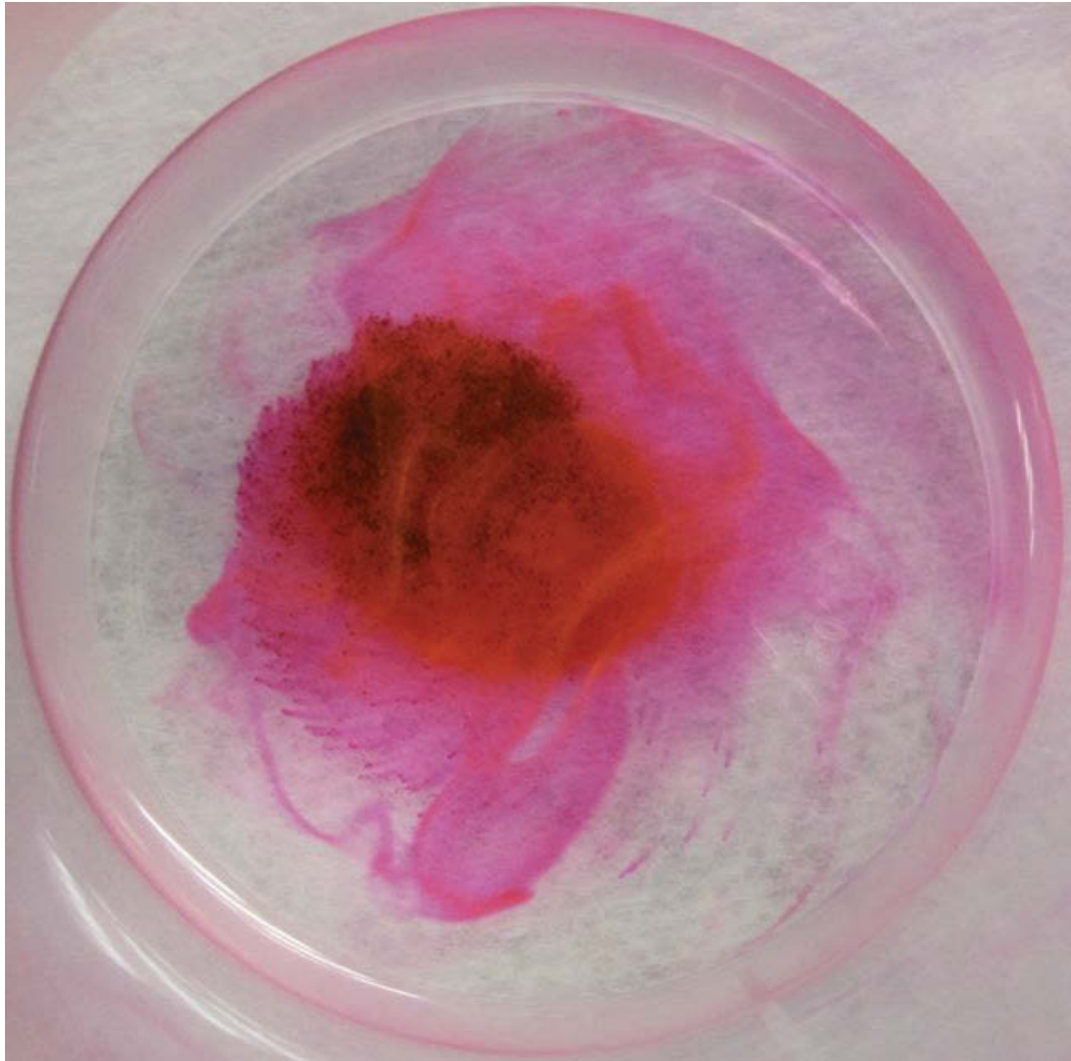


Figure 1: Belgium Colourant factory, Dye Experiments, Jane Gavan 2010.

This image was captured from initial tests and shows the movement of fluorescent dye into a clear solution of acetone. I learnt that two to five per cent dye in a clear solution produces the optimum fluorescent effect.

Chapter 1: On the Need to Investigate the Experience of Artists Involved in Factory-Based Residencies

In order to increase productivity, organisations need to improve creativity and raise innovation within their communities. This is particularly true of the manufacturing sector. Open-innovation strategies, involving motivated creative experts, can be useful in meeting this need. Contemporary research on innovation has revealed the benefits of a culture of collaboration, in which skilled and engaged creative outsiders work inside the permeable walls of progressive organisations to encourage creativity within the community.

Researchers in art and organisational studies have suggested that artists' approaches to practice can serve as a useful exemplar or metaphor for creative practice in an organisation. Researchers have also analysed case studies of artists working in organisations and determined that positive effects may be emerging from including the artist as an exemplar actor within these communities. Organisational community members have reported being challenged and encouraged to view the materials and processes that surround them daily in exciting and novel ways by these artist exemplars in action.

Practitioners, curators and residency programme directors report that artists are motivated to expand situations for their practice into this organisational realm. There is evidence to suggest a significant increase in the number of these new situations for practice—the artist residency. Through engagement in these new situations, artists are developing ways of taking on a wider range of roles within society. These emerging roles include that of the artist-leader and the artist-entrepreneur.

This thesis explores the experience of the researcher, who is also an artist, in working through issues that emerged in the context of a three-week self-organised residency in a colourant factory and its local community in Belgium. Through the analysis of this case, this research aims to identify some of the critical issues faced by artists when engaging in factory-based residencies. It also aims to provide a framework for improving the success of these initiatives through offering a range of artist actions targeted to ameliorate these problematic effects.

Research in artist residencies within organisations has largely focused on the positive aspects of these arrangements. Further, few systematic studies have explored the practicalities of initiating and undertaking these residencies from the artist's perspective.

In this chapter, I introduce the key objectives of this research project; I review literature drawn from the domains of art and organisation studies and contemporary art practice. I explore the convergence of economic and business imperatives for creativity and innovation with the aspirations and practices of artists for emerging forms of contemporary art. I give an overview of the approach to the study and related categories and strategies for validity. I close the chapter with an overview of the structure of the thesis.

1.1 Towards a Framework to Support Artists Undertaking Factory-Based Residencies

The research undertaken in this study is motivated by two questions. The first question asks what critical issues emerge during a self-organised artist residency within a manufacturing organisation. The second question asks how artist-researchers can structure their practice in a way that overcomes these issues, allowing them to contribute to the culture (and/or products) of the factory.

These questions are explored through material gathered during a directly negotiated artist residency placement conducted in 2010 in a Belgian colourant factory, and projects and other interactions conducted with the local community surrounding this organisation. This single case study is supported by; material from other residency experiences, relevant literature, and reflections on a range of interactions with practitioners and academics from the broad disciplines of organisational studies and visual art.

In the context of this residency, I was both the researcher and the artist-in-residence. Using a qualitative, practice-led, action research approach I make use of data gathered from interviews, observations, negotiations, journal entries, photographic and video documentation, member checks, social and cultural engagements, professional outreach, student projects, participatory art exhibitions, academics and university ethical advisors.

My art practice can be broadly described as involving the following modes of artwork: site-specific installation, sculpture, object design and participative art projects. My work often involves light, colour and pattern, material culture, material science, innovation and manufacturing processes.

A range of experiences drawn from previous residencies in other factories in Italy, the United States and Germany are used to supplement this case study data. My aim was to develop a framework that would be of use to other practitioners in developing their ability to initiate and undertake factory-based artist residencies. The framework assembles a network of themes from a series of issues and critical incidents, drawn from the primary case study data analysis undertaken at the Belgian colourant factory. It also includes details of how I, as an artist-in-residence, worked through these issues and incidents during the course of the residency.

This thesis has implications for a number of groups related to artist practice. First, the framework could serve as a useful resource for artists, artist-academics and curators and also the community of artist and organisation researchers that are emerging in this form of practice: organisations such as Res Artis or the TransCultural Exchange that are engaged in residency programmes as a primary form of practice. Second, the challenging nature of making contact and negotiating the in-factory residency was brought into focus during my contact with students. In this context, this study may provide educational institutions with new understandings that can be used to support the knowledge base of visual art practice.

The framework could be developed to assist other practitioners and artist-academics to identify the benefits for industry and themselves when interacting in these industrial spaces and factory communities through several actions. These actions include (but are not limited to) what Reckwitz (2002b, p. 250) quotes Schatzki as describing as ‘a nexus of doings and sayings’. This understanding may lead them to value their practice in a slightly different way.

It is anticipated that this framework of issues and actions could also be useful to the host communities. They may find it valuable as a support in the negotiation and execution of the residency. Explanation of the range of activities and situations that the artists may be

willing to engage in, and the range of actions that artists may have the capacity to develop could assure community leaders or hosts about the viability and plausibility of this type of collaboration.

This section has highlighted the cultural importance of running successful residencies, and the importance of developing actions that maximise their success in terms of communications and negotiations, ethical, and soft and hard infrastructure issues that may emerge. The aim of this thesis is to establish a framework for other artists to move into this space, and for facilitators or participants such as factory community hosts to also move in to this space, with the added knowledge of the artist's perspective.

Most research on the issue of artists' interventions is positive. The primary aim of the thesis focuses on the identification of the critical issues or challenges to the success of this type of project, which have been difficult to access in the absence of reports and reflections on practical experiences. It is hoped that through this exploration of the viability of the artist residency in a factory, manufacturing communities will be enabled to increase their rates of innovation, leading to a range of social and commercial benefits to these communities.

1.2 The Changing Position of the Researcher

The activities of the study emanated from two stances, the artist perspective and the artist-academic perspective, the latter encompassing the roles of artist-researcher and artist-educator. The following overview describes a range of activities that fall within the realm of these dispositions. The integrity of this project relies in large part on my ability to move between these different positions and to be open to the ways in which the changes in perspective that ensued could inform the study.

The first disposition in the context of this study is that of the artist. My experience and understanding of contemporary art practice enabled me to develop the following range of activities: negotiate and establish a self-organised residency in a Belgian colourant factory for four weeks in 2010; explore the cultural context in Belgium and familiarise myself with the local community; explore the range of social culture and customs within the factory community; explore the materials and processes of the factory including scientific

equipment and machinery to develop new skills and approaches to art practice; use these new approaches to make new works such as installations or functional or non-functional objects; develop a series of plausible narratives for the use of the materials and processes of the factory; build on professional and social connections with local groups such as cultural and research-focused organisations about these narratives; and arrange two exhibitions of the outcomes of the project.

In the disposition of artist-academic, I developed the following set of related activities: designing and negotiating a case study about the Belgium residency; building up a series of opportunities for peers from organisational studies and visual art disciplines to engage with the activities and the outcomes of the case study; developing a contextual review from the perspective of visual art and art and organisational studies; exploring the methodological approaches in the literature and in practice that may answer the questions posed in the thesis and are synergistic with artist practice; exploring the literature on the ethical issues of art and design practice in factories and developing a response to the anticipated range of potential risk or harm of the case study; collecting materials and information about the experience of the case study, from both the artist and the range of factory community perspectives, including interviews, journal entries, photographs, drawings and diagrams; conducting an emergent theme analysis during and after the residency period; developing a framework of critical issues and artist actions that emerge from the artist responses to these issues for future residencies; conducting lectures and panel discussions on the emergent themes and activities of the case study with academic and practice-based peers; and finally developing a series of pedagogical experiences derived from the experience of the residency in Belgium, Australia and the United States that include students from primary school, vocational college and three university art and design faculties.

1.3 Towards the Artist as Creative Exemplar in Action within Organisations (Factory Communities)

In recent decades, economists have identified innovation as the prime source of productivity (Gittens 2011; Porter 1985). Innovation, in the context of this thesis, is defined in broad terms as the ‘introduction of something new’, usually in the form of a ‘new idea, method, or device’ (Webster’s Dictionary 2011). Crucially, innovation also

involves the implementation of new ideas or methods, or the process of bringing new devices to market (Drucker 1985). Economic researchers have identified the need to find ways to innovate new materials, processes and products to expand and grow business, especially in the manufacturing sector (Porter 1985; Potts 2007). Some economists are calling for new entities that ‘encourage a higher level of applied, commercially relevant research and development in the private sector’ to promote economic growth (Romer 2007).

Researchers have highlighted the importance of ensuring that community members within organisations have the motivation, expertise and skills for creative thinking and acting—including being flexible and imaginative, and having the ability to expand the status quo—in order to be innovative (Amabile 1998, 2008; Potts 2007). In the context of this thesis, creativity is defined as the ‘quality or ability to bring something new into existence’; ‘to produce or bring about by a course of action or behaviour’; and ‘to produce through imaginative skill’ (Webster’s Dictionary 2011). This definition embodies the human elements of making or creating something—underlining a claim that creativity arises from skills, action and behaviour.

In this context, community members are characterised as ‘interacting population of various kinds of individuals’, in a common location’ working together with the ‘common interest’ of developing, testing, producing and selling and delivering materials or products in the factory, often having a ‘common history’ and ‘common social, economic, and political interests’ (Webster’s Dictionary 2011).

The focus of this thesis is on a particular organisational context—the factory. Factories may be characterised as companies organised around the manufacture of products or the components of product. Community members within the factory may be characterised as individuals exercising a range of expertise, working together in the factory with the common interest of developing, testing, producing, selling and delivering materials or products.

In the factory context, the factory community must be viewed as a pivotal human resource—central to new product innovation, new specifications for existing products and

the development of new markets (Amabile 2008; Egan 2005; Gittens 2011; Shalley & Gilson 2004; Weber 1947; Zhou 2003). It is clear that these communities are most productive in terms of innovation when they have the will, or intrinsic motivation, and the skill to approach their work creatively (Ambrose & Kulik 1999; Egan 2005; Renninger, Hidi & Krapp 1992; Shalley & Gilson 2004).

However, companies are recognising gaps in the skills and understanding within their community in relation to creativity and innovation (Amabile 1998). Organisational researchers have investigated the practices, competencies and aspirations of creative leaders within organisations and insider creative individuals or teams, as creative human resources, in an effort to understand the qualities of individuals who are able to enhance the level of innovation within an organisation (Amabile 2008; Damanpour 1991; Shalley & Gilson 2004).

It has been shown that creative idea generation is not common practice for most individuals in organisations (Egan 2005; Zhou 2003) and few organisations have the skills or resources to encourage and support their employees to make the transition towards more innovative practice (Egan 2005; Roffe 1999).

Many manufacturers traditionally focused on business-to-business (B2B) markets are currently shifting their focus to end-user markets with the aim of increasing market share for their products (PWC 2013). However, the understanding of how to develop new products with existing materials or how to contact, communicate and develop collaborative relationships with these end users is often beyond the skill set of organisational groups such as manufacturers—whose expertise has been in production, quality control and direct B2B sales (Bartelme 2005; Australian Government 2012).

1.3.1 Developing a Culture of Innovation Collaboration—Looking beyond Factory Walls

Drucker (1985) identified several different sources of innovation internal and external to the organisation. Within the organisation, the emergence of unanticipated or unusual happenings, shifts in the strategic focus of the company in relation to the broader economy

and the identification of new markets for end-user specifications of products, materials or processes can represent innovation triggers. The external sources of innovation include the nature of the organisation's broader collective environment, as well as any internally perceived changes in that environment or any new understandings that emerge from that broader collective.

Since the 1970s in western industrialised countries, organisational innovation has been reorientated from traditional closed-innovation systems—using internal sources or resources within specific research and development (R&D) departments of organisations—to systems that embrace open-innovation systems, exploring the potential of interdisciplinary collaboration across teams and beyond the walls of the organisation (Chesbrough 2006; Damanpour 1991; Pollard 2006). These systems are characterised by their valuing of external research or R&D due to the potential profits they can bring (Chesbrough 2006; Freeman 1995; PWC 2013).

This range of sources of innovation and the open-innovation network have highlighted the potential for local, national and global collaboration between organisational communities, institutional communities and individuals (Freeman 1995). This call for an interdisciplinary approach to innovation is present in the manufacturing sector, and supported by western national innovation frameworks (Australian Government 2012; Freeman 1995). Friedrich List developed one early example of a framework, which has some contemporary relevance, in the context of the newly industrialised United States of 1841 (cited in Freeman 1995, p. 6):

There scarcely exists a manufacturing business that has no relation to physics, mechanics, chemistry, mathematics or to the art of design, etc. No progress, no new discoveries and inventions can be made in these sciences by which a hundred industries and processes could not be improved or altered. In the manufacturing State, therefore, sciences and arts must necessarily become popular.

Creative outsiders from disciplines such as the arts, who are working within manufacturing have been recognised as potentially fundamental contributors to the organisation's creative activities, thus representing a valuable human resource (Andriopoulos 2001). This pluralistic approach is now viewed as a key element in any potential framework that seeks to increase rates of innovation in organisations (Bartelme 2005; Australian Government 2012; PWC 2013).

A range of outsiders has been identified as potentially fruitful partners for the organisation. These types of creative collaborator include ‘inventors, researchers and consultants’ (Cox 1998). Within this approach, researchers have emphasised the importance of collaborative and, importantly, social networks in relation to innovation, using a bottom-up approach, in which meaning and identity can be developed through mutual learning within a social community of practice (Bijvoet 1997; Frössler 2008; Kolb 1984; Lin & Beyerlein 2006; Pollard 2006; Shirouzu, Miyake & Masukawa 2002).

1.3.2 The Artist as Exemplar or Metaphor for Creative Practice in an Organisation

At the same time as various outsiders are moving to collaborate with organisations, management, leadership and organisational studies researchers have developed a model of practice for leaders within organisational communities that embraces the types of creative skill and embodied understanding that artists often possess. Researchers suggest that, by taking this approach, they can be more effective leaders within their community (Guillet de Monthoux 2004; Hansen, Sauer & Ropo 2007; Linstead & Höpfl 2000; Schroeder 2008).

Using the artist as an exemplar for organisational leadership, Woodward and Funk (2010) provide a useful summary of the types of attribute identified as an aesthetic leadership approach. The authors characterise these leaders as having the ability to pursue and model pluralistic avenues in practice, share embodied knowledge, engage in aesthetic judgements and produce creative outcomes that may have commercial or cultural innovation prospects. An organisational leader’s ability to sense the organisational dynamics and offer solutions to organisational challenges is suggested as an important area for leadership development under this framework, which is informed by the empathetic, analytical and creative aspects of artists’ practice.

Researchers who have suggested the artist as exemplar for organisational communities consider that the artist’s range of skills can be used to assist these community members—in particular, leaders—in understanding the benefits of the artist’s approach to issues relevant to an organisation (Berthoin Antal 2012; Austin & Devin 2003; Bartelme 2005; Darsø 2004; Guillet de Monthoux 2004; Pink 2006; Woodward & Funk 2010). In a recent

survey of the ways in which organisations engage with creative practice, Schnugg (2010) describes this group of researchers as those concerned with presenting artists as metaphors or suggesting art practice as metaphor.

While these research approaches focus on identifying the qualities or talents and capacities of aesthetic leaders, other studies situate artists as aesthetic leaders in the field (Berthoin Antal 2009; Barry & Meisiek 2010; Styhre & Eriksson 2008; Taylor & Hansen 2005). Schnugg's (2010) survey and data analysis of the available literature concludes that there are a considerable number of advantageous effects on organisation communities and artists from these types of interactions. Later Schnugg's (2010) report from their data analysis of arts-based initiatives with organisations, 'The overwhelming majority of text samples claim that arts-based initiatives benefit organizations'.

This research builds on the recognition that an understanding of these creative practices in organisations is not acquired quickly or easily. These researchers suggest that artists themselves may have a role to play as a type of informal aesthetic leader in an organisation.

1.3.3 Artist and Organisation Collaborations

The approach to creative practice in which artists choose to work with organisations has existed since before the industrial age (Barry & Meisiek 2010). However, it was not until the early part of the twentieth century that artists such as Peter Behrens began collaborating as insiders with organisational communities. From 1907, for approximately 27 years, Behrens was a consultant at AEG, in Germany, creating objects that ranged from electric fans, logos and typefaces to architectural projects (Windsor 1981).

Artist and organisation collaborations were active in the 1960s and 1970s in countries such as the United Kingdom and the United States. One of these projects was developed by a group called Organisation and Imagination, formerly APG, or the Artist Placement Group. APG was an artist initiative led by Barbara Steveni and John Latham from 1966 to 1979. It was a UK-based collaboration, which aimed to facilitate artists' residencies in organisations using art initiatives that were developed in the conceptual and social fields (Carlson 2007; Ferro-Thomsen 2005; Steveni 2004).

In the United States, the Bell Labs residencies (c. 1966–1973) involved community members at Bell Labs, including project leader, Bill Kulver, who collaborated on projects with artists such as Robert Rauschenberg (Gertner 2013). This group was known as Experiments in Art and Technology, or E.A.T., and they based their studio within the Bell facilities. Another prominent programme was the Xerox PARC artist-in-residence programme, which ran for 33 years from 1970 (Chesbrough 2006; Harris 1999). It is relevant to note that this often-cited artist innovation collaborative project existed within a closed-innovation system. Artists were brought in to participate because, at that time, open collaboration had not developed to include a broader dialogue with outsiders such as industry, cultural or research institutions. Both of these US-based initiatives focused on developing cutting-edge applications for technology—mainly computer and imaging applications—sometimes with the narratives developed through the artist–scientist–organisation collaborative projects (Edwards 2008).

From early in the 21st century, programmes and initiatives placing artists within organisations have been emerging in increasing numbers, from northern Europe, France and Spain (Berthoin Antal 2009; Darsø 2004; Schnugg 2010; Styhre & Eriksson 2008) to the United Kingdom and Ireland (2007; Stewart 1983), Canada (Bratton & Garrett-Petts 2005) and the United States (Nawi 2010). Researchers' survey and analysis work has focused on intermediary facilitations between the artist and the organisations (Berthoin Antal 2012; Schnugg 2010). Programmes such as the AIRIS programme of Scandinavia, (coordinated by the intermediary TILLT), Dissonances in France and Artists-in-Labs in the United Kingdom feature in this group of artist-in-organisation initiatives.

In the United States, the residency programmes using the common title Factory Direct were based on the east coast, spanning the cities of Troy, New York, in 2001, New Haven, Connecticut, in 2005 and Pittsburgh, Pennsylvania, in 2012. They revolved around curatorial projects led by artist Michael Oatman (2001 and 2005), and curators Denise Markonish (2005) and Eric C Shiner (2005 and 2012). These projects placed artists within factories to produce work that was later shown in the context of a group exhibition or in a series of on-site installations (Cowan 2005; Nawi 2010). The most recent in the Factory Direct series is a collaboration and exhibition developed by Eric C Shiner, director of the Warhol Museum, in Pittsburgh. In 2012, Shiner engaged artists and connected them with

local organisations, including manufacturers, to produce an exhibition and series of situated performance works (Hopper 2012).

One other significant US programme, which has been in existence since 1974, is the John Michael Kohler Arts Center Arts/Industry Residency Program in Sheboygan, Wisconsin. The Kohler factory in the United States is a large ceramic goods manufacturer, and artists are given spaces to work using the factory materials and processes in a studio, separate from, but within the Kohler factory complex.

1.3.4 Defining the Artist as Exemplar in Action

In recent research, attention has turned to the capacity of the artist to act as a cultural catalyst within an organisation—to operate as what could be described as an ‘artist exemplar in action with a view to cultivating and enhancing the creativity of the aspirations and practices embodied within a broad membership of an organisational community (Berthoin Antal 2009; Daniels & Schmidt 2008; Douglas & Fremantle 2009; Mathews et al. 1990; Rasminsky 2001; Schnugg 2010 in press; Steveni 2004; Styhre & Eriksson 2008).

In this thesis, the artist as an exemplar in action is defined as an actor who operates inside and with the factory community. Through the day-to-day exercise of particular attitudes and competencies, they can bring about an alteration in the aspirations or practices of others inside that community.

Thus artist exemplar in action can be defined as the manner or method of performing the residency. The artist-actor is an exemplar in practice, through the manifestation of his or her deportment or expression by means of attitude, voice and gesture through the deeds or the things he or she has done, usually over a period of time, in stages, or with the possibility of repetition. The phenomena around the artist’s behaviour, or conduct, constitute this active approach to residency collaboration. The word action could be broadened to include one of its more subjective or evocative definitions, describing the artist’s actions as potentially the most ‘vigorous, productive, or exciting creative activity’ within the factory, during the time of the residency (Collins 2003).

With the recent increase in activity within organisations by artists themselves, there is a desire among researchers to continue to evaluate examples of the artist exemplar in action within the context of organisational studies and artist practice. There is also a need to study the intricacies and practicalities of how artists might operate as exemplars in action. Researchers have flagged the paucity of case study examples of this type of collaboration (Berthoin Antal 2009; Barry & Meisiek 2010; Schnugg 2010 in press; Styhre & Eriksson 2008).

1.4 The Practice Context: Expanding Practice and Maximising Success for Contemporary Artists

Contemporary artists recognise that there is more to life than the rarefied space of the high street gallery. Through the work of philosophers Bourdieu and Bourriaud, it is now possible to have a clearer understanding of both the expanded scope of the location of the artist studio and the wider contribution to society and community that artists' practice can afford. Pierre Bourdieu (1977) describes a practice-led approach to knowledge making and the potential for a shift in the habitus of artist practice. Nicolas Bourriaud (2002) repositions artists within communities of practice.

Many artists are excited and engaged at the potential of practice within this social realm, which is evidenced by the increase in relational or participatory art themes (Bourriaud 2002) of art biennales around the world (Kester 2011; de Zegher & McMaster 2012). 'The 18th Biennale of Sydney: all our relations', curated by Catherine de Zegher and Gerald McMaster (2012), provided a further perspective:

The 18th Biennale proposes that we rethink central art world paradigms and explore instead a relational paradigm that foregrounds conversational, collaborative, empathic, and ephemeral aspects of arts practice. It asks us to essentially re-think and re-invent the social functions of art.

These examples show the possibility of how, through collaboration with organisations, new works can be realised and artists can develop their artist practice as well as building skills as artist-leaders or artist-entrepreneurs through this participation in broader cultural and social frameworks.

These projects can be defined by the engagement of the audience in the creation of the work and present the artist as a potential catalyst for creativity in a social setting. However, some researchers in the fine arts are encouraging the maintenance of the independence of the artist within these systems, and are critical of the work of Bourriard, in particular considering the effects of these and other ethical issues related to this approach (Bishop 2012). In response to this critique, other researchers suggest that this form of practice, if conducted mindfully, offers artists the opportunity to explore new situations, and expand the skills and experiences that inform their practice (Kester 2011; Smith 2012).

1.4.1 New Situations for Practice Are Increasing in the Form of Artist-in-Residence Opportunities

That contemporary artists are choosing to practice in an expanding range of situations and locations has been reflected in the rise in the number of artists taking up artist-residency opportunities (Chenal 2011). Residency opportunities are increasingly popular with artists—perhaps more so than exhibition opportunities because of the multiple ways that these experiences can expand on current frames of practice, while often simultaneously giving the artist opportunities to show work. There are several different categories of artist residencies, including the institutional, the local community-based residency, and increasingly, the organisational residency.

An indication of the increasing number of programmes available for artists is the increase in the size of international member organisations that focus on cultural mobility and, in particular, artist residencies (Chenal 2011; Res Artis 2012). European Union cultural officer Odile Chenal (at: et al.) comments that a ‘mushrooming of art centre residencies has taken place over the past ten years’. There are several of these organisations globally, for example, the artist-focused Trans Artists group, which also hosts Res Artis—the largest international association of artist-in-residency programmes (Res Artis 2012). Established in 1993, Res Artis has grown to have over 400 residency centres and organisations affiliated in over 70 countries. Another group affiliated with Res Artis is the TransCultural Exchange, a Boston-based, international group, led by director Mary Sherman (Sherman 2010). A feature of these groups is their international profile, and their global links into a range of over 30 other residency organisations (Res Artis 2013).

Providing an example of the shifts within a national setting, Nicholas Tsoutas, an Australian curator, academic and former director of the Sydney-based residency programme Artspace, describes a 'shift in activities and focus in what they are doing' explaining that there were '20 Artist in Residences in 2004 in Australia, and now there are 200' (Tsoutas 2010, pers. comm., 3rd Nov). This range of activities in recent years for artists is expanding far beyond the gallery space, and the number of residency opportunities and artists interested in these forms of practice is growing exponentially (Tsoutas 2010, pers. comm., 3rd Nov). These gatherings of the mind, spirit and material of contemporary arts cutting through thematic edges, within a global collectively of practice, represented by the growing number of artist-in-residence programmes within institutions and organisations are a major part of some new forms of creative practice (Chenal 2011; Res Artis 2012).

1.4.2 Artists Turn to Organisations as Creative Collaborators in Residencies

However, these organisationally based residencies are certainly in the minority in comparison to the large sector of institutionally facilitated residencies affiliated with bodies such as the Res Artis group. Often the audience for these works is relatively small, but the outcomes can be equally significant and productive because the residencies involve collaborations with community members who are critically engaged in the outcomes of the residency (Barry & Meisiek 2010; Chenal 2011).

These secular residencies or non-art industry-based residencies are also increasing in number, according to surveys of the work arts—a range of organisationally based artist interventions (Berthoin Antal 2012; Schnugg 2010 in press; Styhre & Eriksson 2008). Berthoin Antal (2012) prefers to use the term artistic intervention strategies, and explains that the difference between these residencies and other artist-in-residence programmes is that not only are they dedicated entirely to the creation of art; they also emphasise the process and interaction with the employees at work. There are a number of artist and organisation programmes that have been reviewed in summary in Section 1.3.3.

Within these organisational communities, artists have been reported as being able to find a place to develop and build on their skills, because often they can meet like-minded

professional workers who are deeply connected to materials and processes and are able to bring new creative forms into reality (Carlson 2007; Cowan 2005; Styhre & Eriksson 2008).

Researchers have found that tacit knowledge increases with experience in a particular domain (Brinck 2007; Hansen, Sauer & Ropo 2007; Mascitelli 2000), which suggests that repeated exposure to the negotiation and experience of these types of residency can cement new skills within the artist's range of potential.

Berthoin Antal (2012, p. 62) outlines the skills, context and attributes of potential intermediaries of an artistic intervention programme as 'capable, socially orientated, interested in new materials, cognisant of relational dynamics, focused on developing new scenarios of action, and eager to pursue new communication channels'. Recent developments in the activities of contemporary artists suggest that, in addition or in the absence of these intermediaries, this description could increasingly be attributed to artists engaging in these types of residency.

1.4.3 Expanded Skills and Situations Are Enabling the Artist to Act in Other Roles

At the same time as these developments in contemporary practice were happening, the artist community began to develop ideas of leadership within the creative community (Douglas & Fremantle 2009; Maeda 2011). This research demonstrates the potential for artists to expand their practice to encompass leadership roles beyond their own discipline, and into the broader community (Douglas & Fremantle 2009; Potts 2007).

Douglas and Fremantle (2009, p. 38) emphasise that 'it is important not to pigeonhole the discourse and retain the possibility of artistic leadership having many dimensions, including the organisation, social, political and aesthetic in order to fully represent the fluidity with which the arts sector works'. This position allows the artist to be considered an artist exemplar in action, a type of leader within an organisation, with an emphasis on the desire of the artist to present a responsible and ethical practice from a fluid, informal or neutral disposition (Berthoin Antal 2012; Douglas & Fremantle 2009; Gilmore & Warren 2007;

Scott 2009; Woodward & Funk 2010). Researchers in the visual arts field are calling for case studies that evidence this phenomenon and highlight the value of this role or position to other sectors, suggesting the need to ‘foster, share and highlight new forms of practice and related evaluation between artists, organisational leaders and policy makers’ (Douglas & Fremantle 2009, p. 8).

1.4.4 The Artist-Entrepreneur

In developing an understanding of the range of skills artists might develop as insiders in an organisation, the concept of the artist-entrepreneur may be useful in this context. An entrepreneur is one who ‘assumes risk in order to combine knowledge, capital, and resources to create a venture that will hopefully return a profit’ (Evans 2007, p.148). Entrepreneurship is related to risk taking for artists, and the risk to work out of the norms of the art world are increasingly attractive to artists (Gallasch 2010).

Modern artists and conceptual art practitioners share a premise of being avant-garde or progressive and risky (Bürger 1984). By definition, risk is inherent in these types of practice, and experimentation with new ways of making art is a key factor (Ferro-Thomsen 2005). The artist working in the context of these movements are commonly motivated to make certain departures from current practice (Zander & Scherdin 2011). The new forms of practice outlined in this thesis have their antecedents in the experimental aspect of these approaches, in particular, the conceptual art approach. For example, in socially orientated or participant artwork, often the artist is positioned outside the usual studio or gallery location, generating work that can be described as embracing a certain form of risk for the artist working through the role of entrepreneur.

The risk here is that this type of practice, at first glance, removes many of the commercial aspects of the artist practice. That is, the outcomes of many of these residencies do not always include saleable works. Some tend to be more related to installation or participatory works involving the spaces and communities of the organisation. In this way, it may be perceived as if the assumed benefit for artists ‘to develop their individual identity and make a living from selling their work’ is removed (Gallasch 2010). The added risk of ‘engagement with art in a non-art context’ (Gallasch 2010) is that this type of practice, as central to the

artist's activities, may not be as readily accepted by institutions or funding bodies in comparison to other types of outputs. A survey of the Australian Government's field of research codes (Australian Government 2009) does not include participatory works in its guidelines. However, artist-researchers are developing discourse on these practices that highlight their significance in the domain of art and in broader society. These circumstances highlight the potential role of the contemporary artist to challenge current forms of art research (Gallasch 2010). When asked about the risks for site-specific work in an interview with Gallasch (2010), Jeff Kahn, a co-director of Performance Space, Sydney explained that 'it's about making meaningful interventions but it's also about speaking to a non-arts audience at the same time as to an arts audience'. In this interview, Gallasch and Kahn reinforce the risks that contemporary artists are taking to experiment with new locations and new partner communities.

1.4.5 The Emergence of the Artist-Academic and the Imperatives to Develop New Understandings about Practice, Materials and Resources

The advent of many of the western art schools moving into the organisational and research context of universities has led to shifts and expansion in the practice and skills of artists professionally engaged as artist-academics. This interest in the meaning and value of visual art and the artist practice has characterised several areas of conceptual art practice since the 1960s (Godfrey 1998; Schellekens 2009).

As options for artist practice are expanding, a number of artist-researchers are examining their place within academia. For some artist-researchers, mastery and virtuosity in creative practice are being replaced with an imperative to develop new knowledge (Bathurst 2009), hence, the rise of the number of options for doctoral candidatures for artist-academics in the United Kingdom, Australia and Europe (Elkins 2009). In this context, there are artists are shifting their focus towards making even more reflective and explicit expressions of their activities as art practitioners (Bourdieu 1977; Elkins 2009; Leavy 2009).

These artist-researchers are developing understandings of the range of action research approaches (Leavy 2009) as well as fulfilling a need to understand new situations for practice and new materials and processes (especially in sustainable materials and processes)

in the context of their own work, but also to meet their preparedness for their teaching and learning responsibilities (Brydon-Miller et al 2011).

It is significant that, to date, aesthetic leadership principles have been used to develop leaders in organisations, and artists have been lauded as good for business in the role of artist as exemplar in action, but few researchers have had an opportunity to experience the role as the artist-researcher within the organisation (Berthoin Antal 2009; Rasminsky 2001; Styhre & Eriksson 2008) Refer to Section 1.3.2 and Section 3.2.4 for discussions on the artist as leader or creative exemplar in an organisation.

1.5 Identifying Critical Issues Confronting Artists Undertaking Factory-Based Residencies and Artist Actions That Might Be Taken in Response to These Issues

As has been discussed, economists are suggesting raising the rate innovation within an organisation will have a positive effect on its productivity; and that creativity can be linked to innovative practices. Organisational researchers have suggested that artists' practice can be used as an exemplar for organisational communities. It has also been suggested that the artists themselves may have a role to play as artist exemplar in action, and that artist-academics have a need to examine this type of practice in more detail. For their part, artists' opportunities for practice in this broader context—including opportunities to work in organisational communities—can affect the range of skills and attributes that can be made explicit in an artist practice, in particular, the role of the artist-entrepreneur and the artist-leader.

Issues have been raised regarding artist residencies in organisations, with some researchers suggesting that the artist-in-residence in an organisation could be problematic for both the artist and the organisation. Researchers have flagged the potential challenges for artist and organisational facilitators, or hosts, if there is a lack of awareness of the range of skills and attributes needed in both of these roles or positions (Bartelme 2005; Taylor & Hansen 2005). Schnugg (2010) has identified that these types of initiatives reveal their value only if handled with great skill.

Although a recent survey by Berthoin Antal (2012) records informal or anecdotal accounts that have emerged on artist residencies, it may be difficult for researchers who are not themselves participating as artists in these residencies to grasp fully the issues at stake from the perspective of the artist. In addition, several organisational researchers have commented that there is a lack of qualitative research that points out the critical points of the artist residency within the organisation (Berthoin Antal 2009; Barry & Meisiek 2010; Styhre & Eriksson 2008), and fewer still record the effect of these collaborations on the artist, due to their usual orientation towards organisational studies.

In this context, critical issues confronting artists undertaking factory-based residencies may be described as the distinct and recurring subjects, principles or ideas that are important because they present special difficulties or barriers to the success of the self-organised artist's residency within a manufacturing organisation.

1.5.1 Challenges to Identifying the Critical Issues

In general, studies of residencies have focused on the positive aspects or benefits (Berthoin Antal 2012, 2012b). It may be that the challenge to identifying the critical issues emerging from research on these residencies is that the participants are committed and positively focused entrepreneurs deliberately focusing on positive experiences and hopeful futures (Grant 2004; Zander & Scherdin 2011, p. 55). Several researchers have talked about the need for full commitment or engagement by the participants (Berthoin Antal 2009; Barry & Meisiek 2010; Bartelme 2005). The artist and the entrepreneur may be potentially disinclined or intrinsically unmotivated to think of the negatives; they might strain to search for problems within a framework of expected solutions. Artists who are attracted to these types of situation for practice are likely to be agile and creative, potentially working in close time frames, and usually keen to garner acceptance of their activities. This may be especially true for more experienced artists and organisational entrepreneurs, as they may be more willing to capitalise upon their failures or previous entrepreneurial challenges in future projects (Politis 2008, p. 485). This disposition presents challenges for researchers examining the effects of these collaborations with participants in the field.

1.5.2 A Review of the Critical Issues Identified in Previous Research

Some indicators of negative effects have been identified in the case study literature relating to artist-in-residence in organisation programmes. (Berthoin Antal 2009, 2012, 2012b; Berthoin Antal, Gomez de la Iglesia & Vives Almandoz 2011; Barry & Meisiek 2010; Bartelme 2005; Carlson 2007; Gilmore & Warren 2007; Schnugg 2010 in press; Styhre & Eriksson 2008; Taylor & Callahan 2005). The types of negative theme that have been identified include artists dealing with scepticism at the beginning of the project (Berthoin Antal 2009; Cowan 2005) and the negative risk and harm from community members' engagement in this type of practice, understanding foreign culture, and artists dealing with the 'potential bad press from spin off attitudes' on other leadership initiatives (Berthoin Antal 2009, p. 56). Based on the work developed by Schnugg (2010), which focused not only on artist residencies, but also on all artist-based initiatives in organisations, 420 texts in their sample claimed positive effects, while only 14 claimed negative effects.

Schnugg (2010) summarised the themes that emerged from a textual analysis of the literature on negative effects of arts-based activities, explaining that the majority of issues identified were potential effects for the organisation and only one critical issue emerging that may affect the artist. Of the eight issues identified for the organisation, several were not directly relevant to this study (these include issues that relate to other types of artist-based interaction, such as art collections in organisations). The themes potentially relevant to this study include material issues, organisational issues, or differences in the expectations of the outcomes of the residency, and finally, flaws in the stated goals of the project. The only negative identified from the artists' perspective was the anxiety that they may experience due to the potential overcommercialisation of their work. Other themes identified in recent research include power relationships; identifying funding sources, time constraints for participants, communication barriers, negotiating into the factory and maintaining engagement with the community (Berthoin Antal 2012b).

Few, with the exception of Schnugg (2010), have listed or examined these effects in a systematic way. This disposition presents challenges for researchers examining the effects of these collaborations with participants in the field.

Researchers have stated that future research must be designed to discover the problematic effects of these types of interventions (Berthoin Antal 2012; Schnugg 2010; Barry and Meisiek 2010, p. 1510) and highlight that there are few empirical or systematic studies of work art processes, and ‘few authors wrote about art processes as they affect organizations’. Berthoin Antal (2012, p. 64) calls for the ‘discovery of the problematic effects’ of these residencies, explaining that ‘currently available publications are dominated by success stories’.

1.6 An Overview of the Approach in the Context of Practice-Led and Action Research

In this overview, I will expand on the approach to the thesis and link it to an overview of the range of strategies that have been used to manage the quality of the research (more detail on working towards quality in the case study is found in Chapter 3, ‘Other Residencies, Thematic Analysis and Other Voices: Managing the Quality of the Case Study Findings’).

This thesis is positioned around two research approaches: the first is practice-led research, and the second is within particular aspects of action research as it pertains to the development of practice for the research participants, in particular, artist-academics. In addition, I introduce a contextualisation of my emergent understanding of the pragmatic and embodied orientation I assume during the residency placements. I also offer some references in the literature to the intersubjective nature of my practice, which is balanced by a reflective approach at moments before, during and after the residency experience.

1.6.1 On the Positioning of the Thesis as Practice-Led Research

This thesis is positioned within the emerging tradition of practice-based research. There are several approaches to practice-based research for artists that have been dealt with in the literature (Barrett 2007). Art practice may be employed in the pursuit of research objectives in two relatively distinct ways. The first approach is when the artwork is seen as the embodiment of the research outcomes. In this approach, contribution of the research ‘lies in its capacity to bring to view particularities of lived experience that reflect alternative

realities that are either marginalised or not yet recognised in established theory and practice’ (Barrett 2007, p. 143). There is a common understanding that this creative work will be presented with an exegesis; however, there is still some debate about the nature of this component (Haseman 2007, p. 156).

The second approach, in which I propose that my research is primarily situated, integrates art practice within a research practice that aligns with more traditional forms of qualitative inquiry. In this realm, aspects of an artist’s practice are employed as a means of interrogating the research situation. This approach is oriented primarily towards the development of understandings and innovations in professional practice—understandings and innovations that are transferable in the sense that they might be expected to apply in a range of practice settings (Haseman 2007, p. 156).

1.6.2 On the Importance of Practice-Led Research for Artists

This more explicit tuning into the dynamics of art practice, within a practice-led research approach, allows for the potential of a more reliable understanding of ways that can ‘raise the level of critical practice and theorizing around practice in a more rigorous and open way than professional practice alone is able to achieve’ (Haseman 2007, p. 156). In terms of the practice-led research agenda, this thesis work has been an opportunity to bring an understanding of practice to the fore, in particular, practice within a manufacturing community. This shift from my previous approach, in which I was acting in a predominately implicit reflective frame, towards new ways of understanding my practice has enabled me to draw out themes and develop potentially useful strategies that I can share with other artists and art students and other communities of practice that share common understandings on creativity and innovation.

1.6.3 On Drawing Synergies with Action Research

The broader research approach that has influenced this project was developed through my reading on action research and participant action research (Argyris & Schön 1991; Berg & Eikland 2008; Brydon-Miller et al 2011; Dick 1993; Herr & Anderson 2005). The attraction of this approach is that one of the primary goals of action research is to ‘develop

an understanding of practice and the articulation of a rationale or philosophy in order to improve practice' (McCutcheon 1990, p. 148), so that, as an artist, I can see direct links with the pragmatic nature of my different fields of inquiry. The other commonly accepted goal for action researchers is to effect some type of change in the practitioner, the group of people on which the research is focused, or both (Herr & Anderson, 2005), many describing the researcher's (outsider's) actions as a type of intervention with the insider community. However, in recent times, some researchers have offered alternatives to the expectation of the inclusion of the change outcome in action research (Eikeland 2012).

The suggestion that there is potential for the use of action research that does not focus on intervention or change for the organisation opens the way for an understanding that action research can be focused primarily on 'some form of practical self-reflection' (Berg 2008, p. 9). In the following passage, Eikeland (2012, p. 39) summarises this position, highlighting the individual, collective nature of this form of research:

Grasping and comprehending one's own practices individually and collectively as knowers-actors, improving one's practices individually and collectively, contextualizing one's practices, and articulating it all as *theôria* and more adequate and wider understanding, is not intervening technically, creating artificial changes by applying external causes.

The approach in this thesis follows along this trajectory, focusing on ways that we can develop new understandings of our practice, in way that are 'qualitative and concept generating rather than conventionally measuring and hypothesis testing' (Eikeland 2012, p. 40) or necessarily intervening or producing change within social realms.

1.6.4 On the Importance of the Intersubjective Position of the Researcher

Building on this notion of the value of collective experience for practitioners, the pragmatist's view that we are another before we are a self expresses the intersubjective position that we are inherently social beings and that these social actions in the form of shared practice are necessary before we can come to know ourselves—in in my case, the nature of my practice (Joas 2009). These ideas reinforce the position of this thesis, which is primarily focused on using my art practice to uncover something within the broader social realm. Of course, subjective differences exist; however, I am committed to the shared experience as the starting point for developing these understandings. So there is a distinction I am making here between artists who often use their artworks and social

interactions as some type of social intervention (Haseman 2007, p. 156), and my practice, in which I choose to use this social experience as a way of developing a deeper understanding of practice, in ways that may be shared with others, and that are, perhaps, as useful or valuable to them.

Reckwitz (2002b) reinforces this idea in the development of some theoretical propositions on practice theory, agreeing that understanding can develop from this shared practice. These actions and this approach to the generation of discourse 'is not only understandable to the agent or the agents who carry it out, it is like-wise understandable to potential observers (at least within the same culture)' (Reckwitz 2002b, p. 250). In this context, there is potential for this work to be shared with several groups, whose cultures coalesce at the point of artist-academic working in manufacturing. The primary focus group in my work is other artists, and further along this praxeological trajectory, there is potential for sharing experience and understanding with manufacturing communities and academics of art and organisational studies.

1.6.5 On the Particular Nature of Participation and Creativity in Action

Another important aspect is the nature of creativity as it relates to action, in particular, in relation to artists' practice-led research. Joas (1996, p. 144) writes that all action as it relates to the specifics of a situation is inherently creative:

A kind of action that does not satisfy the actor only when the goal has been attained, but which is inherently and in all partial actions oriented towards the realization of ideals, these being voluntarily accepted as having greater importance than immediate desires and urges. This is the articulation—albeit often in implied form—of a line of thought, which permits us to apply the idea of creativity to the full spectrum of human action ... based primarily on the pragmatist understanding of human action as situated creativity.

This concept of the inherent creativity of action, or the consideration of human action as situated creativity, relates to the many experimental aspects of my work, as well as the understanding of action as a resource for creativity as an important alternative to the cognitive generation of creativity. We do not necessarily need to think into newness; we can practice towards innovation and new perspectives on our world (Haseman 2007; Joas 1996).

There is an aspect of the creative actions of my work (beyond the commonplace of the high street gallery), with these communities of manufacturers, that resonates for me, and it is grounded in a notion of a dynamic exchange or participation with other makers and innovators in industry. Joas (1996, pp. 256–57) alludes to a broader acceptance of this position: ‘Today, the concept of participation refers to the desire for public, tangible sociality and serious creative activity within the community—a desire which the tendency towards privatization has not yet completely silenced’. This concept of participation positions the artist as a creative exemplar in practice, providing manufacturing communities a chance to reconsider the approach to their everyday actions as potential departure points towards an increasingly innovative practice.

1.6.6 Towards the Sharing of an Embodied Experience

As discussed, pragmatism has provided an important framework of understanding my approach as an artist-academic (Joas 2009; Peirce 1992–1999). In synergy with this approach, the ontological position of Heideggerian phenomenology is intrinsic to the ways in which I have situated myself in this project. This approach presents the perspective that ‘ways of relating to things are in practical activities like hammering, where the phenomenology reveals our situation in a context of equipment and in being-with-others’ (Smith 2011). These are aesthetic, social and spatially aware orientation strategies that I undertake during my research projects, they show how I analyse experience in ways related to my own experiences (Smith 2011). Relevant to this approach, Reckwitz (2002b, p. 259) describes this ‘praxeological thinking’ approach as one that ‘simultaneously ... shifts bodily movements, things, practical knowledge and routine to the centre of its vocabulary’. In this way, a range of embodied experiences come to be understood in a holistic way, through engagement with others, and as a result, I develop a better understanding of my own practice (Joas 2009, p. 132).

1.6.7 Towards an Empathetic Interpretation of Others

My actions as an artist have been presented here as focused social engagement. I am developing my practice within a clinamen of others, whose goals coalesce with embodied, reflective, self-development approaches (Pontbriand 2000). It can be characterised to some

extent by Bernstein's (1992, p. 336) 'engaged falliballistic pluralism', an approach is based in the real world, with the acknowledgement that there is no right or wrong way of doing something, but yet out of this approach there emerges, for the community of practitioners with which I am engaged, a common horizon, reflecting 'an ethical ideal of a community of enquirers or interpreters' (1992, p. 336). This is especially relevant in light of the emergent nature of artists working with factory communities.

1.6.8 Towards a Reflective Practice

The reflective phases of my practice complement the social engagement I have placed as central to my approach. Rather than always being 'with' others, there are times when it is important for me to separate out as a self and 'bend back' (Eikeland 2012, p. 30) to draw out themes, or patterns or future lines of inquiry that may be fruitful within my practice (Eikeland 2012; Schön 1983) (see discussion on reflective strategies in Section 2.2.6.). The importance of the need to be attentive towards allowing for space for both the social and the private orientation is explained here by Joas (1996, p. 256):

Participation can be said to be a practical form of integrated creativity only if it is not exclusively the pursuit of one's own interests or a merely normative obligation, uncoupled from the self-fulfillment that takes place in the private sphere. Conversely, those who would instrumentalize participation for purposes of an individualized conception of self-fulfillment also defeat their own object. Much as participation may be a key word to describe a creativity that is not limited narrowly to a privatistic understanding, so, too, we must be wary of overemphasizing it and thus making it synonymous with a successful life. Not only should we not forget the domain of work, which exists alongside it, but we must also be mindful of the fact that not all questions of how to lead a meaningful life can be answered in terms of public and political action. Participation has its place within each person's individual balance of modes of action.

This passage by Joas (1996) reveals the fine line of engagement and autonomy that I am aiming towards as an artist-in-residence within a manufacturing community.

1.6.9 Towards the Integrity and Validity of This Practice-Led Research Approach

There were a number of strategies that I drew upon to try to enhance the integrity and the validity of the study. I am aiming to check that conclusions I came to were reasonably fair

and accurate, with the aim of developing a focus on plausibility, credibility and trustworthiness of the approach and themes developed in the study. The rationale for this focus is to develop a framework of practice in manufacturing organisations upon which other artists and organisational communities could potentially reliably draw in the development of their own projects. In developing some understanding of the tenets of validity for research-led practice and action research, I am primarily influenced by my reading of the framework developed by Herr and Anderson (2005, p. 55):

Researchers can monitor their own change process and consequent changes in the dynamics of the setting. While this criteria overlaps with process and democratic validity, it highlights the transformative potential of action research, which makes it so appealing to many critical pedagogues, organization and staff developers, and change agents.

I have been drawn to the goals of action research and validity criteria, which appear to align with the constellation of approaches I am using in the thesis project. These have been described as being primarily focused on practice-led research and action research, with particular focus on working with data that are gathered and dealt with from the perspective of an embodied, empathetic, reflective and interpretive practitioner (Herr & Anderson 2005, p. 55) I have specifically been guided by Anderson and Herr’s action research validity criteria (see Figure 1.1).

Table 4.1 **Anderson and Herr’s Goals of Action Research and Validity Criteria**

<i>Goals of Action Research</i>	<i>Quality/Validity Criteria</i>
1) The generation of new knowledge	Dialogic and process validity
2) The achievement of action-oriented outcomes	Outcome validity
3) The education of both researcher and participants	Catalytic validity
4) Results that are relevant to the local setting	Democratic validity
5) A sound and appropriate research methodology	Process validity

Figure 1.1: Goals of action research and validity criteria.

Image of table 4.1, p 55, Herr, K. & Anderson, G.L. 2005, *The action research dissertation: a guide for students and faculty*, Sage, Thousand Oaks, CA.

The quality of validity criteria that resonated most with me during the study is that of the third category of the framework provided in Figure 1.1, named as catalytic validity, a category that can be defined as ‘the degree to which the research process reorients, focuses, and energizes participants toward knowing reality in order to transform it’ (Lather 1986, p.

272). From this perspective, catalytic validity is most relevant to the broad approach to the thesis because my focus is on the development of new understandings of my own practice, and that of the community of practitioners with whom I engage.

This primary category of validity criteria is supported by two other criteria from the framework, process validity (which in some ways overlaps with catalytic criteria), which attends to the researcher's approach and the way that he or she develops the thematic of the study, and democratic validity. Process validity examines the type and legitimacy of 'evidence to sustain assertions, as well as the quality of the relationships that are developed with participants' (Herr & Anderson 2005, p. 56). It is in the quality of relationships with others that I found this category to be especially relevant to the emic perspective of the study. An 'emic' perspective is defined as relating to or involving the analysis of cultural phenomena from the perspective of one who participates in the culture cultural phenomena from the perspective of one who participates in the culture being studied. The descriptor 'emic' is selected for use in this study because it specifically relates to a research 'outsider' who works to become an 'insider' in the 'community or culture' that is the focus of their study by actively participating in the rituals and adopting the daily habits of that community (Herr and Anderson 2005, p. 35.)

The final criterion, which is central to a study in which the researcher is working with a community of practitioners, is democratic validity. It refers to the quality of the research in reference to equity and the local setting. I used a number of strategies that were designed to demonstrate my engagement and commitment to these three qualities, which I will briefly outline in the following paragraphs.

1.6.9.1 Strategies towards Catalytic Validity

The practice-led, reflection-in-action approach requires some attention to the ways in which practice has been shown to develop or that the practitioners have learnt during the study. The strategies that are used under the catalytic validity category within the thesis were designed to develop some assurance around the quality of the learning experience for researcher and participant (Herr & Anderson 2005, p. 57). One of the primary strategies was to present findings to other practitioners and seek feedback from various stakeholders,

spanning international locations, levels of experience and a range of perspectives. These groups and individuals included: Australian artists, an international group of art and organisation academics, artist-in-residence artists and administrators, and art and design students from Belgium, Australia and the United States. In this way, I have attempted to demonstrate how the interpretation of what I observed from others along the way is credible from the perspective of other practitioners.

1.6.9.2 Strategies towards Process Validity

Working within the frame of process validity, I engaged in two strategies - the first revolved around data collection and the second focused on performance of a series of reflective cycles within the case study. During the case study, I engaged in the systematic collection of a range of data, and I tracked change in my practice through self-reflective journal entries and two preliminary coding exercises. The eight semi-structured interviews were captured on audio files, transcribed and added to the journal material I had gathered. I was also able to participate in a critical and reflective dialogue with other practitioners. By collecting and presenting a selection of thick descriptions, and using other strategies such as photo documentation, interviews and collaborative creative artworks, I was endeavouring to capture and share the richness of my experiences in these manufacturing communities. The second strategy in this category was 'looping back' (Herr & Anderson 2005, p. 55) into the data, which took the form of a series of coding exercises, including the final iteration, which precipitated a shift from a summary of the benefits of artists' residencies in manufacturing to the development of final themes of the critical issues concerning artists practising with manufacturing organisations.

As there were a range of insider and peer group discussions around the early themes (with factory insiders) and later themes (with artist and organisation peer practitioners and researchers), I was constantly moving in and out of the reflective and analytical frame during the code analysis and theme development phases of the study.

1.6.9.3 Strategies towards Democratic Validity

The position of the artist is one of the most important or pivotal aspects of the residency;

engagement and many outcomes are hinged on balancing this correctly. I am attentive to the category of democratic validity (also known as local validity) in relation to the study for a number of reasons—broadly, because of its synergy with the empathetic and intersubjective approach I was taking and, in particular, its focus on the ethical dimensions of action research enquiry (Herr & Anderson 2005, p 29). An ethically focused research project has the potential to maximize engagement of the factory community; it also improves the potential for returning to work with this factory, and prepares me for being more successful when approaching and working with other communities. Through my reading of the Herr and Anderson (2005) text and the ethics clearance process, and based on my previous professional experience, I am able to refine my understanding of the impact of the positionality of the researcher and foreground any potential issues that may arise from an outsider taking an emic perspective.

There are aspects of the embodied nature of the approach taken in the study—my physical and emotional presence and being with the community—that were designed to show that I was attentive and sympathetic, as well as understanding of the multipositional circumstances and perspectives on life and work in the factory as well as my project.

An additional strategy that was informed by this approach in my dealing with others was to ensure that I drew from a range of stakeholders—from a range of occupations and levels within the organisational structure of the company. In terms of assumptions in my daily work with the community, I am able to verbally check back formally and informally the next day, sometimes during host meetings, other times in corridor conversations. These check-back interludes were not always captured in my journal, but I am very aware that failing to do so would have a negative effect on my ability to achieve a productive level of engagement during the residency.

During the various peer-review processes, the range of experience and cultural context or situation of each peer member also had an effect on the development of the democratic validity research, because it enabled me to show that I am both open to and inclusive of critical feedback from multiple perspectives. I am able to interrogate the relevance of the outcomes of the thesis to the stakeholder communities, by presenting the findings in a talk given during the case study, followed by journal records of responses, questions and

clarifications around these activities, in the days after this event.

In summary, the overlapping circles of validity, and their related strategies, were designed to enable me, as much as possible, to act as an engaged, yet independent member of the factory community. In this study, engagement and self-development were ever-present themes; I am working towards an impossibly fine balance, with the intention that no one perspective ever intended to push in front of the other. In the next two chapters, I will expand on the particular situated methodologies that I undertook during the thesis project.

1.7 Overview of the Structure of the Thesis

Chapters 2 and 3 discuss the situated methodological approaches adopted in this research. Chapter 2 provides an overview of the central case study and discusses the value of the research approach, the selection of the principal site, an overview of activities, the relationship between the case study approach and the project aims. Chapter 3 builds on section 1.6.9 by discussing in more detail the range of strategies for managing the quality of the case study findings, including an explanation of the thematic analysis, the use of previous residencies, other voices and the positionality of the researcher.

Chapters 4, 5 and 6 present and discuss the findings of the study. These chapters are organised according to the broad themes that arose from the series of issues and critical incidents drawn from the primary case study data analysis undertaken at the Belgian colourant factory. The issues and incidents are arranged into the following categories: communication between the artist and the factory community (Chapter 4); human, infrastructure and material resource implications for the residency (Chapter 5); and finally, ethical issues, including intellectual property rights, protection for the participants and instances of potential emotional injury or harm to the organisational community and the artist (Chapter 6).

Each of these chapters provides an explanation of how these themes emerge and develop in the context of the literature. Each of the themes are described and illustrated with representative exemplars from the case study material. These themes are underpinned by an explanation of how they emerged, and iterative descriptions and inferences that clarify how

each piece of sample data represents a critical issue. Following these theme considerations are the artist response sections, which include discussions of how these challenges are responded to in practice as well as occasional advice to participants on how to get on before, during and after the residency. These responses aim to create support for the argument that the artist insider approach can lead to positive changes in an organisation.

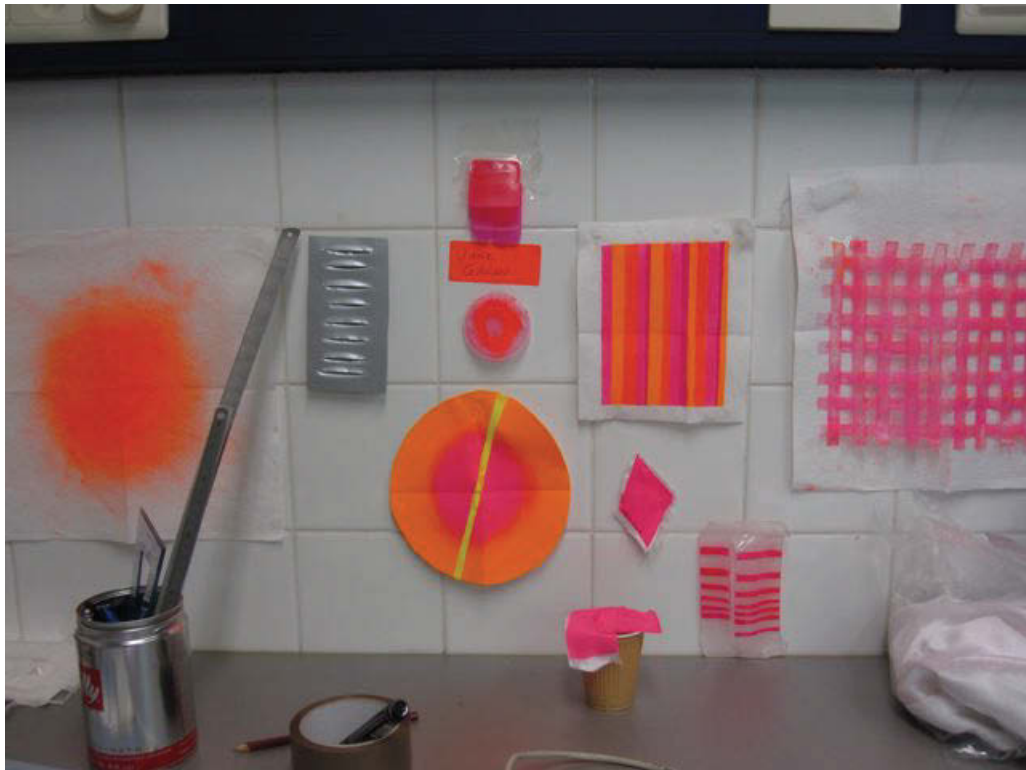


Figure 2A: Belgian Colourant factory, image of initial lab tests, dry colourants on paper.

These pigment experiments from the first day of the Belgium case study show how I rubbed powders into thick absorbent paper; this thick layer worked to intensify the fluorescent colour. I used removable tape to mask off sections of each colour, prior to adding another colourant. The lab team was curious about this method, commenting that it was an interesting technique that enabled powders to be combined on a surface with relatively sharp distinctions between hue



Figure 2B: Image Belgian case study, waste material in factory corridor.

These coloured plastic, sample tags are excess and unusable because they are produced from the beginning and end runs when colours are changed over in the plastic extrusion machine; hence, they are not true standard shades and cannot be offered to market. I used this material in my own model making, in a local community art class and for another community industrial design programme.

Chapter 2: A Three-Week Residency at a Belgian Colourant Factory: Overview of the Central Case Study

The research for this project is focused primarily on a single case study conducted on an artist’s residency within a colourant manufacturing organisation in a northern part of Belgium over four weeks in 2010 (see Table 2.1). In the thesis, this manufacturing organisation will be described as the ‘factory’; the factory’s inhabitants will be described as the ‘factory community’. The organisation could be described as being of ‘medium size’ (European Commission 2003). All 60 employees, including the manufacturing plant employees and the research and administration and sales teams, were co-located in the factory.

Table 2.1: Residency time line.

This time line gives accurate arrival and departure information; however, for concision, a limited number of highlights or items giving the ‘flavour’ of the range of activities undertaken during the residency are provided, in most cases they are in the form of notes from the residency journal.

INITIAL SCOPING VISIT		
S	25/9	Travelled to Belgium for scoping visit
M	26/9	Met host to discuss residency plan for scoping visit—material experiments
T	26/9	Worked in lab and office to get a feel for materials and lab environment + practices
W	27/9	Commenced series of lab experiments + review end of week
T	28/9	Morning meeting with host—discussed plans and ideas for return visit
F	29/9	Worked on the fade tests—colourant ‘standard’ test training, met director for ‘corridor’ chat about families—Had some exit ‘feedback’ from members—met sales director and product manager
S	30/9	London (visited my son Nicholas for 2 days, who was travelling with his father)
S		London
M	3/10	Returned Belgium—packed up office—left some small materials in drawer

T	4/10	Completed first coding exercise (developed 24 'themes'—what was emerging from the journaling)
W	5/10	Worked in German factory for 2 days on <i>Aire</i> Project—Interview with German host re project aims
T	7/10	Travel Frankfurt to Sydney
RESIDENCY BELGIUM CASE STUDY VISIT		
S	13/11	Departed Australia
S	14/11	Arrived Frankfurt—Grunenplan—21 Nov
M	22/11	Commenced residency in Belgium
T	23/11	Met local <i>Kunstacademie (Community art school)</i> director to discuss plan for classes
W	24/11	Studio projects—fade tests, dye work, designing fabric patterns
T	25/11	Set up ABC interview meeting—organised by cultural attaché—Australian Embassy, EU Brussels + another Australian creative professional <i>Fade tests</i> —several iterations of exposure of dyed fabrics to sun test machine <i>Bollard project</i> —contacted city council to discuss cultural bollard design project <i>Pink ground</i> —installation at rear of factory + documentation of quick fade paint Belgium—z33 Art Centre—meeting with DoDesign directors on artist/factory projects Explored making objects with waste plastics—in preparation for art classes
F	26/11	Challenges with fade tests (sought help in order to develop new strategy) Grocery shopping Carrefour
S	27/11	Visited art supply store for fade test resist supplies—to develop stencilling of gum resist
S	28/11	Toured Belgium to Ghent and Bruges—visiting galleries
M	29/11	Made stop flow tests—to check dye penetration into silk for scarf textile design Finalised layout for fade tests design After work met local mayor to continue discussion of Bollard project and secure old bollards for testing with fluorescent materials IKEA Netherlands—to pick up frames, and light components for industrial design class
T	30/11	Made some more fade tests Testing fabrics and gutta mask using final pattern Conducted case study six staff interviews (1-6)

W	1/12	More fade tests—and complete first set of ‘framed’ pigment on paper works Class preparation—bamboo structure as base for objects was painted with acrylic paint I made myself in the laboratory, from pigment and other chemicals Visit <i>Winterland</i> festival at night to write up journal Worked on frames for wall installation—arranged for location and installation
T	2/12	Meeting with local university research centre about the Bollard project Worked on bollard designs Gave talk to the community at lunchtime about the project with many images Tested heating plastic for children’s classes—using glue gun Made up some samples for children Taught children’s class 6pm–8.30pm (19 x 13 year olds, work displayed in school foyer)
F	3/12	Planned jobs, made letters of canteen company sign to replace ones that had fallen off, developed the factory as studio logo—for blog on the project Worked on volcano waste object help from a factory plant worker and established that it needed a light inside it—this happened in the corridor that connected to the plant Installed wall work in the boardroom of the factory offices Conducted final interview (7 th) Planned and wrote bullet point exit report for the director—discussed outcomes with host
S	4/12	<i>Kunstacademie</i> —day-long workshop/master class with interior design students Arrived with a gift of a set of pigments from factory to school as a donation of goodwill from company—heavy snow all day
M	6/12	St Nicholas Day Second coding 31 themes and then made a coding comparison for common and new themes
T	7/12	Installed collaborative work made during community design class in factory
W	8/12	Drove to Brussels for ABC media interview
T	9/12	Factory exit interviews—disseminated report through IT officer to all staff via email
F	10/12	Packed up studio, documented installed works, arranged shipping of goods to Australia
S	11/12	Packed up apartment and left Belgium for Germany
S	12/12	Frankfurt–Sydney
M	13/12	Home

2.1 On the Selection and Relevance of the Belgian Colourant Factory as the Principal Site of Investigation

This section outlines the rationale for the selection and relevance of this particular site by explaining the potential benefits of this choice for the participants, giving a background to the selection from the perspective of previous experience and previous residencies, and giving an account of the narrative about how the option for this particular site was taken and the process of getting in that was navigated before the residency started.

Manufacturing organisations are a potentially important site for this type of residency, for both the manufacturer and the participating artists. From the perspective of the manufacturer, the location of the residency within their community could develop opportunities for artists to experiment and develop artworks and narratives with their materials and processes. These outcomes could lead to increases in the rate of innovation, with resulting long-term economic benefit for these organisations. In this scenario, there is potential for a likely social and cultural benefit to some members of the factory community, which emanates from positive perceptions and reactions of a range of community members to the artists' interest in the materials and products of the factory. This effect could be measured in the rate of positive feelings many community members may hold about the artists' activities and their artwork, which could in turn lead to members feeling more motivated to be creative and innovative in developing their own work outcomes (Berthoin Antal 2012; Bratton and Garrett-Petts 2005; Harris 1999; Potts 2007; Styhre and Eriksson 2008).

For artists, the potential benefit of a residency with a manufacturer is that it could provide them with materials, and give them access to machines, tools and processes. This access can expand understandings of the nature and choice of what is available to the artists for incorporation into their practice. There is also the possibility that artists can build a tacit understanding of how to work and incorporate what is on offer within the factory. The colourant factory in Belgium was relevant to this sort of exploration because it provided a range of materials, such as powdered fluorescent colourants and specialist machinery, such as fade test machines and lab equipment, that test and produce vinyl pigments and dyes. It also contained a range of waste products that suggested potential new works.

From the age of 18, I have been fascinated with fluorescent colourants, especially pink. I had experience using it in pigment form in screen-prints, and later used it in a series of glass objects. The significant aspect of this colourant for me was that it was not available in glass, the medium I was predominately using in my professional career from 1989 to 2007. This phenomenon caused me to develop a relationship with a fluorescent colourant manufacturer in the United States. My strategy was to learn all about the material culture and material science of this colourant. I visited the factory twice and planned an artist residency there to coincide with the PhD research. However, the residency proposal was rejected by the organisation's management team weeks prior to my planned departure, causing me to search for an alternative venue for my research.

The scope was limited as far as finding a replacement factory was concerned, because I was focused on a manufacturer of fluorescent pigments and, at the time, my options were limited to locations in Japan and Belgium. The language barrier proving a challenge early in the negotiations for a residency in the Japanese factory, and subsequently, the positive response to the email request I sent to the Belgian organisation sealed the choice for the case study situation.

There were two benefits to this late change in terms of the outcomes of the case study: the first was that the two prior visits to the original scenario factory in the United States and the subsequent rejection of my request to collaborate, provided some useful data for the study, and the second was that the Belgian factory was completely unknown to me. This new relationship enabled me to appraise the case study without prior relationships or preconceptions interfering with the planned actions and outcomes of the study. It seemed to allow me to shift more easily into the artist-researcher role, which I envisage as perhaps being more challenging in the US factory, which I had visited on two previous occasions. This shift in positionality enabled me, from the outset, to establish certain protocols such as meetings and participant interviews in ways that are more reliable.

It is important to note that while the initial aims of this thesis were to uncover evidence of the benefits for these participants, as established in the literature, the final focus was to use this case study and my emic perspective to try to uncover any critical issues that would hinder success or limit benefits for future participants in these collaborative arrangements.

2.2 Overview of Activities Undertaken during the Residency

During the case study residency, I engaged in a range of activities. Some of these were art practice activities, similar to those carried out in previous residencies, and others were more specifically ‘research practice’ activities. The range of activities described below include the initial scoping visit, my practice as an artist, data sources and their collection, and other activities such as social and cultural engagement.

2.2.1 Background to an Extended (Week-Long) Scoping Visit

An extended scoping visit to the factory was pursued with a view to enabling members of the community to familiarise themselves with me and, from my perspective as an artist, to learn the possibilities of the factory, and tune into the varied social and cultural dynamics of the community. This was not the first scoping visit I had made. There were two weeklong visits to the US colourant company, and I had visited other factories such as the Mantero silk factory in Como, Italy, to explore the possibilities of future studies and residencies. However, this was the first scoping visit that included the activities of being an artist in an organisation in terms of developing and making artworks. The reason that I thought this testing of the waters would be necessary was that I was unfamiliar with the country, this locality and this community. I knew that it would be important to secure rapport with the establishment, if I was going to succeed in this case study and the artist residency in such a short time frame.

The scoping visit also gave me time to step back from the study and analyse the initial themes, in terms of the research aims, and develop some responses in terms of the creative aims and possibilities. The idea of the scoping visit also has resonance with literature on the processes of developing participant-driven recruitment, in which individuals, such as the Belgian factory host, are approached and asked to review the approach to the study, discuss the pros and cons of the plan for the residency, and provide input and suggestions in relation to how things might go better when the study commenced in earnest (Tiffany 2006 p i116). This was one of several occasions when art practice (artists wanting to develop their practice in factories) and research approaches (the importance of building engagement, trust and understanding of the culture of participatory groups) seemed to

support each other, and provide ways of thinking and doing, that could affect my practice for future residencies.

2.2.2 Scoping Meetings and the Scoping Week

Following email approval for the Belgium factory residency, I arranged to travel to Belgium to make an initial visit and brief tour of the factory. The scoping exercises were carried out in two phases. The first were two brief meetings with the proposed host, including a meet and greet and brief tour of the factory, the second was a weeklong scoping visit.

The first phase commenced when I arranged to travel to Belgium and meet my host in his office, where we discussed the potential aims and outcomes of the visit. He told me of the few reservations that he and his colleagues had, (Ref Section 5.1) and we talked these through in a preliminary way. At the end of this meeting and after a short tour of the facilities, I offered to send him a written proposal, based on the aims and activities I had proposed including responses and anticipated suggestions to their reservations (see Appendix E). I promised to email this document to him and meet the next day to discuss the details of the residency.

This short second meeting was again with my host. He had received my emailed document and, at the end of the meeting, said that he would use it to gain support from the other members of the senior team and ascertain the 'blessing' of his director. He was able to relay via return email several days later a full confirmation of our tacit agreement for the planned one-week scoping visit, and a further three-week residency just over a month later.

During the weeklong scoping visit, I was set up in an office as well as at a bench space in the laboratory. I annotated the organogram of the factory community with names and other aide-mémoire details of their interests or responsibilities, I settled into the office and laboratory culture, and I commenced developing experiments with the materials and processes of which I was rapidly developing a working knowledge, and becoming more independent at exploiting. I would tour the facility to make photo documentation. At first, employees guided me, but I was quick to make space diagrams and find my own way around.

For this scoping week, my aim was to settle into normal activities as quickly as possible, so that the members of the community could develop a concept of what to expect when I returned. The aim was that I would learn all their names, and slip back into place on my return, as seamlessly as possible, but with the benefit of a few weeks' hiatus, during which I could prepare myself as much as possible. The aim of this preparation was, in one way, to maximise my artistic output, and in another, to learn as much as I could about the social and cultural effects of my activities.

2.2.3 Art Practice

Art practice occupied the majority of my time during the case study residency. My engagement was planned for work as an artist in the factory, for an average of eight hours per day. The key activities that I undertook in the development of these works included familiarisation with the materials and processes of the factory through experimentation and testing; concept development, including drawing concept sketches, making models, making diagrams and writing developmental notes about artworks in my journal; and taking observational and documentation photographs.

The outcomes of these activities were a series of resolved artworks, unrealised concept works and some local community collaborations. The resolved works included a collaborative work with industrial design students, which was a pendant light made using recycled plastic waste material from the factory, a wall work made using raw pigments from the factory, and an installation work using small amounts of colourants on the snowy field at the rear of the factory (see Figure 5.2 and Figure 5.4).

In the context of the thesis, it is understood that collaboration with the factory community and the artist can take many forms. In the case study, these included working towards a common aim to develop an innovative material or process that is of mutual benefit to the company and the artist (e.g., developing a brighter pink dye colour); instances in which the community makes a range of contributions to the development of the artist's work, or vice versa, by making comments (e.g., design advice on fabric tests), assisting with fabrications or experiments (e.g., working with the fade test machine), offering information or perspective on developments and activities in practice (e.g., encouraging the establishment

of future artist residencies and more artworks within the factory spaces); and finally, coming together in strategic discussions and scoping sessions that may lead to potential new artworks or company specifications in the future (e.g., discussing the marketing and research potential of input from the university sector and artists as well as the relevance of my work to the concurrent company renewal process that was being conducted by an external consultancy firm).

The external activities included meetings I arranged to gauge interest and value or buy in on some of the projects. These were initiated with a range of local groups after I had scoped some of the potential projects during the first weeks of the residency. These outsider interactions included two student groups and their teachers at the local kunstakademie, a local vocational and community art school developing artworks; a traffic research unit at the local university on the feasibility and merits of bollards in fluorescent colours as safer road infrastructure (Ref Section 5.1.2); a business and design linkage organisation to discuss future student and design collaborations with the factory community, and a meeting with the local mayor and cultural officer, to discuss the potential for the cultural bollard use at local festivals, and finally a local museum curator, to discuss the potential of an exhibition of the fluorescent fabrics I was testing, which would be faded with light to produce ephemeral patterns.

I ran two classes at the kunstakademie, the first making the light work, with the group of third-year industrial design students and their teacher. This work was later installed in the factory. Another series of works were produced with a class that I initiated with a group of 13-year-old students. The students developed a range of fantasy animal and plant objects from drawings, using recycled plastic waste and hot glue guns, and these objects were installed on a painted grassy hill that I had constructed, which was placed on display in the front window of the academy.

The range of concept narratives that were completed after the residency period included: a project for a new fluorescent traffic bollard, for use in the local town for cultural events; a process for deliberately fading dyes on fabrics, using stencils to create ephemeral patterns on the material; a 'quick fade' paint that could be used to mark roads during cultural events; a brighter pink fluorescent dye than was commercial available at the time, that could be

made inexpensively; and a model for a desk light that was made from the paint that was caught in the waste trap each day, which dried in layers and, when inverted, formed a volcano like shape, with a hollow core, with a polychrome effect.

2.2.4 ‘Research’ Activities: Data Sources and Collection

The practice of making artwork contributed to generation of data, but it also allowed me to develop an understanding of the varied nature and culture and social fabric of the community through informal conversations or other interactions with community members. These interactions included negotiations and technical training moments, discussions of ethical issues that were affecting the development of the works, and elicitation of emotions that were expressed in relation to my activities.

In addition, the sources, experiments and artworks constituted important provocations and probes that enabled me to reflect on the observations of responses to the works, and match them with my understanding of the mosaic that constituted the social and cultural nature of the community, which I developed in the development phases of the works. I was able to gauge the shifting perspectives of community members in relation to the materials and processes that they used every day in the factory, especially in relation to the works that were developed using recycled materials from the factory. Some of these observations of shifting responses of the different community members are outlined in Section 4.2.8 Artist’s Response—‘They Said It Was Interesting’—Strategies for Community Engagement.

Finally, in addition to these sources in the role of artist-researcher, I undertook a range of other activities that became central to the research process. These data sources can be divided into two categories. The first is the data that were collected during the residency. The second is a summary of the other sources of material that were collected during the study, many of these including peer interactions or interactions with social and cultural community groups.

The practice described in this section is that of the artist-researcher in residence in an organisation, a habitus that has many parallels with the field researchers in the disciplines of anthropology or sociology. The following range of activities reinforces this affinity.

However, it could be suggested that the difference between the artist and the other categories of field researchers is that an artist will generally prioritise their time and attention in the creation of artworks or other innovative creative outcomes and use the understanding developed from the other field activities to maximise the success and effect of their creative outcomes on the factory community.

2.2.5 Observation

In this thesis, the definition of observation includes seeing and listening intently with my whole body. One set of observations that became particularly significant and useful in the final theme analysis was a range of incidental points made about the feelings of the participants of the study. Therefore, beyond the auditory and the visual, haptic and olfactory perceptions and feelings were included as modes of observation. It is acknowledged that ‘to form a socially conventionalised “intelligible” practice, these bodily activities need to be “organised” by knowledge’ (Reckwitz 2002a p 258). A key aspect of this practice was record keeping—reflective journaling and the visual recording of activities and outcomes and the use of qualitative data analysis software (NVivo8) for data management. I was working to observe a wide range of material.

2.2.6 Journal Entries

The study included one of the more common forms of qualitative sociological research, especially in the ethnographic context—the reflective journal.

For the period of the thesis case study, I would make a thorough debriefing of all interactions at the end of most days of the residency. I produced two and a half notebooks of observations, comments, diagrams, concept and technical sketches, theme analyses, shopping lists for materials, names of contacts, meeting agendas, feelings, organisational dynamics, materials and spaces. This list of contents contains elements that other types of researchers such as anthropologists or sociologists may not include in their field notebook. The additional material is focused on the reflective, experimental and logistical notes required for artists’ practice for object making and installation sculpture. These types of data offer evidence of the considerations of space, and other elements, that constitute the

conceptual considerations of the works in progress during the residency, and may add to the understanding of the types of resources found within (and necessary to) sources for factory-based artist residencies. A facsimile sample of the relevant pages from the notebooks can be seen in Figure 2.1 and Figure 2.2. These images illustrate concept-development work, working through solutions with technical and concept drawings, test results, and material and resource enquiries.

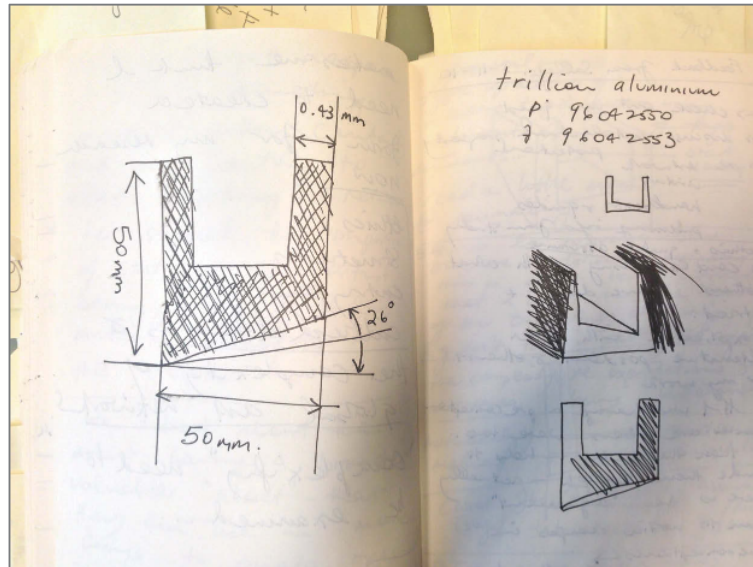


Figure 2.1: Belgian residency, Journal Diagrams Image, Jane Gavan Image from the case study journal showing measurements, diagrams, material supplier contact and technical drawings.

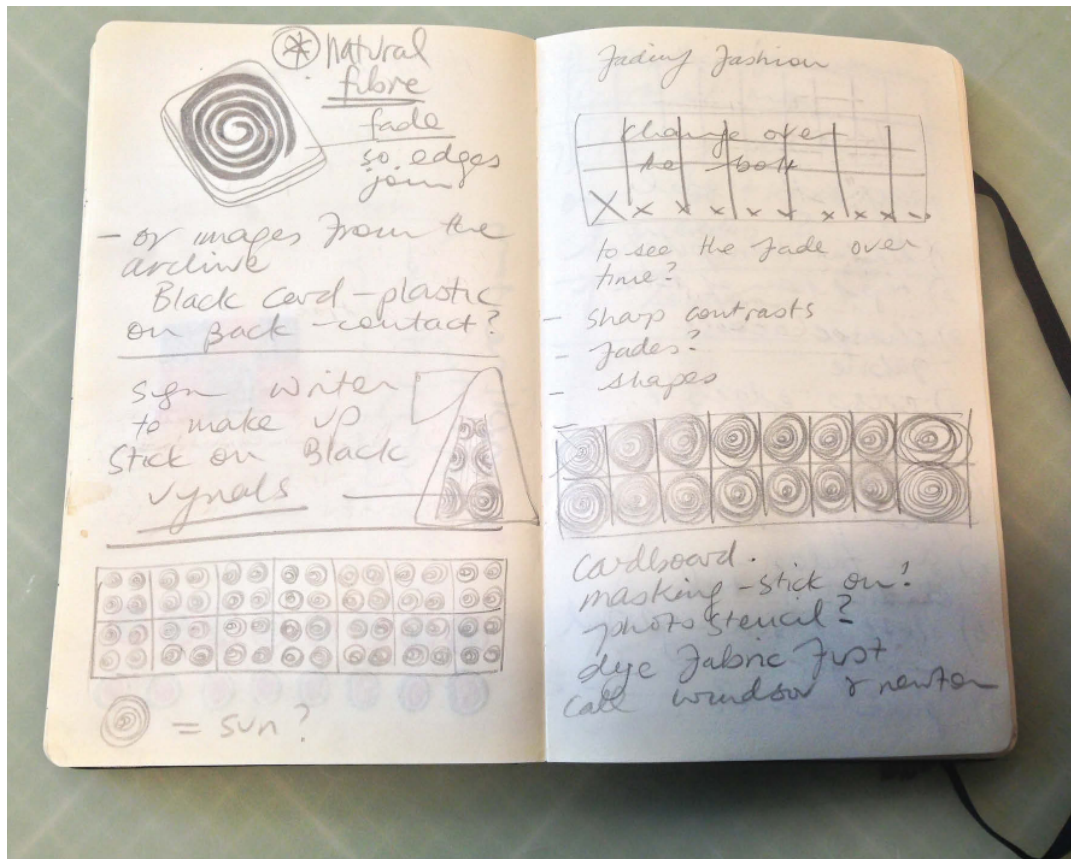


Figure 2.2: Belgian residency, Journal Diagrams Image, Jane Gavan Image from the case study journal showing experiment discussions, propositions, diagrams for potential pattern design outcomes for a scarf design. I was using white silk fabric samples that were dyed and faded in parts using a stencil in a sun test machine.

2.2.7 Photo Documentation and Video

A crucial part of the residency was the photographic journal reference series made during the residency. There could be several uses for this reference material. They could be used as a prompt, to reflect and remember activities, or to assist with the technical and conceptual development of the work. They were also a great visual overview of the whole experience of the residency, and a useful support for the journal and interview material in the theme analysis process. They were used as a way of engaging the community in the project activities and making records of local culture and local life outside the factory community, in the local area. I used a pocket sized digital camera, which was usually ready to hand in

my lab coat. Features of this documentation were capturing processes, details and close ups of materials, peoples expressions and the range of ephemeral works I was developing.

2.2.8 Interviews

The range of interviews that were conducted was designed to capture several different categories of responses. Some were discussions of the participant's perceptions of the negotiation of the residency and its planning and logistical elements. These were conducted with the factory community members who had assisted in the setting up of the residency. Other interviews were designed to engage the factory workers and gauge their perspectives and responses to an artist working in the factory.

During the case-study residency, there were seven voice-recorded, extended, semi-formal interviews that lasted for 15-20 minutes on average. This sample was designed to be a democratic collection of staff members from departments that included sales (employee) human resources (employee), technical product development (employee), marketing (employee manager), quality assurance (employee manager), research and development (employee manager + employee). The rationale for the choice of these members for interview was to ensure that 'all kinds of stakeholders had a voice in the research' (Berthoin Antal 2013, p. 73).

Permission was sought from participants to use Microsoft Word in the notebook mode has a voice recording facility, which allowed notes to be developed with voiceover. This form of sound capture was designed to be a less intrusive tool than a microphone.

In addition to this series, I had another six scheduled interviews with my contact of approximately 30 minutes each, and one extended interview with another senior team leader at the factory. In addition to these meetings, there were informal conversations because I attempted to engage the greatest number of community members as possible in my activities, and learn about the workings of the factory. The number of these conversations averaged approximately eight per day, with at least four members as usual neighbours in the laboratory and the office, and the other four, changing each day, depending on the person I met in the corridor, or sat next to during break time.

Participants were interviewed in formal and informal situations. Informal conversations were recorded in the journal reflections during or at the end of each day, and I conducted interviews with various members of the community, during the final stages of the residency, as a way of checking back on some of my assumptions, especially relating to themes around the positive or negative impact of my visit as a way of managing research quality.

2.2.9 Negotiations

Negotiations with the members of the community were a valuable set of data for the anticipated framework. Data about these discussions were captured in the form of email records and reports from meetings included as journal entries (Section 2.2.6). Many of the emails are short, reflecting the busy schedule of the participants and the collaborative refinement of residency plans, details of offer and agreements. These interactions become significant as they contain data that usually conveys the green light or red light for the residency approval, including the reasons for each. Examples of this form Section 4.1.6 Artist's Response—Providing a Clear Plan and Frame and Section 4.1.3 Different Opinions of the Value—The Issue of Ineffective Communication of the Artist's Contribution to the Factory Community.

2.2.10 Member Checking

During the residency, formal and informal opportunities were given to the factory community to reflect on the outcomes of the residency and to identify any critical issues that may have emerged. The first formal opportunity was during the interviews, the second was during the conversations about the exit report, which was given to all members of the community outlining my activities and suggested implications of the artworks projects that were developed during the residency. The number of informal opportunities increased as I became acquainted with more people and more familiar with them over the weeks of my visit.

2.2.11 Other Activities

There were a range of other activities undertaken during the residency, including social engagement with the factory community, community outreach and cultural engagement.

Some aspects of the community outreach and cultural engagement activities were covered in the previous section, Section 2.2.3, 'Art Practice', because these are understood to be integral to contemporary artists' activity. However, there are a range of other activities that were designed to bring me rapidly up to speed with the culture and social life of the factory community as the researcher insider. The important aspects were to develop an understanding of the culture and history of Belgium, the local region and the local communities, and to generate an understanding of the social life of the community members. In summary, the purpose of these actions was to use this local understanding to maximise the level of my engagement with the factory community. The following sections will examine these types of activities in more detail.

2.2.12 Social Engagement with the Factory Community

The position that I held within the community was as a rather social member. Hours were devoted to catching up with those with whom I had developed a rapport, consulting them on places to visit in Belgium on my free weekends, getting tips about the best places to eat in the town, discovering where to buy wedding dresses for my wedding, which was happening five weeks after the residency. I would share meals, stand at the water cooler, or chat to the director about his children. On one occasion, I was invited to the home of my host for a pre-dinner aperitif, to meet his family. On another occasion, I discussed the possibility of taking a Spanish tapas cooking class that was being run once a week in the town centre with a member of the sales team.

My time at the factory was punctuated with regular meal breaks, coffee in the morning, and lunch every day. I usually brought my own food—usually something from the night before that I could reheat. I would also stop to talk to all of the staff, whenever it was opportune—in the morning before work, at the end of the day. They included me in some of the local cultural customs, such as the St Nicholas festival, when they placed a carrot and some sweets in my gumboots that were left at the front door of the factory after I had work outside in the snow. They left a note on them, parodying the games that the local communities play with children at this time of year. This was a charming way of including me in their community and I was fascinated to hear all about this Belgian second Santa from Spain, St Nicholas (see Figure 2.3).



Figure 2.3: Treats left beside my gumboots at the front door of the factory for St Nicholas by an anonymous factory colleague—another anonymous colleague left a note on the boots saying thank you but from St Nicholas, adding he prefers beer to treats.

2.2.13 Professional and Local Community Outreach

From the first day of the residency, I was looking for ways to grow the project and add value to the artist-in-residency activities. This included moving beyond the factory on certain occasions to work with the local community, including the local research university and a local art school, a design and industry collaboration centre and a local fashion museum. I visited Brussels on one day of the residency meeting with the cultural attaché at the Australian Embassy at the European Union, who facilitated an ABC radio interview for an Australian audience, to discuss the potential for relationships between artists and manufacturing in the changing economic scene in the European Union at that time.

The purpose of this work was multiple, and included showing the factory community leaders the potential value of external stakeholder engagement (something that had been agreed was desirable in the first weeks of the residency) and developing research links, and

possible manners in which to accelerate, expand or improve my research within the factory during the residency. Other studies conducted in Europe, for example, in France (Berthoin Antal 2011) and in Spain (Berthoin Antal 2012), demonstrate the ways in which artists make a contribution to organisational communities through external community engagement.

2.2.14 Cultural Engagement

I was keen to develop a deeper understanding of the local and national culture of Belgium. For this purpose, mobility was important, so I hired a car. This case study visit was the first time I had worked in this country, and the Limburg's culture and language was quite foreign to me. I had visited the Netherlands and France on previous occasions, which helped a little, but the depth and subtlety of the culture of this part of Europe meant that some scoping visits would be useful to help build the cultural context of life for the factory community. This work included everyday activities such as visiting the local Carrefour supermarket for food supplies, the hardware store or IKEA in bordering Netherlands or Germany for art materials, the art supply shop for other specialist materials, the local bars and restaurants for journal writing in the evening, the early morning market for fresh vegetables, and the Winter Wald, which had arrived and set up in the fairground opposite my apartment in the centre of the town.

On weekends, for down time I would drive out into Belgium, visiting Bruges, or Ghent, staying overnight, wandering around mostly, reflecting on the events of each week of the residency. One weekend, I caught the train to London to visit my teenage son, Nicholas, who had flown in for a holiday. This was all-important down time, because the train and car journeys provided ample time to plan and consider all that was happening back in the factory.

2.3 Reflection on Relationship between Case Study Approach and Project Aims

The embedded (emic/insider perspective) had a number of potential advantages in terms of the 'authenticity' of the outcomes. The planned emic/insider perspective, if achieved,

would allow me to be as close as possible to the real life of the factory community, and to live with the immediate effects of my daily actions. My observations could reflect these experiences in detail. Other related studies are written from the position of the researcher stakeholder, who is often an academic from the discipline of organisational studies, gathering data from a range of artists and organisations involved in these intervention programmes, representing their experiences from the relatively distant position of the outsider (Berthoin Antal 2009; Styhre and Eriksson 2008)

The approach adopted here, which positions the artist as artist-researcher within the manufacturing community, could be described as a novel, and potentially effective, approach, because it promised to allow me to witness as closely as possible the details of what happened during an artist-in-organisation residency, as those happenings occurred in real time.

One potential outcome of this study is that it could make a contribution to the art and organisation literature, which has called for more case studies, and more work generated from the perspective of artists (Berthoin Antal 2012). My commitment from the outset, informed by the approaches of practice-led research and action research, and contemporary art practice, was that there would be an open-ended or fuzzy goals framework in place for the duration of this project (Leavy 2009; Turner and Cochrane 1993; Wang and Liang 2004;). The emergent nature of the methodology meant that a commitment to be present at what emerged through practice and theory would be central to the study. The study therefore could broaden and/or interrogate findings from other studies, which were based primarily on post-residency reports by artists not actively involved as researchers in the studies in which they participated.

In terms of the relationship between art practice activities and research practice activities, a line can be loosely drawn between practice objectives oriented towards the reflective and embodied and ultimately developmental approaches of artists, and research objectives focused on the elicitation of the social dynamics of the situation. My focus was to go about my activities as an artist, using my journal to keep notes on ideas and concepts for my work, using my camera to capture the images to which I would refer back each evening, when working on concept developments. It was a seamless move in some ways, to switch

hats into artist-researcher mode and make notes in the journal about a useful comment or an observation of a reaction, or take a photo of some proof that I was moving towards accepted insider status of factory community member. Similarly, update meetings with my host; a common occurrence in the performance of the artist-in-residence role, often included moments when I would develop deeper understandings of the reactions, issues and values of my activities within the factory community.

There were moments, though these seemed to be rare, when the line between the two roles was more distinct, when I stepped away from the artist role and into the researcher role. Examples of this demarcation occurred when I asked the community members to agree to an interview, or when I was reading them the participant ethics statement that highlighted the non-compulsory nature of participation, and confirmed confidentiality and anonymity for participants. It is important to note that I kept the tone of the interviews informal. I also ensured that a rapport had been developed over two weeks of being an artist insider in the factory, before I commenced these interviews, thus keeping the relationship with members from these two positions as seamless as possible.

There appear to be benefits in adopting the artist-researcher approach taken in this study in terms of the richness of relationships that were established with members of the factory community. Cooperation with members as co-creators within the factory context, and observation, can occur in an embedded manner, transforming the researcher element of practice to a more subtle, thick, genial presence, less inclined to instrumentalise community members (Antal 2009, p. 60).

The embedded case study approach is useful, because it allowed me to explore both my practice and the social effects of my practice. In the final outcome, it was the implicit social material, rather than the art practice outcomes, that came to the fore in the thesis—not because they were uppermost in my activities, which were balanced between art and social and cultural interaction, but because it was the insights drawn from this material that would make the greatest influence on my practice. I was guided in this research by my desire to develop more opportunities for self-organised residencies. I was seeking to develop a more refined approach to the social interactions that occur between artist and the factory

community, to draw out issues and dynamics that were largely implicit in previous residencies.

The limitations of this study could arise from the specific context of the study, as well as the open nature of the planned outcomes. The Belgian factory case study is typical of most case study research; there are particularities in a range of aspects of the case study, such as economic, cultural, geographic and climate aspects, organisation size, and the personal relationships that I developed, that inevitably make it a unique experience.

There are a number of other limitations of the case study, including the multiple roles of the researcher, being at certain times an artist and other times an artist-academic, combining the roles of researcher and teacher. While the value of this shift in perspective has been noted above, there are limitations in the sense that one role could take time away from the other. The single researcher nature of this study imposes the attendant limitations of the research being conducted from one person's perspective.

To address these limitations, I adopted a number of strategies, an overview of the approach to these was given in the previous chapter (section 1.6.9.), and they will be discussed further in the following chapter.



Figure 3A: Belgian residency, Silk Tests Image, Jane Gavan, 2010.

The silk tests were conducted over the full period of the residency; I developed some bright dyes that were more vibrant than those commercially available at the time in Australia. My factory host asked me to continue these experiments with washing or colour durability tests on my return to Australia and to keep in touch with him about developments.



Figure 3B: The Large Thai Orchid, Jane Gavan, 2010.

This petal from a giant Northern Thailand Orchid was photographed in a Bangkok restaurant, when I was in transit, on my way to Belgium. It became the motif that I used as a pattern in the fade test machines. I later evolved into a design for a white silk scarf, that was hand printed with dye (I had made myself in the lab), and faded with stencils using the fade test machine.

Chapter 3: Other Residencies, Thematic Analysis and Other Voices: Managing the Quality of the Case Study Findings

At the outset of the study, I considered the issue of triangulation. Triangulation involves drawing on a number of data sources to interrogate the reliability of emergent findings. My plan was to use a number of sources in an effort to ensure that the findings were authentic, credible and sustainable (for an overview of the approach to validity in the context of Action Research see section 1.6.9).

Three key aspects of research quality are most relevant to this study. The first is the quality of my interpretations of the interests, actions and perspectives of members of the Belgian factory community. The key strategy adopted to address this issue during the period of the residency involved drawing on a variety of data sources—interviews, emails, informal conversations, observations carried out through the course of the day and more formal reflective journaling undertaken at the end of the day. Remaining open to the nuances of particular interactions was essential. Whenever possible, I also created both formal and informal opportunities for factory members to comment on my emerging interpretations of situations (member checks). During the subsequent period of data analysis, I came to appreciate the fact that my interpretation of the data that I had gathered in the Belgian factory would be significantly enhanced if I also drew on interactions that I had had with community members in the context of other factory-based residencies. In this chapter, I provide an overview of these previous residencies. I will draw upon these sources of experience-based knowledge to illustrate key findings in subsequent chapters.

The second dimension of measure of quality for this study is the quality of my interpretation of the relevance of moves within my own practice to members of the Belgian factory community and to broader manufacturing or art communities. Here I was fortunate that in my role as an artist and academic I had already placed my practice in a critical reflective framework. Reflexivity is a prominent trait of my contemporary art practice. One benchmark of local relevance to the Belgian factory community was my success in securing

the residency. The residency was self-initiated. I had no prior relationship with the factory. I negotiated the residency through email and followed this up with a formal written proposal (see Appendix E). The fact that the proposal was accepted indicates a perceived relevance of the proposed actions to the factory community. I elicited some formal feedback via a series of interviews with a range of participants from different departments of the factory, and semi-formal exit interviews with the factory host and several other community members. Other indicators of local effects were subtler, requiring me to notice shifts in mood or attitude, and to gauge the nuances of particular interactions. Here again, the fact that I was drawing on multiple data sources came into play. It should also be noted that my engagement with the literature and the fact that I was engaging in the residency with a view to working towards a systematic analysis of larger themes played an important role. I discuss the way in which these themes evolved in the 'Thematic Analysis' section of this chapter.

A third, and related, measure of quality for this study is the measure of my interpretation of relevance of aspects of the case study to the development of a general framework for artists working in an embedded factory context. It should be noted that, in my practice as an artist and academic, my work is usually developed with reference to ongoing discussion with peers (see Section 1.6.4 - On the importance of the intersubjective position of the researcher). I adopted this approach as I worked towards the development of a framework, consulting others in the art and organisational studies communities to establish mechanisms for their evaluation of the project. I sought to develop a group of 'readers' in the community of practitioner-artist/designers and in the art and organisational studies community more generally. I also drew on the input of other artists with factory residency experience to expand my data. I provide an overview of this dimension of the project in Section 3.3.

Finally, it should be noted that the integrity of the study derives at least in part from the fact that I, as a researcher, adopted a variety of roles throughout the project. As I moved from one role to another—for example from the role of intent listener and observer in an interview context, to absorbed practitioner in a studio context—my perspective on the project inevitably changed. The final section of this chapter provides a brief overview of the range of positions that I adopted over the course of the project.

3.1 Drawing on Previous Residencies as Sources of Experience-Based Knowledge

The case study analysis was supported from the preliminary by data drawn from previous residencies, including one residency that ran concurrently with the case study.

Herr and Anderson explain the context and significance of the inclusion of these experiences in their book *The Action Research Dissertation* (2005)

‘This pilot material can all be seen as part of the action research process, and the results of these pilots can be part of both the proposal and the dissertation ... The proposed research for the dissertation can be an outgrowth of this earlier work, nested in what became clearer through the piloting. This can include a trying on of methodological approaches, the data analysis, how to deal with one’s own positionality, and so forth. But the dissertation research must add a new piece to what the student has already done and come to know. In other words, we want to make clear that the pilot studies do not add up to the actual dissertation, but rather set the stage for it’ (Herr 2005, p. 71).

The previous residencies set the stage for the case study I was testing out a range of approaches, especially in relation to entry strategies and IP negotiations.

As a visual arts practitioner and academic during the history of my practice, I had engaged in a number of factory-based residencies. These were all self-initiated, though some operated within an established residency arrangement. Significantly, none were taken up as responses to an advertised or published call for artists. Most operated on the basis of approvals via an informal contact and applications process. In the course of working with literature on qualitative research, coupled with the dawning realisation that I was reflecting on aspects of these residencies from the earliest stages of planning the research and the case study, I came to recognise that these prior residencies were in fact an important source of data that I should be explicitly drawing on in the study in order to illustrate the habitus of my shared practice with various manufacturing organisations. The following descriptions outline each of these residencies (see Table 3.1).

Table 3.1: Residencies time line plotting the sequence of previous residencies and the case study residencies.

Residencies Time Line		
<i>Date</i>	<i>Location</i>	<i>Period</i>
2001 February	Italian glass factory	Two weeks
2003 October	US colourant factory	Four days
2007 January	US colourant factory	One week
2008 January	German glass factory I	Three weeks
2010 September	German glass factory II	Two weeks
2010 September	Belgium case study (scoping visit)	One week
2010 November	German glass factory II	Two weeks
2010 November	Belgium case study (residency)	Three weeks
2010 September	French paper factory	Commenced collaboration/sponsorship—ongoing

3.1.1 The Italian Residency

The first residency was a collaboration to create a series of artworks with a glassblowing factory on Murano, in Italy, in 2001 (see Table 3.1). I was funded by the Australia Council for the Arts New Work grant, to create a series of glass objects that explore an innovative process of making vessels. The vessels were developed using a two-stage process. The first stage involved using a process I had developed to weave heat-resistant nichrome wire and glass seed beads into a series of different shaped and coloured perforated or cage like vessel forms. The forms were wired onto frames and shipped to Italy. I followed the shipment and joined the team of glassblowers at the factory for stage two of the collaboration. In this second stage, a team of 10 glassworkers developed a range of glass colours to my specifications, which were blown into the trussed-wire woven bead forms, to realise their final ‘watertight’ shape (see Figure 3.1).

The practice-related outcomes of this project were the establishment of an online dialogue with the Italian factory about the research and development of the work (at this time, makers sending drawings, diagrams and images using the internet was less common); a new understanding of practice using this innovative combination of materials and processes; and, finally, new considerations of the potential for artist practice with factory communities. I also developed an understanding of other important aspects that I would carry forward to future residencies. The first was the value of keeping a journal of the day's events, because the time seemed to be so precious; the second was the value of the social and cultural interactions with the factory community, and the positive effects that this could have on the outcomes and sustainability of the residency.



Figure 3.1: *Blue Vessel*, Jane Gavan, 2001. Hand-woven glass beads and blown glass, Murano, Italy.

3.1.2 US Factory Scoping/Research Visits I+II

I will conflate the two visits I made as scoping visits to the US colourant factory, because the activities were quite similar. The first was in 2003 and the second in 2007 (see Table 3.1). The first research-scoping visit was funded by an emerging researcher grant from the University of Sydney. I telephoned and emailed the company, and requested visits to learn more about the history of the technology and nature of this material. One of the sales team members agreed to host my visit, and I was offered several spaces to work in—a series of empty boardrooms and the archive room of the factory. The first visit was for four days; the second was for one week.

These visits included a tour of the facility, meetings with sales, research and development scientists, and marketing and quality assurance teams. I made two sets of photo documentation and developed a rapport with the host and the R&D scientist, who both took time out to coach me about the material nature and material culture of the fluorescent colourants that they produced, and allowing me access to archives and company books and videos.

The US factory visits also involved working through and documenting the historical archive of the factory. This included records and documents that spanned decades as well as artworks, photographs and diaries. I began to notice that the employees that I met were curious and a little bemused about my interest in their activities. After a while, they would lead me to spaces they thought I might find interesting, so that I could record the scenes on my camera. It was during this scoping visit that the notion of IP protection (Ref Section 6.1). Some areas, materials and processes were deemed off limits for image capture at this factory and I was asked for a copy of all the images before I left the factory at the conclusion of each visit (see Figure 3.2).



Figure 3.2: *Colourant Factory*, Jane Gavan, 2003. Digital image, USA.

3.1.3 German Residency I

The first visit to the German factory in 2008 (see Table 3.1) was funded by another Australia Council for the Arts New Work grant, which was awarded after I sent an email application to a large glass-manufacturing company in Germany. In this residency, I developed a work using some of the unique materials of the factory. These materials were not readily available to most artists, and generally only used in electromagnetic applications such as Apple iPhone screens forming the responsive face of the phone.

I developed a work using this glass over a three-week period. The residency was inside the factory, within a studio that had been established as a marketing exercise to allow artists to experience the materials that the factory made. The materials aimed at the artist market were coloured glasses, which were used for fusing and slumping in art and design works. However, from my perspective as an educator interested in developing new materials and

processes in glass, my focus was on the alternative products made in the factory—the Apple iPhone screens thin glass—which had the added attraction of taking less energy to work with due to their reduced mass.

In this residency, I made a wall work, called *Winter Wald*. It consisted of hundreds of slumped sheets of thin, clear glass, which were installed in a mirrored cavity in a wall and faced with a foil-coated clear glass that was transparent, reflective and shifted colours across the glass as the viewer moved past. During this residency, patterns of engagement, especially the social and cultural connections I would endeavour to make with the factory community and its surrounding neighbourhoods, were firmly established (see Figure 3.3).



Figure 3.3: *Winterwald*, Jane Gavan, 2008. Multiple arrangements of kiln-formed glass elements, with multiple-coloured, translucent and reflective thin film glass facing.

3.1.4 German Residency II

The second residency in the German factory, in 2010 (see Table 3.1) was set up years prior to the organisation of the Belgian case study residency. However, it had been extensively delayed due to internal factory-community priority changes related to company restructures

and strategic shifts taking place post-global financial crisis. This residency was also self-funded; I was drawing on my university sabbatical research funding to perform this residency as well as the case study research. This residency ran in tandem with the Belgium residency and, fruitfully, gave me somewhere to go in between the initial scoping/negotiation meetings and the first scoping week of the Belgium residency.

During this second German residency, I was able to dive into the artist-practice aspect of the planned activities because all of my connections had been established in the previous visit several years before. My host and the security staff were the same; I was coming and going as a familiar insider since the first day of this second visit. During the residency, I designed and made the glass components and installation system for a new work in glass, using some techniques and materials that, again, were unattainable with such ease and at such a low cost in Australia.

The work developed during this residency is called *Aire*. It is a structure or enclosure resembling a small room that filters out visual distractions using the screens, but allows the light and air from the louvres into the space. It was made using a series of water-jet, cutglass screens, which clicked together using magnet bands that were glued onto the fine aluminium frame around each screen. Each cut was heat-treated by slump forming a louvre system in the glass, which was then sandblasted to give it a translucent surface. These screens were assembled in an oval shape, using the magnets; two ringed walls of these assembled glass screens extend above the height of an average person to encircle the interior space. The components of *Aire* have been shipped to Australia for assembly at a later date (see Figure 3.4).

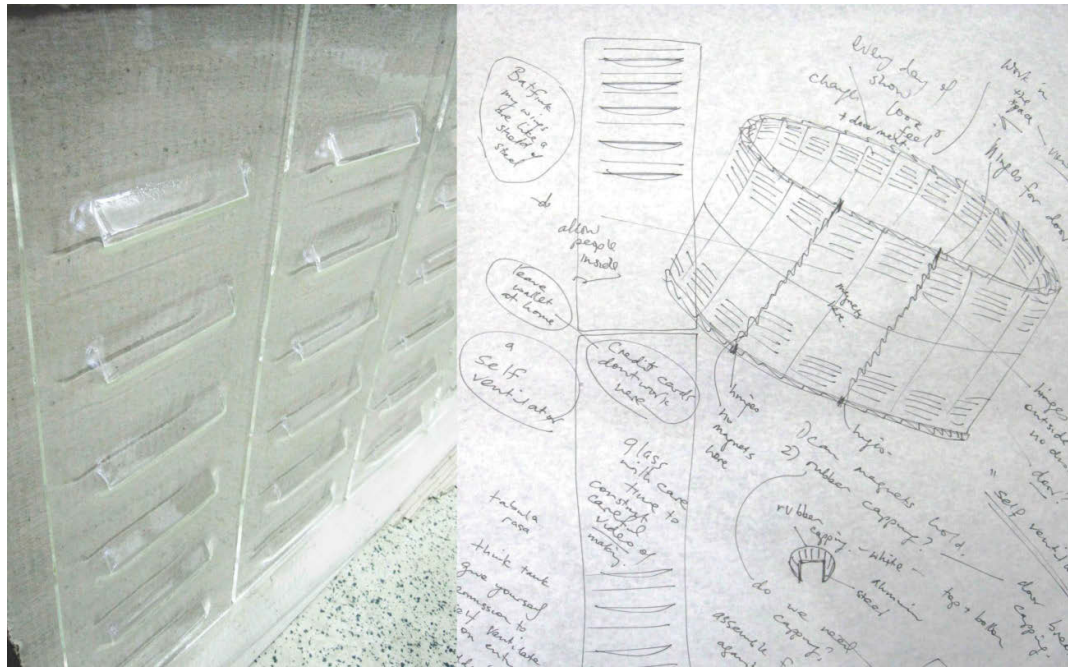


Figure 3.4: *Aire*, Jane Gavan, 2010. Water-jet cut glass, kiln formed, framed with aluminium, connected with banded magnet—work in progress.

3.1.5 France—Remote Contact Scoping for a Future Residency

The final residency-related, self-funded scoping project, in 2012 (see Table 3.1) was the establishment of a relationship with a paper factory in France. The first contact with the company occurred in 2012 when the company sponsored me for an installation that was a part of the *Aire* series (see Figure 3.5). The work combined the innovative paper walls that the company manufactured with an installation that was set up in a 360-degree projection room at the University of York in England. The series of video images were from my home on Sydney Harbour, looking out over the water. They were captured at intervals during the period of one day, from dawn to dusk.

During each day of the exhibition, the videos were projected constantly on the walls of the room, using the 360-degree projection technology. The moving lights filtered onto and through the paper that formed the oval inner room of this space, acting as a screened quiet contemplation space for the delegates of the Art of Management and Organization Conference at York University in 2012 (see Figure 3.5).



Figure 3.5: *Aire Series 2*, Jane Gavan, 2012. Participatory installation, dimensions variable, HD video, 360-degree projection, paper honeycomb walls, tables, chairs and heather, The Ron Cooke Hub, University of York, York, UK.

Although I have not yet visited or met the community at this factory, I have had extensive email contact with the owners and one of the sales managers. I have had some early conversations that resulted in an invitation to visit this factory, which may be an opportune occasion to raise the developed situated application for a residency at this factory. This nascent relationship provided some valuable insights into the emerging critical issues on the provision of resources for residencies.

3.1.6 On Moving Towards the Position of Artist-Researcher

A key distinction between these previous and concurrent residencies and the primary case study is that the journals I kept during these previous or concurrent visits did not contain the level of observational detail that I anticipated I would need to enter into a more reflective and explicitly research-oriented process in the activities of my practice. Further, I did not undertake a systematic process of eliciting feedback or recording the interactions I had with members in those factory communities. As an artist-researcher, I intended to work towards a position that enabled me to use the understandings I developed in the case study, with the confidence that they have been developed inside a research-led framework (Gerring 2004; Merriam 1998; Stake 1995).

My prior experience in the previous residencies enhanced my ability to perceive and work through issues of the case study. There was a range of ways in which I ultimately drew upon these other residencies. These prior experiences had a significant influence in the negotiations on the PhD project with my academic institution and with the host community. They provided a foundation on which to develop an effective human ethics proposal—a precondition of undertaking this study (I had previously had an approved university ethics clearance for the first US factory visit). As issues emerged during the process of coding the case study data, I would reflect back on these previous residencies experiences, often identifying relevant incidents that would feed into the analysis. The effects of the different resource models of the previous residencies influenced my thinking about the logistics of these residencies and the pivotal nature of the host relationship in the self-organised residency scenario.

I will be referencing these previous residencies in the thesis as background to the issues raised in the case study. When relevant, particular issues have been illustrated or corroborated with experiences from these previous residencies. I have drawn on materials such as emails and journal entries in the same way that I have accessed material from the case study.

3.2 Thematic Analysis

This thematic analysis provides an argument for the coding structure that was ultimately used in the study and gives a sense of key developments in the coding during the study.

The structural approach to the initial theme analysis was developed through my action research reading (Argyris & Schön 1991; Herr & Anderson 2005; McCutcheon & Jung 2002; Schön 1983) (see Appendix A). As with many qualitative research studies, in this thesis project the construction of coding categories was emergent. I relied on a constant interplay between project objectives, engagement with relevant literature and engagement with the data to influence the process of constructing relevant codes and coding the data according to those codes. Further, the coding process led to additional data generation. As I worked through the process of coding existing case study data, I would recollect relevant incidents either from the case study or from the previous or subsequent residencies. This material was documented retrospectively and added to the pool of data.

3.2.1 The First Iteration: Focusing on the Benefits of Factory-Based Artist Residencies

In the early stages of this project, my aim was to identify the benefits of factory-based artist residencies for both the host organisations and the artists choosing to work in this mode. I was also exploring the pragmatic side of the development of a factory as studio model of practice, with the aim of developing some type of framework so that others, and I, could benefit from this insider experience in future residencies.

In terms of being motivated to gather data on the benefits of these residencies, my approach was influencing the way in which I was dealing with the data at this stage. I was coding material and developing categories of observations on these elements, when they occurred, while at the same time being open to other issues that emerged. The questions I asked during the residencies' formal and informal interviews were also influenced by this approach. I was keen to determine if the respondents could see any value in this type of experience for themselves, or for their community, in the short or long term. I was also asking respondents for advice and looking for other clues on the most important elements

to include in a framework of practice for artists working as insiders with manufacturing communities.

The first coding exercise that I performed was in my artist’s journal, towards the end of the first scoping visit, on 4 October 2010, and it produced 24 themes. The second coding exercise, again written up in my journal, was on 6 December 2010, during the period of the residency itself. This exercise produced 31 themes. After these were on paper, I proceeded to summarise these themes, and developed a shorter list of what had emerged during this process (see Table 3.2).

Table 3.2: Overview of coding system identifying the benefits of factory-based artist residencies.

First summary of coded material—initial theme analysis—6 Dec 2010
<ul style="list-style-type: none"> • Outcomes how to get on, advice was increasing with time in the residency in terms of community members letting me know—‘this is what to expect’ and ‘this is the way it is here’—identifying organisational needs or participant needs a constant theme—identifying and meeting community expectations
<ul style="list-style-type: none"> • Ethical issues of confidentiality and IP
<ul style="list-style-type: none"> • Member checks—occasions where I could support my observations and reflections and analysis around the concept of benefits of the residency
<ul style="list-style-type: none"> • Learning skills
<ul style="list-style-type: none"> • Reflections on this resulted in understanding that the focus was on a balanced equal emphasis on relationships and work
<ul style="list-style-type: none"> • Focus on relationships

3.2.2 Development of Codes Focused on the Needs and Benefits of the Artist and the Organisation, and the Development of a ‘Factory as Studio’ Model of Practice

The second iteration of coding the material from the residency was in March 2011 in Australia. I had begun to review my experience and look back over the two passes of in residency coding and the summary of common themes that I had done in Belgium. I developed an analysis framework (see Table 3.3) of the salient features I would be attempting to pick up on (including an Other category for potentially relevant, yet unanticipated, material). NVivo data analysis software was used for this coding. The NVivo

software is very flexible. It allows the user to construct new coding nodes (categories) at any time, to code the same material under multiple nodes and to organise nodes into hierarchies. I found that NVivo was also useful for mining data to develop a range of themes through the use of word trees, phrase mapping and quantitative searches for frequency. For example, I performed word searches (e.g., emotion and interest) to follow lines of enquiry and test certain hypotheses and draw from these searches specific evidence in the form of quotations or comments that supported my arguments (refer to Section 3.2.3). NVivo was especially effective when developing themes in a restricted timeframe to understand the themes that were emerging across the range of data that I had.

The coded material included the journal material and interview data from the Belgian residency and some material from the residency in Germany that was conducted just before the Belgium residency in early November. The nodes that were developed in this stage of the analysis were arranged according to the proposed framework of the study (see Appendix A), in which I had planned to establish the benefits of the residency experiences from the different perspectives of the company employees and the artist respectively, and to determine methods and a subsequent framework for negotiating and setting up these types of residencies (see Appendix A). These themes were developed from comments, reflections, observations and quotes in the journal, and interviews, and they are arranged in descending order of the most frequently recorded (see Table 3.4).

Table 3.3: Overview of coding system identifying the benefits of factory-based artist residencies and data relevant to constructing a framework for negotiating and setting up these ‘factory as studio’ residencies.

Analysis framework for coding material from residency 3/11/10 (from Mind Map)
Questions and benefits—evidence of <i>ideas from previous residencies work</i>
Method— <i>actions that build a good experience for all</i>
Ethical considerations
Evidence of continuum of embeddedness and changes as a result
Evidence of actions around positionality
Locations and spaces, permissions
Shifts in positionality during project
Evidence of actions around entry points ice breaker events (H&A pp. 92–93)
Need to build authenticity to build authentic data (H&A pp. 92–93)

Issues of boundary crossing
Evidence of actions around managing cultural sensitivities
Data around follow-up actions
Dissemination of project and outcomes data around PR
Validity
Managing suitable structures
Types of factory residencies—differences between Belgium and other residencies
Transferable data member checks— <i>are these views that members accept as real meaningful or appropriate</i> <i>H&A p. 35</i>
New ideas—and off-topic thoughts
Happenings/data

Table 3.4: Review of types of data collected in the journal during the residency.

Journal overview of types of data collected—3/11/2011 (from Mind Map)
Happenings of the day
Possibilities and limitations of study—notes on forward planning
Thoughts and emotions of artist
Ideas for developments in process as they come up
Descriptions of mise en scène or mood in the factory
Shopping lists of things—making good use of time away from site
Qualitative comments on the experience + and –
Cultural sensitivities—advice of how to get on in the space
Statements of benefits and outcomes
Observations of management team

3.2.3 Looking for Evidence of the Positive Effects of the Residency

After these lists were developed, and the coding work was complete, I began to be interested in trying to develop some evidence for the positive effect I was having on this group. I certainly formed the impression that I was welcome, and after checking back with almost all my contacts in the first few days and at the end of each week, the comments about my presence and my activities were positive. The evidence of this acceptance is captured in some images of community members which I was unable to include in this

thesis for reasons of confidentiality, one image that does indicate my acceptance was one of my name written above the crossed out name of the lab director, who had given me his desk to use for the period of my stay (see Figure 3.6).



Figure 3.6: Belgian case study, Image of the drawer under my lab bench, with my name added and my hosts name crossed out, Jane Gavan, 2010.

This action was taken by one of the lab team members.

(Note: I have redacted the name of my host to maintain confidentiality of the identity of this staff member.)

What did I know for certain? How could I prove this positive effect from this relatively short period? These questions caused me to focus on a particular aspect of the data, which was looking at when the word interest (or related words) was mentioned by participants in relation to the residency activities. I used the NVivo word search tool to find examples and examine the frequency and nature of interest having been expressed by participants. I found that this word was used with a frequency that made further analysis seem a worthwhile exercise.

I reviewed some theoretical research on the notion of interest in relation to organisational communities (Renninger, Hidi & Krapp 1992; Tobias 1994) and this behaviour or expression of participant engagement appeared to be linked to rises in the level of human motivation (Ambrose & Kulik 1999; Maslow 1943). Following on from the demonstration of motivation, some researchers were identifying more creative behaviour in the organisational communities that they were examining (Berthoin Antal 2009; Barry & Meisiek 2010; Egan 2005; Shalley & Gilson 2004; Styhre & Eriksson 2008; Zhou 2003). Following on in turn from this increased creativity, the research suggests that the path to increased rates of innovation could follow (Amabile 2008; Edwards 2008; Potts 2007; Shalley & Gilson 2004). I began to call these suggested linked phenomena the interest-innovation loop. Although these small, yet positive, utterances by community members were at first not so prominent on my coding radar, they had been elevated in the period of July–August 2012 as in some way central to my thesis.

3.2.4 Towards a Focus on Critical Issues

Towards the end of 2011, another significant shift in my thinking about the thesis occurred. My reading on creativity and innovation led me to the work of Styhre and Eriksson (2008). At this time, a theoretical shift occurred in the approach to this thesis, from the functionalist or prescriptive frameworks on developing creativity in organisations of Jasawalla and Sashittal (2000) and Amabile (2008) to the aesthetic leadership model of the art and organisation research group theorists. The focus of the study was now underpinned by the aesthetic leadership research of Linstead and Höpfl (2000), Taylor and Callahan (2005) and Hansen, Sauer and Ropo (2007, p. 98). These authors emphasise organisational leadership that is enhanced by judgements and related actions mediated through sensing and experiencing within the organisational community. From this point, I developed my work in the context of art and organisational studies.

I have identified that this shift happened for two reasons. The first reason is that the art and organisation approach—a less instrumental and more embodied and emergent way of thinking that views creative people such as artists working inside their organisations as a type of aesthetic leader—was closer to my experience of the residencies than the checklist of attributes that I was operating earlier in the study (Austin & Devin 2003; Bathurst, Jackson

& Statler 2010; Darsø 2004; Hansen, Sauer & Ropo 2007; Styhre & Eriksson 2008; Woodward & Funk 2010). This approach, the sensing leadership approach, drawing on artists' skills and attributes, was detailed in the paper by Woodward and Funk (2010). This framework caused me to attune myself to the salient qualities of the data that I was gathering.

One example of the qualities of the aesthetic leader is that they are able to sense organizational dynamics (Woodward & Funk 2010), and this new understanding acted as a useful framework for looking back on the sensing actions I performed in the residency, allowing me to notice certain things and perceive them as being relevant to the study. This has become especially clear in the work included in the thesis on the emotions of the participants of the residency.

The second reason that I was tuning into this approach was that some of the art and organisation researchers were analysing case studies of artists working within organisations, and they had identified that most researchers and organisations had recognised that these collaborations were of benefit to the participants (Styhre & Eriksson 2008), yet less was known about the critical issues that could diminish or prevent these benefits from emerging (Berthoin Antal 2009, 2012; Barry & Meisiek 2010). This work provided me with a focused critical framework for my case study and the thesis project overall.

Later reading on aesthetic leadership, in particular, work on art and organisation, revealed that some researchers were beginning to point to the problems for residency participants (Berthoin Antal 2009; Barry & Meisiek 2010; Carlson 2007) but, on the whole, researchers were calling for work on issues that were impediments to the success of the residency (Berthoin Antal 2009; Barry & Meisiek 2010; Styhre & Eriksson 2008). They were especially interested in gaining access to new case studies. In the subsequent iteration of coding, I sought to focus on the evidence of critical or ethical challenges for participants wanting to develop these types of arrangements (Berthoin Antal 2009; Barry & Meisiek 2010; Woodward & Funk 2010). I could see the value of reviewing my data through this perspective. This position was further supported by a chance meeting with Stephen Linstead, professor of critical management and head of the Organisational Theory Research Group in Sydney, in late December 2011. Professor Linstead encouraged me to

pursue this approach and invited me to make an application to participate in the Art of Management and Organization Conference at York the following year in the dual capacity of artist and artist-researcher. I did present a paper and participate in the conference exhibition.

By August 2012, I had read Schiuma’s (2011) book *The Value of Arts for Business* and had established that, although there were a range of pathways I could take from this point, including developing a list of benefits from the artist perspective and developing the argument around the interest innovation loop, I settled on a qualitative approach to examining organisational creativity (Taylor & Callahan 2005) in terms of the critical issues of artists’ residencies in self-organised manufacturing organisations. I returned to the data from the case study for another round of coding. On this occasion, I was in search of the critical issues of the residency experience. This fourth iteration of coding was performed in April 2012, in a short sabbatical at the University of Hong Kong. This was a first attempt at developing the critical issues inherent in my experience in Belgium (see Table 3.5).

Table 3.5: Initial coding scheme focusing on critical issues confronting artists when undertaking factory-based residencies.

Themes developed from clusters of critical issues
1. <i>Sensing steps</i> —how artists can overcome the obstacles to negotiating opportunities for practice in industrial communities
2. <i>Building from felt experiences</i> —how artists use a range of skills and experience to make plausible innovative project concepts within the factory community
3. <i>Constructing meaningful spaces</i> —a longitudinal look at how different situations of the artist’s studio can impact practice
4. <i>Putting the feelers out</i> —how artists can act as a creative catalyst between factory communities and valuable outside stakeholder communities

Looking back over this material, two significant points emerge. The first is the way in which the aesthetic leadership framework had now worked its way into my expression of these themes, especially in terms of the artist’s actions. Secondly, they showed the challenges I was facing in separating out the actual issues from the artist actions that I developed to overcome them. This second issue emerged from the coding process and communication with peers—the organisational entrepreneur and the entrepreneur-artist—

and is discussed in the ‘Introduction to the thesis. This phenomenon emerged during my correspondences with residency hosts and artists. When asked to identify their perspective on the most critical issues for these collaborations, every respondent (as well as me) had indicated that they find this material challenging to identify or express without couching it inside a solution. It seemed it was a challenge for artists to separate out the problem or issue from the solution or artist’s action.

This shift, from a focus on benefits to a focus on critical issues confronting artists, influenced the coding process because it caused me to look for negatives, or trouble moments, when previously I was concerned with solutions. At this stage of the coding exercise, I started to group these themes into clusters; the issues were included as seeding concepts, so that this exercise was an expansion of these issues into their present form (see Table 3.5). What was necessary to identify in these themes was a systematic review of the data to determine any critical issues and to consider the frequency with which they emerged, in order to develop a set of themes for the thesis (see Table 3.6). In this way, I could gauge the critical importance of each issue, and start to look for ways in which I could cluster these themes into a form that may be useful for others.

Table 3.6: Refinement of coding scheme focusing on critical issues confronting artists when undertaking factory-based residencies.

Theme categories drawn from 2010 residency (September 2012)
Communications between the artist and the community
Organisational community dynamics and culture
Methods of artist-research practice in the factory
The various factory community’s members and artist’s needs
Residency negotiation issues
Materials and processes
Results of experiments and outcomes
Confidentiality and intellectual property issues
Ethical and emotional issues or comments
The situation of the artist in the factory—spaces

This was the point at which many of the previous residencies came into play. As I worked through the case study data to identify relevant issues, incidents from previous residencies would come to mind. For this final iteration of themes, the journal and interview data were reviewed and combined with comments from visual art students, creative and organisational studies researchers, and practitioners in organisation and creative practice.

In the final iteration, the critical issues were clustered around the categories of communication, resources (including material, IP, space and human resources) and the issues that could cause risk and harm to participants, including emotional and IP issues. There were also clusters of issues that were arranged for practical reasons, such as the timing of the communications issues, with the aim that future participants in organisational residencies may more easily access these (see Table 3.7).

Table 3.7: Further refinement of coding scheme focusing on critical issues confronting artists when undertaking factory-based residencies. Clustering of issues into broader themes.

Emergent themes from the case study data
<i>Early stage communications</i>
Ineffective communication between the artist and the factory at the negotiation stage
The challenges of establishing community contacts
Ineffective communication of the artist’s contribution to the factory community
Ineffective communication of the artist’s planned activities
<i>In-residency and post-residency communications</i>
Barriers to communication during the factory-situated residency
Barriers to communication of new ideas and progress
Barriers to effective communication outside the research and development lab in the factory
The imbalance of inquiries about factory activities—too many or not enough questions
Dissemination of results to the factory community— not too early/ not too late
Variations in expectations post residency
<i>Resource issues</i>
Human resources—perceptions and realities affecting artist needs and actions
Perceptions of the artist’s situational needs, space allocations and their influence on art practice
The challenges of finding, providing materials for the residency
<i>Ethical issues</i>
<i>Intellectual property, protection of outcomes and processes for innovation and creativity</i>
<i>Risk or harm of emotional damage to organisational community</i>

The difficulties anticipated through cultural noise (O'Connell 2013)
Issues of gendered workplaces
Skills sharing with the artist—pressure on the community
Emotional pressure on staff to support the artist in other ways
The artist presence—an annoying reminder of the restrictions of the factory culture
<i>Risk or harm of emotional damage to the artist</i>
The factory residency framework may be a tax on the artist's productivity
Pressure to be innovative

3.2.5 The Emergence of Artist's Actions through the Coding Process

In late 2011, the shift in theoretical context, from functionalist to aesthetic, led to a refocused reflection on the data collected and a fourth iteration of data analysis was conducted. A component of this investigation involved identifying data that could be used to develop arguments to show how artists and organisations could recognise and overcome challenges within future scenarios. In support of this approach, I tried to identify instances when I had used a range of aesthetic leadership skills to work through these challenges and how they were ultimately not ruinous to my research. I sought to identify data that would demonstrate a range of ways in which I have used my skills and experience to work through them during the case study and other residencies.

There was an importance placed on qualities such as openness and sensing by the aesthetic leadership model in terms of the way in which it allowed me to start tuning into the nature of my responses to situations, and the relevance of these responses as data. I was now coding the data by a process of consciously looking for artist's response data that related to the critical issues I was identifying. One example was the concerns raised by the factory host about the potential challenges in communication with some of the manufacturing-plant community in the factory, most of who spoke very little or no English. I began searching in my journal for occasions when I had successfully interacted with these department members. I noted meeting a Tunisian man and speaking with him in broken French with some added gesticulation to clarify our exchanges.

3.2.6 On the Development of a Framework for Initiating and Negotiating a Factory-Based Artist Residency: Clustering Critical Issues and Artist's Actions into Broader Themes

The goal of this research is to develop an understanding of a particular type of practice and to articulate key dimensions of that practice to improve both the practice of the researcher and that of other practitioners engaged in this type of activity. There are limited resources available to support artists in undertaking factory-based residencies. Therefore, the study aims to contextualise the findings in such a way that they provide a framework for other artists to navigate and make sense of the experience. Other parties who could potentially play a role in facilitating such residencies could also use this framework— these groups include residency organisers, art educators, factory-based R&D professionals and managers.

From the outset of the project, my aim was to present the findings in such a way that they might become a type of instrument comprising evidenced-based findings that could be transferred in a way that would be useful to other practitioners (Herr & Anderson 2005). While findings relating to individual critical issues are likely to be relevant to other practitioners, they needed to be clustered together in such a way that artists and other practitioners could make sense of the residency experience as a whole and access the relevant findings when needed.

I endeavoured to achieve a balance between listening to what the data was telling me about how certain categories were being suggested and considerations related to how the data might be used—how might another artist or organisational community make use of my findings? I sought to cluster the issues and actions that I had identified, taking into account the need for a practical arrangement of actions in the order in which they may be needed during the residency experience.

This second, practical consideration was manifest in the timing of these actions: some take place prior to the residency, others during, and others after. The cluster of issues named 'Communication' illustrates this arrangement. This theme is the first dealt with in the data analysis in Chapter four of the thesis. Early or pre-residency issues on communication are

also placed at the front of this section because these are the likely actions that the participants may be interested in reading when first considering a residency.

3.3 Other Voices: Drawing on the Perspectives of Other Artists, Art Students, Residency Organisers and Academics

My desire to create a deeper understanding of what happens when I negotiate and undertake factory-based residencies led me to consider the experiences of other arts practitioners or arts administrators who are responsible for organising and evaluating such residencies. I was interested in being able to be as reliable as possible in my approach—if I could achieve a good qualitative measure of this experience in my findings, it should provide a framework for other artists and other manufacturers, with a view to improving the success of their collaborations. A focus on the self-organised residency and investigation of the questions that researchers may have about this type of practice is augmented in this thesis by examining what others have experienced in this area in terms of practice.

The arts community is lacking literature on factory-based residency practices. This does not mean that they do not happen. When possible, I have made efforts to broaden the categories of evidence to include both theoretical and practice-orientated sources, to share findings and consult colleagues about the outcomes of this research and to include their practice-based perspectives in the outcomes of the thesis. The ongoing exposure of the emerging themes of the thesis to organisational and art-focused peers and insider groups and the use of university-approved, ethical research strategies within the postgraduate education framework were important elements contributing to the reliability of the study. The following sections will detail the types of other voices in order of their influence on or importance to the study, including other artists, art and design students, residency organisers and academics.

3.3.1 Drawing on the Experience of Other Artists

There were several events devised to generate discussion and feedback on the factory as studio research project. The primary events took place in 2011, after the case study residency, testing the early themes that were emerging in the data analysis. In Boston, I

delivered a paper that precipitated a panel discussion topic on the factory as studio model of practice at the 2011 TransCultural Exchange international residency conference (Sherman 2010) (for conference and panel details, see Appendix E). Through the panel discussion, entitled 'Factory as Studio', I had an opportunity to engage in a formal discussion with other artists about the emerging outcomes of this study. The main impact on this thesis from this experience can be seen in Section 4.1.1, 'Missing the Target Decision Maker—The Challenges of Establishing Community Contacts', in which the observations by George Filfeld appear, which supported the observations that I had made about the apprehensions of upper management to support artists residencies in their organisations.

In 2012, another conference paper, formed a basis for further discussion at the University of York's Art of Management and Organization Conference (University of York 2012) (for conference details, see Appendix D). The work presented explored the final theme categories. The impact of this experience is reflected in Section 6.1.3, 'Interrelated Issues of IP in the Company', where the questions raised by Daved Barry and Christopher Land made me realise that the unconscious reactions I had been making to minimise IP issues within the residency were now understood to be more broadly related to maintaining trust between myself and members of the community.

There was also a range of ways in which other artists were chosen for informal conversations about the project. Some were chosen because they were colleagues from my local professional community, including academic artists from the university where I work, and the university where I study. Others were opportunistic meetings with artists at the TransCultural Exchange conference, the New School in New York City and the artists that attended the Art of Management and Organization Conference at the University of York in 2012.

I became aware of another group of artists through their involvement in a residency programme, the Interact—Artists in Industry placements residency programme in the United Kingdom, and an exhibition, the Factory Direct exhibition organised by the Andy Warhol Museum in Pittsburgh, in 2012. I contacted artists involved in these activities by email. I received responses from one artist from each of these programmes. Both agreed to

contribute their impressions of the critical issues that arose from their experiences of factory-based collaborations. The respondents were Interact artist, Katy Holford, who had participated in a residency in Thailand at a ceramics factory. The US-based artist William Kofmehl had collaborated with a vodka factory in the context of a Factory Direct exhibition. The impact of these interactions can be seen in Section 7.1.2.4, 'On the Value of Being Able to See Potential in Multiple Spaces within the Factory as Sites for Studio Work, Experimentation or Exhibition of Works'. In this section, Kofmehl's practice reflects the emerging number of artists who are willing to work beyond the gallery environment, as a location for their work, and provides a contemporary example of another artist choosing to work within a factory community.

3.3.2 Exploring the Emergent Themes through Student Projects and Participatory Exhibitions

During the course of the project, I delivered two curriculum components that drew on the emerging findings of the study. Both were delivered at the University of Sydney, one in the art school undergraduate programme and another in the Business School's Executive Master of Business Administration (EMBA) programme. The undergraduate studio unit assessment task required students to engage with factories to make an artwork (see Appendix C). The students were required to make contact with a factory community, usually a local manufacturing organisation, familiarise themselves with the materials and process and the social scene, and develop a project that in some way reflects the interaction with the community. As the outcomes of these types of relationship are sometimes hard to predict, the students did have to produce an object or installation that could use the materials and processes of the factory in its development and resolution, but could equally use the experience as a catalyst for a work developed in parallel with the factory community. This provided an important opportunity to test out the potential for these types of collaborations for students as they build their understanding about the possible scope and context of their practice. The important element in the design of this assessment task is the ability for each student to share in the development and outcomes of their peers' relationships during the weekly check-ins and final-assessment exhibition of work.

The EMBA class focused on participatory sessions with students about artists as leaders in organisations. These sessions have included examining the ways in which artists choose to engage with organisations such as factory communities, and work with groups to develop understanding about the ambiguous or uncertain behaviours of the artist's practice, in essence the nonsense that is engaged within a range of sense making activities with reference to aspects of conceptual-art practice that is relevant to organisational leaders (Weick 1995, p. 91).

In 2011, at the University of Technology Sydney, I led a practitioner master class with a group of industrial design students. I gave a lecture to the senior-level cohort on the factory as studio model of practice and held a participatory exhibition, 'Factory as Studio', which was accompanied by an artist talk to the public and established as part of the programme for Sydney Design Week. Other educational experiences included the industrial design collaborative design class and the children's class that I conducted during the residency. These classes were relevant as a good source of other voices. They also served as a testing ground for the potential of developing expanded networks for the factory community—locally, nationally and internationally (see Figures 3.7 and 3.8).



Figure 3.7: *Factory as Studio* Exhibition, Jane Gavan, 2011. Participatory project on designing better, brighter traffic bollards for cultural events, DABLAB, University of Technology, Sydney.



Figure 3.8: Kunstacademie art class, Belgium, 2010. The children drew fantastic animals and plants and combined them into a fantastic object, using recycled plastic tags from the factory. The work was later displayed in the front window of the school as a group installation.

In 2012, a public exhibition entitled Aire formed a basis for further discussion at the University of York's Art of Management and Organization Conference, for a description of this work and the contribution of the French Paper company collaboration. In this exhibition, I had the unique opportunity of developing and presenting a work, that would be presented within the context of a conference of the same theme. The attendees at the conference were art and organisational researchers and other artist-academics. They were generous in their comments and interest in the exhibition, and the participatory nature of the work enabled me to conduct four extended discussions in the installation space with a selection of peers, in relation to the emerging framework, and the influence it had on the relationships I had developed to produce this work. Several issues around the critical themes of resources and communications emerged in this process, in particular, the issues of challenges of working internationally with factories, in terms of resourcing agreements and IP issues (see Section 3.1.5, 'France—Remote Contact Scoping for a Future Residency', and Section 5.5.1, 'Company Leaders Usually Expect the Artist to Have Their Own Funding') were discussed.

The rationale for this series of engagements was to create an opportunity to interrogate the usability, sustainability and credibility of the themes that were emerging from the case study analysis.

3.3.3 Drawing on the Experience of Residency Organisers

In this study, my focus is on the self-organised residency. A more common model is the institutional or organised model of artist-in-residence, where artists are invited or selected to practice, usually within a defined period, within an institution or organisation or within an independent residency programme. Artist in Residence programs (AIRs) can vary greatly in their funding arrangements and organisational structure. This model is commonly defined through an advertised call for applications, usually through an institutional or organisational website, with a calendar of artists who rotate through these programmes on an annual (or other time period) basis.

The three groups of practitioners are associated with this model: the professional group of arts administrators involved in organising these residencies, residency artists and location representatives. Members of each group have the potential to bring valuable perspectives to this project. I had the opportunity to draw on the experience of members of these groups at different stages of the thesis project. This enabled me to compare my experience in the self-organised residency of the case study and previous residencies with other models in terms of identifying and comparing the critical issues of these collaborations or placements; use the network of programmes and their administrators as a conduit to identifying key personnel or academics with whom it may be useful to link up to discuss the project's aims and outcomes; understand how the self-organised residency is similar to existing programmes, in order to draw on the understanding of these programme officers to support and enhance my experiences inside the case study residency (see list of residency professional interactions in Appendix E).

3.3.4 On the Contribution of Academics

Over the duration of the thesis project, I have involved a number of academic groups in formal discussions, including papers delivered at conferences, informal discussions about the thesis project with artist-academic colleagues in a range of Australian and international institutions. Over the period of the thesis, and increasingly as the final themes were emerging, I had access to academics working in aesthetic leadership and art and organisational studies, including meetings and email correspondence with colleagues from the discipline of work and organisational studies, fellow artist-academics, at home and abroad (see Appendix E).

In the early stage of the research project, I was interested in the theory and practice of field researchers from other disciplines such as anthropology, sociology and ethnography. I read the works of researchers such as Sarah Pink, Wiebe Bijker, Herr & Anderson, Yagi & Kleinberg (Bijker 1995; Herr 2005; Pink 2012; Yagi 2011). However, it was the work of Herr and Anderson(2005) that had the deepest effect on my understanding of the potential roles I could take or be given in the residency.

In summary, over the course of the study period, I shared my findings and developed some critical conversations around the case study experiences. These examples provide a rationale in part, of the importance of including a range of the professional practice interactions that either test or support the reliability of themes that were developed during the thesis. Many of the comments and questions that emerged from these interactions have been pivotal in drawing up the emergent themes in the thesis.

3.3.5 On the Value of Undertaking an Audit of the Ethical Implications of the Project

The academic processes I undertook to prepare for the case study included the preparation of an ethics application in 2010. To gain approval to undertake projects that involve human participants, UTS researchers must prepare an application that considers the potential risks and benefits to all participants in the project. With the support of the research ethics manager at that time, Ms Susanna Gorman, I worked through a series of

issues specific to the project. These issues became central to the eventual themes dealt with in the thesis. I include the application in Appendix B, and will refer to relevant aspects of that application in subsequent chapters.



Figure 4A: Belgian Lab, 2010. This image from the lab shows the colourful aspects of this environment.

I was unable to show much of the technical and product in development based images in this thesis; however, this image of the lab container storage boxes is indicative of the scene.



Figure 4B: The waste trap from the factory lab, where regularly a volcano of pigment congeals below.

During my visit, the volcano was removed and I was called over by two colleagues to see it, these lab workers explaining that they knew I would like it.

Chapter 4: Communication Issues

In this chapter, I explore issues that relate to the quality of communication between the artist and the factory community. Ineffective communication emerged in this study as a major issue for the artist working in the manufacturing organisation, and it affects all stages of the residency experience. Negotiations about placements, daily interactions and final outcomes are all affected if messages are poorly communicated. Failures in communication can cause residency agreements to fail. Once the artist is inside the organisation, poor communication can cause daily interactions to suffer, reducing levels of engagement and progress, and potentially reducing the chances of ongoing and future opportunities for the artist in the same and allied organisations.

On the completion of the residency, I needed to consider their responsibility in addressing post-residency needs of the factory community. I considered ways in which I might communicate information about the progress of their work post residency to keep faith with that community.

Issues that relate to effective communication are explored using emblematic illustrations from the data. These examples are coupled with an iterative description and an explanation of how I sensed or developed understandings of each issue, followed by some potential inferences around each theme. Each issue is followed by an artist's response section that describes a range of actions I undertook with a view to addressing the relevant issue. The merits or drawbacks of these initiatives are discussed.

4.1 Barriers to Getting In—Ineffective Communication between the Artist and the Factory at the Negotiation Stage

Particular issues at the start of the negotiations for the residency revolve around identifying the most relevant people at the factory, and convincing them of the value of the project. This section identifies the types of organisational role that are closest to artists' approach to practice, and suggests a range of useful intermediaries and decision makers to approach with a residency application. The challenge of convincing community leaders who have

ultimate approval for the project of its value to the organisation and its members is examined.

The challenges of effectively communicating the value of the residency in relation to the artist's contribution to the factory community and planned activities are highlighted. Elements that have been found to require particularly effective expression are the residency's potential to develop new concepts and innovation for factory communities, the level of cultural engagement the artist can bring to the community, the potential for outside engagement, including research and development of partnerships, and the marketing potential of the cultural importance of the residency on future activities of the company.

4.1.1 Missing the Target Decision Maker—The Challenges of Establishing Community Contacts

This section examines the challenge of making the right types of connection inside the factory community, primarily to gain access to the factory for a residency. To do this successfully, the artist needs to achieve two objectives. The first is to find someone who can act as a host or decision maker to approve the project; the second is to convince that person or group of the value of the residency proposal.

The following examples look back at a several attempts to connect with a factory community and highlight some of the challenges artists as outsiders face when devising their approach.

Scenario One—Communications with the US Colourant Factory

From 2003 to 2010, I was building links with a colourant company in the United States with the aim of organising a long-term residency placement. Over these seven years of project development, I had made two visits to the factory and arranged one further international meeting with my factory contact. This contact was a member of the sales team. I was put in touch with him because he was a longstanding employee with broad technical and historical knowledge of the company. He was recognised by most community members as the person most equipped to answer commercial and non-commercial inquiries. His current role was to work as an international sales manager, and he reported to the sales and marketing director of the company.

The sales executive was my host during two scoping visits to the factory. I had also briefly met several of the senior team members in sales and marketing and in the research and development laboratory during these visits. At the time of these visits, in 2003 and 2006, my ideas about a full residency within the factory were still developing. The focus at that time for my practice was to mirror the understanding I had developed of glass in terms of my deep experience of these materials and its relevant processes, and the related social history of technology, for fluorescent pigments. The objective was to understand this material and its curious and less well-known manufacturing methods, and how these developed over time.

I had come to the place where these materials were invented for commercial use; it was a unique opportunity for any artist interested in colour and materials. At that time, I was content with the minimal access that I had, which amounted to spending many hours looking at the company archive in a dusty corner of the 1950s plant offices. I was roaming around the office, allowed to use the boardroom as a home base during my visits, and given several tours of the plant and facilities. I knew it was important to build relationships, and my host had been generous with information and potential external contacts for my then research project, so I felt that the request for a longer stay, beyond the odd weeks I had spent there, would be approved fairly easily.

The following journal entry pinpoints the moment when my understanding of the need to broaden my contacts within this US colourant company surfaced:

I had finally worked out dates with my factory contact at our last meeting. There was one loose end, something that we both assumed as merely a formality; it was the final approval from my contact's line manager. After two successful visits scoping the factory, meeting and building relationships with several employees, the rejection email came as a shock. (Journal entry, 22 August 2010)

I had been planning to situate and conduct the main residency for this study with this company. The residency proposal was rejected only weeks before I was due to undertake the placement in the USA. I had worked hard over many years to establish a good and trusting relationship with the US colourant factory sales executive, but it became clear that he was not in a position to make the decision to allow me access to the factory. Reflecting on this experience, I realised that I had spent too much time on this one professional relationship and not enough time developing links with other factory insiders. The other issue was that I realised I was dealing with challenges of remote decision makers when making the final application and negotiating with this factory residency.

During the research period, this challenge of not having firsthand contact with decision makers emerged on another occasion. During a conversation with Jan Boolean, a director of DoDesign, a Belgian organisation that connects artists with manufacturers, he talked

about the difficulty of dealing with remote decision makers in larger corporations, who were less accessible due to their international location.

If I was going to use my planned sabbatical time fruitfully in 2010, I needed to build or expand my network within a new factory community, and certainly, I needed to become a little more focused on the leadership team and decision makers within any organisation that I targeted as a potential partner. This experience underlines a potential barrier to the approval of the residency through a failure to identify the person or group that gives approval for the residency. I realised that the technical sales people are excellent first point of contact people, but that their line managers are the sales and marketing directors, who may be challenged to see the immediate or long-term value in a factory as studio proposal.

My biggest stumbling blocks are the sales and marketing managers—the bottom line guys. (Journal entry, 29 September, Belgium, 2010)

This comment reflects on how artists' perceptions of good communications with community members, at different responsibility levels or in various organisational departments, may trigger the building up of a number of assumptions by either the artist or the organisation's members.

Scenario Two—Getting Back into the German Factory

This was not the first time the quest for factory access had been challenging for me. I recalled some issues when I was applying to return to the German glass factory I had worked in on a previous residency. The factory had developed its own artist-residency programme, complete with a glass studio for the artists they hosted. My host in Germany held a similar position as the contact at the US firm: he was a technical sales wizard, with a lifelong experience of the organisation, including a previous role as the quality assurance officer. This meant that he had a thorough technical understanding of all of the materials and processes used and manufactured in the company. This host was tasked with setting up and running the residency programme, a space within the factory, yet separate from the manufacturing plant. The products they made ranged from industrial applications to art glass materials. The company established the programme as a marketing exercise to promote the use of their glass by artists around the world.

With the advent of the global financial crisis, this market shifted the organisational structure, and the market focus of the company moved away from art glass sales to electromagnetic and other technical applications for their materials. These changes reduced the senior team's interest in the residency programme, to the point that one month approvals were now highly conditional and taking almost a year to process. I would return to the German company one last time for another residency. This time I was told that they were setting up a

new form of outsider creative interaction in the coming years, engaging with new types of end users: the specifiers of these electromagnetic products in glass, such as Apple's iPad and iPhone touch screens.

I was one of the last artists to work in the studio in its then form. There were plans to develop a new creative space where industrial designers could come and play with materials and create new concepts using these materials. These end user contacts, who make fundamental decisions about the use of one material or another, and more importantly, one manufacturer or another were certainly the target for the German and the Belgian factory communities I visited.

These scenarios demonstrate that familiarity developed with community members from outside the company or during previous visits does not ensure the approval of the senior management team who are in place at the time of submission of current or future proposals. The artist may falsely assume or expect future support and resources from the organisation as a result of developed relationships and associated ongoing communications. The negotiations in this scenario were not successful, but this experience led me to reflect on the shifting position of the leadership teams of these companies in relation to my insider ambitions, and to examine the different perspectives of other artists and researchers on these unusual requests for access to organisations that can be somewhat hermetic.

This work led me to understand that there are certain areas of these companies that present potential barriers to the acceptance of the residency. George Fifeld, a media arts curator who took part in the Factory as Studio panel discussion in 2010 at the TransCultural Exchange conference, commented that 'researchers love artists coming; the middle management would often be an impediment'. In this context, the researchers that Fifeld refers to are the workers in the research and development labs. I certainly had been challenged to communicate effectively the perceived value of my proposed activities, and I began to notice some other artists' views of their experiences with senior teams in organisations.

Speaking from his lived experience of one of the most often cited and significant periods in American contemporary art for artists' collaborations in organisations, when electronic artists were working in factory placements during the 1960s and 1970s, Fifeld remembers projects such as Xerox PARC, praising it for its creative and independent model of organisation for innovation, which was deliberately at arm's length from management. Fifeld laments that, when some artist colleagues were looking for organisations to fund a

project, the funding was often blocked at this upper level of leadership of the organisation. Fifeld gave the explanation that ‘they see it as money that can potentially be diverted from research’. Other artists have also commented on the challenge of getting in: ‘I learned from Brammar that Peter Rask of Volvo, had cancelled their meeting four times, he equated the artist in the organisation as a ‘salesman’, with no type of special treatment offered’ (Ricard 2003).

The diagram in Figure 4.1 illustrates the organisational structures of the Belgian colourant factory and the interrelationships between the insider groups. The green lines are indicators of the referential decision-making responsibility of the directors and senior team members in each department. The diagram identifies three zones of access by colour based on my getting in experiences. The first set in red represents those areas that are most challenging and difficult to penetrate by the outsider artist. The second are the interrelated transparent green zones, where it is possible to contact and discuss possibilities with insiders. Finally, a set of neutral zones, where any enquiries about an artist’s residency would invariably be redirected into one of the other two zones, according to the context and focus of the request.

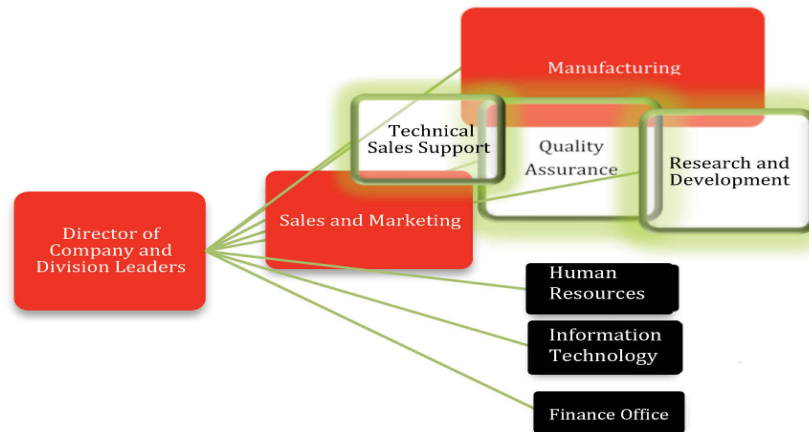


Figure 4.1: Generalised factory organisational structure including reporting lines and three suggested access zones, challenging (red), accessible (transparent green) and neutral (grey).

In summary, the scenarios from my factory experiences coupled with Fifield's comments raise the web of complexity around the best person to contact in the factory, and how relationships can shift depending on organisational dynamics and financial and market position. These issues are intermingled with the potential variations in the perceived value of the residency and their anxiety or, at best, reservations about the potential negative effect that the artist may have on the factory community.

4.1.2 Artist's Response—Identifying and Communicating with the Target Decision Maker

The first scenario in this section outlined some aspects of the rejection by the US colourant firm of my request for a residency and my immediate need to find a new factory community. This caused me to pause and rethink my approach—to consider the type of organisational department and professional role I would target as the initial point of contact for the next residency application.

Companies that are unused to having artists within their community present a particular challenge for those interested in working in the self-organised residency model. Rather than rely on developed friendships, or random email responses from members of organisations, I determined to seek contact with people inside the factory who have the most similar organisational strategic goal to my project.

I began by reflecting on why my previous approaches had failed and why other artists and the students who were working on the factory as studio residency unit were finding this stage a challenge. When contacting these companies, mostly via email or phone, I was relying on 'someone' from the factory to respond, rather than targeting my inquiries to the person who may relate best to my project and approach to practice. Rather than asking the polarising questions 'are you the decision maker?' or 'can you put me through to the decision maker?' initial contacts were subtly scrutinised for their ability to give permission or their ability to influence the decision maker. This gentle and engaged form of questioning focuses on gathering information, building rapport, and developing an understanding of the nature of the company and its organisational dynamics.

When talking to the first contact person, I would try to establish their needs, activities, responsibilities and interests, and work from there to discover their position and some details of the organisational structure. I was now looking to contact those whose work focused on research and innovation, as mine did. I have found that, in most organisations that manufacture, there are three teams whose skills and attributes are most closely aligned to artist practice, making them the first choices as an entry contact point.

These three teams are the research and development team, the sales technical staff and the quality assurance team. All three are related in some ways to the plant where general manufacturing occurs. The research and development and the quality assurance teams may have several members who have tertiary education experience in lab research methods, and the sales technicians usually have experience in dealing with outsiders as well as a deep technical understanding of materials and processes. Figure 4.1 shows these groups in relation to a generalised organisational structure and potential entry points, and contrasts them with the more contested entry points of sales and marketing, the senior leadership group and the manufacturing plant.

The most responsive and relevant person of the three potential entry points into the organisation is the research and development team leader of the laboratory. Establishing this target group and especially their leader was a highly significant and successful development in the research. I successfully negotiated the next residency, which became the focus of the thesis case study, with the head of the research and development team at the colourant factory in Belgium. He responded positively, and only asked, in return for the offer of a placement that I share my findings with him and his colleagues. It is also significant that this person had oversight of the quality assurance team and was a director of the company; this person, in effect, also acted as my referee in relation to the senior team ultimately responsible for approving the residency.

The choice of a research and development scientist meant that there was a reduced amount of cultural noise between us, that is, that there was an opportunity here to minimise the issues around conflicting values, communication and in this case practice that can hinder cross-cultural relationships. (O'Connell 2013). Our approaches to practice shared some common words, the most significant being research, innovation and experiment, meaning

that we both ‘chase mysteries and create new knowledge’ (Gibson 2010 pers. comm., 15th Oct). These commonalities improved our ability to communicate about our research practice approaches when we were negotiating the residency and during the residency

The experimental, innovation-focused agenda of the contemporary artist is very close to the aims of organisational research and development lab members. The notion of the research proposal, the prediction of outcomes, the open-ended nature of some aspects of the proposal and the considerations of materials and processes as part of the planned work were all factors in common practice, making negotiation and agreement a more achievable and comfortable process on both sides.

Experiments within the lab focused on a number of projects, which meant that I could be exposed to a range of materials and processes. One focused on testing the brightness of a particular pink dye that I had developed. Another tested the dyed silk fabric to see if it would fade with washing. Another involved the preparation of experiments using a control sample, to establish the level of light fading on a sun test. Although my objectives were slightly off centre from the usual quality control and product-testing work carried out in the lab, my activities and the lab practices were close enough to be understood by both of us, and I developed some skills in the areas of micro-measurements, chemical mixtures, sample preparations and the use of the plastic sample extrusion machines and the fade test machine, and my favourite, the magnetic stirrer.

Activities I conducted that had an effect on the community were my use of the company’s waste products to make new works, and my work with outside communities showing the way that these groups can usefully be drawn into the factory community. Another approach that could have some longer-term effects was the inversion of material aims, such as deliberately manipulating materials so that they would fade, or using the pigments in powder form (rather than mixed up into a paint) to make work. I was trying to work within the language of what these lab researchers were doing, while at the same time challenging the parameters of their activities.

Outside the research and development team, the next most relevant category of factory insider with connections with the artist is the product or sales technician—someone with

expert technical knowledge of the products manufactured. I have contacted people in this role in the glass, plastics, colourants, construction materials industry for advice and assistance, and when seeking advice on materials and outsourced processes. In the cases of the US factory and the German glass factory, the main contact was the most highly skilled technical salesperson on staff. This person is usually the intermediary for quality assurance, and connected into the organisation at every level, from the factory floor to the senior team. The outward-focused, social nature of this role also means that I have been able to use these technical salespeople after the residencies have been concluded to supply backup information and advice on cultural matters.

A third useful group to contact is the quality assurance team—firstly, because they may be co-located with the research and development team because they both require a lab to conduct their work. The second reason is that they engage in experimental work, and are often tasked with following up on questions from the senior team about quality matters that may require creative responses, although the scope for this approach is more limited.

These approaches have been proven to be effective within the medium-to-large-size company range. In the case of smaller organisations that do not have research and development teams, the artist may be relying on commonalities in entrepreneurial spirit between themselves and the factory owner. Smaller companies might have limited resources; however, they may make up for this in their ability to be agile and flexible in decision making about new or potentially risky ventures. The reduced number of staff in the company may also mean that the artist obtains faster access to the decision maker, and in this case, the artist would need to be prepared with a proposal pitch in the very early stages of contact.

4.1.3 Different Opinions of the Value—The Issue of Ineffective Communication of the Artist’s Contribution to the Factory Community

In the case of the US factory, a negative perception of the value of the residency was made clear in a return email:

I can understand and appreciate your position and passion regarding this project. However, we have a very different opinion of the value and return for us . . . and it is based on these differences that we cannot provide our factory as your studio. (Email, 20 June 2010)

If the organisation develops a neutral or negative perception of the value of the artist’s contribution to the factory community, it is conceivable that the residency application will be rejected. In this case, the rejection came as a sudden and unexpected response. I had been planning a factory-based residency for a year and a half, and I was all set to travel to the residency. The negotiations with the sales manager to make a return visit to the factory, where I had been welcomed for shorter scoping visits twice before, had been on track. I had sent a detailed proposal (see Appendix E). I was just waiting for a final confirmation email from his line manager, this news was not good, and I had certainly not anticipated this outcome. It appeared to be that the company had failed to see any value or even relevance in the project proposal.

Carlson (2007) reported that artists who engage in residencies within organisations have commented that the initial stages are the most challenging, and that successful navigation of the artist from outsider to insider is crucial to the success of the residency. These findings support observations and reflections on the negotiation of this case study residency and the range of challenges I faced in making a connection in the early stage of my time in Belgium. In this most recent analysis, using the theoretical aesthetic leadership lens, the artist’s communication skills have emerged as central to the success of this crucial beginning of the residency.

Miscommunication can happen in three ways. First, the company contacts may draw incorrect assumptions about the value of the plan and misinterpret the artist’s intentions. Second, the artist may not be able to explain the residency plan coherently to the community representatives. Finally, inexperienced artists may not appreciate the amount of work needed and the types of issue that need to be included in the residency.

From the factory community leaders perspective, if the content of the artist's proposal is perceived as irrelevant and of little interest to the community, with no tangible win-win value proposition, the future of negotiations and the success of the residency will be in jeopardy. In the case of the rejected proposal, the sales staff could not see any value in allowing the artist into the factory to work on her projects. The focus on some members of the factory community's work was to pursue B2B and end-user sales of product. The majority of decision makers in industry that represent these end-user purchasers are specifiers and industrial product managers, and sometimes product designers. It was a challenge for them to see how the artist's activities would translate into market presence for their products, and influence these target markets.

After several of my own factory residency experiences, I was interested in exploring whether other artists with minimal experience of setting up a self-organised residency would be able to communicate the value of their plans to the community representative. I established a pilot unit of study, Factory as Studio, conducted in 2011 with University of Sydney second-year art school students. I established the project with an artwork as the main assessment outcome. A supplementary criterion for assessment was that the students show their experience of making contact with a factory; alternatively, they could demonstrate how their developing understandings of materials and processes were used there.

The objective in this unit was for each student to make a connection with the factory community that would make a positive, practical contribution to their final work, this contribution could include evidence of relationships formed with the community or engagement with a material and/or a process. The first step was to prepare for the initial contact, this class session included a variety of elements designed to develop an understanding of the dynamics of this situation and some of the potential challenges. I provided examples through stories of my own experiences.

Communication was the focus of the discussion. I explained the relative values of phone calls compared with personal visits, and the value of asking the name of the first contact and mentioning that name to the second contact. I encouraged the students to take note of what they saw on their scoping visits, and to ask questions about anything that looked interesting or useful for their project. The important thing in this experience was that the

students make the first cold contact themselves. It was important for them to live through the growth of the relationship of the self-organised residency and its challenges in the most complete and authentic way possible.

Once out in the field, two members of the group reported on the difficulty of making initial contact with companies, and these students eventually approached other companies. Another two students contacted organisations with which they had direct links through family or friends. The final two approached a local company and a company that has links with the university through an alumnus that worked there. The overall feedback from students acknowledged the challenges of effecting the engagement of the self-selected factories in the early stages of negotiation. Some students reported a considerable amount of frustration and anxiety related to making that first call or developing the request for access email.

The trouble I had with the factory as studio project was initially finding a suitable studio for my practice. ... One factory I visited was particularly unresponsive to helping me due to OHS issues and lack of interest in the project. (Student email, 18 October 12)

Although we had carefully discussed the issues and strategies that I had developed up to that point, a gap still existed between their skills and experience in this area and my own. The factories they worked with included a chocolate factory, a glass factory, a metal casting foundry, an engineering research lab, a building construction firm, a CNC milling firm and a wrought iron factory. This project revealed the challenging nature of this stage of the residency process for someone who has limited experience in setting up these types of practice arrangements. Several of the students had to try more than one factory, before being accepted into one. The student experience indicates challenges at the entry-point stage for artists wishing to establish self-organised residencies.

4.1.4 Artist's Response—Communicating Value

To gain approval of the plan by the organisation's leaders, the artist must establish rapport and effectively communicate the strategic win-win nature of the proposal for the community. Initial verbal communications, by telephone or in person, are sometimes ineffective because they can be limited to a focus on a surface or content level of the exchange, which is clearly inadequate if productive relationships are to be established

between the artist and the community. However, the reality is that these programmes usually start this way, which means this initial communication is an icebreaking opportunity in the process of securing the residency. In these moments, I have tried to work beyond the content of my request to establish some understanding of this initial contact person.

There are ranges of strategies that artists can use to maximise their chances of success. My advice to the students in preparation of their factory project was that, when possible, a visit in person is the best approach. Visiting or calling the reception of the factory, to discover the name of the best person to speak to is the first place to start. Writing down the name of the receptionist and using that name when contacting the recommended person is a way to reduce the cold call nature of the communication.

These initial conversations may involve tuning into new initiatives or projects. They might also involve becoming acquainted with the person by asking for some innocuous personal information, such as: Do you live around here? How many people work here? Do you work mainly from the office or lab or travel around? Are there any good coffee shops or food outlets around here? All of these questions are designed to induce people to talk about themselves so that a rapport can develop. This sometimes needs to happen in a short space of time.

It can be helpful to tell the person something about your own practice and interests when you can sense that they may be relevant to their own. Another good strategy is to look around the reception space of the office of these staff members and comment on material samples. Showing this type of genuine interest can be a great way of developing links with the company representative.

Agreeing about how to follow up this meeting is a good way to close the meeting, with questions such as: Should I send you something about what we have discussed in writing—a short proposal for instance? Would that be helpful? Can I come back some time and have a look around? Can you put me in touch with that person you mentioned?

This type of initial meeting can proceed in many ways; however, the focus should be on being brief in your comments, listening hard for ways you can connect with the organisation in terms of your practice and your personal relationships, maintaining a positive approach and using enthusiastic and confident body language and eye contact.

It is also important to note that, over the experience of the previous residencies and the case studies in which I have been involved, there have been ranges of factors that have shifted strategic priorities and their effects on permissions for the residency. The company's willingness to participate is not solely dependent on the ability of the artist to communicate value. The German residency is an illustration of how positions can shift over time. The residency fell over two periods, stretching across the time before and after the global financial crisis. The period of negotiation for the second phase of this project was this crisis, which meant that different members were referred to for approvals. Approvals took much longer, but in the end, patience was rewarded.

The company's decision to take on an artist can be based on a range of aspirations, including the potential of the artist to rethink and explore the possibilities of existing products and processes, the potential for innovation and development through new specifications for products, and leverage through the cultural activities of the artist in the realm of sales and marketing.

The long-time frames in response to some applications can be indicators of the floating strategic nature of the artist residency. It can also be an outcome of the shifting nature of the position of insider champions who understand and value the potential of the artist's contribution but whose role may move outside the circle of influence in the residency approvals process.

Discussions with the initial and subsequent groups of factory insiders should enable the artist to plan an attractive getting in proposal, by building picture of the organisational dynamics and the factory's strategic goals in relation to innovation and marketing, and community culture.

4.1.5 No Idea, No Frame? —The Issue of Ineffective Communication of the Artist’s Planned Activities

One early contact raised the issue of the potential negative influence that poor communication of elements of the proposal can have on a factory placement. He pointed to several aspects as being especially important, such as the artist’s credentials, residency structure or methods, artist’s expectations and needs.

But if you say, ‘I am an artist I would like to work with you’, no idea, no frame, no transparency I would say directly rather no ... an artist is not only artist, he or she they need to be organised . . . So that is very important. The concept, make a concept, bring this concept, the clear frame, what do you expect from the company, what are you looking for to do? (Belgium Interview #7, 30 November 2010)

This section focuses on the need for an adequate explanation of a concept and a clear and transparent plan or framework for the residency. If artists are not prepared to develop an accessible plan, then their request is likely to be rejected. Communicating the ‘how’ of the way in which artists anticipate they will work within the factory context is just as important as the ‘why’—communicating the value of the residency to the host company. It seems to be equally important to set out the application for the residency in a way that is clear, in terms of the arguments about value, statements of prior experience, and the various practicalities of day-to-day operations.

The broader effects of an unclear or disorganised residency application are that, even if the recipient is sympathetic to the artist’s work, and thinks positively about the potential for the residency, a poor document will give him or her little to work with when arguing the case for the artist with the senior team of the organisation.

4.1.6 Artist’s Response—Providing a Clear Plan and Frame

So this transparency makes life I think for everyone easier ... what do you as artist, what do you expect from the company? How are you planning what you have done very well before coming into the company, this is what I think about, this is what I am going to do here. So this gives also for me was very helpful in order to say yes to you. So it gives a very clear frame, that is the word, that is how it looks like, okay, there is no crazy thing. So that is for a company very, very important. This frame, this transferring frame, this makes the start of it. When you approach a company with such a claim, this might make the yes very easy to say or easier to say yes. (Belgium Interview #7, 30 November 2010)

The insider's comment above is a response to the application I provided at the time of first contact with the factory community (see Appendix E). The interviewee was again raising the idea of the importance of communicating a clear work plan. This statement covers the type of approach to take to the proposal and the range of things that may be useful to include, such as making expectations and plans clear, providing some background of previous activities and ensuring that the activities will be workable within the organisational culture. In these key documents, it is important to draw upon a dynamic matrix of creative communication skills and present the document in a clear, concise and focused manner. Possible inclusions are visual material, such as concept drawings, digital photographs of past projects, and diagrams or flow charts of the processes planned. The artist should aim to paint a clear picture of the proposal. It is important that these visual elements are embedded within or support as appendices a formally written document, so that all decision makers can examine the proposal and assess it for relevant value to the organisation (see Appendix E).

The document I prepared for the Belgian residency was targeted to allay the reservations that were both clearly voiced and intimated during the initial meeting. I included the following elements in the plan: artist-researcher credentials; key points of the proposal in summary; description of possible works; description of potential research collaborations with local and international communities; plans to display art and design works within the community; suggested community interview schedule; suggested use of colourants; other materials and space; a list of potential ethical issues for discussion; a summary of potential outcomes and benefits of the project including potential benefits for the company and their factory community; plans for self-funded artist accommodation; and finally, a suggested time line for artist visits to the community (see Appendix E).

In the case study, the three most important hurdles were reassuring the company director, who had voiced concerns that I would not take up too much employee time; convincing the company research and development director that the project had some value; and building trust in relation to my ability to work within the boundaries of IP. During the negotiation meetings and usual subsequent emails, it is important for the artist to tune into and record possible anxieties about the plan, and to use real-time verbal interchanges, and other forms of communication, to ensure that they are both considerate of the broadest

range of community member positions, and willing to accommodate and vary the plan, or make objectives clearer when necessary.

4.2 ‘What Is She Doing?’—Barriers to Communications during the Factory-Situated Residency

Once the residency is in operation, several issues can pose barriers to communication for those involved in the residency. These insider communication issues include the effect on daily workflows of community members if the artist asks too many questions, or the slowing or halting of the artist’s progress if too few questions about materials and processes are posed. As a newcomer to the community, if there is a lack of timely updates and poor provision of feedback loops about the artist’s activities and results, the engagement of the community could drop.

In this section, the data and its analysis moves from the getting in stage to the artist as insider in the factory residency, and reviews these experiences, giving a range of perspectives on the issues that emerge during this phase.

4.2.1 Missing Our Scheduled Appointment—Barriers to Communication of New Ideas and Progress

The first issue that emerged in relation to communication involved the struggle that the artist might have in meeting the commitment to hold formally planned update meetings. The dynamic workflow of a manufacturing plant means that diarised meetings with the designated community host contact are not possible with the regularity that may be planned or promised.

BTW xxxx has taken this week off and last week he missed out scheduled appointment due to a new trial product in the plant . . . and next week I leave, so much for our weekly meeting. (Journal entry, Belgium factory, 1 December 2010)

This journal entry captures the discrepancy between the planned meetings necessary and the number of formal meetings that eventuated in practice during the case study residency. Planning update meetings and generally reporting on and circulating information about actions and progress were anticipated as a key contributor of a successful residency. As a

doctoral student, I was required to apply for ethics clearance from the university ethics committee.

The ethics clearance is designed to help the researcher reflect on the planned activities of research and anticipate the potential benefits and harms of the research. The ethics applicant develops a set of preconditions and proposed actions of their research activities that are intended to reduce harm and maximise the benefits for all of the participants. The ethics document for the Belgian factory (see Appendix B) anticipates the need for frequent formal and informal meetings, as stipulated in the statement below.

To minimize this risk, the communication model developed which includes several initial briefing meetings, where the artist brings a list of plans, expectations and questions in relation to the daily habits of the factory, in addition the daily informal meetings, usually half an hour morning and afternoon, and the formal weekly meeting, are all essential elements in minimising these potential issues for the company. (Gavan, Ethics clearance document UTS, Psychological risk or harm—Cultural differences Section, p. 14, 2010)

This statement shows how I had anticipated the need for arranged meetings, which were suggested as a way of building engagement and reducing anxiety for the community related to the artist's ongoing activities, which may have been necessary due to the uncommon approach that I was taking to everyday life in the community. The plan to inform the company about these intended meetings was also designed to reassure the company that I was willing to share progress and outcomes, and show them I felt comfortable with being monitored. Formal meetings would also give me a chance to sense reactions to my presence in the factory, to ask questions and to gather some valuable technical and quantitative feedback on my activities and progress. These meetings were scheduled to ensure the project was kept on track and any issues were picked up, and discussed and resolved in a timely manner.

However, after the initial negotiations were over and I was settled into the factory community, the agreed ongoing meetings took a lower priority to the factory work schedule for my host. It seemed that trust had been established between us at the same time as the pressures of his other work resurfaced. This had the domino effect of relegating our formal meetings to a secondary priority. This pattern of behaviour was noted in the US factory visits, the residency in Germany, and now here repeated in the Belgium factory residency. These meetings proved to be a challenge to maintain on a regular basis.

My plan to keep in touch with my contact was challenging for my host. In reality, he had higher priorities requiring his attention. This issue is significant from two perspectives; the first is that the artist requires feedback on technical developments and experiments and a lack of contact could mean that the project could slide off-course, or develop in ways outside the negotiated frameworks and expectations. The second perspective is that meetings with the host are useful moments to check in to discover how the rest of the community is reporting how they are feeling about the artist's presence. Therefore, fewer of these meetings could mean that problems and issues community members may have may continue to grow, causing the overall experience to be diminished.

The lack of formal meetings can be a frustration for the artist. The artist has promised to minimise disruption to other staff. There is an assumption that the artist can turn to the host to when questions to other community members would disturb them and upset the workflow. The reality of the ad hoc nature of the artist's residency, and the pressures to perform and care for line management employees means that no matter what the intention, the host will always be pressed for time and treat the artist's activities as secondary, unless the placement is formalised within the company structure.

One final aspect that is integral to this issue is that, if the traffic of communication with the community is solely about reporting progress and artists fail to create a warm rapport with the main contact and other members of the community, by asking them about their personal or work situations and being interested in their responses (such as those outlined in Section 4.2.4), they will feel disconnected and out of touch with the activities and aims of the organisation. If artists fail to understand the mood of the community, or of individuals, it may be very challenging for them to initiate and build engagement around their project.

4.2.2 Artist's Response—Reframing Communications Using Informal Opportunities for Progress Updates

At the time of the residency, the lack of formal planned appointments made me worry that I was not meeting my ethical commitments. However, what became clear on reflection was

that, in fact, there was much updating occurring with my host, the research and development director. He would visit me in the studio and the lab to check on my work at random times, as this comment from the journal illustrates:

I did meet xxxx in the corridor for catch-ups, we chatted and had email exchanges—I also had meetings with others—forming my own networks that I had not anticipated at the time of the meeting. Suggest email updates and contact is better. (Journal entry, 29 September, Belgium, 2010)

As my relationships developed with the community, informal meetings with different members increased. In addition to my host, six staff members from four different departments were becoming increasingly interested in my activities. The collective departments involved included the research and development and quality assurance areas, which together operated in the laboratory and adjacent offices, sales and marketing and the human relations office. Different people would visit my office studio in the central hallway of the office building almost every morning to say hello, and view the progress of the work. They would make comments and sometimes suggestions about things such as material experiments, aesthetic decisions and local cultural information in relation to my projects. These conversations were a mixture of research and socially motivated content, and I considered them another indication of my move to insider status in the artist-researcher role.

Over the last six years, I have developed a number of strategies for building engagement during a factory residency. I have worked with factory contacts from seven non-English-speaking countries, and to build relationships with community members I always shift my approach to communication slightly, in favour of a more holistic sensed approach. The following scenarios show a range of approaches taken in response to several different situations.

Scenario One—Getting On with Technicians with My Minimal German

In the German factory residency there was a technician called xxxx whose language was limited to his native German. I sensed that he was reluctant to work with me. Up until now, my lack of German was not usually an issue as many were lucky to learn English at school. In this instance, the technician had limited experience in working with someone who could not speak German. I searched for ways to connect with him, by observing cultural habits of the community around us. I noticed that greetings are a very important way of connecting in this factory; everyone greets each other when they pass by almost every time. I think that may

have been because they all knew each other so well, and because the factory was nestled in the bottom of a small wooded valley, within a tiny village. Socially, this was the heart of the German countryside.

I learnt how to greet people using shortened forms of German greetings: good morning, *morgen*; good afternoon, *nabent*; see you later, *tschüss*. One very special word, which, like some of these others, indicated the time of day, was *mileside*. I was told it was a local word. I assumed it was a local dialect word that meant the period just before lunch, because it was often hailed between workers ambling to and from the *werks* canteen.

A recent email in response to my inquiries from the sales technician, who was my host at the factory, confirmed the details of the use of word, and that it was fairly close to my memory of the time in the factory.

‘Mileside’ is ‘Mahlzeit’. It just means ‘meal’ and I think it is an acronym for something like ‘wish you a good meal!’ I am sure the original meaning of ‘Mahlzeit’ nobody really reflects. The term is mainly used in the working world by members of the labouring classes ... Using ‘Mahlzeit’ is a kind of showing your solidarity with this special group identifying yourself as a member. It is not a very gentle term. It is used before lunchtime and in the (early) afternoon too ... Everybody uses it and if you don’t you are immediately identified as to be a stranger (bad luck). (Email from German Host, 2 December 2012)

These comments show the particular nature of this word, and the usefulness of it and others like it in factories around the world. I viewed my attempts at these words as demonstrations of my desire to communicate with these local people. I used my colleagues as a reference point to ask xxx other questions, through translation of the technician, to establish a rapport; I needed more information about him personally. I discovered that he lived in a caravan at the weekends on the edge of a lake nearby and loved drinking red wine. I was able to connect to his life in the factory and establish that I was very keen to find my place within it, by wishing him a good time with the fishing at the lakeside on Friday’s afternoons and offering a thank you gift of some wine on my last day at the factory.

Scenario Two—Feeling the *Mise en Scène* of the Belgian Lab

The first day in the Belgian lab, in the first week designed as my scoping visit, was actually my first day working in any lab beyond the rat dissections we had fumbled through in high school. I was nervous about how to act; I did not know anyone beyond the brief introductions the host had made during the tour on my initial visit several weeks before. The host had his own office. I had been given my host’s regular lab bench as a workplace. The bench was free because, these days, he was busy with coordination and research leadership duties and did not get into the lab as often to perform hands-on work. I wanted to know how people operated, so I decided to keep quiet, and listen and sense the dynamics in this space where people made discoveries and tested the quality of materials.

The majority of people in the lab spoke Limburgs or Plat, the local dialect; Dutch, because we were in the Flemish, part of Belgium in the North; and English, which was taught in school and also had a strong presence on the available television stations. I love learning languages, but my Dutch dictionary is still quite unthumbed as it sits in front of me on my bookshelf while I write this. I found I learnt only few words of Limburgs. These included *voila* (there it is), which appeared to be borrowed from the French, *tot ziens* (see you later) and *bedankt* (thanks). I just did not know enough people willing to engage in these other languages with me, so on this rare occasion, I put less of an effort into learning the national or regional language and more into learning the language of the laboratory and its practices.

When talking to the team about my projects, I would automatically slow down and simplify my speech, so that I had the maximum chance of being understood verbally.

When I had arrived in Belgium, it was the fourth nation I had visited in three months of travel and work, so I was fully in the swing of maximised communication. This pace of speech was not as necessary for everyday comments here in the lab, but merely a habit I had formed and continued. However, it was very useful when discussing concepts or processes, asking questions or wanting to make clarifications. I deliberately focused on using non-jargon words from the art and design world. I avoided Australian slang words, and shortened my sentences so that there was time to catch up and comprehend what I was saying. It was important to adjust between those who confessed some knowledge of the art world and those who saw it as an alien practice.

I noticed that the space was very quiet. Most people had a tacit knowledge of the job at hand. It reminded me of a Venetian glassblowing factory I had worked in. If the work is practised, there is not much conversation. If the work is new and creative, there is often a great deal of discussion. People here were focused and worked consistently all day. Talking was minimal, but when I heard them speak to each other it was in hushed tones. It was obvious that focus was required. Obvious moments when this broke were towards the end of a shift or near a meal or tea and coffee break, but most of this restrained reverie was reserved for the canteen.

In the first few days, I would look up from my bench to notice that they had all gone—vanished—and I had missed the tea break again. This space was quite a restrained one. It was necessary to listen purposefully, but in some ways, I think I gained more from watching people's body language. There were all types of people here once I moved beyond the quiet lab atmosphere, and I worked hard to vary my approach to each person, some of whom were playful, some serious, some shy, others outgoing.

In relation to my activities, I sensed some people were excited at the prospect of having me there to discover and create works with their materials, others ambivalent, others bored, some had high expectations, others were keen to connect socially, and some were too busy

learning their own way in the place because they were new to the factory. I spent this first week listening and sensing interrelationships between them. Some examples of these comments include 'Everyone friendly and very helpful' 27/9/2010; 'xxxx said that staff are excited a little to see what I will do' 27/9/2010; 'xxxx asked for a link to my website' 27/9/2010; 'clear that xxxx's interest is in my R&D innovation' 28/9/2010; 'you could ask 100 times where something is and it would not be too much' 28/9/2010; 'I heard you were coming, xxxx sent an email, but I don't really know what you were going to do' 28/9/2010; I said, it like magic, he replied, it's like every-day magic for us' 29/9/2010.

I spent this first week listening and sensing the interrelationships between them. This can be characterised as listening and responding with my whole body, using eye contact, facial expressions and gesticulation. I was checking the assumptions I was making from these perceptions on a regular basis during the residency. The manner in which I moved forward in the day-to-day activities of the residency would not have been possible without the tacit and clear agreement, support and involvement of the community members. I checked and re-checked any assumptions I had made in the process, or later in my journal reflections, through questioning during daily informal (and the seven formal) interviews, during exit interviews and staff presentation, as well as through a small number of subsequent interactions with community members via email in relation to some minor technical points and image requests. It is important to note that I have deliberately not contacted members to ask them about their experience of my visit to allow for a fresh start, including a time lapse, for a return visit within the framework of a longitudinal study.

Scenario Three—'What Do You Think?'

In addition to this strategy, I used drawings and samples and objects, coupling these with specific simple questions to draw people into conversation. One day I walked into the finance and IT office of the factory. I had been using their photocopier to make patterns for some fabric I was dyeing and putting into the fade test machine, one of the key reasons for coming to the factory in the first place (see Figure 4.2).

I asked this person what she thought of my results. I was toying with the idea of changing the scale of the pattern. I had also blended the image by re-photocopying it, making it a little more complex. I asked her which one she liked better. She replied that she was not artistic. I smiled and said we all have opinions on what we like and what works visually, so I was keen to hear her opinion. She volunteered her opinion and I was pleased to take it under consideration with

some of the other feedback I had received. I was casually asking staff for their feedback in the process of making my work, and my strategy was that I would be as relaxed as possible and try to determine if they had any interest in my activities or what their positions were by asking them about the works I was doing on that day.

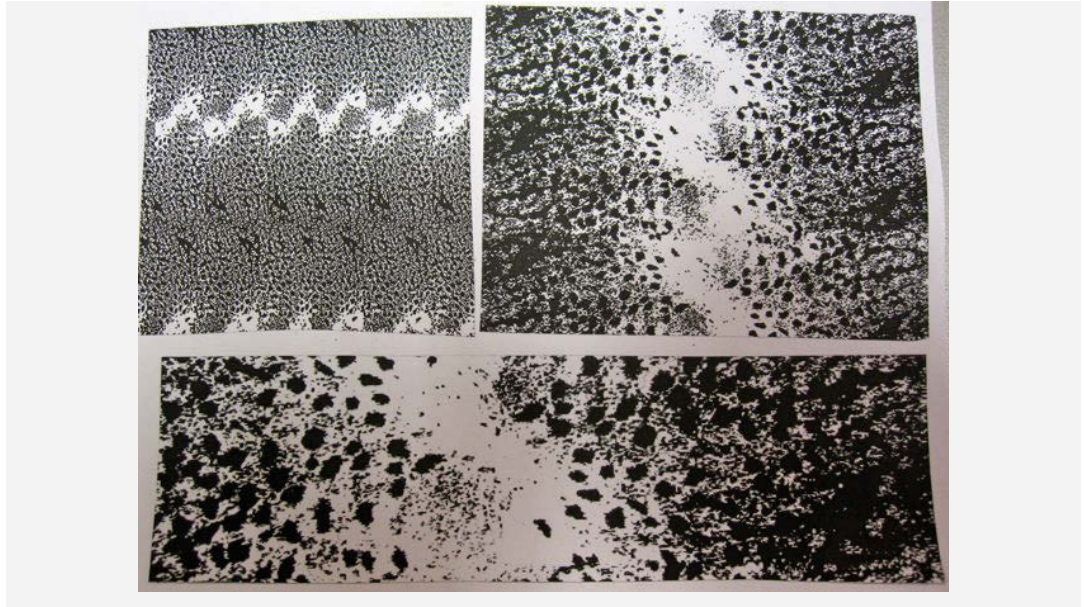


Figure 4.2: Scarf pattern for fade tests derived from a detail of a photograph of a large orchid petal taken in Bangkok en route to Belgium. The pattern is manipulated by scaling up and down on a photocopier in the factory office, and then used to mask fluorescent dyed Thai silk in the fade test machine.

These informal meetings were performing a dual positive function, allowing me to gain access to technical and aesthetic feedback and advice, and embedding me in an increasingly consistent way into the social fabric of the community. I had realised that a balance between formal and informal was necessary because it allowed me to build engagement with a wider number of community members and maintain a sense of how my work was perceived on a more regular basis.

4.2.3 ‘We Did Not Know What You Were Going to Do’—Barriers to Effective Communication outside the Research and Development Lab in the Factory

As stressed in Section 4.1.2, the views and perspectives of senior members of the organisation are vital to the success of the artist’s residency. The artist’s placement can also suffer if members of the community, beyond the host department, are unable to make a direct link between their activities, interests and strategic focus, and the artist’s planned activities. This issue considers the barriers to communicating the strategic relevance and the relevant value of planned activities to different groups in the factory community, such as the non-technical sales, marketing, finance, human resources and information technology and financial services teams, and the various groups of manufacturing plant operatives. The description below describes my first interaction with the case study organisation sales director:

One morning, my poor left-hand driving skills resurface, as I cut in front of the sales director in the factory car park. During my meek apology at the water cooler later that morning, he interjects, saying he didn’t notice. Now was my chance to try to connect with a senior member of the sales division of the organisation, something I had failed to do with the previous factory in the USA. He was curious about my objectives, offering that my aims were quite general. I perceived this response as a negative; again, there was a sense that sales directors perceived little value in the residency! (Journal entry, Belgium, 22 September 2010)

This comment encapsulated the challenge for an artist whose intention is to build creative relationships beyond the host department, when possible, collaborating with the whole community of the factory.

The sales director’s categorising of the residency as being of general value caused me to feel that this person and others in his role were unaware of the potential benefits of my activities with their portfolio. I realised that it would be difficult to develop professional engagement if department members could not see any value or relevance in my activities. In the case of the sales department team, I sensed that I had established an insider’s perspective of their needs and concerns.

My understanding of the internal drivers for sales within manufacturing were developing with every factory visit, and even more important was my developing sense of how this landscape was changing for these makers in recent years. Over the last six years, I have

made observations on the changing financial climate in manufacturing organisations. My reading and experience have enabled me to develop an understanding of the various ways in which my work could make a positive cultural and commercial contribution to the sales division, which I believe can be focused and strategically important (Gittens 2011; Mascitelli 2000; Potts 2007).

The companies I have worked with, for most of the life of their organisation, have used what they describe as a business-to-business model, commonly known as a B2B model. The phrase B2B means that manufacturers of basic component materials build their organisations with the aim of selling their goods to other manufacturers, who then modify them in some way and sell them on to those who manufacture a final product for sale to the end user: a consumer in a wholesale or retail market. In the paragraphs below, I have outlined observations from the Belgian case study and the German factory residency that pinpoint these strategic shifts, revealing the pathway of their activities, through intermediary manufacturers to the end user, illustrating the B2B model in contrast with their current strategic orientation.

Scenario One—The Belgian Colourant Factory Moves to a B2B Model

This market focus was evident in the colourant factories in Belgium and the United States, and in the German glass factory. In the case of the colourant factories, powdered fluorescent pigments were the primary activity. These were sold to plastics manufacturers, who used the powders to colour plastic formed into pellets. The plastic pellet manufacturers then on sold to the end-user manufacturers to make products such as a Nike running shoe with a fluorescent trim.

In the case of the German glass manufacturer, the focus of production was on a range of industrial glass, such as glass that is thinner than a sheet of paper for cover and touch glasses used in electronic devices, coloured art glass for architectural and design applications, optical glasses including lenses for instruments, and barium glasses for thermal industrial applications such as heat visors. The company in Germany took the raw materials and manufactured the sheet or pellet forms of these glasses, and sold them on to the manufacturers of these products.

I have noticed, during my visits to these factories, that community members have often talked to me about the changes in their approach to business. The colourant factories have refocused their target market in the last five years. Until recently, they have been unique producers of specialist colourant products, in the fortunate

position of being one of the few producers of these pigments in the world. The research and development director, the product manager and the sales director all reported to me that the situation had changed with the rise of industrial capabilities in countries such as China and India. Although the quality of the pigments produced may vary across these countries, there have been tangible effects on the way that the company considers their marketplace.

There is now a greater understanding of the need for these companies to be the choice for end-user specifiers. In simple terms, this means that the companies are developing an understanding of who the end users are, what factors determine the end user's choice of colourants, and how they can present their current products and develop new ones in a way that may appeal to this target market.

Scenario Two—The German Glass Factory—Shifting B2B End Users

In the case of the German glass factory, the scenario was a little more complex, in one way, because they made many more types of products and, in another, because they had used an artist-residency programme as part of their marketing strategy since 1999, up to and including my last visit in 2010. In the previous five years, there had been a downturn in the coloured glass market, due to the reduction in building projects since the global financial crisis and the rise in the number of competitors making coloured glass in China. Accordingly, the shift has been to reduce the contact with the coloured glass end users and increase the contact with the industrial design specifier end users, working within the rapidly growing market for their products.

For this company, the effects of this decision meant a reduction in support for the artist-in-residence programme, which existed as a marketing tool to showcase the scope of these new products through a proposal to develop in-house 'material experience design labs', using the more high-tech glasses produced at the factories. I was one of the last artists to use the artist's studio at the factory. The discussions I had with this company at the end of my visit were about how artists could continue to play a role in this newly focused target market. One idea that we discussed is that the glass installation work I was making could be used to develop the space for these specifiers to visit. I sensed that this idea was attractive; the company was keen to develop the right feel for the space in which these designers were working. At this moment, I was experiencing the potential shift from the traditional notion of what an artist could do, that is, to making bowls, plates and cast glass sculptures with coloured glass, to incorporating a contemporary conceptually focused artist into the company, to developing installations and other projects that engaged the community members in different ways.

From these experiences, I understood that there appeared to be an equal amount of value adding to the sales and marketing as there was to the research and development team of the

factory. I wanted to ensure that they realised the opportunity available to them, which was not simply a form of general marketing cachet, as the German factory host had described. As an artist-researcher, I could contribute to developing serious outside links and partnerships and developing an understanding of the emerging focus on the B2B marketplace.

During conversations that I had with the sales, marketing and research and development teams at these factories, I was sensing that I could make particular contributions across several of these areas, including developing new ideas for products and applications, sharing my research and cultural contacts to widen the research and development links of the factory, and finally, using the dissemination of projects to influence end users within the local and international community to make choices in favour of their product. This range of possibilities moves the relevance of the artist's activities beyond the research and development lab, into the sales and marketing area. This example touches on challenges in communications about value and relevance with one area beyond the host department. The section below describes a range of actions that are designed to engage the widest number of members across the community as possible, regardless of their situation or role in the organisation.

4.2.4 Artist's Response—Walking Around and Smiling at People—Building Effective Communication outside the Research and Development Community in the Factory

The actions I have developed to build the members of the community's understanding of the relevance and value of my activities are based on four strategies. These include being responsive to challenges in a timely manner, arranging meetings with a range of departments to discuss reservations, arranging presentations for the group about my activities and capitalising on the goodwill comments within the community on the positive aspects of different members' experiences or discerning any negative comments and addressing them with actions to correct perceptions when possible and learning the company jargon.

The first important action is to ensure that there is a focus on responsive and timely meetings with leaders and others in different departments. The aim of these meetings is to develop some insider understanding of their needs, and in return, explain in detail what I am doing that can strategically align with their activities, and from these conversations, develop some new, mutually valuable ideas for collaborative projects during and after the residency.

I reacted immediately, offering an alternative perspective, ‘in my view there are clear objectives around my project’. (Journal entry, Belgium, 22 September 2010)

This was a request to meet with this manager and to spend time listening to his aims, dreams and challenges, and reacting by making suggestions on how I could respond to his needs. Timing and the nature of the response are highlighted in this comment from my journal. When possible, I will follow up as soon as I can any comments that I sense may be indicating a lack of engagement or perceived relevance of any issue related to the residency. Being responsive as quickly as possible is important because the residency is usually only held for a fixed amount of time, and relationships can develop faster if these reservations or queries are addressed as soon as possible.

During the meetings, communications on potential outcomes are important, and these appeared to have been conveyed effectively during the one-to-one meeting with the director of the sales department. He recognised that my work could strategically align with his, especially in relation to the development of outsider links with the company, in the immediate community and within the research community. As a result of these talks, aspects of one of my projects, the Better Bollard Project, developed community engagement modules. These included using the factory’s waste materials in art and design projects conducted in an industrial design class and a children’s art class in a local *kunstacademie*, and developing conversations with the sales team about strategies for reaching end users of fluorescent design in the product design business, such as IKEA or Habitat, or Cappellini, for example, in the recent objects designed by Tom Dixon using fluorescent orange.

Demonstrating the inclusivity of the project by using other informal strategies for meetings such as sitting with different members at lunch and describing the daily experiments and activities or the plans, hopes and dreams for the outcomes. This was often what was needed to spread a wave of acceptance of the project to other areas. My daily activities included

walking around and visiting different spaces, showing people my work and asking different opinions on creative decisions that needed to be made, for instance, asking opinions on the alternative colour choices on a patterned design. I attempted to ensure that the questions were not too confronting, and most people could be cajoled into offering a preference.

This action was designed to elicit engagement on the sorts of value that members were holding; I wanted to know their attitudes and feelings about creativity and the potential of these ideas to influence what was happening in the research and development lab. The communication on product innovation within some manufacturing companies is limited to the organisation's research and development department. The following scenario will show that this was not always the case. In the United States, from the 1940s to the early 1970s, entrepreneurial leaders acknowledged that ideas could come from anywhere within the community.

I recall a very special document I found in the US colourant factory archives. It was a cut-and-paste old photocopy of a long list, ranging from the 1950s to the 1970s. This list contained many sentences that had been cut and pasted from different documents, some handwritten, some produced on typewriters in a range of different fonts. This document was a living archive of concepts and dreams to which each member of the company would contribute. Their efforts had a single focus: to gather up ways of developing new products and applications or specifications or materials they produced.

Any staff member could contribute to the list, and all their names and the date of each suggestion was included in the document. This was indeed a community approach, and one that I use sometimes to shift along one of the art student's projects, when the student is having difficulties during a critique on choosing the way forward in an aspect of his or her work. This form of broadened consultation is empowering for the group, because it values their individual creative experiences, and in asking opinions about how I should move forward with my work, I was celebrating my capacity as an artist to work between the visual culture and the values of the community and reinforcing my position as a neutrally positioned insider within the group.

This consultation process allowed me to reflect on the values that were important to the community members, how they informed my own work and the differences in between. I was reading people through their responses to the artwork, again something that is common practice in art school studio teaching practice. These actions were designed to free up the community, and let them know that their creative responses and values were respected, and hopefully build some engagement in the work as a result.

A third useful action to gauge acceptance and the general perspective of value of the residency activities is to listen for and journal the comments and feedback of a range of different members. These comments are usually phrased as ‘they told me you were doing something interesting’ (29/9), ‘people say they are interested’ (29/9), or ‘everybody liked your talk’ (3/12), (Journal entries, Belgium, 2010). Comments or references about my projects may be shared with other factory community members who are not on the research and development team. This type of insider validation is of incomparable value to the ongoing success of the project.

This final action, the group presentation, creates a focal event, which is helpful to ensure that, as many members as possible are aware of the aims and goals of the project and its relevance to their work. Presentations with a series of digital images projected during the talk served to create a central conversation, and I noticed that the presentation I gave during lunchtime in the canteen did stir up comments in the community. This form of communication is also discussed in Section 4.2.8.

4.2.5 Too Many Questions or Not Enough? —The Issue of Balancing Inquiries about Factory Activities

In this section, the issue of developing skills and understanding through questioning is raised, as well as the idea of cultural noise as a barrier to effective communication.

Hit a brick wall in the progress of fade tests. (Journal, Belgium, 26 November 2010)

This comment related to my work in the lab on some fluorescent pink colour fade tests. I was confused about the chemistry and actions of paints and dyes. I was stymied by my lack of knowledge about the manufacturing process of the dyes into paints, using a series of chemicals and staged processes. My experimentation had led me towards some interesting

developments, but I was unable to test my hypothesis without a deeper understanding of the chemistry involved. I had been careful to work as independently as possible, though clearly I needed to change my approach, and ask more questions about what was going on inside the beakers being stirred all around me.

Later in the residency, during one of the community member interviews, specific expectations that the organisation's members had about the amount of interaction they had with the artist were emerging: 'Don't be shy because when you come here and you're shy nobody's seeing you. They ignore you.' (Belgium Interview #4, 30 November 2010) In the same, there was evidence that this issue required a sensitive approach: 'And also not on the other side, wha, wha, wha, it's not good for you to talk too much' (Belgium Interview #4, 30 November, 2010). This information was offered in a spirit of generosity and inclusion; these members were offering advice on how I could accelerate my embeddedness within the organisational culture.

A growing number of the community members were offering me advice about how to get on inside the community. This advice had the dual impact of raising my awareness of the complexities of this issue. Comments included 'don't say thank you all the time, here we expect to help each other' (Journal entry, Belgium, September 27 2010), a comment that made me realise I may have to modify some of my fundamental daily social habits. Another comment was 'you have to be a little crazy to work here', to which I replied, 'I will fit in very well in that case!' (Journal entry, Belgium, September 28 2010) With this response, I was trying to get inside—to show how I could accept the small eccentricities of this community, working within the boundaries of the regulated psychosocial schemas of industrial manufacturing, which had developed from working in a small team, within a relatively small space, for several years, keeping the intellectual and commercial secrets safe.

These journal entries and subsequent reflection highlight the challenge for the artist to maintain the correct balance in communications in everyday practice in the factory, They need to seek and maintain the fine line between making a nuisance of themselves and asking too many questions, or not asking enough and being held up with their own work.

4.2.6 Artist's Response—Sensing and Asking—Working Towards a Balanced Approach

My reflections on the residency were clarifying how the artist develops strategies towards striking the correct balance in everyday interactions and that, to do this, a degree of skill and focused attention was required.

Themes were emerging that suggested the appropriateness and value of this method of orientation to the organisation.

Further to the mood of the place. I make a record of the culture ... where known and relevant, i.e., the languages spoken in the factory or the photo of the St Nicholas's boots. (Journal, coded Theme # (o), Belgium, 4 October 2010)

I'm settled in . . . this is a very sensitive time. (Journal, coded Theme # (q), Belgium, 4 October 2010)

These two themes drawn from the journal summary show that these issues were coming up often and that it was clearly understood that, before communication, comes sensing and feeling, listening and looking, and making judgements and decisions about behaviour pathways. After I settled into the factory community, I was constantly recalling and using the leadership training I had received at my university, using the methods and research of Murray and Fortinberry (2005). Murray and Fortinberry's work stresses the concept of building up relationships with members of the community, in order to know them well enough that unproductive scenarios may be anticipated and hopefully avoided, or when emotions do emerge, they can be dealt with using a sensitive approach if possible. Murray and Fortinberry draw on scientific research about what happens when two people are communicating. This approach had enabled me to understand that the brain processes five per cent of communications about the topic under discussion, 25 per cent about the underlying feelings and issues in the minds of the two people communicating things that may be preoccupying them beyond the conversation, and the majority of activity, 75 per cent, is focused on the underlying relationship between the two people concerned (Murray & Fortinberry 2005).

Observations around management style and general way things go in the company. (Journal, coded Theme # (w), Belgium, 4 October 2010)

Advice from others around how to get on. (Journal coded Theme # (x), Belgium, 4 October 2010)

Meet and more importantly anticipate expectations. (Journal, Belgium, 1 December 2010)

Find a balance about the number of questions that you ask, not too many and not too few. (Journal, Belgium, 1 December 2010)

Decided to ask more questions—Progress! (Journal, Belgium, 26 November 2010)

The range of themes above suggest that the practice elements of active engagement with this process of building relationships were vital to the success of this type of community-embedded residency. This concept was developed as a reflection theme in the journal coding process, with this comment flagging the need for the artist to work towards sensing a useful level of interaction to foster the maximum amount of community engagement. The list of engagement issues raised in the journal includes the following: The case study data analysis revealed a requirement of a depth of experience in developing this level of nuanced approach in everyday communication.

4.2.7 Choosing Modes and Timing—The Issue of Finding Appropriate Ways to Disseminate Results to the Factory Community

Q. Any negatives that you can think of for having an artist around?

A. Maybe in the beginning because nobody—a lot of people didn't know in detail what you were going to do. (Belgium Interview #1, 30 November 2010)

One theme raised here and several times in the journal reflections was the quality and frequency of communication with the organisational community in relation to the effect on the community and the artist if there is a lack of timely updates and poor provision of feedback loops.

Observations of the groups within the factory show that lack of information about the project and feedback between the artist and the community can alienate the artist and cause a social disconnect and impede progress. There is a danger that community members may fail to engage in the project through inadequate initial briefings or regular and timely updates, or through the inadequate use of visual material to supplement oral and written material, especially in different cultural locations.

This comment was one of four that came from different community members, two during the interview and two recorded in the journal. These members indicated that they were unaware of my plans and activities for the residency. This issue appears to be especially

challenging for artist placements that are the first time or one-offs for the organisation as this comment indicates:

And you have to feel the possibilities. I think for the future it may be interesting.

What you want and what's the target as well. But I think the first time it's very difficult to explain it because you can talk a lot, but a few images will tell you a lot more than a thousand words. (Belgium Interview #4, 30 November 2010)

This issue is about the timing of the project briefing talk and the mode of delivery. Not everyone received the message from the initial communiqué that was sent around by the research and development director. I was not privy to this communication, but it seems it was brief and may not have included my proposal. The proposal was in English, not in the home language of the community, indicating that, if the document was indeed attached, language capability could be a factor influencing this issue if it was used as a briefing document.

4.2.8 Artist's Response—'They Said It Was Interesting'—Strategies for Community Engagement

There were several strategies developed to address the issue of improving the dissemination of the residency activities. On my return visit, realising that I needed to take action, I offered to present a talk including images of progress of the project. This talk took place in the canteen during the lunchbreak, taking advantage of the common location and available time for most community members.

There were no directors at the talk; only the workers, like me, were present. I had made a decision to keep the talk fairly low key. I did not want to make anyone uncomfortable in his or her lunchbreak. I sensed at the time that it was important not to break up the relaxed atmosphere by changing the dynamics of who would be present.

The result was that it caused an increase in the number of people who felt comfortable to engage in the project. Several, including the company director, commented about the positive effect the talk had on the community. The director's interest and perspective on the project, from community member reports, increased from that moment. I regret now that I did not press the senior team to come along to the talk, but again, there was a balancing act to perform with the delicate communications and organisational dynamics at

the factory. I had thought in advance of the talk that word-of-mouth reports by other staff would be just as effective in some ways, and this proved to be a useful strategy.

Another strategy was to make a blog using Word Press called 'Factory As Studio', which was designed to be a hub for the residency activities. I did construct the blog on leaving the community after the scoping week, but to date it has engaged only one member of the community. The difference in language could be a factor influencing the negligible engagement with this site, which has been visited by people from many other countries, mostly English speaking.

I planned to place results on the walls of the factory canteen; however, a health and safety issue with the powdery pigments prevented this from happening. I ensured that there was a wealth of visual material in my office studio space as a way of enabling community members to observe progress without necessarily asking direct questions.

4.3 'Let's Keep in Touch'—Variations in Expectations Post Residency

Artists leaving factory communities at the end of their residency may diminish the relationships and connections they have worked so hard to sense and establish if there is a lack of expectation and boundaries established for post-residency contact and communication; otherwise, members of the community could suffer some disappointments.

Over the years, I have had several emails from community members with whom I made friends in the Italian and German factory residency. Lack of a willingness to keep in contact with the community could mean that the artist will develop a professional reputation for being disingenuous.

It is common for the artist to be invited to the home of the factory community members, or at least to socialise with them, usually over lunch during the day or immediately after work. In Italy, I was fortunate to be invited to eat a Muranese-style lunch of antipasti, zuppa, pasta, verdure and bread in the family home of the master glassblower with his

daughter and their family. In the US factory, I was invited to eat shared plates of Mexican pulled pork with the sales team. In Germany, I had some morning coffee and fruit pastries. In Belgium, my host invited me to have a pre-dinner drink and Belgian cheese at his home, where I met his family. These were all generous and kind invitations and show that the relationships grow beyond a discussion of the work proposal and subsequent activities.

In reviewing this section on communications, I have observed and reflected that, not only was communication the most frequently raised theme, it is also important because it appears to interpenetrate the other themes, such as ethical concerns, including the IP and emotional issues within the community. From the initial contact request for the residency, to the post-residency period, there is evidence to suggest that poor quality or infrequent oral, non-verbal or written communications have the potential to create barriers to effective exchanges between the artist and the organisation. It also suggests the importance of the graduate attribute of community communication for artists undertaking undergraduate and graduate study as artists or designers.

Ethical issues have been identified in fostering these warm and intense communications with the factory community, and then stepping away for a period with minimal contact. The artist-researcher appears to have added responsibilities to care for their data, to reflect and analyse events, which all takes time.

Soon after the residency was over, because of my focus on the thesis research analysis and writing, my practice shifted in the intervening years and, to date, development of some of the proposed artworks and design objects scoped during the residency has remained as part of planned postdoctoral activity. The main impediment for me was an uncertainty about how I was going to deal with the data in the form of comments from the community, and the level to which material would be identified.

A more normal course of artist practice in an organisation would be to plan a return visit and maintain regular contact with community members. There was some evidence of the community wanting to connect. One of the sales and marketing team connected with me on LinkedIn and became a follower of my blog. I had some follow-up question responses and images of the lab sent through from one of the directors, shortly after the residency.

4.3.1 Artist's Response—Blogs, Email Messages and Posting Surprise Packages

The primary action for any artist leaving a factory may be to leave with a clear understanding of the boundaries of future contact. In my experience, it may be better for the artist not to overplay these or promise more than he or she can reasonably deliver. The reality is that the memories of these experiences fade without some tangible reminders within the community, such as artworks that may be donated to the community at the end of the residency. I remember the constant referrals to the work on the walls of some offices and down the hallways, which had been made by the factory community's children during a company anniversary celebration year.

After the visit, it may be ethically and socially valuable for the community members, if desirable to both parties, for them to keep in touch via email, online video and phone communication links such as Skype, business links such as LinkedIn or through the establishment of more formal and research-related developed project links, as apposite way of continuing to be open to opportunities and creative options and letting the community know that the experience was valued.

I can see value in reconnecting through the works. The follow-up plan would be to make something with the pigments that were sent after the residency when the thesis is complete and send it back to them for display in the boardroom to supplement the two works that had been installed during the residency. One strategy could be to create a series of framed digital images of the residency and send them back to leave something emblematic behind.



Figure 5A: I was developing a range of dyes for some silk samples, which would hang in the lab drying cabinet so that I could move through the experiments at a quicker pace.



Figure 5B: The Brighter Bollard project was a public exhibition in Sydney—part of Sydney Design Week in 2011.



Figure 5C: Students from the UTS Design, Architecture and Building faculty are seen below viewing the images from the residency, and developing new designs for cultural Bollards for the Belgian city near the factory

Chapter 5: Resource Issues

This chapter focuses on the anticipated effect of the artist's activities on the soft and hard infrastructure of the organisation. These are arranged into three subthemes: human resources, materials resources and resources related to space allocation. Human resource is the first of the three issues to emerge in the factory community. Artists can sometimes be motivated to learn about and experience the materials and processes of the factory, yet this can be perceived by senior team leaders as an unwanted distraction to staff, possibly threatening their productivity.

The second theme in this cluster focuses on the artist's situational needs in relation to a studio space. If there is no appropriate space available, the residency may not be approved. Moreover, two other factors surround this issue: the difference in perspective and potentially narrow scope or concept of some members of the factory community's understanding of an 'appropriate space for the artist' and, if successfully established, the potential limits of the space allocated as studio area for the artists and how this affects them.

The third theme focuses on the limitations of the sourcing and provision of material resources during the factory residency, including issues that encompass potential financial pressures on the organisation and the artist that may prevent commencement, or halt progress on the artist's projects.

5.1 'Can We Talk ... Can You Show Me?'—Human Resources Perceptions and Realities Affecting Artist Assistance Resources in the Factory Community

The availability of adequate human resources to support the artist-in-residence in the factory can be challenging for both the factory community and the artist-in-residence. Four issues have resulted from scrutiny of the experiences of the previous and case study residences. The first is the anxiety that community members feel about the anticipated effect of the artist's presence on the different groups in the community. The second issue is

the limited amount of time that community members may have during the residency to discuss the artist's ideas and progress. The third issue concerns the limitations on the available time that members may have to demonstrate any physical processes the artist may be interested in learning. The fourth and final issue revolves around the community work schedule, which can vary in intensity during each month, and therefore affect some members' ability to be consistently responsive to the artist's needs.

5.1.1 Leadership Anxiety—The Artist as Distraction to Participants in the Residency

This issue focuses on the leaders of the company, especially if they are unfamiliar with the benefits and value of the artist-residency arrangement. This issue is that these community leaders may suffer some anxiety about the power of the artist to disrupt the normal culture and attitude or productivity of the organisation. This anxiety was first expressed at the early negotiation stage in the Belgian factory residency, when raised by my host during our initial face-to-face meeting in the factory, in preparation for my weeklong scoping visit.

He explained that the primary concern for the Belgian factory director was his uncertainty about the amount of time that I would take from the daily work of employees. He was worried that I may require more support than he could supply for activities such as liaison and consultation, training and demonstration of skills and processes. The implication of my presence as a potential distraction was that efforts by his team to meet my needs could disrupt the workflow within the community.

The import of this issue was further cemented when it was raised by a leader of one of the office departments as a potential obstacle to the success of the factory residency. This comment from that interview corroborates the anxiety about the effect of the artist's residency on human resources in the factory.

Do you think there are any downsides for the company?

I can imagine that people might say that of course there might be time taken.
(Belgium Interview, # 2, 2010)

For contemporary manufacturers, the limitations on available resources have been especially concerning since the advent of global manufacturing, which has increased the pressure for these companies to meet sales targets due to competition from new producers. The

sensitivities in place about impediments to the focus of employees suggest that previous experiences that the company had with research students applying for work experience within the lab resulted in disruption to workflows. If not managed, there is potential for the permission to proceed with the residency placement to be denied.

5.1.2 Time Pressures on Community Members to Discuss Ideas and Progress

This second issue is the tension between the agreed plan to meet the host to discuss the progress of the residency and the reality of his availability during the period of the residency, which was less than planned due to his busy schedule. Our agreement was to meet and discuss progress and ideas about once per week. In the following scenario, I illustrate the ways these meetings can play a role in the growth of both my practice and the factory community, when ideas are developed through timely and focused meetings.

Scenario One—Preparation for Meeting the Factory Host

I prepared for the meetings with my host by making notes and developing a bullet point summary of activities including experiments and new works that I had made in my office and in the lab; plans for future experiments; requests to learn particular processes or permission to have access to certain materials. I wanted to contribute observations or try to validate nuances of organisational dynamics that I had sensed. One agenda item reports on a set of experiments describing tests I was making with fluorescent pink dyes on white silk. I was keen to discuss the development of an inexpensive dye that was more fluorescent than the fuchsia-coloured hot pinks I could buy in the shops. I was placing photo-stencilled dyed fabrics in a sun test machine to fade out some of the colour, but I could see the potential for making a more vibrant, affordable dye for commercial production.

I also prepared some suggestions for projects that would build external engagement by developing a creative community for innovation. One of these projects was the 'Better Brighter Bollard' project. This proposal assembled collaborators such as industrial design programme students and researchers in Belgium and the Netherlands, a local university traffic research centre and the local government cultural office. The aim was to develop a traffic bollard for cultural festivals using florescent colourants as a strategy to influence the European Union protocols to specify fluorescent colourants on traffic bollards, replacing the traditional but less visible and safe red and white striped version.

The email below shows how personal and work-related activities surfaced and impeded scheduled meetings with my host in the Belgium factory.

I'm out of office for the complete next week (2 days business trip and three days holiday). Let us fix up the—following Monday to discuss all the points you want us to go through. Sorry that it came like that, but since we are scaling up 2 new products in production, it was somewhat busy week. (Factory host email, 29 November 2010)

The implications for this reduction in the number of meetings were discussed in Section 4.2.1, which acknowledged the potentially negative effects on the artist's residency of members having less time to devote to the residency project discussions. If these meetings are postponed or cancelled, the artist's progress may be reduced. However, of equal importance in this issue is the loss of the opportunities for the company to capture the full benefit of the artist's contribution to material and conceptual knowledge and potential areas for commercial and cultural development for the company.

5.1.3 Limitations on the Time to Demonstrate Processes of the Factory to the Artist

This third issue is the tension between the implicit aspiration of the artist-in-residence in the factory to learn as much as possible about the materials and processes that exist in the factory, and the pressure from pre-existing workloads of laboratory staff and the technical sales team to find time to show how things work.

These technical members of the community are the ones who have access to materials and processes that are of potential interest to the artist. It is their implicit role to show the artist how things operate. An example of the types of thing that I was keen to learn was how to develop materials combining raw-state chemicals and compounds in a certain order. I wanted to experience all that the lab had to offer. I could see myself interacting with weights and measures, temperatures, testing, mixing, drying, stirring, measuring, looking, feeling, smelling and thinking. I envisaged that these activities would all play a part in the embodied activities and experiences of the lab, which was a creative and refined workplace of constant activity.

However, I soon sensed that my eagerness, and seemingly abundant available time, was sometimes at odds with the staff in the lab. One day, for example, a technical sales officer offered to show me how to prepare acrylic paint from the basic chemicals. This was a

fundamentally exciting prospect for any artist, considering that this type of paint was the ubiquitous creative tool used in most western children's childhoods, and onwards to their adult life, in the case of many artists I knew. In this exchange, I noticed one of the lab technicians preparing to mix the paint, so I seized the opportunity to ask him to show me.

I say, oh, you are mixing paint ... but he looks at me and says, yes, but I will explain it to you later ... it is not the time ... he was demonstrating the technique to a new employee at this time. (Journal, Belgium, 27 September 2010)

This technician was very gracious in his response, but also clear about the priorities in his responsibilities, which were to train the new staff member in the basic processes of the lab as soon as possible. Another example below illustrates the delay in assistance that I needed to prepare some tests for fading materials in the sun test machine. I was working to a prepared time line or work schedule, and in terms of this project, time was a factor. I needed to put these tests into the machine for an overnight of fading action. Each test took 24 hours to complete, and I knew from my experience with doing warm glass firings in kilns that each day needed to be carefully planned; otherwise, the objective results might not be achievable in the time frame.

I wanted to work with xxxx who mentioned a meeting before 10; this was missed, as he was busy. I asked almost everyone to help, all busy, all day, finally at 4.30 xxxx helped me prepare some tests. (Journal, Belgium, 29 September 2010)

These examples illustrate the challenges for the artist during the residency to fit into the work schedules of the factory community, and how these may be at odds with the artist's planned work, potentially resulting in a disruption to his or her schedule and the scope of the residency outcomes.

5.1.4 Variable Work Slate Calendar

This issue builds on the previous two issues related to time pressures on human resources in the factory. A distinction revolves around the timing of the monthly sales target deadlines towards which the community works. From my observations of the Belgian colourant factory, the most intense work period seems to be towards the end of each month, especially in the final few days.

I was surprised that several members of the lab community were also involved in this more concentrated work schedule. I realised that there were impending sales contingent on the results of lab tests. For example, a customer may have requested information on the

suitability of the company's products for their needs, making the end-of-month deadlines for experiments as crucial as confirming sales arrangements. These observations were confirmed in a lab worker's advice to me, shown below, which was offered after I mentioned that I was keen to learn some processes but had sensed that there was no one free to assist at this time.

It's busy now; end of the month, if you come back, then people will have time to show you things. (Lab worker comment, Journal, Belgium, 30 September 2010)

The implications for the issue of interruptions at the end of the month being perceived as costly for the organisation is that, during these intense periods, there may be little or no interaction with the artist, meaning that his or her planned activities slow or are halted. This potential disruption to demonstrations or planned or informal meetings for the residency can be more acute if the artist only has one project planned or prepared on which to work, or has not developed sufficient strategies for independent practice. The magnitude of the effects of this issue may also increase if the residency dates fall within this type of closing-off period, for example, the end of the month or the end of a financial year.

It is clear from the three issues described that there may be challenges for the artist who envisages that a key expectation of the residency is to meet and develop relationships with the factory community, discuss plans, and learn about new materials and processes. For factory community leaders, who may be inexperienced at hosting artists, anxiety about the potential demand on human resources could have a major effect on the success of the negotiations and the insider's experience of the case study.

This issue was understood more clearly when I reflected on the variable emotional and physical availability of staff, in contrast with the acknowledgement that the artist-in-residence may have more consistently higher levels of energy for learning and engagement during these focused periods of creative work. During the residency, I made a comment to a fellow lab worker, expressing my wonder at their ability to make their own vinyl paints. The laboratory technician replied, this is everyday magic for us. This exchange illustrates the contrast in perceptions of the experiences and activities at the factory. While they represent novelty for the artist, who is viewed as having a fairly open schedule, for some community members, who have the added pressures of regularly occurring deadlines, they are perceived as more mundane, everyday activities.

5.2 Artist's Response—Time Borrowed and Returned

To deal with the anxiety and real-time costs of human resources required supporting the Belgian artist-in-residence, I developed a series of strategies that addressed the range of issues of time pressure within the factory community. These fall into two categories of actions. The first actions were taken during the time I was in the position of outsider artist-researcher, while negotiating my way into the factory. The second is the range of actions that I developed as insider artist-in-residence; to reduce any effect my activities may have on the human resources of the community. My ongoing vigilance and awareness of this issue is highlighted in the comment shown below made to a factory employee during an interview. It encapsulates in some ways the issue in the context of the Belgian residency.

Interviewer: One thing we talked about really early on that xxxx was nervous about, I'd discussed with some people yesterday that I was taking up their time, and I've been trying to be careful about that. Even yesterday someone said to me 'xxxx needs these numbers.' I said, 'That's fine.' (Belgium Interview # 4, 30 November 2010)

These strategies became necessary because the Belgian case study residency was the first residency in which I had access to more than a handful of employees within the one company. I was essentially able to interact and work with the whole community, with the exception of some limitations with the members in the manufacturing plant. Within this expanded scenario, the amount of time I could draw staff away from their normal duties clearly needed some discussion and management, which eventuated through the range of strategies discussed in this section.

The first set of strategies for the outsider seeking entry into the community includes anticipation of the issue drawn from previous experience followed by acknowledgment of the anxieties of the factory leaders about the drain the artist may have on human resources. After this acknowledgement, reassurance is given about the level of experience that I have within this type of organisational culture. The final two actions that complete this early stage in the negotiations include my offer to complete a one-week trial or scoping visit a month before commencing the residency, and finally, my request to have regular check-in meetings with a designated host each week to ensure that I am not adversely affecting some members of the factory community's productivity. The understanding is that the host would be my chief contact during the residency.

The second series of strategies were enacted during the residency. They are designed to develop a response to the actual time pressures that are an issue within the community by varying my approach to meetings. These strategies include withdrawing from engagement with members when moments of pressure are detected; planning and showing I have other, ongoing work to occupy me; being flexible with time and rescheduling meetings; being open to more informal meeting opportunities; actively seeking out a wider range of people to talk to, rather than limiting discussions with a busy few; and finally, finding ways to teach myself skills in the factory, when possible.

5.2.1 Acknowledging Time Pressure When Negotiating the Residency

The first action in the group of actions that comprise the strategies taken before and during the early getting in stage of the residency is that I was able to anticipate the concerns of the Belgian colourant factory director because I had memories of seeing firsthand the changeable workload of my German and US hosts. Their sudden cancellations of meetings, or suggested chats on the run over coffee or lunch, were common occurrences.

The second and important action during the negotiation stage was to acknowledge openly, as a genuine concern, the possible detrimental effect the residency might have on human resources. I discussed this issue with my host, explaining some of the strategies I had used in the past to keep myself occupied and remain independent within the factory. In this conversation, I stressed that the concept of this residency was not to use the factory as a type of fabricator as some artists do—that my aim was to work with the community and, hopefully, produce work that was the result of a minimally invasive creative collaboration. I explained that it was my plan to learn skills and processes and settle into the work culture of the factory as rapidly as possible. I explained that my aim was to become an independent and creative contributor to the factory's aims and goals, at the same time as meeting some of my own.

It was important in the discussions with my Belgian host to show that I had experience from working in similar institutions, and to give a sense that I understood that these concerns were genuine and serious. I could do this by showing some of the results from my

recent German residency, and explaining some of the activities and images from the Italian and US residencies.

Showing the outcomes and talking about the in-factory experiences gave my host some reassurances that I was not going to engage in what he described as crazy things. This reassurance allowed my proposed host to gain a sense of the level of my experience and commitment to making the arrangement work in the best interests of all participants.

At the end of our first meeting, I made the offer to spend a week in the factory, so that all of the members could become acquainted with me and I could understand the operation and develop some potential ideas for artworks before my next visit. This was a form of trial, designed to allay the community leaders' anxiety as well as widening my understanding of the scope for opportunities in this unfamiliar environment. The ethics application also reflects the benefits of a preliminary scoping visit to the factory because the plans and observations for this time were included in my preparation for the case study. This issue is highlighted in the following section of the ethics clearance document below:

HOW WILL RESEARCH PARTICIPANTS/SUBJECTS BE AFFECTED?

(a) What procedures will participation in this research involve for your participants/subjects?

The time commitment has been carefully negotiated with xxxx in research and development. ... The demonstrations are as needed, but I have experienced the working day in the factory on the initial visit and know the people there well enough to gage 'busy' times and will minimize requests at these times. For example, it was observed in the preliminary visit that the last 2 days of the month are very busy for all members of the company, so the return visit would take this into account and I would plan more independent activities at this time. (Gavan, Ethics clearance document UTS, Psychological risk or harm— Cultural differences Section, p. 14, 2010)

The final step in the process of the negotiation on this issue of the potential time I could take from community members' work schedule was to establish a central contact, a type of host. In the German factory residency, the interviewee stressed the necessity of the

availability of at least one staff member to support the artist; he described it as a basic need. Preferably, this person would be one who had time for consultation and feedback with outsiders or temporary insiders as part of his or her normal position activity statement within the organisation. In previous residencies, my host has been the technical salesperson. On this occasion, the host was a senior team member and part of the research and development team in the lab.

5.2.2 Inside the Residency—Developing Strategies for Reducing Pressure on Members

The second set of strategies emerged as a response to the actual time pressures that are an issue within the community. Again, I drew on previous experiences, and many of these approaches were refined during the Belgian factory experience. There are five main ways that I respond to the time pressure on human resources during a residency. These can be summarised as withdrawing from busy scenarios; being open to rescheduling appointments; encouraging informal meetings, which occasionally replace missed planned meetings; endeavouring to make requests and obtain feedback from a range of different people; and finally, teaching myself skills and processes when possible, instead of waiting for others to demonstrate them to me.

The first strategy, developed in relation to community members' time poverty, was to avoid pressing for a meeting or asking for help if I noticed that people were busy. Sensing that contact was unfeasible at that time, I would withdraw from the situation. The need to take this action was most necessary in the end-of-month period during the Belgian factory residency. Retreating from these situations in a graceful manner was the key to the success of this action.

I reassured each person and expressed to him or her in a relaxed way that cancelling the meeting or declining the offer to help was not a major issue for me. I made it very clear that I always had other tasks that needed my attention.

After several experiences like this in busy manufacturing plants I had developed an understanding of how to ameliorate pressure on community members who might feel that I was waiting on them for assistance, feedback or information. I was on the alert for tension

and pressure in the daily routine of the community. In the journal, I recorded the imperative to keep busy; to avoid lost time and productivity if others were busy and unable to assist.

Always have something to do, so no one feels bad, when he or she can't help you as planned. (Journal, Belgium, 29 September 2010)

These combined actions stress the importance of including several projects within one residency in case a project stalls for one reason or another (see Appendix E). There were always materials to research, drawings to make, tests to run or observations to make in my journal. Sometimes I would even leave for the day and drive to the centre of the town to visit the vast and extremely well stocked art supply emporium, Schleiper, which has existed in Belgium since 1892.

The second strategy, which flows on from withdrawing from busy situations, was to reschedule any cancelled meetings or planned demonstrations to a time that was mutually suitable to the community member and me and, when possible, offer them the choice of time and location. I had more success working within other staff members' agendas than trying to impose my own. When these meetings were with those working in the lab team, I would make these arrangements verbally. With the company leaders, I tended to send them an email, so that they could access their schedule and fit me in where possible.

This third action focuses on my engagement in a number of informal meetings with a range of members during the factory residency. It is significant that this action accelerated my progress and ability to develop skills and new understanding of materials, processes and culture of the Belgian factory community. Several of the planned meetings with my host were replaced with shorter, random visits he would make to my office or the lab to check in quickly and ascertain that all was well with my work and me. Informal meetings also took place with other staff in locations throughout the factory complex, including the lab, the canteen, the car park and the storeroom, and at the photocopier or the little coffee machine and water cooler in the vestibule of the office.

An example of the valuable skills that the lab team-taught me during these informal exchanges was finally learning to mix the acrylic paint. I also learnt that the standard colour is always on the left when preparing some colourfastness and other quality comparison tests. I even developed an understanding of the differences between the dyes, colourants

and paints to the point where I knew which chemicals went together in combination to make different products. These developments in my practice came about as a consequence of the level of effort and advice that community members offer to me, which appeared to be primarily designed to connect me with their community. I received a number of comments such as 'this is what to expect (Journal, Belgium, 6 December 2010)' or 'this is the way it is here' (Journal, Belgium, 6 December 2010) that indicated that there may be some value for the artist in this type of residence situation, especially if they can acknowledge the number, type and significance of these comments and use them to improve their everyday actions and interactions.

The opportunity for so many meetings was a novelty, as my previous factory residencies had generally focused on interactions with one designated host member and a handful of others. As outlined in Section 4.2.2, these meetings were a great way of capturing information and obtaining feedback on ideas about my projects.

The enhanced engagement with the factory community may have been related to my eager approach to learning skills and processes. It also meant that these new understandings were expanding the range of ways in which I was developing my works. I had come a long way from the first day when I was rubbing dry pigments into paper towel to create some effects.

This fourth strategy focused on consciously varying the people from whom I would seek help. This had the added benefit of raising the level of engagement of more community members, which was a win-win approach in the case of the Belgian residency. Some of these meetings were formally arranged, and included the sales director, the information technology (IT) specialist, and a series of case study interviews, other exchanges, were informal and unplanned. I saw immediately the effects of this action on my practice and the community. The journal entry from the Belgian residency shown below was included in a list I developed one evening after a day in the lab. It describes the 'how to get on in the residency' advice I was gathering in relation to the issue of using human resources:

Spread around whom you ask for help, this decreases pressure on people.
(Journal, Belgium, 29 September 2010)

Taking this action meant that, whenever I did meet with a staff member, the meeting was usually very relaxed, and in some ways, because staff knew that I was managing my interactions carefully overall, they seemed to have more time to give as the residency

progressed. The dynamics were changing as I moved further and further towards insider status. I observed that members could see the value of my work; they could see that I was easy to have around.

The fifth and final strategy that focused on minimising my drain on valuable human resources within the company was to try to teach myself any processes I wanted to learn, or use, that were possible to learn safely without supervision. I remember teaching myself how to use the sun test machine, after observing others use it a number of times. I worked out how to set the timer and work the computer controller. I learnt how to operate the mini drying kiln in the lab, placing my little sculptural test on the shelves next to the other scientific test to dry out. I also worked out how the magical magnetic stirrer worked, with its Teflon-coated steel pellets, which would spin relentlessly in the bottom of the concoctions I would make each day until I required them.

All of the strategies in this section either emanate from or are enhanced by the artist's ability to sense and recognise organisational dynamics within the factory community. Acknowledging these issues can mean the elimination of anxieties of the factory leaders about the activities of the artist being a possible drain on human resources, and from the artist's perspective, that uncomfortable moments of feeling a sudden lack of support can be avoided.

This is important for me, to test the 'air' ... others, if they want to do this must be sensitive to this, e.g., 30th of the month; everyone is stressed, for example.
(Journal, Belgium, 4 October 2010)

This comment shows how the types of observation I was making in my diary could be developed into strategic approaches, and the two sets of theme analysis that I performed in situ during the residency were very helpful guides to how I could best modify my behaviour or understand the community dynamics, giving me more chance of a successful residency.

5.3 Office as Studio—Perceptions of the Artist's Situational Needs, Space Allocations and Their Effect on Art Practice

The cluster of issues related to the provision and use of spaces in a factory for an artist's studio manifests in two stages: the first during the pre-entry phase and later during the in-residence phase of the artist's time with the factory community. During the getting in or

pre-entry phase, when the artist and some community members are negotiating, identifying and allocating studio space or spaces, the issue of the variation in perception of appropriate studio spaces emerges. These perceptions are influenced by assumptions about the artist's needs in relation to infrastructure, during the residency. After the artist has commenced the factory residency, two further issues emerge. The first issue is the limitations on practice that may be imposed on the artist, within the regulated space of the factory. The second issue relates to potential limitations in installing or exhibiting work inside the factory complex, assuming this activity is one of the planned actions or outcomes of the residency proposal.

5.3.1 The Entry Phase—Identification, Negotiation and Allocation of the Space

Determining the studio space in which the artist will work is an essential part of the early negotiations with the factory community. This first issue at the entry stage concerns the provision of a suitable location for the artist to practice, and this allocation is usually contingent on space availability somewhere within the factory buildings. The following comment from a Belgian case study interviewee indicates that space availability is a key factor when the artist is negotiating a residency:

If you don't have any office, any place and I can accept that some company says no ... it is really difficult ... In the lab ... it is not always ... possible to take some people ... because of lack of place in the lab itself. (Belgium Interview #7, 30 November 2010)

The assumption is that, at the pre-entry stage, the community leaders or host must have an idea of a suitable and available location for the artist to have a form of studio located within their infrastructure. There must be a space free for the artist to use—a location to base their practice. In some manufacturing organisations, there may be no free spaces available anywhere within the factory. In this case, the obvious implication of the factory community being unable to provide a studio space for the artist is that the residency may not proceed. In the next section, some underlying factors that may limit or vary the success of these negotiations are explored. These factors focus on an examination of the assumptions or preconceptions that the factory community and the artist may have about infrastructure needs during the residency.

There may be a difference in perspective between the artist and the factory leaders about what may constitute a suitable place for practice within the factory community. This difference in perspective may also exist in relation to the divergent thoughts about the artist's needs for practice during the residency. In this context, what is appropriate seems to be influenced by the prior related experience of all participants. The examples given below give three perspectives on this issue: one German factory community members perspective, the artist's perspective and one Belgian case study community members perspective.

The comment below, by a Germany factory community member, illustrates how the experience of each participant influences his or her assumptions about the best space to provide for a studio. The German factory member is commenting below on his understanding of the infrastructure needs of the artist. These may be understood as expressed in line with a more traditional definition of an artist's studio, specifically, a studio or workshop that may be typical of an artist who is working with sculptural materials such as glass. The tools and machinery referred to below are related to those required to manipulate materials such as glass. They might include cutting tools, grinding and cutting machines, and kilns. This host was also used to having artists present in the purpose-built studio location within the factory, so the comments are within this context:

They should think about ... where they do the work or where they have to work to realise the projects. There should be special space to work, you know, a workshop area, tools, and machinery. (German Interview, 23 September 2010)

The German factory member's description quoted above was specifically orientated toward glass working. There was a time, earlier in my practice, when all I was looking for in a factory studio set-up was this type of offering. My current practice has a slightly different and more generic focus, due to a shift towards a more interdisciplinary approach, which has developed through my experiences with a range of different manufacturers.

The next perspective on the suitable situations for artists in factories arises from the assumptions and preconceptions that the artists themselves have about their factory residency infrastructure requirements. The dictionary definition of 'studio' in this context is 'a room where an artist, photographer, sculptor, etc. works' (Oxford Dictionary 2010). From my perspective, there a range of preferred elements in addition to a room that are desirables, which enable me to enjoy a successful factory-based studio with a wide range of

different categories of manufacturer. The following inventories of needs or requirements are based on my experiences in a range of factory situations from 2003 to 2012.

My expectations for a studio space in a factory are to have some type of room or unoccupied space allocated to me within the factory complex. In this space, I have found it useful to include some of the following elements: the use of a desk or bench space; a chair; a printer; internet access; photocopier access; somewhere to work with messy or dirty processes; good light; a safe, relatively healthy environment; access to air conditioning when required; a sink with running water; usable wall space for temporary attachment of drawings, images and other concept development materials; a small storage area; workshop access or access to a person who can arrange for processes to be done at the factory workshop.

In recent years, I have been able to develop this broader inventory of needs to accommodate a wider range of opportunities for practice. Movements in my own practice and its variance with the German example hint at the possibility that the preconceptions about the suitable space and the particular needs of the artist may vary depending on the type of practice in which the artist engages, or the types of material and process that the factory utilises.

The particular space I was offered as a studio at the Belgian case study factory enabled me to develop a deeper understanding of the potential issues related to studio allocation due to the variance in assumptions and expectations of the artist's needs. The following comment identifying the Belgian factory community members' assumption about the most appropriate location for the studio home base within the factory was at odds with my preconceptions about the suitability of an office space for a factory studio.

Actually ... it was important also that we have some office for you. (Belgium Interview #7, 30 November 2010)

My previous experiences had been to work in a workshop style studio within glass factories. This was the first time I had been offered an office as a studio. It was also the first time that I was being offered a chance to work in a colourant factory. I had been into the US colourant plant and observed the colourant manufacturing process in action several times, so I understood what the main activities were. Though I had visited the US colourant factory several times, I had never actually made work there, beyond a series of photographic

images. The assumption I made before applying to this Belgian firm was that, as a self-organised residency, my studio space would encompass at least some time working inside the manufacturing plant.

In contrast to my prior experience and my expectations, my Belgian host was working under a very different set of assumptions. In this case, he was actually paralleling the needs of the artist with the needs of the science research students who apply periodically for work experience placements in the factory. An office space is a mandatory requirement for these students. They need a space to develop experiments, input data and analyse results. All of the research staff in the Belgian lab had an office space adjacent to each other. These visiting researchers are allocated a lab bench if possible. These spaces can be used on a short-term basis, to perform tests and experiments, or make preparations with materials. The regular lab workers all had their own designated positions in the lab; the visitors were given temporary positions, which were sometimes used by other members for different activities. In the case of my placement, I was lucky to have my own space near the sink, which was rarely used by others. When I was offered this space, I sensed that I might need to work beyond my own assumptions and experience about what makes a good studio in a factory, if I was going to be successful in the Belgian factory negotiations for the residency.

The issues of space outlined above indicate that the availability of space is crucial, and can be complicated by the preconceptions of the company and the artist about what the artist may need or be able to use as a suitable situation. These preconceptions are based on a combination of things such as prior professional experience from other residency placements; or assumptions that all research placement applicants have similar space requirements. The implications of failing to work beyond the assumptions and preconceptions or the inability to identify an available space due to a lack of free space are that the artist's residency placement negotiations could fail.

5.3.2 In-Residence Phase—Potential Limitations for the Artist on Access to Spaces within the Factory

This cluster of issues relates to the potential effect on the artist's practice of limitations that are imposed within the regulated factory community. Potentially fruitful opportunities to

use particular materials and processes may be lost if access to spaces is restricted. Some spaces inside the factory may be restricted through regulations that are imposed by community leaders and agreed to by the artist during the negotiation stage of the residency.

The most noticeable and potentially puzzling characteristic of self-organised residencies in factories, in my experience, is the routine denial of access to the manufacturing plant as a studio location. Each of the previous residencies offered slightly different infrastructure support. In the Italian factory, I had had a chance to work inside a factory manufacturing plant with the workers. In the German factory, I had worked in the dedicated workshop and design studio residency studio space. In the US Company, I had been allowed to stay in their archive room and use their boardroom on occasion. However, this was a scoping exercise for a future residency opportunity and not an occasion for making artwork, with the exception of a series of digital images that I documented inside the factory, predominately within non-commercially sensitive areas. In the US Company, I had made several escorted visits to the manufacturing plant, so I knew what the contents, atmosphere and function of these types of plant were. When I accepted the position at the Belgian factory, I was entering new territory again. I had been denied access to the manufacturing plant in the Belgian factory and the surprise offer of working in the unfamiliar space of an office, as a studio was a new challenge. I was not prepared for the offer of the office. I had assumed that I would have at least some type of access to the plant for ‘making’ activities. However, this did not eventuate and my host made it clear that for a range of reasons this would not be possible. The only option on offer from my host was to work from an office desk and use the lab, as the studio location within the factory.

This dialogue about limitations in certain spaces of the factory encompasses some of the work that has been included in other parts of this chapter. These other issues raised elsewhere in the study provide evidence and analysis on some of the reasons limitations in access to the manufacturing plant emerged. The following references explore which sections of this chapter have made the most significant contributions to an understanding of the complexities of giving access to the manufacturing plant.

Variations in permissions can occur due to the perceived difficulty of a range of factors, including issues covered in the section 6.1. ‘Looking Too Deeply into Processes—

Intellectual Property, Protection of Outcomes and Processes for Innovation and Creativity’, shows how permissions into factories can be restricted through regulations based on IP. Another section further on in Chapter 6, Section 6.3, explores another series of scenarios related to the restriction of spaces within the community that focus on the potential emotional effects of allowing the artist to work in gendered or culturally defined spaces.

Two issues have emerged through the materials that compound the question of limitations on spaces in the factory. These are inferences made about the potential influence of unionised spaces and finally the occupational health and safety (OHS) or visitor health and safety concerns about proposed non-plant personnel visiting in the plant.

The first issue raised through the analysis of my observations and interpretations concerns the artist’s restriction into the space of the plant due to the unionisation of some of these spaces. The following scenario recounts an incident from the German factory experience that illustrates the drawbacks of limited access to different parts of the factory.

Scenario One—Walking through the Metal Shop—Developing Inferences on Limitations on Space

I remember that there was a very long delay in getting some workers from the factory foundry to perform a series of tasks, which included bending some metal and cutting some aluminium tube. These metalwork jobs were within my skill set. I also knew the location of the metal shop. It was familiar to me because it was within the same building as my studio. After a few weeks working in the factory, our route to the canteen for lunch shifted. I was shown how to take the small shaky lift in our building up one flight and cut through the dark grimy metal shop. This short cut took me past the series of machines that I desperately needed to use and the group of wary community members who presided over this area. I realised after a few treks back and forth through this precinct, that it might not have been the space’ that was *verboten*, which in English means ‘forbidden’, it was more likely that I was not an approved person with the correct clearance or permission to use the machinery in this workshop. This scenario suggests the shifting nature of permissions into spaces as the artist builds insider status, but more significantly, within this scenario, the limitations on my access to using certain facilities could be attributed to the unionised nature of the workplace. Although I have not had an opportunity to verify this line of inquiry, the implications of the manufacturing plant unionised workspace are that potentially only certain authorised or trained employees were able to perform these tasks, or be within these spaces, purely in the role of visitor or onlooker and with close supervision.

This second issue, which focuses on occupational or visitor health and safety or OHS that may be a contributing factor in the permissions into the plant, was noticed over time through a range of plant visits. However, it was not verbalised explicitly in any of the previous residencies. The plant often houses very large amounts of moving parts within large plant machinery constructions and OHS law usually regulates access and operations within these spaces. There was certainly implicit reference to these regulations through obvious cues such as the need for personal protection equipment, such as hard hats, safety glasses and earmuffs; space restrictions such as the yellow lines on the floor limiting areas in which visitors could walk or stand, and the constant presence of a guide or an escort; and finally, visual cues such as signage around potentially toxic materials. These indications pointed to the limitations for members and visitors into the plant due to the risk of safety within this eventful space.

The final issue to consider in relation to studio space access limitations for the artist inside the factory is the effect of restrictions to spaces on the residency outcomes, when the artist is required to rely on the host to be an intermediary, organising processes and materials in these restricted areas. In the comment below, the German factory host talks about the long delays experienced when I requested certain types of sheet glass in the factory to work with on a project.

Interviewer: So, for example, when I come here or when you see other people working, do you think working here changes their practice or they have to think about things in a different way?

Respondent: For most of them the daily practice in the factory is quite different from what they learn before. They deal with some kind of restrictions that they cannot move anywhere inside the building or inside the factory, that if things have to be bought it costs some efforts to follow all the rules and that's different.

(Interview, Germany, 23 September 2010)

These delays happened because I had to rely on my factory host to use his contacts with colleagues in the company to procure these goods, which often came in the form of glass offcuts. The nature of the offcuts or faulty goods was that they were not always readily available because mistakes were rare on the production line, and this sometimes meant a delay in delivery into the studio. The flow-on effect to this delay was an interruption to my planned work schedule and this in turn meant that I had to re-evaluate what I could achieve in the time frame of the residency.

The second effect of this issue on the host is that can reflect negatively on the person in this role, if he or she is required to spend more time than anticipated on the procurement of goods and services of the artist. This time pressure on the host is related to the discussion in Section 5.1 about how the human resources perceptions and realities within the company affect the assistance resources of the artist.

The issues discussed here and in other sections of this chapter on the limitations on artist access to different spaces in the factory and, in particular, any space that may be considered part of the manufacturing plant precinct illustrate that the successful navigation of this complex issue is fundamental to the success of the residency. This section has also suggested that there are a range of issues that contribute to the decision not to allow the artist full access into the manufacturing plant. These include clusters of issues about IP; emotional risk and harm to employees. This section also raises some additional embedded issues, related to OHS and unionisation of workspaces, which have been implicitly sensed from experiences I had during the previous and case study residencies.

One final implication of the artist's restricted access into the manufacturing spaces that is explored in this section is the possibility of a delay in progress or completion in the planned artworks of the residency. This could be caused by the artist's reliance on other community members, such as the host, to access these areas on his or her behalf, if there are delays in the acquisition of goods due to availability or the time pressure on the host to perform other duties. This section also acknowledges that another negative outcome of this issue is that these efforts may have an equally negative effect on the factory host, who is performing the role of intermediary, by placing emotional pressure on him or her to meet the artist's needs.

5.3.3 In-Residence Phase—Limitations for Showing Work inside the Factory Complex

The second issue in the in-residence phase is the potential limitations on showing artworks inside the factory complex due to the difference in perspective of the artist and the community on the use of their spaces for installation of artworks. Negotiating to install works in the factory spaces is similar in some ways to work that artists undertake on a

regular basis. Artists often undertake negotiations on site-specific work, and this work is often shaped by the spaces to which the artists are able to gain access.

This issue emerged through the Belgian residency case study. I had designed and made a wall work for placement within a specific location of the factory: the office corridor. I intended to leave behind as an emblematic reminder of the residency for the community. This is a practice that community engagement expert Professor Barbara Holland had discussed with me in an email, shown below:

The idea of leaving something emblematic to provide a ‘memory touchstone’ for the participants at a partnership site is something I’ve observed as an important value in community engagement work. The project or experience may end, for one reason or another, but it is important to celebrate and ‘record the experience’ as something that was of great value to all who were involved. This seems especially true for the arts, where we are co-creating or co-supporting creativity to mutual benefit. (Professor Barbara Holland, personal email, 15 December 2012)

The following scenario illustrates the challenges for the artist who is planning to install works according to contemporary artistic practice in a potentially more conformist environment, when suggestions are made to tamper with existing infrastructure.

Scenario One—Installing Works in the Factory

I had made one work that consisted of multiple small rectangular framed paintings, which were made by the application of different shades of colourant powder being trapped between cartridge paper and each of the glass rectangles of the borderless frame. Because the pigments were in a powder form, they were more vibrant than they would be if with liquid medium. I had learnt in the lab in Belgium that this process of mixing paint tends to dull down the fluorescence of the colourant slightly. My intention was to install these works end to end along the corridors of the factory office. I chose these walls because they were mostly empty and covered in plain white wallpaper. I was amazed that a fluorescent colourant factory had such bare wall’. Each time I walked down these corridors, I envisaged leaving something characteristic of the residency behind on these walls, as a memory of the time I spent there. I thought that developing a work for this space could really make a positive effect on the cultural connection that some members of the community had with the materials they were producing. I asked permission of one of the lab leaders to place the work on the walls with some picture pins I had bought from the Schleiper art supply store in a nearby town. The response to my request to install the works was quite surprising to me:

You can’t damage that wall by hanging the artwork; it needs to be hung on a hanging system. (Journal, Belgium, 4 December 2010)

I was amazed that this community member would be more concerned about preserving the pristine nature of their walls than acquiring new artworks that required a contemporary installation approach. As this scenario unfolded, I discerned the potential issue between the artist and the factory community of how to negotiate spaces to display work within the gallery. From my perspective, the hanging system would detract from the clean lines of the minimalist ribbon of colour that I had envisaged, which would be the only visual element on the white plane along the long, narrow corridor. If I wanted to hang the work in this location, a compromise would need to be reached or an alternative location found.

This scenario showed that there might be a difference between how an artist views the internal space in the factory and how some members of its community perceive it. The implications from this issue are related to the accommodations that artists have to make in the development, resolution and display of their work within the factory community.

This section examined issues from the getting in stage of the residency. These focused on the participants' assumptions about the needs of the artist and the types of space that may be useful. Once inside, there are ranges of issues that the artist may face related to the spaces available to them within the factory. The first is the range of limitations that the company may need to consider when negotiating the allocation of space and the implication of differences between contemporary modes of installation of artwork and the existing culture and practical mores of display within the factory community. This could place limits on the type of planned projects that the artist is able to realise within the framework of the residency. In the context of the factory, the negotiations on spaces for the artist residency are some of the most decisive factors for those seeking to participate in factory residency collaborations. Almost all of the issues presented in this chapter affect the allocation of space for an artist residency, with the implications that, if there is no suitable space, or no perceived suitable space can be negotiated, the residency may not proceed in that location.

5.4 Artist's Response—Constructing a Productive Situation— The Office, Lab, Studio and Beyond

I have developed several strategies over the period of the residencies that enabled me to fulfil my aim to expand my practice, and also leave behind something that was representative of the residency experience when I completed my time there. In this section,

there are two responses that outline the actions in the allocation and negotiations and the nature and limitations of spaces. The first section describes the spaces that have emerged from the case study as potentially useful for artists' practice, including the office and the lab, and a range of other dirty spaces such as the warehouse. The second section considers some of the strategies for artists interested in installing works within the space of the residency.

5.4.1 Work Spaces that Have Emerged from the Case Study

The strategies outlined in this section include engaging in work in the three different locations or types of space, including using the office as a design space, working in the research and development lab as a studio and the dirty workspaces of the warehouse.

The office space was offered to me as a home base during the Belgian case study. The experience of being in the office was unusual for me at first, but the office proved to be a useful environment. I used it as a design space for developing concepts about works in progress; a social space that allowed me to engage a range of office-based members of the community; a learning space where I would conduct internet searches or where a community member would sometimes explain processes to me in principle or demonstrate clean processes; a form of gallery for showing my ideas; a storage area; and finally, a clean, testing, production or assembly area.

In terms of concept development, the activities included computer-based research, drawing, model making, and display and dissemination of ideas for my own review. I could also lie out things on the floor in this space to obtain a better perspective on what I was doing. The gallery of images on the wall created a form of visual diary of my progress. I attached all of the latest designs and material experiment outcomes there as a record of my progress.

The social aspect developed because this location was viewed by all of the members in the factory as my home base. I would receive many visitors each day, especially in the morning, when they would greet me and ask me about my progress. As a learning environment, this space enabled me to work side by side with one of the technical sales people, adding to my access to the deep knowledge of the materials and processes in the factory that he could share with me.

The office studio housed a white desk that was deep and wide. It was located in a corner of the room. I faced one bare wall and had another bare wall to my right, and behind me I had about half of the room to use as floor space. I could also leave things in this space overnight. I set up an inexpensive printer on the desk, which was very useful for making copies of images of my progress in colour for the final report that I gave to the community when I left. There was enough space for storage under the desk, as well as a small sink and a set of drawers to keep some valuable or utilitarian items.

I was given permission to access and occupy a bench in the lab' at the Belgian case study because my host there was a research scientist and head of the research and development and quality control lab at the factory. His natural preserve was the lab, and he expected that an artist wanting to experiment with the factory's materials would want to have access to this space. At the time of the Belgian residency access negotiations, due to the limitations that were outlined in Section 5.3.2, access to the lab was the only space that the community could sanction for an artist working with their materials.

The lab space was a place where I could test, experiment and make artworks. It also served as another social and learning environment for me to engage with the community during the residency. I realised that the lab constitutes a type of mini manufacturing plant because all of the processes and materials are developed there, and tested at regular periods for ongoing quality control. I was allocated the bench space of my factory host, who rarely used it. I was next to a sink, and I had access to materials in the jars and bottles all around me. Everybody usually stood up in the lab; there were only a few chairs at a desk at the end of the room. We had to keep everything very clean because it was a scientific practice environment, which was a little foreign to me, but at the same time, it was social and good for me to be working so closely with so many people who knew so much about the materials and processes of the factory. I certainly was not missing working in the main plant. Working in the research and development lab was a very productive experience. This environment was perhaps better for me, in that it had everything on a manageable scale, in contrast to the bulk approach of the factory plant complex.

A number of liminal or dirty workspaces came to be quite significant over the course of the residency. After a week of working in the Belgian colourant factory, I began to spend some

time, on my own, in the warehouse space that housed the raw materials used in the factory. I worked in a corridor, which was the busy junction between the manufacturing plants, another test facility of the lab, the car park, the office and the outer warehouse that stored the finished products. All of the members of the factory had access to this space, and many would transit through it each day. It was a wide corridor, with a set of very big and deep shelves, which for me could double as a messy studio table. There was nothing sensitive in this undesignated area, and the community accepted my use of it after being with them for around two weeks. I began to use it to construct some of the works of the residency.

The benefits of these spaces were that they often included access to waste for potential new artworks. These spaces were great locations for safely documenting the atmosphere of the factory, they were private and they were potential venues for meeting alternative groups of community members, such as members of the manufacturing plant, or the storage and delivery facility. The drawback for use of these spaces in the Belgian case study was that they were not heated. This was a challenging climate for an Australian artist; the residency was in winter, with a covering of snow outside and minus-seven-degree temperatures. This cold environment caused me to reflect on another winter residency in Italy, which is described in the following scenario:

Scenario One—Melting Gold in the Murano Courtyard—Using Liminal Spaces in Factories

One morning during the Murano factory residency, I was following one of the maestro glassblowers, who were outside in the courtyard, in below-zero temperatures, preparing the rose pink or ruby glass transparent colour we were going to blow that day. There was a reason that this process was being carried out in the courtyard of the factory. The space in the courtyard of the factory was between the furnace rooms, the cutting shed and the office. This was where jobs were carried out that required adequate ventilation or messy handling. The maestro had a glass jar on a barrel, one-third full of a liquid. It seemed clear yellowish and it had a very pungent, almost acrid smell. He then went inside to collect a small piece of paper in the back of the top drawer of his desk. As I looked on, he dropped a one-centimetre square of gold metal into the jar. Urging me in his local Muranese dialect to continue looking, I witnessed the arsenic dissolve the gold chip into a solution. This was then poured onto the other mix of powdered chemicals, which would be reduced with heat in a pot furnace and then used as pick-up or base colour of ruby pink colour the clear glass that would be encased inside for the objects on which we were collaborating that day.

This scenario is an example of the sort of liminal space that is part of the factory complex. The factory complexes I have visited have all been ad hoc building clusters, with different structures housing different functions. They are generally built in different periods. Some, as was the case in Germany, were from the nineteenth century, some, such as the US colourant factory, were conglomerations from the 1930s, 1950s and 1970s, and others, such as the Belgian plant, had a complex of buildings completed from 1967 onwards. There are spaces such as corridors, courtyards, corners, car parks or lawns that are dotted through these factories; they are not designated to a particular activity in many cases, and are usually free of IP concerns, which veil the manufacturing plant precincts.

There were a couple of alternatives for dirty or messy workspaces within the larger complex of the factory in Belgium. Certainly, the lab was a place where I could make a mess, especially in the sink, though this would need cleaning almost immediately. The activities in the lab were medium to small scale on average and this proved to be a limitation at times during the residency when I wanted to make a big mess, in the production of larger scale work. I discovered that I could use the larger scale messy spaces such as the corridor of the warehouse, and an outdoor location near the car park, out of sight, at the back of the factory for this purpose.

The benefits of working in these types of space are that I could leave things overnight fairly easily, for example, if paint needed to dry. There was also something out of the way about these liminal spaces, which were often good to visit if I needed a break from being on display in the lab or the office spaces. There was a speculative freedom to some of the things I would do in this space, which was sometimes necessary because my approaches to these materials and processes were still being developed.

The artwork that was located for some time during the residency in the corridor of the storeroom was the volcano of paint that came from the waste trap in the lab. This polychrome fluorescent mass of congealed pigment in the shape of a cone or a volcano was big, messy and a new object to me (see Figure 5.1). I needed time and space to try to work out what to do with it. This space was a place where I could meet members of the manufacturing team as they walked through it between their zone and the office. It was beneficial to engage with them and hear different types of feedback from people with a

good range of tacit skills. There may be potential to negotiate more artist residencies in these types of large-scale warehouse space, because they seem to be relatively uncontested spaces with useful empty, quiet corners.



Figure 5.1: *Volcano*, Jane Gavan, 2010. Congealed paint from waste trap, Belgium.

5.4.2 Strategies for Artists Interested in Installing Works within the Space of the Residency

This last section addresses the issues that have emerged in Section 5.3.3 about the artworks that are intended for permanent or semi-permanent installation in the factory after the residency is completed. To overcome the issues described in *Scenario One—Installing Works in the Factory* (see Section 5.3.3), which highlights the challenges I faced when planning an installation of artwork for the factory corridor, two strategies emerged. The first was to talk through and understand the concerns of the community about the installation of new works and discuss alternative locations; the second was to develop a range of works that had more site-specific outcomes, ranging from ephemeral to permanent responses, and were located, in most cases, outside the conventional confines of the Belgian factory office

corridor. The first strategy plays out in Scenario One below. Here I engage in a discussion about possible alternative locations for this work.

Scenario One—Finding a Mutually Agreeable Location to Install the Artwork

The objective was to install the work in a visually clean way without hooks and chains dropping from the cornice, and to assure the community that there would be no damage to a wallpapered wall that they might have to repair at a later time. I searched for alternative spaces and then approached my host to discuss these suggestions. The outcome from these discussions was surprising. The host not only offered me a space on a similar white wall in one of the visitor reception rooms of the company; he offered to engage the team from the facilities to install the work to my requirements (see Figure 5.2).

The resolution of this issue was reached in a way that was agreeable to all of the participants for a number of reasons. The first is that, when the community saw the completed work, it was clear that the nature of this type of work would not suit the hanging system that was first suggested. They also found some value in placing it on a wall in their meeting room as a talking point for future visitors, and the motivation to do this may have allowed them to be more flexible about the use of the wall for this type of work.



**Figure 5.2: *Wall Work*, Jane Gavan, 2010.
Installation, dimensions variable, Belgium.**

Approaches I would use to avoid the encounter in scenario one in the future would be to either finish the work and present it to the community before suggesting its installation

location, or make clear drawings and perhaps mock up some installation images with the actual space and the suggested work sketched in so that the permission to install would have more chance of success.

A second strategy emerged from the experience of being challenged by the cautious response the community gave to my suggestions of using normal spaces such as walls to install works. I realised that I could draw on the area of my practice that was developing in site-specific installation work to use as a meaningful and engaging alternative to leaving something behind at the factory. The benefit of this type of work is that, if needed, there is potential to work across a range of scale from small or medium to large-scale designs or works.

I think that the restriction of the manufacturing plant urged me to connect with the factory spaces, buildings and community in ways that responded to places to which I could gain access. I had some experience of working in this way in the past, but it had been when I was out of residency mode. The works I had developed were either working in public spaces, such as a city bookstore installation entitled 'All the Pink Books' (2004) in Sydney, in which all of the fluorescent pink books of the store were relocated into the graphic design section of the store. Another related non-residency installation was called the 'Pink Building' (2005), in which I illuminated the glass-box-like structure in a Sydney coffee drying factory with fluorescent pink lights each night for two weeks. The following scenarios from the Belgian factory residency illustrate some of the approaches to making works that involved developing site-specific approaches within the factory precinct.

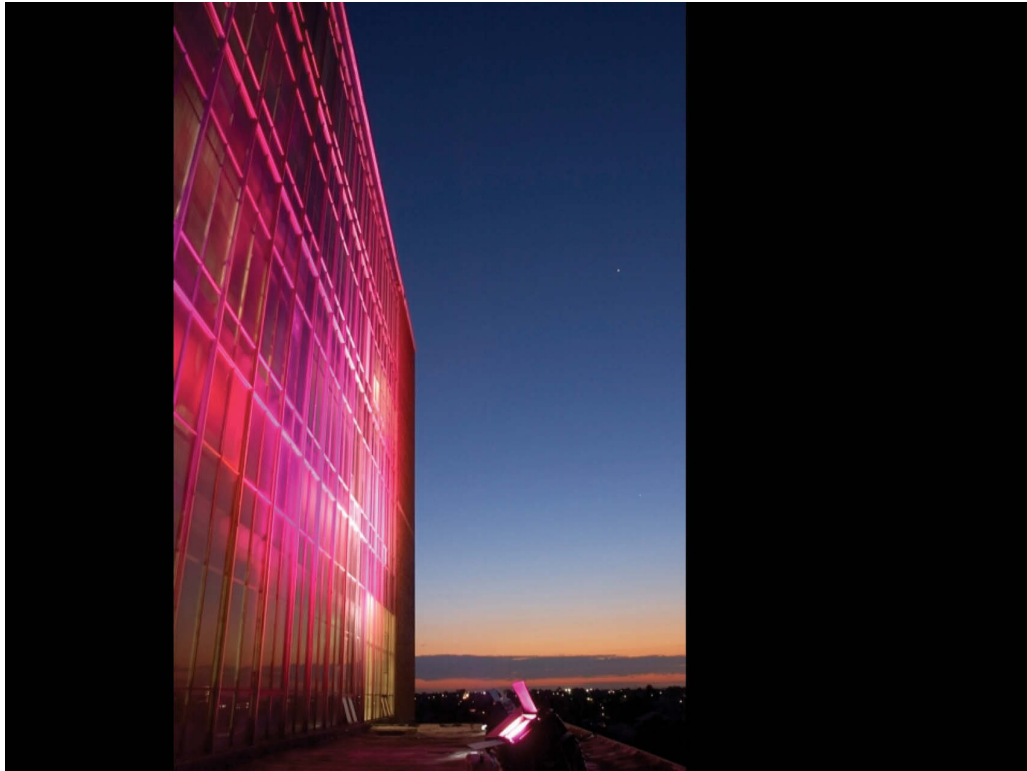


Figure 5.3: *Pink Building*, Jane Gavan, 2005. Coffee factory light installation, dimensions variable, Sydney.

Scenario Two—Repairing the Company Logo Sign as an Installation in the Factory Canteen

Upstairs in the Belgian canteen of the factory, there was a sign that proclaimed the name of the company; it was written in fluorescent vinyl lettering. Several of the letters had been lost, so one day I replaced them in multi-coloured fluorescent vinyl, in the same font, but using a hand-cut, uneven, oversized font that gave the impression that there was something happy and unconventional about the lettering on the sign, which I hoped would coincide with the employees' perception of their company culture. One member had told me in the canteen one day that 'you have to be a little crazy to work here'. I replied, smiling, that I would fit in well in that case! An indication of the community member's response to the sign repair—in 2013, it features in a photo depicting the company director with a colleague and some of the company's products.

I viewed other spaces, such as the large storeroom, as potential places to explore the possibilities of making installations that responded to the site-specific attributes of those locations. Another work I developed in Belgium took this approach; this installation was located in a small allotment at the rear of the factory complex, out of sight of the community on an everyday basis. It was very cold at the time and the grassy area was under a foot of snow. It was perfect for my needs, and there was no objection to using this

remote, empty space. I temporarily threw tufts of grass that were dusted in fluorescent pink pigment out onto the snow in this field. They landed as if they were growing there naturally, a hyper-real vision, in this vacant lot. I proceeded to document the work, taking a series of images of this ephemeral work (see Figure 5.4).



Figure 5.4: *Pink Grasses*, Jane Gavan, 2010. Installation at Belgium colourant factory, dimensions variable, fluorescent pink colourant, grass, in snowfield.

The benefit of developing works that are created in response to the site of the factory, and installed in a specific location, is that the community has a chance to engage with the works, and possibly feel some connection with the artist, through artworks that are the result of a creative collaboration with the community. In the case study, community

members would walk past installed works or works in the progress of development and offer feedback. Some were engaged in the installation of the works, others came to my office studio to make comments. The nature of these comments was either complimentary or inquisitive about my process or the final outcome of the works.

Depending on the circumstances and the existing type of work, these community members may have an opportunity to share these outcomes with their families. There was a great deal of evidence of this type of exchange during the Kohler factory residency discussion, where artists in longer term residencies were known to share meals with the factory workers' families and draw much attention from the community, who were keen to get their normal workload completed for the day so that they could assist the artists in any way possible (refer to Section 1.1.3). A further potential benefit is that in re-presenting the factory spaces in a creative context, the community members have an opportunity to see their every-day location from a new perspective. In the example of the case study, there was evidence of community members sharing my story and activities with their families. For example, I was invited to have drinks with my host family, and their child made me a drawing, which I kept on my office wall in the factory. There was also the added opportunity to share the event with other stakeholders, such as the local research centre, and the community's art schoolteachers and students.

This section has drawn on some new understandings that have emerged through the use of a range of strategies and approaches to practice on how the artist and the factory community can improve the negotiations on the allocation of studio spaces in the factory. In working in the office, lab, indoor and outdoor areas, as well as developing site-specific installation works, I was able to work with a wider range of people, talking and learning about new techniques, and the factory culture and exchanging creative suggestions about aspects of my work and theirs. Members suggested a range of options in the development of all the works; these included locations for installations, colour options or preferences, fabric design pattern preferences, suggestions for functional resolutions to light works, and alternative (possibly more effective) processes or materials for fabric dyeing. For my part, I offered and engaged in the development of a range of new ideas such as potential marketing ideas, specifications, and previously unconsidered end users. I also offered and engaged in strategies to increase local community's engagement with the community insider activities,

with the aim of maximising the potential goodwill and personal pride of the community in their company. I now understood there were many places within these communities I could use as a location for studio practice. I was able to sense and develop new opportunities for practice through the case study residency.

Through uncovering and working through assumptions and understanding how a range of spaces may provide a fruitful experience for all participants, during the writing of the thesis, I have realised that there is potential for negotiating a wider choice of situations for studio practice with the factory community, extending far beyond the manufacturing plant. The Belgium residency provided me with the experience of an expanded range of situations within factories, and suggested some new and useful opportunities for me to expand my practice in future residency placements, while at the same time allowing me to speculate on alternatives for other artists who may wish to follow a similar approach.

5.5 ‘Your Request is Far from What We Can Afford’—The Challenges of Financial Arrangements for Artists’ Residencies in Factories—Funding and the Provision of Materials

Three issues revolve around resources and materials for the artist residency in a factory. The first issue is that company leaders usually do not offer wages for the human resources that the artist contributes to the community; they expect artists to have their own funding to cover living expenses. The second issue relates to the commercial pressures that may trigger changes in support in the form of goods and services that the company has pledged for the period of the residency. The third and final issue is that, if artists work with precious or restricted materials in an inappropriate manner, they may risk a commercial loss for the company, and subsequently, the loss of an opportunity for future residencies with the same community.

5.5.1 Company Leaders Usually Expect the Artist to Have Their Own Funding

The first issue for the artist interested in practice within a factory is that the residency arrangement does not usually include funding to support the artist. This section will

examine four points that, individually or collectively, may constitute a rationale for the lack of funding for an artist who is ostensibly offering to work for the factory community. The first point gives a brief overview of the agreed conditions of the Belgian case study and previous residencies, outlining the financial arrangements in relation to each request for support. The second point is a review of a theme covered in more depth in Section 4.1.3, which discusses the company's opinion of the value of the proposed outcomes of the artist's residency. The third point concerns the community's potential lack of financial resources to subsidise the artist's request for cash subsidies. Finally, the fourth point is that there may be a lack of clarity on the agreed terms of the material provided to the artist by the factory.

This first point explains how the funding issue emerged and gives an overview of funding arrangements in the residencies I have worked in over the last 12 years. This issue, which focuses on the financial and material resources that the artist needs during the residency, emerged from comments made by two Australians, curator Debbie Pryor and artist Janet Laurence. Both of these professionals asked the same question in two separate conversations in 2011, when in discussion with me about the factory as studio project case study 'If an artist did not have the resources, how would they manage here?' (Journal entry, 29 Oct, 2011) Similarly, the issue for the need to raise external funding for residencies has also appeared in the literature (Berthoin Antal 2012). These references highlight the significance of the question of funding and the material resource requirements for the artist residency within a factory community.

When discussing the imperatives of factory residencies during an interview with a community leader in Belgium, I was told that it was important that the artist have 'their own funding' (Interview #7, 30 November, Belgium, 2010). This comment supports the position that artists must have a clear understanding that they will most likely need to provide their own resources during the residency. This expectation may be developed out of the existing culture of University sponsored research placements – these researchers often apply for work experience in R and D labs, such as this one.

Due to personal, university or national grant funding, I have never sought payment of a wage from any of these factory organisations, or funding of my daily expenses, which have always included accommodation, meals and daily incidental costs because all the residencies

have been away from my home, in international locations. I have not attempted to seek financial aid or payment of wages or disbursements for living expenses during any of the residencies I have experienced because I have had alternative forms of funding in place. From the early factory residency in a glass factory in Murano in Italy to the United States and German factory residencies and the most recent residency in Belgium, all services rendered by me to these organisations have been in exchange for material and human resources, rather than wages.

Although the artist must usually meet the daily living expenses of the case study and previous residencies, my experience has been that, on all but one occasion, the financial contribution from the factory community to the artist generally came in the form of goods and services. Sometimes, as was the case in the German factory residency, where I used large quantities of glass, the volume and cost of the materials given can be significant.

In the German and the Belgian case studies, I was allowed to use common or bulk materials, which could be requested or accessed from the factory community storeroom. However, these companies expected that the balance of any extraneous materials I needed would be procured by me using my own funds. If the artist is unable or unwilling to supply these extra factory materials, the project may be limited, need modification or be deemed unable to proceed.

The second point on the lack of financial support for the artist in the residency is that the company's strategic decision makers may hold a lack of conviction or disagree with the artist's perspective on the value of the project and, as a result, may be unwilling to support the project. This was the case in the US colourant factory residency application, as expressed in the email correspondence shown below, which is considered in detail in Section 4.1.5.

We have a very different opinion of the value and return for us. (Email, 20 June 2010)

The issue of the different perception of the significance of the residency has also been flagged in the literature on artist-residency programmes that use intermediary organisations to seek public or government funds to support their programmes inside organisations. They describe it as being an issue of the residency project's lack of 'clear deliverables' (Berthoin Antal 2012, p64). It appears from these examples that it may be difficult for a

manufacturing company to understand how a project could deliver value for them and why they should invest material and or financial resources into the project.

The third point concerns the fiscal inability of the manufacturing community to fund the activities of the artist due to the variations in the supply of resources to the artist that can occur. This can happen through the variations in the cost of producing standard goods, which, in turn, can vary the unit price across a range of goods and over time. These shifts can also mean fluctuating prices for individual items that the artist may be using. The factors that may influence these goods and services are the company's size in relation to its available fiscal resources, and the variations in the availability of financial resources depending on the economic climate at the time of the residency. Both of these factors may affect the success of the residency if the promised or expected materials are suddenly restricted, limited or unavailable.

To support this point, I recall some stories that emerged during the Belgian and German residencies about the dark skies manufacturers in Europe have been under in recent times, many having to rationalise their activities and review the available funds for projects that are viewed as speculative, in terms of innovation or marketing. This email from the German factory is an example of the dramatic shifts that have occurred for many European manufacturers.

Since beginning of the year the clouds above our factory become darker. The economical crisis affects us heavily. We had to close down several glass tanks and people had to stay at home for about 80% of their regular working time. We also already had many redundancies and will have more in near future. The worst thing for me was that it was decided to close down the xxxx activities!!! From mid of July I will spend my days in a different office working on a modified job with some different / additional focuses. After some discussions with the management we agreed to keep the xxxx alive but just to open it on demand. I still carry the key in my pocket! We will see! (Email, Germany, 18 June 2009)

If the economic circumstances of the factory change, this may directly affect the residency activities. This is especially evident with the recent global financial crisis, which is illustrated by the emotional comments made by one factory community member when he was unable to deliver the goods requested by me from within the factory due to some shifts in organisational structure. This made it impossible for him to supply the particular material within a given time frame (see Section 6.3.2).

The issue of the variation in priorities of manufacturing organisations since the global financial crisis, and the financial constraints and accountability regarding available resources have become salient issues for some manufacturing communities. This material underlines the shifting limitations of manufacturers in relation to material resources for the artist's use in the residency. The consequence of this lack of fiscal support is that, unless artists have their own funding, they will be unable to sustain themselves, especially if the residency is away from their home. It indicates that, if artist-residency proposals do not include self-funding for the period of the residencies to cover these costs for extra materials, it is unlikely that the residency will be supported.

The fourth issue is the lack of clarity on agreed resources that may emerge in the pre-residency period between the initial offer and final negotiations of the details of the residency. The following scenario from a French factory seeks to illustrate this issue.

The French Factory Scenario—‘We Are Too Small to Give Materials Away’

I emailed a paper company in Paris to request sponsorship for a new project involving an installation work I was developing for an exhibition in the UK. They had responded by email with an offer to provide sponsorship for an innovative light, pop-up structural wall module that they had developed from translucent fibrous paper. I intended to use this system as part of an installation I was planning for an exhibition in the United Kingdom, entitled *Aire*.

The French partners spoke English, and I assumed this offer of sponsorship was an agreement to supply the use of the materials they produced—in this case, the paper wall units—and I had estimated that I needed seven drops of these units.

However, there was a shift in this offer some time later, which I had not anticipated, because this company was operating on a smaller production scale than the other two manufacturers with which I had dealt. The unit cost of this material, which was assembled post material production with glue and folded into a self-supporting wall structure, was far greater than the prices of the glass and material colourants I had been working with previously. The shift came with this response to my email request for the exact amount of material required:

When we receive your request for partnership we agreed to offer xxxx (material) however your request for xxxx is far from what we can afford for such project. (Email from the French paper factory, 23 August 2012)

As the negotiations developed, I realised that the offer would need to be negotiated into an agreement in which both parties accepted the conditions. In this case, we worked around the limitation on what the company could provide

through the development of an arrangement whereby I would lease a set of recycled paper drops from the company, and on this occasion, the sponsorship would come in the form of a discount on the amount of the leasing. The agreement included the return of the paper after the exhibition, so that the materials could be recycled again.

This example of my request, the return offer and the subsequent negotiations shows that the artist and the factory community relationship was tested as the request for materials was reviewed and found by the company to be beyond what they can supply. On this occasion, the offer was in the form of an initial donation of materials for use in a research project. The offer of sponsorship was understood to mean that there would be an amount of material available. However, when the supposed reasonable material request was submitted, the amount was in excess of what this relatively small company could afford to provide. The effect of a misunderstanding or failure to clarify terms on the goods and services the artist is seeking is that, if the resources that the company offers shift, are withdrawn or reduced, the residency may be limited in scope, or terminated due to its unfeasibility.

5.5.2 Taking Care of Materials—Valuing of Different Materials in the Factory

In laboratory situations, samples of exemplars of benchmarks for production quality assurance testing are called standards. These standard colours are marked with coloured labels or special code numbers. Once the residency is under way, a third issue emerges, which focuses on the artist's ability to sense and take care of precious commodity materials and other special resources, such as limited control or standard samples the factory makes. These standards must be kept clean to avoid contamination and preserved from overuse because they have high commercial value within the production framework. The following journal entry from the Belgian residency highlights this issue:

Then I discover by being shown that there are standards colours—like the measuring stick—don't contaminate these or use large quantities of these—see the (coloured) label. (Journal, Belgium 27/9/2010)

In this recollection of the laboratory experience, the factory community member was cautioning the artist to take care with their standard colours.

Professional quality assurance practice is fundamental to successful laboratory research and development culture. In the case study factory, the research and development lab was

shared with the quality assurance lab, and these groups shared a need to preserve these standard materials for testing the ongoing quality of what is produced in manufacturing, which made mindfulness of this issue so vital to the success of the residency.

The experience suggests that newcomers to the laboratory, unused to laboratory etiquette, may create havoc by choosing the wrong jar of colour to create experiments and artworks. Preserving these highly valued materials is a commercial imperative; they take time, resources and energy to produce, and as such, are valuable commodities within the factory community. The implication of this issue is the potential risk to loss of valuable resources due to the unintended misuse of materials by the artist who may be inexperienced in working in a scientific laboratory.

5.6 Artist's Response—Making Practice Affordable

This section is divided into two categories, the first focused on artists who have funding to support their residency in the factory and the second is directed at artists who may not have funding in place, but are interested in the factory-based residency as a way of expanding their current skills and experiences. There are three suggested approaches to the procurement of material resources in the self-funded residency; the majority of these rely on the factory community for the supply of these materials. The first group of strategies concern the planning and communication of the residency proposal to maximise the access and provision of materials. The second are developing strategies for practice that explore the use of materials during the residency in ways that may encourage the community to comply with a material request. The second, brief set of strategies will offer some options for artists with no apparent funding, but who may possess an interest in pursuing a factory residency to expand their practice at a future time.

5.6.1 Plan and Propose—Effective Negotiations on Procurement of Material

Strategies for developing an effective residency include using the residency application document to negotiate at the getting in stage such details as requests or suggestions for materials to use during the residency in the context of potential artworks and making it

clear to the organisation what the offer and exchange will be, that is, explaining exactly what the artist is contributing to the community (see Appendix E).

The first group of strategies focuses on the planning and subsequent communication of material needs with the factory leaders. If this part of the community can see what expectations the artist has in relation to the quantity of material or other resources they will need, it will make it easier for them to ascertain the likelihood of their support. The German factory host comments shown below about the resources and materials required when making a successful artist's residency demonstrate that materials and funding are integral parts of the factory residency.

A. They should think about the resources ... material that can be used by the artist, some money for extra needs which are not standard. (German Interview, 23 September 2010)

From my perspective, this thinking about resources mentioned by my German Colleague: a person with whom I had now had two residency experiences, exchanged ideas about materials and innovative processes over several years face-to-face and through email correspondence, is imperative. The level of resources such as materials and funding that are needed to complete the residency successfully requires careful planning. The residency proposal I developed for the Belgian colourant plant included speculation about the materials that might be required for use in developing the range of planned projects. Again, the strategy of having a range of ideas on the table outlined in the residency proposal is that, if some materials are not available, other concepts have been planned that can take their place.

Drawing on previous factory experiences, I was able to anticipate the range of issues related to the use of materials within the factory residency, and include them in my written proposal. In the proposal, I gave a detailed list of what I needed and what I was going to use (see Appendix E). I attempted to provide a catalogue of my requirements in relation to the materials that the company produced. I chose to focus on excess and plentiful supplies, rather than rare or minimal resources. In the colourant factory, I would use the plentiful supplies of dyes and other lab materials to make paints, as well as dry powdered colourants and plastic offcuts that were abundant in the lab for experimentation and fabrication of new works.

It may be strategically important to expand on the outcomes in the residency proposal to let the company know how their materials would be used in the planned artworks of the residency. The company may look more favourably on an application if they knew that there were going to be some deliverables from the exercise that could help them view the residency as a memorable occasion, and that they would receive something in return. In addition to this idea, the artist's residency proposal may be more successful if it includes a narrative of what the artist plans to leave behind with the community (see Appendix E). This notion of leaving behind an emblematic reminder of the residency experience has been examined in Section 5.4.2, which discusses resource issues related to space. This information would show the decision makers how these materials could be transformed into artwork that would remain installed or placed somewhere within the factory.

The second cluster of categories focuses on developing strategies for practice that explore the use of materials. These strategies include the choice of the factory and its materials in relation to the interests of artists in terms of their practice, and developing appropriate approaches to using flexible and considered approaches to materials.

The first strategy concerns the artist's choice of factory and materials. The aim here is to choose a factory that can make the artist residencies in manufacturing more affordable, because it is probable that, although the artist is self-funded, this position will be within limited financial parameters. These strategies also reflect that the self-organised residency artist may benefit from engagement with the widest range of materials on offer within a community and develop more opportunities to develop new forms of practice.

In my last 12 years of practice, I have searched for organisations that held materials of interest to my practice, examined their facilities and processes, often during a short scoping visit, and then developed works that loosely fit within these parameters. I try to look for companies that have materials that I can use and do not require external or internal manufacturing. One exception was the glass factory residency, where I used a combination of external manufacturers who could manipulate materials to my specifications because there were certain necessary processes, such as water-jet cutting, that were not available in the factory.

In the second strategy I consider how my practice shifts according to these material requirements and in response to how materials are valued and used within the factory. It is worthwhile to search out the more plentiful and inexpensive commodities of the factory, but it is equally useful to investigate which materials may be plentiful and unwanted, undervalued or unvalued within the factory community.

The major focus of my practice in recent residencies has mirrored some of the developments I have made with the curriculum development work I conduct at Sydney College of the Arts (SCA). The graduate attributes of the visual art curriculum at SCA and my practice are developing in similar directions towards the pursuit of experiences of more sustainable and affordable models of practice. Potential sustainable contemporary art making approaches include using recycled waste materials if company stores are low or too costly to provide.

This approach may shift the nature of the works that emerge from a particular residency as creative outcomes. For example, there may be an increase in the number of works developed in site-specific contexts or objects derived from a number of recycled components. I have been able to develop a model of practice that seeks to minimise outside fabricators, by developing conceptual projects that use the limits of what is available inside a particular factory. The following scenario from the Belgian case study shows a combination of these approaches, describing how a recycled factory waste material project became part of the participatory creative work of the residency.

Scenario One—Using Recycled Waste Materials for Community Outreach from the Factory

In the case of the Belgian colourant factory, I discovered the plastic sample tags that were generated daily to test the colours in the lab. These were thrown into a large skip bin in a corner of the warehouse. This discovery was a breakthrough for the residency. Not only did these tags provide a cheap and abundant material that allowed me to develop a tacit understanding and working knowledge of the outcome of production, a type of soft, semi-malleable plastic, they were also providing a catalogue of the scope of the colours produced by the factory. I used these recycled waste materials to develop community projects with local children's art classes and industrial design student workshops at the local *kunstacademie*. I took bags of the samples, and with the assistance of some cutting knives for the adults and some scissors for the children; we transformed these plastic remnants into two artworks. The children made a series of fantasy creatures, half animal

half plant, that they had sketched in the preliminary drawing session. The colourful menagerie was exhibited in the front window of the school, and left there for a time as a reminder of their experience. The industrial design students collaborated on a deconstruction and reconstruction of an IKEA lamp. Using the idea of modularisation, each student made a set of elements of a similar size that combined to form the light, which was then returned for installation at the factory. The company also donated some fluorescent pigments to the school as a goodwill gesture, one of the first that the company had had with the local community. The connection had been made, and everyone saw these exercises and material exchanges as positive sustainable approaches to practice that had the added benefit of expanding the cultural links for the factory community in their local area.

The case study was the first time I had taken advantage of the abundant available resource of factory waste material. It was clear that, with some planning, whole residencies could be planned this way, and potential projects would have recycled waste materials as a focus of the plan. I explored this idea with the students at the SCA Factory as Studio Assessment Project and placement project introduced in Section 4.1.3. I encouraged the students to establish the negotiation based on use of recycled waste materials. Some chose to select and pay for materials; others chose to use recycled waste materials to develop their project responses, which were in the form of art and design works.

One further important strategy I developed during the Belgian case study was to learn the culture of material use, in terms of the professional practice of the laboratory teams. This was especially important in relation to my approach to the standard colours of the company. I learnt how to take care of standard examples, which represented the optimum sample of each colourant that was produced. I took note of what was in limited supply, which coloured labels to watch out for, and why these were important. By working carefully within the parameters of the laboratory culture and sensing the importance of the standards colours, I was operating in a way that would build trust, which eventually led to permission for me to use the standard colours. I could use them in small quantities, and took care to avoid any shades that may have been limited in quantities.

It was also important in the Belgian residency to be flexible about my anticipated needs in relation to materials. Some materials, such as the standards, might be restricted; some might no longer be available, such as some of the German glass products that were taken out of production. The option for me in this situation was to remain flexible in terms of

the concept for my work and to experiment with different, more readily available materials. The actions I have taken in response to these shifting parameters include sourcing new materials inside the company; looking for waste materials for potential recycling; planning some projects that do not use materials at all; and developing artworks using approaches such as performance, installation and site specificity, minimalism and participatory art methods.

The issue of sourcing funding is most fundamental for the artist who is looking for opportunities to expand their practice through setting up a self-organised residency. There are three aspects to these strategies. The first is the action to secure funding from a public or a private provider to support this type of residency, and the second is the potential of a placement close to the artist's home. Artists interested in following this model may need to source financial income, such as wages or payment or reimbursement of living expenses. This funding may come through a research institution, such as a university or an art and design school. The artist may seek other opportunities such as joining an established residency programme, or applying for a state, federal, international cultural or innovation grant. There are also federal, state and local government and philanthropic funding organisations that are interested in connecting artists with manufacturing organisations (Berthoin Antal 2012; Schiuma 2011).

The second strategy that may enable the artist to engage in this type of residency is to connect with a manufacturer in a location close to home. This strategy was used during the SCA student unit of study as that idea of working in a factory that is within a reasonable distance to allow everyday access from the artist's home. This scenario presupposes that the artist may have enough money to live in his or her own town. The implication of this strategy is that they may not be working in the community every day; it may be a weekly or weekend or other arrangement that is mutually suitable.

There are certainly more opportunities internationally for artists to work in factories. However, there exist artists such as Australian artist/academic Dr Rohan Nichol, who chooses to find opportunities in his local community in rural New South Wales, Australia, for his collaborative design practice. The living expenses were not an issue for the students who lived close to the factories and could visit the locations within a day. This experience

showed that local factories were a potential place for a studio, with the right approach to materials.

In this section I examined the three issues on materials for the artist residency in a factory: expectations and realities of funding to cover living expenses, commercial pressures on pledges the company makes for material and the risks of being inexperienced at working within an industrial culture. The strategies that I have focused on that may reduce costs within the factory residency include using recycled waste materials to make works, designing installation works with a low material cost element and working with what was available or plentiful in the factory, thereby reducing the amount of external materials needed. Beyond the material resource support of the factory, there is a range of suggested avenues that could be followed in order to secure funding for self-funded artist residencies. Resources from which I have benefited over the last 10 years include institutional grant funding and work-related sabbatical leave.

For an artist, available materials are a major attraction of the residency, so it is important for the artist to develop an understanding of the limitations for companies to fund these arrangements. It is equally valuable for the artist to develop an understanding of the protocols on which materials to use once inside to avoid any threat to the supply of resources and improve the chance of success and ongoing support from the community should future opportunities to collaborate arise.



Figure 6A: Belgian residency image, Fade Tests, Jane Gavan, 2010.

This image shows silk I dyed and faded under a stencil in a sun test machine. This activity was counter to the usual objective of lab workers, which was to prevent fading of their colourants. It appeared to be another example of the artist examining materials and processing them from a different perspective to produce new effects.



Figure 6B: The American colourant factory—storage facilities of the factories were usually coloured with powdered pigment from recent colour production runs, Jane Gavan, 2006.

Chapter 6: Ethical Issues

A key concern from the factory perspective is the threat to commercial viability and corporate reputation of a manufacturing organisation that could occur if the artist breached the IP guidelines of the factory. In the self-organised residency model, the artist and the company enter into an untried relationship, which requires a considerable amount of boundary setting on the ways that information is captured and used outside the organisation.

Concerns about IP may affect the artist in several ways, there are some examples dealt with in Chapter 5, around the restrictions on the use of materials and on access to certain spaces, and in this section—two further restrictions have been identified, the first is that imposed limitations on their creative practice may impinge on their freedom to disseminate their research and innovation outcomes. Second, restrictions on publishing could have commercial implications for the artist if certain residency activities cannot be used as evidence of a successful engagement with the community in grant funding or residency applications they might pursue in the future.

Other ethical issues evolve out of consideration of the risk of damage or harm to participants in the case study. This section is divided into two parts. The first examines the risk and harm to community members because of the artist's presence as insider, working within the organisational community and the second examines the risk and harm for the artist engaged in an artist residency.

Damage to community insiders could occur as the result of the following: the potentially disruptive presence of the artist, the damage that could occur if the artist misused materials or technology, the pressure on staff to support the artist's activities, the negative reaction to the perceived freedom of the artist, feelings of discomfort due to the presence of an other gendered culture workplace and the potential embarrassment for workers about the inability to effectively communicate in the artist's language.

It is also important to consider the potential risk or harm of emotional damage to the artist working in the factory as studio model. The final part of this chapter considers the effect of working within the potentially restrictive arrangements of an organisation. Such arrangements could arrest the artist's feelings of confidence and therefore reduce his or her productivity and the feeling of exposure and scrutiny of the artist's work, potentially reducing progress of planned activities and limiting the outcomes of the residency.

6.1 Looking Too Deeply into Processes—Intellectual Property, Protection of Outcomes and Processes for Innovations and Creativity

There are some areas ... where people should not go because it might be dangerous for us. If they look too deep into our processes it could be an advantage for competitors. (German interview, 23rd September 2010)

The theme of the artist's public dissemination of IP involves the intersection of two issues. The first issue is the need for protection of the knowledge assets of the factory community; the second is the right of artists to disseminate the outcomes of their creativity. This section is divided into three parts. The first part describes the background to the general issue of IP and how it manifests itself in manufacturing organisations, especially in terms of issues of copyright and knowledge sharing, from both an organisation's and an artist's perspective. The second part explores the specific issues that emerged in the case study on the IP issue. The third and final part examines some of the deeper effects on the factory-artist relationship if there is a sense that the IP agreement is placed in jeopardy through the artist's actions.

6.1.1 Protecting IP—The Factory Community Members Perspectives

IP protection for manufacturing companies focuses on safeguarding the ideas and processes that have been developed by the company from the illegal or improper use of non-company personnel. These IP objects fall into three categories. The first category is for products or processes that are designated as unpatented IP, commonly known as trade secrets. This class includes materials and processes that are easily copied from a patent. The second category is new ideas that have been invented and developed in the lab that are still in the process of

either being patented or obtaining trade secret status. These can be described as ‘unregistered material’. The third and final category is material that is at risk of being copied by competitors, such as currently patented materials and process, especially if the competition to make a profit from these materials and processes is flourishing in the commercial arena (Australian Government 2012b p 11).

I have observed that organisations’ efforts to protect IP are part of the industrial culture of all the factories I have visited. However, this issue is not restricted to concerns about outsiders. The case study host also expressed some degree of protectiveness about what happened in their research and development laboratories in relation to insiders of the community. The host commented that ‘it’s not just visitors that we have to be careful about, sometimes our own people are unaware of what is important to keep within the company, and we have to have reminders about not talking about company processes outside of the workplace’ (Belgium Interview # 6, 2 December, 2010). The range of restrictions placed on visitors and employees to protect IP assets is outlined in the following account that describes what outsiders aspiring for insider status have to do when entering a factory community complex. The scenario that follows is taken from the German factory residency, and contains elements that are typical of most of the factories I have visited.

Scenario One—Arriving and Working in the Factory—Minding the IP

I arrived for my first time at the large factory in the heart of the small village in a valley of the forested Hils region of Germany to find an Australian flag flying in celebration of my visit. I made my way to the security entrance, smiling at the officers I would soon befriend. Years later, I would hear tales of their holidays to Morocco or swap stories about our respective children and home life. At the large security entrance, I was identified and permitted entry by a waiting email notice from my host. It was a little like a border crossing the first time, but became increasingly casual.

I would receive a badge after signing in, which usually included my name and home institution in large print for all insiders to read. I was asked to keep the badge with me at all times. Access to the different sections of the factory varied; the labyrinthine corridors confused me, but the red and yellow striped *verboden* signs were clear. Some of the more sensitive IP areas, such as the labs were cordoned behind buzzer or electronic card access controlled doors. I was often buzzed into the building, then would sign on and make my way to my approved work area. In all cases, restriction of access to the lab and manufacturing plant

was to approved personnel only. Few visitors would come in to the factory; they were usually received in the boardroom in the office complex.

I only visited the manufacturing area once; it was one of the most stimulating places I have experienced because there were so many different and specialised glass processes happening there, and on a massive scale. All photography of actual operations in process was prohibited. When touring the manufacturing plant, I was constantly under escort and my activity could be closely monitored. The aim was to minimise risk of commercial competitors gaining any advantage from knowing how operations were conducted.

I was never able to walk freely into the manufacturing plant, though I often gazed longingly through the enormous, heavy stained clear-plastic swing doors that marked the boundary between the canteen corridor and the furnace chambers, waiting to catch a glimpse of something happening. To compensate, I would focus on my work, and take many photographs of the exterior of the factory, or I would search out small details of evidence of the buildings factory status. At the end of the day, I would wander out through the security door, to hand in my badge, pausing to discuss the weather with the guards before heading home to my little flat in the village in the Hils.

Visiting artists are a relatively unknown quantity compared with other types of visitor such as technicians or commercial customers who are experienced with the cultural and the situational limitations of industrial environment, and who may have experience of negotiating these protective measures within their own companies.

All of the organisations I have visited have held a normative view about sharing the IP of their organisation in order to preserve commercial advantage. They all established a series of limitations on what visual documentation I could capture and disseminate. This issue is crucially important for the factory because if agreed protocols of dissemination are breached, there is the possibility that this material may give an advantage to industrial competitors.

6.1.2 Protecting IP—The Artist's Perspective

The second manifestation of the IP issue comes from the artist's perspective. Ramifications of the IP limitations set by the company for the artist include issues about the knowledge sharing of materials and processes for practice, artists' right to the copyright of their IP, and their freedom to disseminate their activities and artworks as the outcomes of the factory

residency experience. I have reflected on this issue in relation to how it has affected my own practice in the following analysis.

There are two somewhat dichotomous reasons that this issue has been a contentious one for me during my factory visits. The first is that I am passionate about the ethical justice of creative copyright, and the second is that I also question the actions of artists who are not willing to share with colleagues or students the knowledge and experience of processes or techniques they have developed.

The first consideration, the concept of copyright, is dealt with briefly, and the latter concept of knowledge sharing is developed in a little more detail, because it is this idea that is least sympathetic to most manufacturers' cultural or political attitudes to IP management.

With the first issue of artist's copyright, I had a clear understanding and interest in the protection of artworks, or IP assets, from my knowledge of the effects that copyright infringement had had on a particular colleague, whose work had been copied for commercial gain as a greeting card by an international marketing firm. I have also benefited for several years from royalty payments I have received from publishers who have used my artworks in a school textbook through the Australian Viscopy organisation. I could certainly sympathise with these factories and their vigilance regarding the legal protection of their process and product details from others who might wish to copy them.

The protection of ideas and their manifestations in creative practice is similar to the commercial risk for the company. If IP for artists is prevented from publication outside the company community, this may restrict artists' ability to capitalise fully on their creative work. The range of ways that artists can document residency activities using these images includes fine art photographic exhibitions, books and journal illustrations; uploaded images on websites, including blogs; images projected as part of artist talks and lectures or future external installations; and promotional material for the artist's host institution. The restriction of these images can limit artists' research outputs, and their own potential commercial gain or reputational gain from the project.

In the case of knowledge sharing, there is another body of experience that I have gained as a contemporary artist and educator. I place a high value on the opportunities and actions of sharing knowledge assets that focus on processes and material knowledge—the understanding of how to make things and what to make things from in art, craft and design practice. The following scenario exemplifies some of the experiences that have contributed to my position on knowledge sharing of innovation in artist practice.

Scenario Two—Listening to Secrets about Glassmaking

Decades ago, while learning how to incorporate glass into my practice, I heard the stories of the glassmakers of Murano in Italy who were held by a law decreed in 1295 that limited their movements away from Murano to protect their technical knowledge about making fine clear filigree glass. These objects were innovative and unique to the makers on this island. They swept the known world as the iconic luxury item of its day. Centuries later, from the seventeenth century onwards, these factories suffered from the stasis of working within these fixed modes of practice. Their creative efforts diminished to parodic forms in tourist giftware instead of cutting-edge art and design for which they had been celebrated in former times.

My first factory residency was on Murano in 2003. Several studio factories had begun collaborating with contemporary artists from around the world on new work. It was exciting to be a temporary insider in one of the boutique design studio teams on Murano, developing work that was innovative, using a process that these experienced teams had never used before. The outcome was a series of coloured vessels, which combined wire woven beadwork and hot glass.

The memory of the generosity of these master blowers in sharing their techniques each day as I took notes reminded me of another quite different scenario. We took our students interstate for a studio visit and met an emerging artist working with glass who had invented a new technique. She was very reluctant to share the process with my students and me. In contrast, I know that many more established artists are very open about sharing information because they realise that it would be very rare for another artist to be motivated to copy material and processes to create a creative work identical to theirs. I have felt this anticipated anxiety, when one work may even resemble another, but the crucial point that sets them apart is usually the conceptual rationale for the work.

The issue of IP is well established for the organisational community, but it is less explicit for the artist. Artists who are restricted from sharing the outcomes of the residency may also be missing valuable opportunities to raise the profile and standing of their practice within and beyond their professional community. This has the flow-on effect of being potentially

detrimental to their ability to win grant funding or secure other projects and opportunities in the future such as commissioned works or job placements.

These manifestations of the issues of IP for the artist and the factory show that, in some ways, there are common interests, such as the desire to preserve creative and industrial IP. In other ways, artists' interest in knowledge sharing and dissemination of their work may create a tension for them and the community that requires careful negotiation, especially with the hosts with whom the artists work most closely, or their superiors.

Scenario Three—IP Issues at the Belgian Factory

The proposal to the Belgian factory included a promise to protect 'the intellectual property and commercial position of the company'. In simple terms, this had usually meant leaving a copy with my host of all of the images I had taken in the factory. In Belgium, this was part of the agreement. In addition, I was asked not to take any images from within the manufacturing plant—another common request. In the past, compliance with these two requests was completely straightforward. I had not had a single image withheld before.

It is for sure OK to show images from the lab, but please don't publish any image from our lab or company without my approval to publish that image (Belgian host email, 26 October 2010)

This message recorded in my journal the next day.

xxxx Ok'd the images from around the factory, 'just not in the production facility' (Journal, Belgium, 27 September 2010)

So in my first scoping week in the factory lab and offices, I began to document all I could, in part, to leave the factory with a record of objects, places, faces materials and processes that would stimulate my thinking about potential projects and engagement opportunities for when I returned later for the longer visit. I really had fun capturing the most amazing sights in the lab. Swirling liquids on the magnetic stirrer were magically humming away. The sink was splashed with a range of pigments that coalesced into a different hue each day. Even the rubbish bins were vibrant. There were containers of pigments and powders everywhere—small ovens, scales and lab glass, fume cabinets that held bubbling liquids, and material samples in different states of particle size on every windowsill, glowing in fluorescent red and acid yellow green.

When I saw these images each night on my computer, my intention was to gather evidence of the factory atmosphere and opportunity for making. When I sensed engagement or acceptance of my projects, I would record that too. The two most memorable were a name tag on the drawer of my lab bench space with my host's name crossed out, replaced with my own, and the image of two lab colleagues

grinning while, together, holding up a paint trap waste upside down. They were alerting me to its polychrome fluorescent volcano shape with a surety that I would love it.

I thought I had blanket permission to take images in the lab, and I did produce a disk halfway into my longer visit, for vetting by my host. I had fulfilled the agreement and was sending this file for approval. These images were visceral and tangible evidence of the fun I was having. I was not expecting a return email, listing over 20 images that my host had blocked from release into the public domain.

You have made wonderful photos, thanks for that—Please don't make use or publish any of the following ones: jpg's: 1813 1926 1994 1814 1927 1995 1815 1928 2008. (Belgian host email, 29 October 2010)

The following email came one month later and explained where the misunderstanding had occurred:

Further, please don't make any more photos from installations or labels (on samples). Sorry, that I have not made this clear in advance. (Belgian host email, 29 October 2010)

I realised that I had taken images that were mirroring the production facility activities. Miniature versions of the plant's materials and processes were set up in a few places, and there were identifying labels on all of the jars. Of course, the combined effect of my focus on the *mise en scène* and potential opportunities for new work and the *carte blanche* I had been given initially prevented me from noticing this sensitive issue right away. I could see clearly now why these images were blocked from reproduction. In a subsequent meeting on this subject, my host questioned my subtle objections to some vetoed images. I thought that a few were not 'dangerous', but he responded in an animated fashion by asking:

But where do I draw the line? (Belgian Interview #7, 30 November 2010)

He went on to say that he must be vigilant at all times on this sensitive commercial issue. It was clearly a key part of his responsibility. I sensed that it was important to reassure him that I would comply with this decision and promised not to share the images outside the company. This comment raised limitations on the locations and activities within the factory that I could document. However, other positive comments about what I had captured indicated that my factory host was supportive in that he was keen to develop the parameters of this situation for creative practice, and ensure that I had the maximum number of opportunities possible to document, within reason.

The denial for permission to publish appeared at the time to be a straightforward challenge to the ethical norms of both organisational practice and art practice. However, I realise now that the request to disseminate the images had contravened this community member's understanding of the proper boundaries of IP management security. When the issue of

knowledge sharing and IP emerged, I had to work through my previous position, and come to a revised understanding of the culture and context of commercial sensitivities within these communities. Perhaps my practice was shifting in new ways because of this experience, I was becoming more aware of the importance of using strategies that were effective in this local context, including drawing upon embodied experiences in conjunction with maintaining an empathetic awareness of the needs and sensitivities of others within the community.

6.1.3 Interrelated Issues of IP in the Company

There are three issues that render IP of particular concern for the company and the artist residency in the factory. The first issue is the dynamics of contemporary global manufacturing. The second is the barriers in communication on IP protocols for the artist within the demanding and often foreign culture of the factory community. The last is the incidental effect that a breach of IP could have on the level of trust enjoyed between the artist and the factory community members.

The first issue revolves around the need to preserve the secrecy of the processes of the particular factories I have visited. In particular, the German glass factory and the Belgian colourant factory both produce products using unique processes that are not widely disseminated in their contemporary form. In the case of the company in Belgium and their associated manufacturer in the United States, the fluorescent colourant that they produce is a result of innovations in chemistry and processes of manufacture, which commenced in the late 1930s at the US factory (Ward & Kimmel 1981).

Similarly, the glass factory in Germany that I worked in makes a unique thin glass. The company developed this technology from an up drawn glass technique invented in Belgium in the early 1900s (Carter, Barry & Grant 2007). Once, many countries manufactured glass this way, but these days, other companies have replaced this method with the float-glass method, making the German company one of the few using this process to make very thin, paper-like glass for electromagnetic applications.

Before the recent rise of more sophisticated industrial manufacturing in China, where companies are developing some similar products in glass and pigments to those produced by my partner firms, there were only a handful of companies that knew how to fully produce these materials to their level of quality and include their range of products. The unique nature of these products and recent aggressive market competition may require a vigilant approach to IP in the current industrial culture in Europe and the United States.

The scenario 'IP Issues at the Belgian Factory' (see Section 6.1.2) illustrates the second issue, communication about IP for the artist and the factory community. This incident in Belgium shows how IP is linked with the theme of communication at the negotiation stage (see Section 4.1). The issue emerged from a later interview with my Belgian factory host, when he was asked about the potential negative factors for the company about the artist residency. In this interview, IP protection emerged as a fundamental management challenge to the success of the artist's residency.

You will remember that when you have showed the pictures and I have said ... that is for the company we have to be careful that ... we have to take care also and that special things are not put outside of the company. (Belgium Interview #7, December 2, 2010)

Reflecting on this issue, I understood that it was not so much a shift in position on IP; it was more that my host had moved to clarify his boundaries of what was permissible to capture and disseminate beyond the factory. He was very clear about where he stood; it had just not been fully communicated to me. There may have been several reasons for this communication barrier: it was probably a given for most laboratory workers, there were time pressures on community members and our communications were in a language other than the native language of my host.

The third issue did not surface until several years later and they would increase my understanding of significance of this incident.

I was presenting a paper on the critical issues of the case study at the 2012 Art of Management and Organization Conference in York, England, when colleagues Professor Daved Barry and Dr Christopher Land asked, separately, 'why did this person have an issue with some of your images?' Reflecting back on this incident in response to their question, what has become clear is that, during the meeting with my host on this issue of IP in the

factory, the focus had slipped below the level of the subject of discussion, into the realm of questioning the level of trust in the relationship between the artist and the company. Back in that moment, I was moved to comply without further questioning, sensing the critical need to maintain or re-establish trust to ensure the ongoing success of the residency. This could be an issue of boundary crossing, and thus a risk to the overall relationship and success of the residency.

Violations of IP are a constant challenge for manufacturing organisations, especially as these companies place value on the holding of knowledge or the sharing of knowledge (Dalkir 2005). This issue of IP is also nested within the larger issue of the need to build trust between the parties on these pivotal points. If not addressed through clear communication, trust between the project partners may be eroded. If these IP issues are not addressed to the satisfaction of both parties, from the initial phase to the project's completion, they can cause the proposal to be rejected. However, artists also have become more aware in recent times for the need to maintain and protect their own IP.

6.2 Artist's Response—Images and Protection—Sharing Images and Being Mindful

This section provides an understanding of the different types of material that are safe to capture within a residency and considers how IP issues are managed through the ability of the artist to anticipate, plan and sense organisational dynamics within the organisation. A range of strategies of current and new approaches to improving communication and reducing sensitivities or tensions about IP and the factory residency are also explored.

6.2.1 What is Safe to Capture?

My familiarity with the US colourant factory, over two visits, were marked by memories of escorts taking me around to the various plants and labs. This experience had sensitised me to the invisible boundaries between what I was permitted to photograph and what was prohibited due to its value as internal factory IP. In many industrial relationships between insider and outsider participants, non-disclosure agreements are a common form of

safeguard for participants working across IP boundaries, however, in the case of these residencies, these agreements were not formalised in this way.

These visits were the commencement of my training on the types of plant and manufacturing processes that I would be prevented from capturing when visiting a factory community. In the world of manufacturing, my understanding of restricted production areas and materials has become clearer with each visit. These image veto areas can be categorised into two activity sites: the manufacturing plant and the laboratory, as outlined below.

Broadly, the first area that is to be avoided is inside the manufacturing process plant, especially if the plant makes its own products. The plant is usually the largest part of the factory, and commonly, they house the moving parts of the production or process line. There may be specialised equipment that is unique to the company in question. There may also be specialised ways of treating the materials before they leave the factory that have been developed in house and are part of the IP for that firm.

It is interesting that these rules are more relaxed for fabricators who take on numerous external jobs, such as the CNC milling factory I visited, and happily and freely documented, in Germany in 2010. It is possible that this is because they deal with one-off jobs, and the machines are readily available in the industrial arena; however, this assumption would need testing in a follow-up interview and was not able to be tested within the timeframe of this study.

The second area of sensitivity is the laboratory. My understanding of this site and its special status was developed during the Belgian case study (see Section 6.1.2, ‘Scenario three—IP issues at the Belgian factory’). I discovered that there were miniature versions of the factory processes set up for small-scale testing in the labs. Of course, this knowledge would be part of the everyday understanding of an industrially informed scientist, but for an artist working for the first time in the lab, it was a revelation. These processes are in the same prohibited category as the main plant. In addition, any identifying labels on jars or other materials or other in-process activities are off limits to documenting within the laboratory.

These restrictions were not fatal to my desire to capture a sense of the environment of these factories. In my visits to the US firms, I came to the conclusion that, if there was a chance to request to capture images of the non-sensitive materials, the best place to start were the rubbish bins and plastic slag waste off the back of machines, all coloured with pure fluorescent pigments.

In this process, I was discovering that I could build up a clearer picture of what was possible to document, and this was not only providing me with some interesting ideas for future works; it was allowing a larger number of staff to engage with me on material that was non-sensitive yet creative within the community's spaces. After a while, members would suggest places and objects that might interest me, shifting their views on the value of multiple-colour, splashed, fluoro shovels (see Figure 3.2), rubbish bins, dirty sinks and colour-spattered walls, as we walked along. The liminal spaces that were the most accessible and valuable to capture included storage areas for materials and manufactured goods, and some non-sensitive scenes and materials from inside the manufacturing plant, such as walls, floors and piles of waste materials.

6.2.2 Anticipating, Planning and Sensing IP Issues during the Factory Case Study

The actions that the artist can take to address IP issues revolve around a range of activities that include anticipation of the IP issues; planning and communicating negotiations and renegotiations on permissions to capture; sensing and dealing with IP issues as they emerge in practice; and understanding how the organisational dynamics affect the artist's autonomy in this type of residency.

The first aspect of working through an IP issue with a factory community is the anticipation of the importance of the issue and where the potential barriers may exist within the factory complex. The boundaries of IP capture and dissemination for the Belgian case study were anticipated, from the experiences of the previous factory residencies. Part of my preparation for dealing with anticipated IP issues was the ethics applications process. In the application, I recognised the potential risk of commercial harm to participants resulting from the use of images I planned to disseminate.

Part of the action arising from this anticipation is the development of a proposal, including a plan for IP management and protection that the factory host and their leadership team will understand as being sympathetic to the concerns of the community. The Belgian factory proposal included a plan to meet and negotiate the parameters of digital image capture (see Appendix E). From experience, I knew that digital photography would be the most pragmatic form of visually recording what I saw. Life drawings or sketches would have taken up valuable time that would be more usefully spent developing artwork and interacting with the community. It was important to recognise that the photograph is a highly sensitive medium, and I was cognisant of the need to put good protocols in place to ensure that all members of the community were comfortable with my image making. The plan was to agree on spaces that were allowed and identify those that were off limits in the Belgian factory. The offer to hand over images had been a very effective way to build trust during the US colourant factory residency, so this was maintained in the case study residency proposal.

Once inside, the plan from the residency proposal is put into action. However, sometimes issues of IP emerge that require me to be ready with a prompt response. This response is sparked by my ability to sense any anxiety or discomfort about the activities of my colleagues in relation to image capture within the spaces of the factory. The scenario 'IP Issues at the Belgian Factory' (see Section 6.1.2) illustrates how these sensing moments can be unfolded and develop towards a positive outcome that preserves the integrity of the artist and factory community relationship. In this section, the scenario is reviewed to highlight the artist's ability to sense and respond to anxieties about this incident.

6.2.2.1 Sensing Anxieties about Potential IP Violation

After two weeks of the Belgium factory residency, I offered to show my host all of the images I had taken, as agreed. As planned, I emailed them to him for approval and clearance for reuse. His return email indicated that he had rejected a series of images I had taken from inside the lab. I was surprised that I had moved beyond the acceptable boundaries, after anticipating and planning these actions so carefully.

Later at our meeting, it was my intention to gently question him about some of these borderline images. I am unsure if this style of delivery of my message was perceived as intended; however, it was very clear to me what the issue was with these images, and where I had stepped over the line. This was the moment when I realised that the sensitivity about the images in the lab were of a similar order of seriousness as those of the manufacturing plant. I had taken images of infrastructure that was designed to mirror the full production process, and other images that included labels from the standard sample containers of colourants and dyes that lined the walls of the lab. I perceived from my host's comments, as well as from my questioning of him further on the meaning and importance of this point, that the line had been drawn and there was no room for negotiation. I responded immediately by complying with his decision.

What is meaningful in this scenario was the result of my ability to read the gravity of the exchange about the banned photos. I could sense his absolute position early on in the exchange because I had prepared for this, even though I had not experienced it before. I knew that IP was a serious and sensitive issue. I felt I had been alert to the issue of IP from the beginning of the residency. This approach called for a heightened sensibility because I was in the factory for a relatively short period. During that time, I had to build and maintain my position as a potentially valuable insider who understood what was important to the community.

My own experience with copyright infringements of colleagues' work had allowed me to understand and empathise with my host. I could make sense of his concerns immediately because, although the relationship was warm and friendly, I was usually trying to be conscious of how easily this type of complication could return my status to that of an outsider.

I later reflected on questions on this theme and realised that what was important was that I knew the prerogative to 'draw the line' remained with my host. The onus was on me, during this check-in meeting to maintain the trust between us, by agreeing to the terms laid out at the outset. These terms were designed by me to develop my acceptance by the members of the firm. I was hoping that they would have the positive effect of allowing me moments when I would gain permission for access to new areas and materials. At the end of

my visit, I gave the company several more disks of images, which were all within the agreed boundaries of the IP protocol. In relation to the images that I have on file that are restricted, although I am not able to disseminate them, they do serve as a personal resource of reference material for my own practice.

6.2.2.2 Current and Potentially New Strategies Reducing Tensions about IP

There are a range of approaches to working productively and creatively within IP protocols that I have developed through the experience of the artist residencies in factories and after reflection and feedback from colleagues about the value of the images that I was permitted to disseminate. These include using a range of neutral locations for my documentation and suggesting shifts in the current protocols that may result in an increase in the profile of the factory for their increasingly sought-after end-user market.

6.2.2.3 Spaces and Objects for Image Capture—Photographing the Non-Sensitive Materials in the Factory

When making photographic documentation in factories, some material is permissible and some is proscribed from capture by the artist (see Section 6.1 for an explanation of this distinction). As long as codes or serial numbers on products or samples or manufacturing processes are not recorded, the artist can gather a sense of the spaces with a series of digital camera images. I found that milieus of interiors of the warehouse or the offices, or even the outer areas of the factory precinct, could provide harmless records of the experience of the residency, for example, the age and scale of the building.

Some of the images that have come to symbolise the heart of my research in factories have been taken within these locations. Two images from the US factory are emblematic of this approach: one image of a completely dusted in orange and pink fluorescent colourants was leaning against a wall in the warehouse area; the other image is the fluoro acid-green pigment that had been swept into the corners of the brown decaying linoleum floor of the factory stairwell (See Figures 6B and 7A). These images are unique and speak of that particular factory's material history and culture. It is important to record these important details of tangible memories of experiences, because if the access is limited, they may fade

easily in the participant's memory. The safe extraneous details captured serve to replace what is prohibited from being removed from photographic memory, which artists are so used to doing as contemporary practitioners.

6.2.2.4 Desk as a Controlled Space

After the meeting with my host described in the scenario about the prohibited images I had taken (see Section 6.1.2), when the capture area was further refined, I made a conscious effort to curb documentation. I did keep documenting, but decided to take images and make documentation at my desk in my designated office space more often. This was a more controlled space, not as risky as the lab and somewhere where I knew that everything in sight was my own creation. This second location, which was adjacent to but separate from the lab, was the place where I would set up and photograph the outcomes of my work, such as daily experiments.

6.2.2.5 Requesting that the Company Make a Record of Images for Me

After the residency, I asked some members of the Belgian factory community to record some images of the factory for me. This way I knew that any of these images would be approved. This approach is adequate for information-style shots, but relying on the company for any creative selective image capture is not as desirable because the point of view could present quite different results. One other potentially negative factor in this approach is that it may place undue pressure on community members who are time poor and busy with their everyday work responsibilities.

Asking community members to document their workplaces, is a common method of participatory design, as it enables the researcher to get to know the perspectives of the participants which in turn allows for a more a more democratic and empathetic approach to the study (IDEO.org, 2013) In this context, these reservations, this action, though untested in this study due to time limitations, could have the positive consequences of encouraging the factory community members to continue to view their workplace as one that provides opportunities for creative engagement such as photography.

6.2.2.6 Future Approaches and Shifts

I have reflected on the possibility of a shift in the fixed parameters of IP for manufacturers. Company members' attitude to the artist disseminating images may change according to the perceived value of the residency by the factory community leaders. This thinking is influenced by the growth in documentary television programmes that detail the manufacturing processes of highly innovative companies.

Ultimate Factories, also known as *Megafactories*, screening on the National Geographic television cable channel, with 60 episodes since 2006, and the Canadian television programme called *How It's Made*, which has broadcast 260 episodes since 2001, have both examined the granular level of manufacturing across a range of industries. The episode list includes 17 glass-related episodes and one inorganic pigment episode, but none making the specific materials at the factories I have visited. I can envisage that with an approved script that was negotiated between the parties the factories in which I have been working may shift to accommodate the kind of marketing exposure that this sort of documentary would bring.

This section explored the current position of the factory on what is permitted and what is prohibited to capture within the factory community environment. A range of strategies from the case study and previous residencies were suggested, including focusing on liminal spaces and non-sensitive objects and scenes as a way of sharing the experience of the residency with the artist's professional circle and the wider community. New approaches to widening options for image capture within factories were explored, such as a type of popular factory documentary approach to sharing the knowledge and creative innovations that happen during these collaborative moments.

6.3 Risks or Harm of Emotional Damage to Organisational Community from the Artist's Presence and Activities

The artist's residency can affect the feelings and emotions of the organisational community the following issues are examples of the categories that emerged in the case study residency: possible cultural differences of the artist and the community; the emotional pressure on

staff to assist the artist with supply of materials, technical training or support; and the anxiety that community members may feel about the potential breaches of confidentiality by the artist-researcher.

6.3.1 Emotional Effects from Potential Cultural Differences during the Residency

This first issue on cultural differences and their effect on community members' emotions have three parts. The first two are manifestations of the particular demographics of the factory community, and the third issue is the effect of the positionality of the artist as free or unrestricted outsider.

The first issue focuses on the anxiety that factory leaders have about the potential negative emotional response that the manufacturing plant community members may feel if they are unable to communicate verbally with the artist during the residency. This issue appeared in the initial scoping meeting with one of the directors.

He also mentioned that it was 'different' in the factory, many different nationalities, Greek, Italian, Turkish, Moroccan, Spanish, Belgian, Dutch, etc., a lot may not speak English, it might be difficult. (Journal, Belgium, 27 September 2010)

During this meeting, it I assumed that this company leader was keen to protect the multinational cohort of workers in the production plant from the any uncomfortable feelings they may have if they are unable to communicate with me. I had anticipated the potential for this type of discomfort in the university ethics clearance application (see Appendix B), which asked me to consider the effect of my presence as a cultural outsider. However, my experience of the residency revealed that this anxiety and the risk or harm effects I had anticipated might have been unfounded.

Scenario One

In the Belgian factory residency, I remembered having several chance meetings with members of the manufacturing plant. One encounter was with the foreman of the factory in the corridor of the warehouse, as he was making his way between the plant and the office. I was working there developing a concept for an artwork, using the paint trap waste 'volcano' that had been offered to me by the lab workers (see Figure 5.1).

The foreman spoke some English, and stopped to give his opinion on several ways to develop this work, including placing a light at the base to illuminate all of the colours inside the fluorescent plastic cone. I also remembered several meetings with another plant worker from Tunisia, who had no English but was fluent in French. I too had some capability in French, so we soon established some basic communication using that language and a considerable amount of gesturing and animated facial expression.

These scenarios appear to challenge the negative assumptions of the directors of the company about what is good for all members of the community. I detected several other clues that signified engagement during the Belgian and other residencies, such as smiles and positive physical responses from members in that part of the factory. This indicates that they might gain more positive than negative feelings from the experience of having an artist around, and that the issue to be addressed remained with the factory leaders, and their anxiety about the effect of the artist's presence and activities in the manufacturing plant community as a whole.

In examining this issue, it may be useful to note that my experience in previous factory-based residencies and dealings with a range of situations during my academic career, (especially in relation to the opportunities I have had for international travel, which have included more developed understandings of French and Italian, and at different times, basic working understandings of German, Mandarin, Japanese and Spanish) may have placed me in a better position to initiate and maintain communications with these members. It may be that a less experienced artist would face some challenges in communicating with the manufacturing plant community.

The second demographically categorised issue involves the cultural effect of the artist's activities on the spaces of the manufacturing plant that were predominately occupied and used by males. The Belgian entry negotiation discussion indicated that my contact was questioning the possibility of complications if I were to have access to these spaces:

Another cultural difference is that 'they are not used to having women around so it might be tricky for them'. (Journal, Belgium, 28 September 2010)

Reflecting on this comment, I observed that the director could have been either protective of these members or of me. I did not have an opportunity to clarify this point, though I sensed that one emotion these community members might feel was embarrassment at the possibility of their exposure to an outsider of the manufacturing-plant community, or

perhaps some anxiety that I may take offence or object to certain behaviours in that section of the factory. My own visit into one of the manufacturing-plant areas to collect some materials, late in the Belgian residency, caused me to dwell on some aspects of this issue:

There are posters of nude women in the office; maybe this was another reason that xxx did not want me in the factory (Journal, Belgium, 2010).

I have understood from the Belgian experience, coupled with the pilot study experiences, that attempts to avoid exposure of employees and visitors to potential negative feelings may lead to the potential restriction of access to these spaces and resulting limitations on the outcomes of the artist's projects. This is a particularly challenging restriction because the production facilities are often the very places that the artists are so keen to visit. I will note at this point in the consideration of these spaces that it is not the intention in this thesis to conduct an extensive gender analysis of these workspaces; however, these observations may be the source of a future research project.

There may be some relevance in this material to the work of Taylor and Callahan (2005), who suggest that asking questions about the implications of demographics such as ethnicity and gender in relation to creativity in organisations could be useful in developing a deeper understanding of how creativity in these communities can be enhanced. By raising the issue of emotional risk or harm in relation to gender and ethnicity, it may be possible to understand the effect of these community member characteristics on the artist in factory residency experience.

The third cultural difference potentially affecting some of the community's members emotional wellbeing revolves around the fluid 'insider-outsider' positionality of the artist in the context of the study (Herr 2005, p. 29). I was an invited member of the community, working side-by-side in the lab and offices with others; conversely, I was a short-term guest and not working within the more structured time schedules of my factory colleagues.

Two comments today, around the artist arriving late, the punch clock did exist here, buzzing at different periods through the morning and afternoon, heralding the shift changes, though I did not have to use it, it was also present at the xxx factory at the staff entrance—if the artist takes their own schedule too much then it is really going to annoy people. (Journal, Belgium, 1 December 2010)

This comment responds to issues of tension that the community may feel about the artist's apparent freedom to come and go at will from the factory. My self-defined, variable and

flexible periods of work appear to be at odds with the regulated time frames for the working lives of people in the factory.

Some community members might take issue at this perceived freedom, which could trigger feelings of professional inadequacy or political embarrassment about timed boundaries of such a highly regulated workplace. Evidence of this was seen during the residency when one member called me to see if I was OK, as I did not arrive on time that day; another looked at his watch and frowned when I arrived; and a third told me how lucky I was to have flexibility in my work hours.

6.3.2 Feeling Pressure—The Emotional Burden on Community Members to Support the Artist

This second issue affecting the emotions of the factory community concerns the emotional pressure on staff to support the artist. This section gives an overview of the pressures that a range of community members may feel when they perceive a level of expectation from the artist for their support such as the sharing of skills and understandings of the materials and processes of the factory. These feelings of embarrassment or inadequacy may be caused by an inability to deliver on artists' requests for materials or processes that are necessary for the development of the artist's work. This failure to meet the artist's needs could be for a range of reasons. The most common of these are logistical, financial or political issues within the organisation.

I am not happy about this development, and I feel also responsible for some of the delays but things became more and more complicated for me ... Your project started in a bad period. I am ashamed of not always keeping your project in focus with the aggressiveness needed. (Email from German factory host, 17 May 2011)

This poignant email from a factory host is a dramatic indicator of the types of negative emotion that the factory community may feel if they are unable to meet their own expectations, or what they perceive as the artist's expectations in relation to the appropriate level of support to give during the factory residency. An example of the pressure that the community may feel when they are trying to meet the needs of the artist is when artists seek help, or request demonstrations of different materials and processes, is recorded in the following journal entry:

I asked almost everyone to help, all busy, all day, finally at 4.30 xxxx helped me prepare some tests. (Journal, Belgium, 29 September 2010)

There are three suggested causes for the feelings of pressure that members feel to teach the artist about the materials and processes in the factory. The first is that members may be too busy. The second is that these members are able to perform the task themselves but are unable to explain or demonstrate it to others without using jargon-laden language, which may be difficult to translate into a language other than their native tongue. Finally, they may know the process but are not confident in demonstrating it, or at least, not confident enough to teach someone how to operate or perform it for an alternative purpose.

Each time I work inside a factory, such as the plant in Belgium, there is a degree of understanding of the skills and processes that need to happen. The issue here is that my eagerness to understand things that are going on, and test them out in experiments, may make members feel pressure to assist, when they already have a full daily work slate, as well as embarrassment, because they may not know how to demonstrate the process or skill in question.

6.3.3 Community Members' Anxiety about the Disclosure of Their Personal Comments by the Artist-Researcher

This third and final issue that affects the emotions of the community is the anxieties that community members feel about the confidentiality of their interview responses and other informal comments made in conversation with the artist during the residency.

This issue emerges as relationships develop, or during the semi-structured interviews that may be conducted as part of the residency. For the purposes of the Belgian case study, the interviews were conducted as part of the practice-led research thesis. These interviews proved to be an effective way of understanding the organisational dynamics of the factory community and so could also be part of the planned actions of an artist-in-residence in a factory. These experiences in the factory residencies indicate that someone visiting an organisation, if permitted to be an insider, and if time allows, will eventually form associations with several community members, who may give their opinions or views on how they feel about organisational dynamics and members' activities, both positive and negative, within the organisation.

The following comment raises the issue that emerges as a result of this increased level of communication:

Cross commercial and inter community confidence—there is an ethical issue here ... about the members confiding things to me during the interview ... being careful about cross commercial confidence with the company, i.e. relationships that develop, with me in the role of trusted outsider, allow for information to be given about the internal politics that I need to vouch safe for all concerned. (Journal, Belgium, 6 December 2010)

These community members, while demonstrating a positive attitude and building a warm familiarity with the artist during the interview, were also beginning to question how the material that was being gathered would be used within the organisation. If not handled well by the artist-researcher, these breaches of confidentiality put at risk the artist's standing in the factory community, and at an extreme point, could affect the job security of community members in collaboration with the artist. If the community became aware that breaches were happening, this could severely reduce the amount of recognition and attention that members would be willing to give the artist, and limit the level of trust in the artist to be able to keep other confidences, such as information about IP.

6.4 Risks or Harm of Emotional Damage to the Artist

The second perspective on the theme of risk or harm of emotional damage to participants of the factory residency develops from the artist's point of view. Two issues are raised here. The first is the potentially restrictive and intense arrangement of the factory residency framework, which may be in the form of a tax on the artist's productivity. The second is the pressure felt by the artist in relation to the everyday scrutiny of his or her work and its progress by community members, especially in relation to the expectation that the artist has been identified or suggested as the source of a range of innovations for using materials and processes of the factory community.

6.4.1 Emotional Tax—The Factory Residency Framework May Be a Drain on the Artist's Productivity

This first issue highlights the potentially restrictive arrangement of the factory residency framework. For the artist, this hindering of productivity unfolds in two ways. The first is

the emotional and physical effects of being on high alert to opportunities and organisational dynamics—the extra effort needed to work through new cultural scenarios.

The rationale that the artist's residency can be a potential drain on the artist's productivity is that a combination of factors, such as the short timeframe for most artists residencies, the unfamiliar workplace, the cultural differences and the constant sensing of the organisational dynamics and opportunities within the factory, can be emotionally and physically tiring for the artist.

You're not completely zonked, but half physically and half mentally, this is unproductive downtime—fatigue needs to be included in the plan for a better residency. (Journal, Belgium, 2010)

The experience of all of the residencies I have undertaken has been that, at some point during my time in each factory, my mind and body are sapped of emotional and physical energy to some extent. This next phrase from the journal illustrates how I was actively tuning into my own feelings in relation to this issue, recording what is happening to my own body:

'I'm tired today – must pace myself.' (Journal, Belgium, 1 December 2010)

This fatigue can trigger mistakes in the conceptual and physical work of the artist, slowing down the planned actions or causing physical harm, especially when machinery is involved, as this next scenario illustrates:

Scenario Two

I had returned to the German factory on a Friday morning, after spending a week at the Belgium factory for a scoping visit. I had driven alone, leaving Belgium very early in order to arrive at the factory to commence work as early as possible. I needed to cut 335 sheets of 0.9mm glass, which is difficult because it is very thin and breaks easily. I had to learn a new technique with a new tool to cut this glass into the shape I needed for my artwork. This type of activity needs a consistent and sensitive approach because a failure to keep the correct pressure usually means costly broken sheets of glass. The fatigue I suffered from the journey meant that I had to postpone this task. Other planning and measurement work planned for that day was also delayed.

The fatigue can also change how the artist responds to people, and community members can sometimes sense that there is a change of mood. This happened to me during the last week of the residency, when I was feeling a little flat and had let my guard down. Community members were observing my demeanour and asking me if I was OK, as I was

not my lively self. The strategy that I have used to listen with the whole body can be positive and useful, but it can also have the side effect of sapping the energy of the artist. Being in a state of heightened awareness in a new organisation and being visibly creative at the same time within a defined time line can be physically and emotionally tiring.

The context of my personal circumstances certainly plays a part in the time restrictions I had available for residencies in international locations. I am an artist with family and work commitments in Australia. I have to consider these factors combined with the cost of travel and accommodation around the world. These circumstances were certainly a factor in my decision to undertake the residencies in Belgium and Germany in 2010 simultaneously.

The second type of risk or harm to the artist's emotions during the residency is the constant energy that is required to work through the various types of cultural noise that occur within these scenarios. These are phenomena that can erect barriers to the quality of engagement between the artist and the factory community. They are caused by the potentially different cultural demographics or orientations of the residency participants. These organisational barriers can sometimes result in the artist having feelings of anxiety, frustration, disorientation, alienation or inadequacy.

Cultural noise, such as the value differences in the relative importance of cultural mores, can draw on the cognitive and emotional energies required when the artist is working at the intersections of art and manufacturing practice (O'Connell 2013). This cultural noise can be further amplified by the international location of the residency. The following scenario offers an example of the barriers that emerge:

Scenario Three

One example of this was when I was working in my office studio at the Belgian residency. During the time in the factory, my office was located adjacent to a community member who was an expert in the technical aspects of the company's products. Like many members of the factory community, this person was a long-term employee, who generously offered many useful insights about the past and present culture in the factory. After I had settled in for a week or so, this person advised me that it was not necessary to say thank you whenever a community member offered assistance. He was emphatic that it was 'unnecessary to do that here' because mutual support of this kind was 'expected' and did not require acknowledgement. I sensed that if I continued this behaviour, it would be a cause

of irritation to this community member and potentially others as well. This exchange caused me to be confused and anxious, because it challenged what I thought were international norms of behaviour. I realised that I would need to be vigilant about keeping my assumptions about the organisational dynamics of this factory to a minimum.

This example illustrates the subtle differences in manners that can occur across a range of factory communities. The issue in the scenario above is complicated by the artist's unfamiliarity with the community. This was my first visit to Belgium, and I was unused to working as an artist inside a colourant factory in a European cultural context. The company may have an expectation that the artist is experienced and resilient, but even if this is the case, this scenario suggests that some negative emotions can still occur for the artist.

In terms of the emotional adjustments that may occur during the residency for the artist, the early sensing stage can be the most demanding. In the later stages of the residency, when trust and familiarity have developed, variations in pace and emotion may be more readily tolerated or expected. If not addressed, this issue can represent poor initial or reduced levels of ongoing engagement between the artist and the factory community, hindering the ultimate success of the experience for all concerned.

6.4.2 'Where are the Results?'—Observation, Scrutiny of the Artist's Activities and the Emotional Pressure on the Artist to Perform

The second issue relating to the negative effect on the artist's emotions has two aspects: the emotional pressure felt by the consistent observation of the artist's activities within the relatively public studio situation of the residency and the disparity of expectations of the daily results and final outcomes of the factory residency by the participants.

This first issue that affects the emotional health of the artist is founded on the pressure of constant observation of their activities by the factory community. The issue was alluded to in a comment from Alison Ferris, curator at the Kohler residency programme in the United States. Penny Stark, another panel member and artist told an audience at the 2011 'Factory as Studio' panel at the TransCultural Exchange conference in Boston that one of the major things for artists is that they: 'need to feel comfortable working in public' (Journal, April 10, Boston, 2011).

If the artist is not comfortable working in this type of environment, it could negatively affect their performance. This perspective also resonated with my experience in the Belgian factory, where there were many forms of interaction occurring within the community regarding creative decision making, and certainly, quite a high level of scrutiny of my plans and ideas.

The following Belgian case study journal observation reflects on the attention I was receiving from community members:

This visit is like a first impression, so I'm 'on show'. (Journal, Belgium, 28 September 2010)

If artists who want to engage in this type of work are inexperienced, unprepared or uneasy with the idea of being questioned about their projects, then unsolicited advice about conceptual and technical decisions could make them uncomfortable and restricted, and possibly cause them to feel unable to fully express their ideas or creative responses.

The second issue that can cause risk or harm to the emotions of the artist involves the disparity of expectations of the daily results and final outcomes of the factory residency by the artist and the factory community. This issue can manifest itself in two ways. Artists may suffer from perceiving that the factory community may have a different understanding of their activities and that they are not meeting expectations; or artists may have their own expectations of the residency experience, which are different from the reality of their actual progress and outcomes. The first issue that contributes to the apprehension the artist may feel is in response to the preconceptions of community insiders of the residency activities, which are based on community members' previous experience of artists at work.

On several occasions during the Belgian case study residency, I had conversations with community members who had creative elements in their lives. Some members had made paintings, two others were interested in photography, others related that their relatives or friends were painters, another relative was in the contemporary art field, and another reported knowing of an artist who used one of the factory's materials in his work and that this artist was famous in Belgium.

In addition to these creative interests or connections, there were many museums and galleries within 100 kilometres of the factory and several members suggested to me that I should visit these locations in my spare time away from the factory. These

recommendations were relevant because they were offered as potential sites of interest to me as an artist. I understood them to be evidence of these members' efforts to show me that they were familiar with the context of my work.

This range of examples indicates that there was a selection of people within the community who had perhaps established a range of particular understandings of what they thought I would be doing during the residency, and were perhaps attempting to build a context or categorise my professional activities.

This issue surfaced in a more direct manner after I had conducted the lecture with digital images about my work for the factory community in the canteen. One member commented afterwards, 'Oh, I know what you are now, you're a designer' (Journal, Belgium, 2 December, 2010). I responded by explaining that I performed roles as a designer, as well as an artist, explaining the genesis of my training was in 2D art, in print media, a discipline close to design in practice, and then moved to 3D practice in glass and other materials, again, in this context, moving between sculpture and object design in glass is not only common, it is fairly easy, as the curriculums of many art schools incorporate this type of flexibility of approach in the 3D art programs.

Similarly, another community member commented that he was now 'clearer' about what my activities were, explaining that he now knew that I made 'one-offs and then you license the IP down the track for design manufacturing' (Journal, Belgium, 1 December 2010).

I was feeling some divergence between these conceptions of art practice and the creative approach I had come to the factory to explore. As the comment below demonstrates, I was beginning to anticipate that community members could question the value or relevance of some forms of my contemporary approach to practice because they were unfamiliar with them, or these practices may have been outside what they consider art.

I'm nervous about the outcome and that I may not meet the expectations of the partner company. (Journal, Belgium, 5 November 2010)

From my perspective, the outcomes I was developing in the factory spanned across creative disciplines, including industrial design, craft, sculpture and installation and participatory art. From the clues I was sensing in their relational comments, I was beginning to realise that these approaches may have been peripheral to the expectations that some community

members had about artist's practice. This disparity of expectations could trigger feelings of anxiety for the artist, who feels that they may not be meeting the expectations of the factory community, who might have fixed ideas about their activities.

The second type of emotional risk or harm that the artist may suffer is the anxiety that the artist may feel when agreed goals are not met, or results do not emerge as planned. If the artist perceives that there has been a failure to meet one or more of the agreed aims of the residency or if the artist produces a lower quality or number of outcomes than planned, he or she may suffer negative emotions stemming from perceptions of incompetence, or lack of relevance to the factory community. The following journal entry during the Belgian residency highlights some of the progress analysis that could trigger these emotions.

Fade test conceived around burning energy, at home I used sunlight, so the progress is too slow and I'm unhappy about the unsustainability of this project—not enough good effects—too slow. (Journal, Belgium, 1 December 2010)

In this comment, I noted that the machine I was using was not producing the effects desired within an acceptable range of time and energy expenditure. This progress went beyond the bounds of what I considered acceptable at the time, causing me some anxiety about the competing pressures for outcomes and ethical modes of practice.

If artists are offering themselves under these arrangements as a type of valuable or useful human resource, there is a potential risk of emotional harm to the artists in the form of conditions such as anxiety, in relation to the unmet expectations of the participants of the case study. This could have the longer-term effect of reducing the creative capacity and outputs of the artist during these intensely focused time periods.

This issue could potentially also have a deeper effect on artists who have organised their own residency because the expectation of success or failure may not be shared with an institution or another organisation, but perhaps fall to the artist alone. It is recognised that this negative emotional effect on the artist could potentially happen under an institutional residency scenario, however the novel nature of the organisational community engagement inside the factory, combined with any variation in expectations of the outcomes of the project among participants, could potentially exacerbate this potentially negative effect on the artist's emotions. This phenomenon has the potential to be a more prevalent scenario in the self-organised residency in which the company may be engaging with the artist for

the first time, but would need to be tested within a longer-term study (refer to Section 7.2.1: The Potential for a Longitudinal Study).

6.5 Artist's Response—Reducing the Risk or Harm of Emotional Damage to the Residency Participants

This section looks at some of the strategies that emerge from the case study and previous residency experiences that offer some suggestions on how these emotional issues may be dealt with in future residencies. The range of strategies that I chose to use in order to cope with the emotions of the factory community, can be grouped into the following categories: blending in with the community culture through communication, familiarisation and engagement; sensing pressure felt by community members to assist me; planning for actions on confidentiality and discretion in the use of information; and safeguarding the artists' emotional and physical wellbeing during the in-residence period.

The first cluster of strategies is designed to minimise the emotional harm or discomfort of community members by the artist's efforts to assimilate into the culture of the factory community. These tactics fall into three categories: developing an understanding of the organisational culture of the factory community; when necessary, learning phrases in different relevant languages and using non-verbal or gestural communication; and finally, using artwork as a form of visual communication and engagement.

In my work in residency communities, I choose to assimilate as much as possible into the factory community because for me to learn and follow the work and social protocols of the community has been the most effective strategy. I note that at the same time, however, I choose to retain some sense of my role as artist, a different role to those in the community I visit, by provoking responses about my work, choosing to use the faculties and materials in novel and innovative ways for creative purposes, and deliberately cross the social boundaries that were defined between work teams. I am aware that the literature on cross-cultural interactions that examines a range of positions that an artist may take in these types of placement.

6.5.1 Getting to Know You—Developing Strategies to Understand the Factory Culture

There are several tactics that can minimise the risk of workers feeling that an artist is unsympathetic to the necessary imposed daily rituals and timetables of the factory community. The first strategy is to take note of the work schedule of the community and endeavour to adhere to social rituals. The second strategy is to build up an image bank of places, faces, materials and processes to develop a picture of the organisational dynamics at play in the community, using a digital camera, making notes and diagrams, and sourcing organograms of the factory community.

The first strategy for the artist working towards insider status is to blend in with the timetable of the community. These following scenarios illustrate the two most important times: the morning work commencement time and meal breaks:

Scenario Two—Getting to Work on Time—The Italian, German and Belgian Way

Since my first factory residency on Murano in 2003, when I asked on my first day what time everybody arrived at work and suggested, in the face of wry smiles, that I would be there at 7.30 am also, I have keenly understood the potential negative effect of the freedom of the artist on the community.

In this early residency, I would catch the *vaporetto* over to Murano from the main island in the early darkness and cold of winter mornings. The small boat would travel in deep fog through the canals and out across the open water to the island. Many local glassworkers would be sitting on the crowded ferry, reading books. I was never late, and the effect that this effort had on the 10 men in this studio factory was palpable. It seemed to engender respect and goodwill, which were very necessary for motivating them to assist with the complex tasks I was asking them to perform each day in front of the furnace.

This early research project was also where I began making notes of all the process and materials that I witnessed, drawing and writing in the little book in my back pocket all day long. These very experienced artists saw this as an acknowledgement of their skill, thankfully, and no longer as a way of stealing their ideas, as had been the case in previous centuries on Murano. I also fell in with work schedules at the German glass factory, arriving sometimes in knee-deep snow to the security gate.

In Belgium, I would endeavour to arrive with the workers, again using this strategy to try to build some goodwill with the community, by showing that I was

willing to endure or experience their daily habits. This dynamic was tested on two occasions. Once, I arrived later after collecting some materials in the town, and the other time, I left early to repeat this task. Several staff members asked me where I had been; one called my mobile and sent me an email to see if I had been sick that day. There is a common practice to call in sick or let people know where you are within most organisations, and in this type of residency, unlike institutional residencies, it is a matter of maximising the opportunities to fall in with the crowd and deepen engagement.

The practice and value of arriving with the workers has been established as part of my working approach to future factory visits.

Scenario Two—‘What are You Having for Lunch?’

There were a few times in the early part of the Belgian visit that I was totally carried away with my experiments in the lab, and missed the social moment of the half-hour morning tea in the canteen. I looked up and the lab was suddenly empty. Days later, I looked forward to these meetings as an opportunity to tune into the organisational dynamics and feel the possibilities for connecting to new individuals and groups. I could feel myself moving from absent-minded individual studio artist to active factory insider with every climb up the stairs to the canteen, where we all sat around in a rectangular circle of tables facing each other, inspecting each other’s lunches with interest and sharing birthday cake or fruit donations when they materialised.

These scenarios demonstrate the attention that the artist needs to give this type of activity to build up levels of engagement with the factory community. This issue is especially important in the early stages of the residency, when trust is developed between the artist and the community. One aspect of this strategy that sets the artist’s position apart from a new community member, who makes a longer-term commitment with the factory company, is that a normal employee would have some degree of time to build these liaisons, but in this scenario, the time is quite limited, and links and trust need to be built up in a fairly rapid way.

6.5.2 Building Verbal and Gestural Communication Strategies during the Residency to Ease Anxieties about the Outsider Status of the Artist

This second strategy, designed to alleviate the emotional stress and harm of the factory community members, is that the artist can learn phrases in different relevant languages and use non-verbal or gestural communication to communicate at a basic level with the members of the factory community (see Section 4.2.4).

My experience in the scoping visit shed light on the level of English of the Belgian community members. It was much higher than anticipated with the office and the lab community members. There were plenty of UK programmes being screened on Belgian televisions and many people learn English at school.

However, English was still a second language for this community and I made sure that I used my usual strategy of slowing down my speech when talking to those who were not fluent in English. The strategies I had been prepared to develop to communicate in the Belgian residency were useful when communicating with community members beyond the lab and office staff.

The strategies to overcome the anticipated anxiety of some Belgian community members who did not speak English included practising common phrases used in Flemish. This was a practice that I had adopted before all of the other previous residencies. Another strategy was to search for a language that we may have shared in common (over the last 40 years I have learnt French and Italian and, at various times, had been able to get along in Chinese, German, Japanese and Spanish). In the Belgian factory, one friendly Tunisian worker would speak to me in simple French phrases. I used every skill and attribute I could to engage factory community members who did not speak English. I was very interested to know their reactions to my work, and on the whole, there was some exchange possible. Certainly, most of them showed interest in my activities. Some interviewees suggested that this engagement was because I was using the materials that they produced for my artwork, and I also reflected later that it was, perhaps, to some degree because of my foreigner status as an Australian who had travelled to work in their community from the other side of the world.

An alternative communication strategy that I would use during the Belgian residency was to communicate using gesticulation, or other forms of body language. A big smile or laughter or thumbs up hand signals were often used to draw people into the activities of the project. If things did not go well, expressions made by using my body, such as shaking my head or making a sad face, were also useful signs. Many community members and the artist, regardless of their ability to communicate through spoken word, could understand these gestures.

All of the communications I had with the person who was looking after the cleaning in the factory each day were non-verbal. This community member and I saw each other several times a day, and managed to build a warm rapport of greetings and other interactions about whether boxes and other recycled waste materials could be preserved for my use in a special spot and not discarded.

One final range of strategies designed to build engagement with the factory community is speaking through the work. If the community member has limited or no shared language to discuss concepts with the artist, anxiety may arise from the uncertainty about the artist's activities. This anxiety may be reduced if the artist can visually communicate with the community through using visual tools such as drawings, models, experiments and new works (see Figure 6.1).



Figure 6.1: Studio space—The office at the Belgian factory was also used as a display area for experiments and developing projects Digital photo, Jane Gavan, 2010.

Showing the daily results, or pointing out interesting finds, was something I have done in all of the residencies. The Italians would be keen to see the drawings I was making of their blowing processes in the small black notebook I kept in my back pocket. The German factory workers making deliveries to the studio would look and nod and smile in understanding as I showed them the concept drawings for the large glasswork I was constructing. Another strategy that would bring community members close to the projects was to name works in the language of that factory community, as was the case with *Winterwald*, or Winter Forest (see Figure 3.3), during the factory residency in Germany.

6.5.3 Strategies for Artists Working in Single- or Opposite-Gendered Spaces that Aim to Reduce Embarrassment or Anxiety about Cultural Differences

Four strategies are available to ameliorate embarrassment of the community about the possible different gender of the artist who may be entering an other gendered workplace. These strategies include communicating prior experience of factory environments and work cultures with factory leaders; ensuring that the artist develops an understanding of his or her own boundaries in possible gender workplace issues; taking a relaxed approach and accepting the different cultural environment; and working within the rules of habits of the factory community.

The first strategy that I would take when faced with reservations about the comfort levels of certain demographics in the community in terms of the artist's residency would be to communicate to the factory leaders that I am experienced at working in these types of situations and comfortable with a range of different work cultures. This discussion would be during a pre-residency visit or scoping-week meeting. During the Belgian scoping meeting, I explained to my host, that I had experience of interactions with factory communities at the 'granular' level, which was what the colourant factory in the United States called their manufacturing plant.

The second strategy to ensure that I was able to navigate the factory culture successfully in terms of gender demographics was to ensure that I had prepared myself and understood my own boundaries in possible gender workplace issues. I have been fortunate to live through a

range of experiences of workplaces; I have visited and sometimes worked in a range of small to medium-sized manufacturing companies and was also able to draw on professional visits to numerous glassblowing factories. I was able to show the results and images of the previous factory residencies experiences, to allay any anxiety that my host might have about my level of experience working in a factory environment.

In the Belgian residency, I tried to take a relaxed approach and accept this cultural environment, working within the rules of habits of the factory community. On one occasion, when I saw a pin-up poster of a naked woman, I knew from similar experiences that the best way to deal with this situation professionally was to ignore this material and carry on with my work. This way, members of the community were saved from the embarrassment of my acknowledgement or negative reaction to this image. I have realised that accepting the range of cultural differences is a large part of working within factory communities.

A final useful strategy that artists can adopt is to accept and work within the guidelines for operational behaviour in terms of gendered spaces set out by the factory leaders. Most residency agreements would include a promise by the artist to be respectful of company regulations, including compliance on prohibited or limited access spaces of the factory. If artists are amenable to these requests, they demonstrate that they acknowledge these anxieties and are cooperating and making efforts to eliminate or minimise the amount of time spent in those spaces. However, this stipulation can be a challenging restriction because the production facilities are often the very places that the artists are so keen to visit.

6.5.4 Strategies to Reduce the Pressures on Community Members to Meet Artist's Needs during the Residency

The strategies developed to reduce pressures on community members who may feel some apprehension about not giving the artist the support that they need, occur in two stages. The first stage is to sense when members may feel pressure, and the second stage is to respond to these sensed emotions with actions designed to reduce the pressure on the community member or members.

The action in the first stage is to sense apprehension that a community member may be feeling during explicit or implicit communications with the artist. Some of the explicit cues that emerged during the Belgian residency include comments in conversation, emails and notes or by phone message. However, if the community members were anxious, it was more likely that I would only be offered implicit cues.

From my perspective, cancelled or rescheduled meetings, stories related about changing conditions or culture within the factory community, delayed responses to requests or a simple lack of available time to demonstrate techniques or talk about the project could all be considered potential cues about pressure that individuals may be feeling in relation to my requests or activities. At other times, the perceived negative feelings would be even more subtle, and surface through more subdued or reluctant body language, facial expression or tone of voice of the factory partner. This phenomenon was most tangible in Belgium during the end-of-month period (for more detail on this issue, see Section 4.2.8) and most evident in Germany after the global financial crisis had occurred, when the company had rearranged its strategic and fiscal priorities, when issues emerged about the challenges of supporting my project, in terms of time and resources.

In the Belgian case study, I developed a range of responses that attempted to relieve the pressure that community members might be feeling. The challenge in this case was to work out how to continue with my activities and to negotiate to have my requirements accommodated without upsetting the factory community members any further. These responses included reducing the number and scale of requests; developing more independent understanding techniques; using materials and processes that were familiar or easily accessible; and accommodating shifting needs of the factory community members into the residency work schedule.

The first action I took to minimise the issue of pressure on community members to assist me was that I tried to keep the number and size of requests to a minimum. This action included trying to spread out the requests for help across a range of different people and writing down lists of things that needed to be done, so that when the correct person or a person was freed up, I was able to move straight onto the work. This preparation included scoping design decisions, sketching up drawings, making models and diagrams that were

laid out clearly with annotated measurements, so that decisions and support could be communicated effectively when required.

The second approach to developing a more independent understanding of materials and techniques involved employing a range of self-teaching techniques during each factory visit. These activities included the observation of members at work; researching techniques using Internet search engines; and finding out who was who on the organisational change chart so I could build a picture of which community member possessed the relevant skill set for my needs. This also avoided embarrassment for community members if they were unable to assist in a particular task. I was keenly autonomous when possible, observing how things were done, feeling temperatures, smelling for chemical changes, examining physical changes in material processes—these were all part of how I built my level of local experience during the residency.

A useful strategy was to use recycled waste materials and focus on the conceptual nature of the work or, in other cases, use materials that were plentiful and freely available. This activity was especially relevant in the early stages of the projects, when I knew little of the materials and processes of the factory, and when ideation was the focus of my work. During this period, I ensured that I spent any down time developing concepts through making models using more familiar, cheaper, more easily accessible materials and processes.

There were some other examples of times when I sensed that I needed to accommodate community members by shifting the planned activities of the residency by withdrawing a particular request, or delaying or rearranging my work schedule. One instance of this response was in late 2010, when I had to vary two sets of residency dates, staying on in Belgium, while my factory partners in Germany were catching up on delays in preparing stainless steel moulds that I needed to use for glass slumping in order to make a sculptural installation.

6.5.5 Artist Plans for Actions on Confidentiality and Discretion in the Use of Information

The third set of initiatives is designed to minimise community members' anxieties about disclosure of their conversations and interview discussions with the artist during the factory residency. These actions are aimed to assure the confidentiality of comments within the community, and to ensure that the names of the members remain anonymous when the research is disseminated more widely.

To achieve these assurances, the Belgian case study research project was designed to engage with the community while minimising the emotional distress they might feel because of the inquiry aspect of the residency. One useful approach is to preface interviews and other social interactions with firm assurances about internal and external confidentiality. Each interviewee was given written information about the ways that any information during the case study was going to be used. This letter included explanations of the measures taken to keep the names of participants confidential.

Another strategy was to reassure each community member during the conversation that the discussion would be held in confidence. Another, more subtle, strategy, was to refrain from making negative comments or assumptions about other community members, and refrain from openly agreeing with a member if they made a critical comment about other members, or the organisation. The aim during these meetings was to appear as neutral as possible, so that each member would build up an expectation that the conversation would be treated with discretion.

The benefit of these strategies, during the Belgian case study, was that once reassured that the process would be conducted according to ethical research principles, some staff were very open about their feelings about the company, offering emotional responses, ranging from excitement and motivation to frustration or alienation (see discussion of this issue in Section 5.1). This information was very useful to me because it contributed to my understanding of the cultural dynamics at play within the community. I also have been careful to generalise comments to protect members within the thesis-writing process, in order to preserve this confidentiality agreement beyond the period of the residency. The

issue of negotiation and maintenance of confidentiality is acknowledged as a common issue for many who are working as field researchers, for example, anthropologists and sociologists, and also points to the value of artists engaging in qualitative methods of these disciplines, as they are very relevant to these forms of enquiry.

6.6 Strategies Developed to Safeguard My Own Emotional and Physical Wellbeing

This section is the fourth and final category of actions intended to reduce the risk or harm of emotional damage, in this case, focusing on how artists can minimise their own emotional stress during a residency. There are two actions involved in this theme. The first is the response to pressure on the artist to perform or be innovative during the residency, and the second is a group of strategies for minimising emotional fatigue.

This first cluster of strategies was designed to alleviate the pressure that I felt from the seemingly constant scrutiny of my activities, a phenomenon that the following journal entry illustrates:

Pressure of the outcomes is still interrupting my creative thoughts—just make something, you are an artist, they are not looking for a tech or a chemist, they have those—just stick to play and see how it goes. (Journal, Belgium, 27 September 2010)

This pressure was overcome through a series of actions such as openly sharing plans, experiment results and any other evidence of progress. During the Belgian residency, I actively asked for advice, wandering around the factory office, asking staff whether they liked the large pattern of the petal design or the smaller-scale version, or asking them to choose a colour from the sample range I was deciding on. As the weeks went past, I would ensure that members who had assisted would be offered updates, including offers for them to review and feel samples and look over the studio, which was filled with materials and images, models and drawings.

Another initiative that seemed to help win support for the project was giving an artist's talk about my background, plans and activities, and expected outcomes in the residency. From this briefing, members began to conceptualise and understand, but more importantly, to accept what I was doing within their community. Several community members who had

appeared to be disconnected or cautious about my activities were now more animated and comfortable to engage in updates about my progress. I felt that they respected and acknowledged my activities in a deeper way from this point onwards. These developments made a difference to my emotional wellbeing during the residency, making me feel less anxious about their reactions to my activities and results.

The prior experience of the factory residencies and the nature of teaching in art school prepared me well in relation to the building level of scrutiny of the project I was sensing. I realised towards the end of the Belgian case study that the best way forward was to press on and work to maintain some creative engagement with as many community members as possible. The most effective mindset that I could maintain was that, as an artist, I could make a very tangible contribution to the factory workspace.

One final action that I took, when I sensed that the frenetic pace of the residency could affect my performance, was to begin to accumulate strategies to combat emotional, mental and physical overload and fatigue, which is exemplified in the following comment:

Weekends are needed to reflect and process and create—plan react etc. and think and rest and exercise and eat and communicate—downloading. (Journal, Belgium, 4 October 12)

This planned down time allows the artist to rest and reflect on what has happened and examine the results achieved, so that the concepts and plans for the work can be further refined to ensure that they are realistic and achievable in the given time frame.



Figure 7A: The American factory, Jane Gavan, 2007. In one section of the factory and old storage area, there were signs of the materials and processes in many places, including here in a corner of the stairway.

This is one of the images I use when teaching to show the powerful effects fluorescent can have in our lives, allowing for potential new perspectives on everyday situations and spaces.



Figure 7B: Students in the local community industrial design class creating a light using recycled waste plastic from the factory.

Chapter 7: Conclusion

This thesis is positioned around two questions. The first question asks what critical issues emerge during a self-organised artist residency within a manufacturing organisation. The second question asks how artist-researchers can structure their practice in a way that overcomes these issues, allowing them to make a contribution to the culture (and/or products) of the factory.

In this context, critical issues are defined as the distinct and recurring subjects, principles or ideas that are important because they present special difficulties or barriers to the success of the self-organised artist's residency within a manufacturing organisation. I have addressed these issues by providing a range of suggested strategies or potential artist actions that are designed to mitigate their possible negative effects on the residency.

The central argument of this thesis is that the action research approach is an effective way of identifying the critical issues and associated artist action strategies during the artist residency in a factory community. The identification of these critical issues responds to the call for more qualitative research or systematic studies of 'work art processes' that raise the critical points of the artist experience within the organisation, outlining how art practice can affect organisations.

This conclusion first reviews the key contributions of the research. In reviewing the broad themes and the suggested artist-strategies and actions, I demonstrate the benefits of the approach to the thesis. It then explores a range of issues associated with evaluating the longer-term effects of the residency on members of the factory community. An exploration of these longer-term issues lies outside the scope of this study. The chapter closes with a brief review of some other limitations of the study.

7.1 Reflections on the Key Contributions of the Study

A key aim of this study was to explore the critical issues—the ideas, attitudes or practices—that present barriers to the success of the self-organised artist’s residency in a factory. In reviewing the critical issues that have emerged from the case study, it is clear that, in several cases, these issues are mentioned in the literature. However, this situated case study reveals a significant amount of detail about the practicalities of how these issues play out in practice. In addition, the level of engagement exercised in the course of occupying the dual positions of artist-in-residence and researcher has also uncovered some previously unexplored aspects of these issues. In particular, it has opened up a view of the issues from the artist’s perspective.

A key contribution has been the framework—the organisation of issues into broad categories of communication; human, material and infrastructure resources; and finally, the ethical issues of IP and potential emotional risk and harm to participants. The objective here was to organise the critical issues in ways that might be of use to artists undertaking such residencies. Another key contribution is the documentation of strategies undertaken within the context of this study in response to difficulties that arose. Again, the intention behind documenting these strategies is to work towards the development of resources that will be of use to both artists and members of host communities in facilitating the success of factory-based residencies.

In this section, a review of each of the broad thematic categories that emerged from the study highlights synergies with issues raised in previous studies. Key examples of additional issues that the study has exposed with regard to each of the categories are also reviewed. Suggestions are made about further research that might be relevant to exploring these emergent issues. Figure 7.1 maps a summary of how the relationship between issues drawn from the current literature and the broad thematic categories are identified in the case study. Each section also reviews aspects of the artist’s practice that proved important in addressing each category of issues.

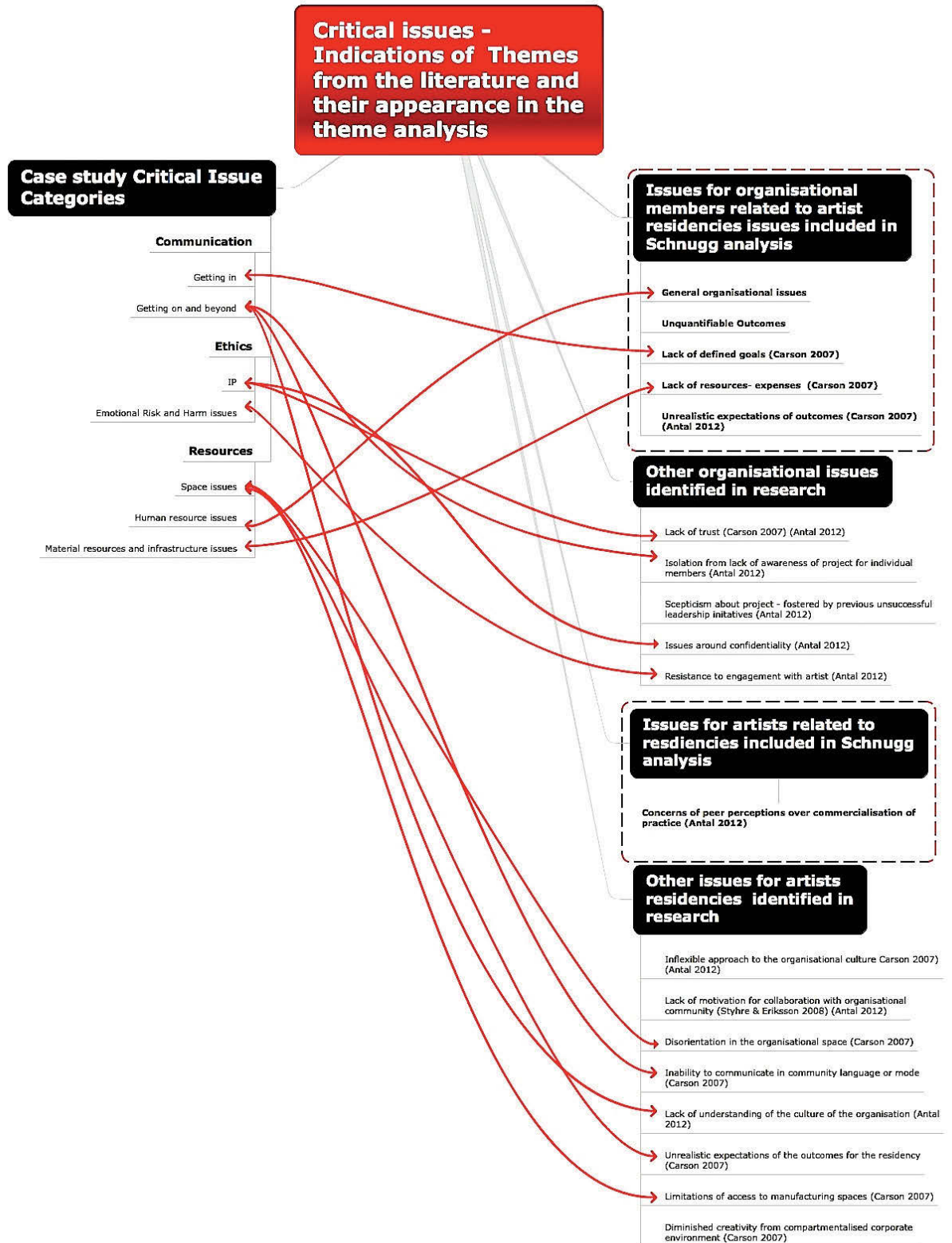


Figure 7.1: A mind map of indications of issues from literature and their relationship to thematic categories that emerged from the case study analysis.

7.1.1 Communication

The existing literature appears to indicate that communication is a focal activity of artist-factory collaborations. This suggests that serious difficulties could arise from mishandling this aspect of the residency (Berthoin Antal 2012b; Carlson 2007; Schnugg 2010). Researchers have raised communication and the related subtheme of the negotiation of the residency as challenging or potentially problematic elements of the pre-entry negotiation and early-phase stage of the residency (Berthoin Antal 2012b; Carlson 2007; Schnugg 2010). Although researchers have raised some important features of effective communication between artists and factory communities, few have examined the effect of poor communications in any detail.

This study has revealed that several issues from the literature can be understood in terms of communication issues. The basis of their problematic nature lies in inadequate communication between the artist and the organisation. The following issues relating to the pre-residency phase have been identified in the existing literature: scepticism of the project goals due to previous unsuccessful projects (Carlson 2007), uncertainty about outcomes (Berthoin Antal 2012), unquantifiable outcomes (Berthoin Antal 2012) and lack of defined goals (Carlson 2007).

In the thematic analysis, these issues were reconceptualised in relation to the broad theme of communication and described (from the artist's perspective) in the following ways: challenges of communications with the target decision makers, ineffective communication of the value of the project and inability to communicate the planned activities of the project. The merits of this shift—in terms of how artists and members of host organisations might think about these issues—is that they are flagged as issues for the artist to consider prior to approaching the organisation as a preventative measure rather than an issue that requires fixing after it has emerged. The expression of these issues under this category also highlights the pivotal role of effective communication for the all residency participants.

7.1.1.1 Communication—The ‘Getting in’ Stage

The case study revealed a pre-residency challenge that has not been mentioned in previous studies: failure of the artist to find the optimum decision maker within the factory community with whom to negotiate the residency. The reason this issue may not have emerged in previous research is that previous studies have focused primarily on intermediary-negotiated residencies. Further, issues tend to have been considered primarily from the organisational members perspective. I note here in relation to the successful execution of this ‘getting in or entry’ stage of the collaboration that recent research on cross-cultural boundary crossing that bicultural organisational members can achieve may have some useful perspectives to contribute to this framework in future research, especially in relation to the actions of artists undertaking international residencies (Yagi 2011, p. 32).

7.1.1.2 On the Importance of the Residency Application

A key element that has emerged in relation to this pre-residency stage of the study is the quality of the artist’s residency application. An effective proposal, application or plan is pivotal to forming the basis of negotiations, as well as serving as a formal tool to flag and circumvent other issues that may arise. Salient features of an effective plan include the communication of the values of the project, a clear set of planned activities, time frames and some suggested outcomes, and the sense that all of these elements are negotiated and decided in a collaborative manner between the artist and the factory community.

I included my residency plan for the Belgian factory (see Appendix E) as an example of a document that successfully addressed the needs of the host organisation. Many artists engage in producing these types of documents as part of their art practice. Funding bodies and galleries frequently call for applications and expressions of interest. The speculative aspect of these documents may serve as useful exemplars for other R&D activities when the community is seeking a product development project exercise, for example, with slightly more fuzzy goals than the everyday work plan, which is driven by key performance indicators.

For artists interested in moving into these types of arrangements, some resources are available to support them in understanding what is required in the development of plans. Some residency programmes have devised structured applications (Winter 2003). Some may provide sample applications. There may be a need for further research on the development of plans for residencies within factory settings.

7.1.1.3 Communication—The ‘Getting on’ Stage and the End Stage

In relation to the in-residency and post-residency stages, the literature examines issues such as challenges in communication in other-language-speaking locations (Carlson 2007), lack of understanding of the culture of the organisation (Berthoin Antal 2012) and the isolation that some community members may feel in relation to the project due to a lack of awareness or understanding of the artist’s activities (Berthoin Antal 2012).

The issues that emerged during the mid-stage of the case study certainly echoed these issues drawn from the literature. In the case study, they manifest as barriers to communication in terms of language and organisational culture, the challenges of communicating across factory departments to engage the maximum number of participants and the critical issues of modes of timing to disseminate activities. This last issue relates to community members who may be alienated to the artist’s activities; it was found that members who are not clear about the outcomes or objectives of the residency could feel isolated or disconnected from the project (Berthoin Antal 2012).

Issues that arose in practice over the course of the residency that have not been identified in previous literature are the challenges for the artist and the community of keeping to planned meetings due to the normal work commitments of the community; the challenge of balancing the artist’s need for information and demonstration of techniques with the need to anticipate the effect this might have on community members’ ability to meet the day-to-day demands of their workplace; and expectations about follow-up, communications and post-residency dissemination of outcomes.

7.1.1.4 On the Relevance of Skills in Sensing the Cultural Dynamics and the Effective Presentation of New Ideas

These issues about communication over the course of the residency draw attention to two key skills that artists might bring to these arrangements: sensitivity to cultural (in this case, organisational culture) dynamics, and an ability to disseminate ideas effectively, using a range of modes.

One example drawn from the case study that highlights these attributes was a talk presented by the artist about the ongoing development of the residency work, which was given during lunchtime at the factory. The value of this presentation delivered to all community members in the informal setting of the factory canteen was evidenced by the range of positive responses in comments made after the talk. It is understood that few would openly give negative responses, however, the interest and relevance of the material was backed up by some third party questioning of a range of staff from lower middle and upper levels of the company, who relayed a range of positive reactions to me in the days following the talk. Other positive data around this exercise came through the more critical discussions within the semi-formal interviews. Artists are increasingly adept at giving talks about their practice and activities. They build these skills from the time of their experience as art students, and consolidate them later in their practice, giving gallery floor talks to the public or to community groups collaborating on projects. Academic artists have opportunities to hone these skills through teaching and research-related lectures and other visual presentations.

Some of the factors contributing to the success of this briefing were the location and interactive informality of a lunchtime talk and the inclusion of the widest possible group of the community. This was an open event, where everyone was welcome. The effect of an artist's visual presentations on factory communities, and the way that they structure and time these engagements, may have knock-on effects for the communities that experience these modes of dissemination. Suggest that identifying some of the benefits of these types of dissemination approach could be the subject of future research.

7.1.2 Resources

Artists' expenses and the funding of residencies have been one of the most commented-on challenges or issues in the literature to date on this topic (Schnugg 2010). However, a range of issues that might be associated with the broad category of resources does not appear to have been identified as significant in previous studies. This thesis has highlighted three main categories of resource that come into play in artist-factory collaborations: human, material and infrastructure. In this section, the contribution of the study to understanding the issues associated with these three types of resources is examined. This work is contextualised in relation to the existing literature with some possible implications for future research following on in each of the three categories.

7.1.2.1 Human Resources

Human resource issues appear to be largely absent in the existing literature. Two exceptions are that of Carlson (2007), who describes the artist as a valuable human resource, and Berthoin Antal (2012b, 2013), who draws attention to 'time' pressures on organisational community members. Schnugg (2010) alludes to general organisational issues in their analysis of negative organisational issues.

In a development of previous literature that raises the general topic of time constraints, this case study offers a range of specific issues on the perceptions and realities about human resources of the organisation. These include leadership anxiety about the artist as a potential distraction to participants in the residency; time pressures felt by community members to discuss ideas and progress with the artist; limitations on the time available to members to demonstrate processes of the factory to the artist; and finally, the variable 'work slate' calendar for factory communities and its effect on time pressures and availability for staff.

7.1.2.2 On the Value of an Approach to Working that Involves the Ability to Work Both Independently and Collaboratively to Develop New Skills, to Be Flexible in the Management of One's Own Work Schedule, and to Be Flexible and Responsive in Relation to the Work Schedules of Others

In this study, the artist responded to the competing demands on community members' time by drawing on a range of strategies including sensing pressured and busy times for community members, planning work that could be independently executed, and being adaptable with meeting and skill-sharing arrangements. This ability to work in a flexible way—moving between independent and supported modes of skill acquisition emerges directly from the experience of working as an artist in a contemporary context. The contemporary artist typically participates and often manages projects of variable duration. The projects often involve harnessing input from others who have only a limited capacity to support or engage in the artist's project.

In terms of the contribution to the community that the artist can make to support and alleviate the anticipated and actual pressures on these community members who are collaborating with the artist, it is worth drawing attention to the graduate attributes of visual artists in the contemporary art schools in which I teach. These attributes are shown in the following excerpt from the website (Sydney College of the Arts 2012):

Personal and intellectual autonomy

SCA graduates should be able to work independently and sustainably, in a way that is informed by openness, curiosity and a desire to meet new challenges.

- SCA graduates should have highly developed creative and imaginative abilities that in turn are able to elicit more sophisticated problem-solving skills within their research.
- SCA graduates should be open to the ideas, materials and process choices of others and their possible impact on each graduate's own research and/or artwork.
- SCA graduates should have an understanding of how to respond effectively to unfamiliar problems in unfamiliar contexts.
- SCA graduates should have developed skills in the evaluation of their own artwork and be able to research and develop appropriate strategies for improvement or development of their practice.
- SCA graduates should be able to navigate a wide range of historical and theoretical concerns and be able to relate them to contemporary visual art practice.

These attributes focus on the development of an independent, flexible and sustainable approach to practice. This study suggests that, within the context of a factory residency, these attributes are especially relevant because an ability to work in a way that alleviates real or perceived time pressures on others can play a significant role in the success of the residency. Factory communities may be more willing to work with independent artists who are able to develop self-taught skills, move on with planned work, and be flexible and responsive to community needs and pressures when required. In light of this connection, the exploration of targeted attributes for artist graduates could be a useful resource for researchers interested in developing deeper understandings of the contributions that artists can make to these organisations. A focus on such attributes could also assist in understanding the ways in which artists are positioned and skilled to handle the critical issues as they emerge.

7.1.2.3 Infrastructure Resources

In previous literature, the following issues that relate to infrastructure have been identified: the need to orientate the artist into the spaces of the factory at the early stages of the residency and limitations of access to manufacturing spaces (Carlson 2007). Infrastructure issues have received relatively little attention in these studies. This is clearly a theme that needs to be addressed, given the importance that space and infrastructure hold in the context of both the practice of many contemporary artists and the day-to-day operations of most manufacturing communities. It should be noted that, once one moves outside the domain of art and organisation studies, there is literature that considers these issues in the context of other types of artist residency, specifically artists working in science labs and artists working with technology (Alpers 1998; Bijvoet 1997; Daniels & Schmidt 2008; Edwards 2008; Hauser 2008; Mathews et al. 1990).

The need for orientation of the artist to the space in the early stage did not emerge as an issue in the case study. In the context of the case study, the factory tour for visitors was a well-established practice. In all of the factories I have visited, some type of tour of the facilities is common; exceptions may occur when health and safety rules preclude entry into certain areas, but these often have designated safe zones or viewing areas available for visitors. My previous experiences of these tours made me aware that there were times to be

highly attentive to the way in which the factory spaces were structured, and this observable data enabled me to make plans and requests for activities including the potential uses of spaces, materials and processes during the residency.

In the early stages of the case study, the infrastructure issues that emerged were primarily related to the challenges of: establishing space for the artist to use as a studio and working through the different perspectives of community members in relation to where artists could work in the factory.

The case study analysis of the in-residence stage in relation to space supports Carlson's (2007) observation about the absence of opportunities for the artist to practice in the commercial or manufacturing parts of the factory. These findings contradict Berthoin Antal's (2012) claim that artists are mostly allowed into all spaces within organisations and to use all equipment.

The case study findings have contributed to a deeper understanding about this complex issue. The relevant concerns that have emerged include the challenges for the factory community about allowing the artists to practice in the manufacturing plants, the possible effects of OHS and the possible unionisation of these spaces. One further issue raised in this section that has not been raised in previous studies is the pressure on the host to deliver goods and services from restricted areas to support the artist's activities, and the effect that delays in delivery may have on the artist's progress.

7.1.2.4 On the Value of Being Able to See Potential in Multiple Spaces within the Factory as Sites for Studio Work, Experimentation or Exhibition of Works

In constructing a productive situation for practice, I was able to appreciate the potential and utilise multiple sites including the lab, the office and the many liminal free or dirty workspace spaces of the factory complex such as the warehouse and material stores, and the outside surrounds of the factory.

The case study illustrates the successful adaptation of a range of situations around the factory for installation of works, such as the Pink Grasses (2010) installation work that was

set up at a vacant block in a field of snow at the rear of the factory (see Figure 5.4.). This installation suggests that making use of the surrounds of the factory can activate these types of spaces. These types of work have two significant benefits: their installation entails minimal interruption of community members' operations, and their conceptual and visual contribution allows community members to reconsider the spaces of their workplace in novel and creative ways. These outcomes show that this locally embedded approach to developing artworks and engagement with participants and partners could be relevant to a wider range of factory situations.

Many contemporary artists have experience in responding within the parameters of a particular space. In many cases, artists are challenged and encouraged by these limitations to develop novel and courageous outcomes to these situated forms of practice:

Of course within any collaboration there will be constraints, however, I have found the constraints to provide more directionality and purpose/intent within the work and the relational aspects of the collaborative process. (Email from William Kofmehl, 25 January 2013)

This personal communication with US artist William Kofmehl on the subject of the Factory Direct projects in the United States highlights the interest that contemporary artists have for the relational or social aspects of these collaborations. The findings of this study suggest the need for further examination on the range of ways that contemporary practice can be usefully and successfully played out in the situations of factory communities.

7.1.3 Ethical Issues

The category of ethical issues has not been examined in any depth in the current literature on artist residencies in organisations. However, some issues based on ethical concerns have emerged, including issues of trust and issues of confidentiality of factory processes (Berthoin Antal 2012; Carlson 2007). Importantly, organisational scholars and leadership educators explain that an artist-leader or artist exemplar in action 'needs to act in a manner that produces effects that are informed, valuable and ethical within an organizational context' (Woodward & Funk 2010, p. 8).

7.1.3.1 Intellectual Property

The first ethical issue that emerges in the case study is related to issues that have emerged in previous studies about confidentiality. In terms of the literature, IP in the residency negotiations has been mentioned as a necessary step in negotiations of artists' residencies in organisations, with some intermediary organisations developing IP policies (Berthoin Antal, Gomez de la Iglesia & Vives Almandoz 2011) In this study, the issue of confidentiality is reconceptualised as the category of IP and relates to the IP of both the factory community and the artist.

My appreciation of the ethical issues associated with IP has emerged from previous experience of factory-based residencies, where the decision-making or power of IP lay with the host and required some negotiation. Another occasion that signalled the importance of navigating IP issues was during the ethical clearance for university research processes for the case study, during which anticipation of potentially challenging issues was the focus (see Appendix B).

A responsive approach to the ethical concerns (such as IP) for action researchers was also flagged in my reading in preparation for the case study (Herr & Anderson 2005; Hollbrook 1997). Finally, as an artist and educator, IP issues have been raised during my practice and teaching on many occasions, in particular, during a course of study I completed on gallery management, a series of three lectures on patent law, at the Society for the Social History of Technology Annual Meeting in 2007 in Pittsburgh, and some time spent with an archive in the US colourant factory, reading through the many documents on the IP of the factory community, and the decades of effort they put into preserving these intangible assets.

Issues were raised in the literature about trust and confidentiality was identified in the following topics: boundaries and negotiations of IP, protection of outcomes, and processes for innovation and creativity. In the case study, some new developments occurred in relation to understanding the interactions between the participants in the IP issue, from both the artist and some organisational members perspectives, such as an examination of some of the deeper effects on the factory-artist relationship if there is a sense that the IP agreement is placed in jeopardy through the artist's actions. Although non-disclosure

agreements were not used in these examples, they may be an efficient way of managing IP issues for future self-organised residencies.

7.1.3.2 On the Value of Recognising that Both Organisations and Artists Have Something at Stake in IP Negotiations

Acknowledging sensitivities of IP from the artist perspective may in itself be beneficial for future collaborations because it allows the factory communities and other organisational partners to understand that artists have some understanding, respect and sensitivity about this issue, which forms a useful platform from which to negotiate terms of IP.

The literature explains that the participants can build trust through the clarity of their communications (Carlson 2007). During the case study, being mindful of IP issues was of prime importance to maintaining the relationship with the host. The artist's understanding of this issue from her own perspective, the flagging of understandings of the issue in the proposal documents and an active willingness to be responsive to any concerns enabled these sensitive issues to be successfully handled.

Some new approaches were made explicit during the theme analysis and these focused on the benefits and opportunities for capturing photos of non-sensitive materials or objects in controlled or liminal non-commercial spaces. Other strategies included requesting that the company make a record of images for the artist.

7.1.3.3 Risks of Emotional Harm for the Organisational Community

In relation to the literature on the risk or harm of emotional damage to the organisational community due to the artist's presence and activities, three issues emerge: the resistance that the community members may have to engagement with the artist; the anxiety they or their managers or other colleagues may feel about spending too much time with the artist on the project and their activities (Berthoin Antal 2012); and finally, the cultural divide between the artist and the organisation, which may cause some discomfort to participants (Berthoin Antal 2009; Carlson 2007).

This collection of issues indicates that the presence of the artist and his or her activities can cause risk or harm to the residency participants. In addition, other organisational literature on aesthetic leadership flags the importance of the artist-leader's ability to tune in to the emotions of the factory community, emphasising that this level of engagement can be a positive contributor to a successful leadership (Hansen, Sauer & Ropo 2007; Linstead & Höpfl 2000 ; Woodward & Funk 2010).

These elements of resistance and alienation both surfaced during the residency. Two new issues emerged. The emotional burden on community members to support the artist emerged as a subtle, but not insignificant, effect on the host and other collaborators. The case study also brought to light the community members' anxiety about the disclosure of their personal comments by the artist-researcher.

Suggestions that this issue was important also surfaced in the case study data on a range of anxieties held by factory leaders about the cultural differences between the artist and the factory community. These concerns could be attributed to differences in the demographics of language and gender between the artist and members of a particular subgroup of the factory community—members working in the manufacturing plant.

The other factor that can affect the members' emotional wellbeing is the fluid positionality of the artist. Members might perceive the artist whose work lives are characterised by more regulated or apparently repetitive activities as someone who embodies a free or unrestricted lifestyle, which they consider out of reach.

7.1.3.4 Risks of Emotional Harm for the Artist

In terms of the risk and harm for the artist, the literature gives few direct clues to the potential risk or harm for artists in these scenarios. There is one exception: the possibility of the diminished creativity of the artist in relation to the compartmentalised corporate environment of the factory community (Carlson 2007). In the case study experience, this issue was not a negative factor because the factory environments tended to have the opposite effect on me, presenting as stimulating spaces full of novel and exciting people, materials and process with which to engage.

Although the factory communities in which I work tend to be very stimulating, one side effect that did emerge out of this intense engagement that is not addressed in the literature is the emotional tax that the factory residency framework can take on the artist. If there are no strategies in place to pace the work of the residency, there may be a drain on the artist's productivity.

Another issue that emerged in practice was the emotional effect of the constant scrutiny of the artist's activities and the emotional pressure on the artist to perform.

7.1.3.5 On the Value of Being Attuned to Emotions, Shifts in Emotion and Sensitivities about Cultural Norms

In terms of the artist's response to the emotional risk and harm issues for the organisational members and the artist, the strategies developed to reduce the risk or harm of emotional damage to the residency participants have fallen in most cases within the skill set of the artist. These skills reflect an artist who is adept at sensing emotions and emotional shifts, and building verbal and gestural communication strategies during the residency that are designed to ease anxieties about the outsider status of the artist. Similarly, I developed strategies to safeguard my own emotional and physical wellbeing, including sensing when I was feeling overloaded, or ready for a break, so that I could maximise my creative and physical and conceptual capacity for the duration of the residency.

Strategies that were developed in the case study for artists working in other gendered spaces were designed to reduce embarrassment or anxiety related to cultural differences between residency participants include communicating prior experience of factory environments and work cultures with factory leaders; ensuring that the artist develops an understanding of his or her own boundaries in possible gender workplace issues; taking a relaxed approach and accepting the different cultural environment; and working within the rules of habits of the factory community.

It is important to highlight this dimension of the study because it is a positive case study in which potential concerns about the gendered nature of a particular workspace were overcome. It is my hope that this will provide some incentive for both artists and

organisational leaders to recognise that it is possible for an artist to work effectively in other gender oriented workplaces.

7.1.4 Final Comments

In conclusion, the themes offered in this thesis provide a guide as to what may be the most challenging obstacles for artists or organisations seeking these forms of collaboration, especially if the participants are motivated to develop a liaison directly, without intermediary facilitation and support. In some cases, the artist may view a critical issue as a useful or positive element of the collaborations. Berthoin Antal (2012, p. 38) has identified data that identifies conflicts as valuable opportunities for learning.

It is important to note that the identification of these negative factors, in some instances, has been through the reversal of the elements that are stated in the literature and by the hosts of these organisations as imperatives for a successful study. For example, one host of a previous residency emailed me a requested critical list of issues for a successful residency, explaining, 'I know it's not what you asked for', but you can easily turn these around to establish a list of issues that, if not addressed, could be damaging to the collaboration.

It should be noted that the self-selected participants of these types of collaborations are often both entrepreneurial in nature. This study provides information for potential organisational partners about the activities and perspectives that an artist-entrepreneur might bring to their organisation—acting in the factory as an artist exemplar in action. It highlights skills and capabilities likely to enhance the success of the collaboration. It also makes explicit to artists the range of ways that their skills, attitudes and behaviours can be relevant to these communities, highlighting many positive mutual benefits, including expanding the opportunities for contemporary art practice in the future.

7.2 Evaluating the Effect of Aspects of the Residency on the Factory Community

Findings drawn from the literature suggest that there are a range of different views about the suitability and usefulness of the artist residency situated in a manufacturing plant. From

one perspective, the data suggest that factory leaders are anxious about the negative cultural and commercial effect this form of practice might have on the community members whose work is focused inside the manufacturing plant. They also indicate that there is no perceived value in the artist's presence in the plant, in relation to their ability to raise the rates of innovation through contact with a range of plant members. One factory arts centre curator commented that 'there is no contribution by the artist to intellectual property' of the company (Alison Ferris, Pers., Comm. Conference Panel, Boston, 2011).

However, there is evidence from the case study of the social effect that the artist could have on these workers:

Then it's even more important [for the plant workers] to see and to know what all the possibilities are because they just mix raw materials. (Belgium Interview #1, 30 November 2010)

This comment indicates one member of the factory community's perspectives on the value and benefits of the artist showing the manufacturing community workers what can be made with the materials and processes of the factory. Ferris agrees:

The program benefits everyone. It involves art and brings people together and creates a community ... the factory associates befriend the artists and have them over for dinner ... There is a guy there who is a grinder, he was really good at his job, he would work extra hard and finish his work so that he had time to assist the artists with their work. (Trans Cultural Exchange panel discussion, Alison Ferris, 2011).

The material raised in this case study and in Ferris's comments above suggest that some factory insiders for artist practice may not have as much of a negative effect as have supposed this location. It is quite possible that some creative influences from the activities of these studios flows back into the manufacturing plant, influencing the community members that work there, suggesting a possible theme of investigation through a longitudinal study.

A practice-based case study, planned predominately inside the manufacturing plant of a factory community, using the combined skills and understanding of the strategies developed in the artist actions, could ameliorate the problems related to limitations on manufacturing spaces in factories, especially the issues in the themes of demographics, emotional risk and harm issues, and IP.

Once inside, the study could observe and analyse the nature and value of the contribution of the members of the manufacturing plant to the factories IP stocks. A deeper understanding of how the plant communities work, gained through research and development trials of new products and processes, may help to determine their role in the IP developments of their company. At the same time, the artist could fill the role of increasing the feelings of corporate citizenship of these community members:

Yes, what I mean is, they feel better, they feel more close to the company and when they feel more close to the company they have more the idea of being efficient with things to do. (Interview Belgium, # 4, 30 November 2010)

The Belgian case study and associated previous residencies also provided some evidence that the artist may have a role to play in fostering a reconsideration of the materials processes and activities of the plant, suggesting novel and innovative applications, which could feed into the R&D loop of the factory community.

One further suggested outcome from this proposed work is that the factory community may collectively form a deeper understanding from this type of research of the potential of the artist to be a safe, independent, non-threatening, positive contributor to the activities in the manufacturing plant. From this research, it may be that opportunities for permissions into the exciting venue of the manufacturing plant may open up in years to come, as factory communities begin to see how this arrangement could be managed efficiently and result in a range of positive outcomes for the artist and the community.

In the case study interviews, one respondent commented, 'For the company, the future will tell' (Belgium Interview, # 5, 30 November, 2010). This comment flags that the perception of insiders on the benefits of the factory-based artist's residency may not emerge during the residency time frame, and may only be verified sometime after the artist's visit is complete. This discussion suggests that re-engagement with the Belgian factory community may discover that stories or narratives inspired by memories of the initial visit have lived on in the same way as the factory community anniversary project that produced children's paintings using fluorescent colours, some still remaining as emblems and proud talking points on the walls of the offices in the factory.

Another potential outcome of this research is that it could uncover material that is strategically useful in determining and validating or negating the long-term benefits of the

residency. If the outcomes are proven to be positive, this evidence-based perspective can be used to improve the success rates of negotiations of future residencies for other artists. The light shed on these longer-term benefits could be used to leverage artists' 'getting-in' negotiations with factory communities.

There is the potential to establish and increase the mutual benefits. The industry partner may want to establish a regular programme of this type of activity and therefore this framework could be viewed as a precursor approach to the more formally recognised programmes. I examined the difference between this type of residency and more formal factory residency environments, in which a studio space is usually reserved for the artists or designers who visit. This established space may be compared with the scenario outlined in this proposed framework, in which the objective is to have an expanded space to operate and to realise the opportunities in the laboratories and manufacturing plants, in the car park or even on the roof.

7.2.1 The Potential for a Longitudinal Study

The relatively short period spent at the case study residency suggests the potential value of a similarly structured longitudinal study. This study could take the form of a factory-based, self-organised artist-in-residence placement, or a series of self-organised artist-in-residence placements over a longer period. This approach would have the benefit of providing an opportunity to add to the current validations, or disprove the nature and seriousness of the critical issues and the nature and effectiveness of the artist's actions. A longitudinal study may also uncover some new critical issues for artists working in self-organised residencies.

One further question that was raised during the case study material that could be followed up within the parameters of a more extended study concerns the effect of longer-term placements for artists practising in communities. In 2011, Kianga Ford, assistant professor of fine arts/new genres in the School of Art, Media, and Technology at the New School, New York, questioned the effect on the factory if the artist is working for a longer-term placement period. This led to a group discussion with the Bachelor of Fine Arts students in the seminar I was giving on the project about whether or not the apparent novelty or value of the artist's presence would diminish after an extended period of engagement with the

factory community, and therefore lessen the quality of outcomes for the factory-based residency. A longitudinal study could test this hypothesis, and determine if the factory community members would become bored with the person, thus playing out a form of relationship saturation.

7.2.2 Scoping the Possibilities—Now I Know What Is Possible—Artist as Outreach Officer

The case study outcomes suggested the possibility for the factory community to expand their R&D and cultural or market-focused connections with local, national and international partners through the actions of the artist-in-residency within their community. ‘xxxx said if you can infiltrate these companies it would be very good’ (Journal, Belgium, 28 September 2010). Comments and requests for support were part of the ongoing conversations I was having in the Belgian factory community, with partners such as sales, marketing and R&D staff.

Research on this theme could examine the nature and scope of the artist’s role as a pivotal leader in the development of an innovation cluster in the manufacturing community. The range of activities that could be scrutinised include the artist’s facilitation of the contacts with end users; developing cultural links with organisations locally and further afield; broadening the company’s market exposure through the dissemination of their art projects and assisting with research links with local R&D units, such as the local university traffic research centre I visited in Belgium.

7.2.3 The Artwork Outcomes of the Residency—Examining the Effect of These Emblems

During the residency case study, there were some unresolved questions about the materials that were left behind after the study. It seems that the notion of leaving something emblematic behind in this context is yet to be explored in the literature on artist residencies in organisations. Most art and organisation research studies have focused on the activities of the artist or the organisational community, or have examined projects in which artwork is

procured for display within the organisation as an activity unrelated to artist-residency programmes.

Some qualitative and critical work has been done on the effects of artwork that is brought in to decorate or inspire community members in organisations (Gilmore & Warren 2007; McMorrow 2009; Schiuma 2011) However, the implication from the thesis research is that a project focused more specifically on the art that is left behind with the factory community after a self-organised residency could determine the tacit and narrative future of these works and their longer-term effect. Such a project could reveal some useful understandings about the value of artist residencies for the organisation over a longer period.

7.3 Limitations of the Study

The limitations to this thesis relate to its sustainability and transferability. They revolve around contingencies such as the context and positionality of the participants in their approach to the critical issues of the residency; the level of experience of the artist; the assumptions or preconceptions of participants; the complexities of the sensing approach; and the length of the study. I have attempted to address these limitations by drawing on a range of previous residencies and drawing on the experience of a range of other artists, arts organisers and academics.

One difficulty posed by the study arises from the fact that I was attempting to identify points of difficulty that can occur in the initiation and conducting of a residency. If the artists and the factory contacts in the scenarios described in this thesis are predominately entrepreneurial in their approach, it might be that, in some ways, it is not in their professional DNA to be negative.

Of course I'm more interested in ways in which artists can be artists-in-residence than the impediments. (Email from George Fifield, director of Boston Cyberarts, 7 October 2012)

This anti-impediments approach may be an especially valid phenomenon for those involved in self-organised residencies. This type of residency is a novel form of practice for most participants and has a considerable amount of start-up enterprise characteristics in its nature. The entrepreneurial orientation of artists and organisational leaders and residency hosts made it challenging to uncover any critical issues that might surface during a case

study residency because these professional participants are predominately focused on the affirmative aspects of these opportunities for practice and engagement.

The research quality of this thesis is dependent on my individual skills as an experienced artist-researcher and influenced by my position as an artist-researcher-educator and the mindfulness of Herr and Anderson's (2005) catalytic, process and democratic frames of validity. It is understood from the undergraduate project module on the factory as studio model of practice that less experienced practitioners have found this work more challenging to negotiate. When possible, these limitations have been flagged during the discussion of the case studies and the artist's actions. At the same time, preconceptions, anxieties or assumptions that members of the community or the artist may have about this form of artist residency can also vary the sustainability and transferability of this approach.

The idea of sensing the organisational dynamics within the factory community is both a strength and weakness of this approach, I needed to respond intuitively to the situations I encountered during the residencies, and the journal I kept was a valuable tool for me to record the thoughts and feelings that I had at the time. The journal and digital images I collected were also used as an important resource, taking me back to certain situations. As with any real-time situated study, I had to rely on my own sense and assumptions of what was going on. In this way, a high degree of interpretation was involved.

7.4 Closing Remarks

A distinctive feature of this study is the practice-led researcher and action researcher approach in which the researcher occupies the dual position of researcher and artist-in-residence.

In the thesis I have reinforced some issues that from the literature, and raised some additional issues. Some other issues that have been raised in the literature did not appear as negative experiences or problematic effects, from my perspective or for the organisational partners. I suggest that this is due to the open, positive and engaged nature of the majority of my collaborations with the factories in the study.

The study identifies a range of strategies that artists can use to overcome difficulties identified as issues. In the course of identifying these strategies, the study has also identified some of the competencies of artists that may be relevant to the cultivation of innovation in organisations. The thesis provides a framework that I hope will be of use to me, to other artists, to residency administrators, and to leaders in host organisations, in working towards successful factory-based residencies.

This thesis attempts to bring research in art and organisation studies in contact with an embedded understanding of contemporary art practice. The outcomes may have implications for the way in which both artists and organisational leaders understand the competencies of artists—developing an appreciation of a range of practices that extend far beyond those skills that are directly manifest in the making of an artwork. Examples that have been cited in this final chapter include the development of proposals for speculative projects; the artist's talk; the autonomy and relational approach of contemporary art practices; the aptitude for following complex OHS guidelines; and the ability to up cycle industrial materials.

In closing, this study has developed an enhanced understanding of what the artist can bring to the organisation as an exemplar of aesthetic leadership qualities. Many artists are engaged in a broad range of practices related to their role as aesthetic leader or creative exemplar. However, these practices are not always understood as core competencies, either by the artists themselves or by the broader community of organisational leaders. It is hoped that this thesis will open up a conversation that enables contemporary artists to value these competencies. It may also offer artists and organisational leaders an appreciation of the potential of inviting artists into organisational contexts, where they might have the opportunity to exercise these competencies.

References

- Alpers, S. 1998, 'The studio, the laboratory and the vexations of art', in C.A. Jones & P. Galison (eds), *Picturing science, producing art*, Routledge, New York.
- Amabile, T. 1998, 'How to kill creativity', *Harvard Business Review*, vol. 76, no. 5, pp. 76–87.
- Amabile, T. 2008, 'Creativity and the role of the leader', *Harvard Business Review*, vol. 86, no. 10, pp. 100–09.
- Ambrose, M.L. & Kulik, C.T. 1999, 'Old friends, new faces: motivation research in the 1990s', *Journal of Management*, vol. 25, no. 3, pp. 231–92.
- Andriopoulos, C. 2001, 'Determinants of organisational creativity: a literature review', *Management Decision*, vol. 39, no. 10, pp. 834–40.
- Argyris, C. & Schön, D. 1991, 'Participatory action research and action science compared: a commentary', in W.F. Whyte (ed.), *Participatory action research*, Sage, Newbury Park, pp. 85–96.
- Austin, R. & Devin, L. 2003 *Artful making*, Prentice Hall, Upper Saddle River, NJ.
- Australian Government 2009, 'FOR, RFCD, SEO and ANZSIC Codes', *Australian Research Council*, Canberra, viewed 12 November 2012, <<http://www.arc.gov.au/applicants/codes.htm%3E>>
- Australian Government 2012a, *Australian Innovation System Report*, Department of Industry, Science, Research and Tertiary Education, Canberra, viewed 3 January 2013, <<http://www.innovation.gov.au/Innovation/Policy/AustralianInnovationSystemReport/AISReport2012.pdf%3E>>
- Australian Government 2012b, 'The new business owners guide to understanding your IP', *IP Australia*, viewed 5 December 2012, http://www.ipaustralia.gov.au/uploadedfiles/publications/IPA_SmartStart_Understanding_IP_web.pdf
- Barrett, E. 2007, 'Foucault's "What is an author": towards a critical discourse of practice as research', in E.B.B. Bolt (ed.), *Practice as research: approaches to creative arts enquiry*, I.B.Tauris, London, pp. 135–46.

- Barry, D. & Meisiek, S. 2010, 'Seeing more and seeing differently: sensemaking, mindfulness and the workarts', *Organizational Studies*, vol. 31, no. 11, pp. 1505–30.
- Bartelme, L. 2005, 'The view from the trenches: an interview with Harvey Seifter and Tim Stockil', *Journal of Business Strategy*, vol. 26 no. 5, pp. 7–13.
- Bathurst, R. 2009, 'Aesthetic leadership: managing fields of flow in art and business', *Organisational Management Journal*, vol. 4, no. 2, pp. 170–174.
- Bathurst, R., Jackson, B. & Statler, M. 2010, 'Leading aesthetically in uncertain times', *Leadership*, vol. 6, no. 3, pp. 311–30.
- Berg, A.M. & Eikeland, O. 2008, 'Organisation theory and action research: antagonism, indifference, or attraction', in A.M. Berg & O. Eikeland (eds), *Action research and organisation theory*, Peter Lang, Frankfurt, pp. 7–22.
- Bernstein, R.J. 1992, *The new constellation: ethical-political horizons of modernity/postmodernity*, MIT, Cambridge.
- Berthoin Antal, A. 2009, *Research framework for evaluating the effects of artistic interventions in organizations*, research report, TILLT Europe, Gothenburg.
- Berthoin Antal, A., Gomez de la Iglesia, R. & Vives Almandoz, M. 2011, *Managing artistic interventions in organisations: a comparative study of programmes in Europe*, research report, TILLT Europe, Gothenburg.
- Berthoin Antal, A. 2012, 'Artistic intervention residencies and their intermediaries: a comparative analysis', *Organisational Aesthetics*, vol. 1, no. 1, pp. 44–67.
- Berthoin Antal, A. 2013, 'Seeking values: artistic interventions in organizations as potential cultural sources of values-added', in D. Baecker & B.P Priddat (eds), *Oekonomie der Werte* (Economics of values), Metropolis Verlag, Marburg, pp. 97–128.
- Bijvoet, M. 1997, *Art as inquiry: toward new collaborations between art, science, and technology*, Peter Lang, New York.
- Bishop, C. 2012, *Artificial hells: participatory art and the politics of spectatorship*, Verso, Brooklyn.
- Bourdieu, P. 1977, *Outline of a theory of practice*, trans. R. Nice, Cambridge University Press, Cambridge.
- Bourriaud, N. 2002, *Relational aesthetics*, Les presses du réel, Paris.

- Bratton, J.A. & Garrett-Petts, W.F. 2005, 'Art in the workplace: innovation and culture-based economic development in Canadian small cities', paper presented to the *The Future of Lifelong Learning and Work International Conference*, Toronto, 20 June.
- Brinck, I. 2007, 'Situated cognition, dynamic systems, and art: on artistic creativity and aesthetic experience', *Janus Head*, vol. 9, no. 2, pp. 407–31.
- Brydon-Miller, M., Berthoin Antal, A., Friedman, V., Gaya Wicks, P. 2011, 'The changing landscape of arts and action research', *Action Research*, vol. 9, no. 1, pp. 3–11.
- Bürger, P. 1984, *Theory of the avant-garde*, Manchester University Press, Manchester.
- Carlson, S. 2007, *Building on uncommon grounds—a perspective from Arts Council's INTERACT programme of Art and Industry Collaborations*, Manchester Metropolitan University/Arts Council England, viewed 24 July 2012, <<http://www.interact.mmu.ac.uk/resources/BuildingOnUncommonGrounds%3E>>
- Carter, C., Barry, N. & Grant, M. 2007, 'Glass and glass-ceramics', in C. Carter & D. Grant (eds), *Ceramic materials*, Springer, New York, pp. 379–399.
- Chenal, O. 2011, 'Why invest in residencies?', paper presented to the *Re-tooling residencies—A closer look at the mobility of art professionals* Conference, 16–19 November, Warsaw, Poland.
- Chesbrough, H.W. 2006, *Open innovation: the new imperative for creating and profiting from technology*, Harvard Business School Publishing, Cambridge.
- Cowan, A.L. 2005, 'When a factory is a foundry for art', *The New York Times*, 9 February, viewed 15 July 2010, <<file:///Users/jgavan/Documents/Office%20Projects/ssp/When%20A%20Factory%20Is%20a%20Foundry%20For%20Art%20-%20New%20York%20Times.webarchive>>
- Cox, G. 1998, *The Gower handbook of management*, 5th edn, Gower Publishing, Aldershot.
- Dalkir, K. 2005, *Knowledge management in theory and practice*, MIT Press, Cambridge, MA.
- Damanpour, F. 1991, 'Organizational innovation: a meta-analysis of effects of determinants and moderators', *Academy of Management Journal*, vol. 34, no. 3, pp. 555–90.
- Daniels, D. & Schmidt, B.U. 2008, *Artist as inventor*, Hatje Cantz Verlag, Ostfildern, Germany.
- Darsø, L. 2004, *Artful creation: learning-tales of arts-in-business*, Samfundslitteratur, Frederiksberg, DK.

- de Zegher, C. & McMaster, G. 2012, '18th Biennale of Sydney: all our relations', *18th Biennale of Sydney*, viewed 12 July 2012, <<http://bos18.com/exhibition-overview%3E>>
- Dick, R. 1993, *You want to do an action research thesis? —How to conduct and report action research (including a beginner's guide to the literature)* viewed 1 October 2010, <<http://www.aral.com.au/resources/arthesis.html>>
- Douglas, A. & Fremantle, C. 2009, *The artist as leader research report*, Gray's School of Art, The Robert Gordon University, with Cultural Enterprise Office, Performing Arts Labs, Scottish Leadership Foundation, Aberdeen.
- Drucker, P. 1985, *Innovation and entrepreneurship*, HarperCollins, New York.
- Edwards, D. 2008, *Artscience: creativity in the post-Google generation*, Harvard University Press, Cambridge, MA.
- Egan, T.M. 2005, 'Factors influencing individual creativity in the workplace: an examination of quantitative empirical research. *Advances in Developing Human Resources*, vol. 7, no. 2, pp. 160–81.
- Eikeland, O. 2012, 'Action research: applied research, intervention research, collaborative research, practitioner research, or praxis research?', *International Journal of Action Research*, vol. 8, no. 1, pp. 9–44.
- Elkins, J. 2009, *Artists with PhDs: on the new doctoral degree in studio art*, New Academia Publishing, Washington, DC.
- European Commission 2003, 'Small and medium-sized enterprises (SMEs): What is an SME?' *Enterprise and Industry*, Belgium, viewed 6 January 2013, http://ec.europa.eu/enterprise/policies/sme/facts-figures-analysis/sme-definition/index_en.htm.
- Evans, D.L. 2007, in D.L. Evans & O.W. Evans (eds), *The complete real estate encyclopedia*, Real Estate terms from A-Z, McGraw-Hill, New York.
- Ferro-Thomsen, M. 2005, *Organisational art: a study of art at work in organisations*, Videnskabsbutikken, Copenhagen.
- Freeman, C. 1995, 'The 'National System of Innovation' in historical perspective', *Cambridge Journal of Economics*, vol. 19, no. 5–24.
- Frössler, F. 2008, 'A practice theoretical analysis of real time collaboration technology: Skype and same time in software development projects', *Sozialwissenschaftliche Ansätze in der Wirtschaftsinformatik*, Cuvillier Verlag, Göttingen.

- Gallasch, K. 2010, 'Next wave 2010: riding risk', *RealTime*, no. 96, viewed 9 May 2012, <<http://www.realttimearts.net/article/96/9831>>
- Gerring, J. 2004, 'What is a case study and what is it good for?', *American Political Science Review*, *Boston University*, vol. 98, no. 2, pp. 341–54.
- Gertner, J. 2013, *The idea factory: Bell Labs and the great age of American innovation*, Penguin, New York.
- Gilmore, S. & Warren, S. 2007, 'Unleashing the power of the creative unconscious within organizations: a case of craft, graft and disputed premises', *Tamara: Journal of Critical Postmodern Organization Science*, vol. 6, no. 1, pp. 108–30.
- Gittens, R. 2011, 'What economists don't know about productivity', *Sydney Morning Herald*, 8 August, viewed 17 August 2011, <<http://www.smh.com.au/business/what-economists-dont-know-about-productivity-20110807-1ihjq.html%3E>>
- Godfrey, T. 1998, *Conceptual art*, Phaidon Press, London.
- Grant, D. 2004, *Handbook of organizational discourse*, Sage, Thousand Oaks, CA.
- Guillet de Monthoux, P. 2004, *The art firm: aesthetic management and metaphysical marketing*, Stanford University Press, Stanford, CA.
- Hansen, H., Sauer, E. & Ropo, A. 2007, 'Aesthetic leadership', *The Leadership Quarterly*, vol. 18, no. 6, pp. 544–60.
- Harris, C. 1999, *Art and innovation: the Xerox PARC Artist-in-Residence Program*, MIT Press, Cambridge, MA.
- Haseman, B. 2007, 'Rupture and recognition: identifying the performative research paradigm', in E.B.B. Bolt (ed.), *Practice as research: approaches to creative arts enquiry*, I.B.Tauris, London, pp. 147–57.
- Hauser, J. 2008, *Sk-interfaces, exploding borders: creating membranes in art technology and society*, Fact and Liverpool University Press, Liverpool.
- Herr, K. & Anderson, G.L. 2005, *The action research dissertation: a guide for students and faculty*, Sage, Thousand Oaks, CA.
- Holbrook, A. 1997, *Ethics by numbers? An historian's reflection of ethics in the field*, vol. 4, Australian Association for Research in Education, Coldstream, Victoria.
- Hopper, J. 2012, 'Manufacturing ideas', *Carnegie Museums Magazine*, Summer 2012, pp. 24–27.

- IDEO.org. 2013, Human-centered design toolkit—A free innovation guide for social enterprises and NGOs worldwide, viewed 2 October 2013, <<http://www.ideo.com/work/human-centered-design-toolkit>>.
- Jasawalla, A. & Sashittal, H.C. 2000, 'Strategies of effective new product team leaders', *California Management Review*, vol. 42, no. 2, pp. 34–51.
- Joas, H. 1996, *The creativity of action*, The University of Chicago Press, Chicago.
- Joas, H. & Knobl, W. 2010, *Social theory, twenty introductory lectures*, Cambridge University Press, New York.
- Kemmis, S. & McTaggart, R. 2000. 'Participatory action research', in N.K. Denzin & Y.S. Lincoln (eds), *Handbook of qualitative research*, 2nd edn, Sage, CA, pp. 567–605.
- Kester, G.H. 2011, *The One and the Many: Contemporary Collaborative Art in a Global Context*, Duke University Press, Durham.
- Kolb, D.A. 1984, *Experiential learning: experience as the source of learning and development*, Prentice Hall, Englewood Cliffs, NJ.
- Lather, P. 1986, 'Issues of validity in open ideological research: between a rock and a hard place', *Interchange*, vol. 17, 63–84.
- Leavy, P. 2009, *Method meets art: arts-based research practice*, Guilford Press, New York.
- Lin, Y. & Beyerlein., M. 2006, *Communities of practice: a critical perspective on collaboration*, in M.M. Beyerlein, S.T. Beyerlein, F.A. Kennedy, (eds), *Innovation through collaboration*, Elsevier/JAI Imprint, Oxford. Pp. 53–79.
- Linstead, S.A. & Höpfl, H.J. (eds) 2000, *The aesthetics of organisation*, London, Sage.
- Maeda, J. 2011, *Redesigning leadership*, MIT Press, Cambridge.
- Mascitelli, R. 2000, 'From experience: harnessing tacit knowledge to Achieve breakthrough innovation', *Journal of Product Innovation Management*, vol. 17, no. 3, pp. 179–93.
- Masters, J. 1995, 'The history of action research', in I. Hughes (ed.), *Action research electronic reader*, electronic book, The University of Sydney, Sydney.
- Maslow, A. 1943, 'A theory of human motivation', *Psychological Review*, vol. 50, pp. 370–96.
- Mathews, J.D., McCart, C.L., Klevans, E.H., Walker, R.A., Fisher, R., Kunz, K.S. & Brighton, J.A. 1990, 'An artist-in-residence program in the Pennsylvania State University College of Engineering', *MIT Press*, vol. 23, no. 2/3, pp. 227–30.
- McCutcheon, G., Jung, B. 1990, 'Alternative perspectives on action research', *Theory into Practice*, vol. 24, no. 3, pp. 144–151.

- McMorrow, M. 2009, 'The impact of art in the workplace on employee sentiment in AIB bank', (Masters Dissertation) Trinity College Dublin, Dublin, Ireland.
- Merriam, S.B. 1998, *Qualitative research and case study applications in education*, Jossey-Bass, San Francisco, CA.
- Murray, B. & Fortinberry, A. 2005, *Creating optimism*, McGraw-Hill, New York.
- Nawi, D. 2010, 'Factory as studio as art', *Studio Chicago Blog*, viewed 20 July 2010, <file:///Users/jgavan/Documents/Office%20Projects/ssp/Studio%20Chicago%20Blog:%20Factory%20as%20Studio%20as%20Art%20as.w ebarchive>
- O'Connell, J. 2013, *Cultural Noise*, in C. L. Cooper (ed.), *Blackwells reference online* vol. Business and Management » International Management, viewed 1/ 2 2013 <http://www.blackwellreference.com/public/tocnode?id=g9780631233176_chunk_g97806312349376_ss1-176#citation>.
- Peirce, C.S. 1992-1999, *The essential Peirce (two volumes edited by the Peirce edition project)*, vol. 1, Indiana University Press, Bloomington.
- Pink, D. 2006, *A whole new mind: moving from the information age to the conceptual age*, Berkley/Penguin, New York.
- Pollard, D. 2006, 'Transfer intermediaries: a systemic international study advances in interdisciplinary studies of work teams,' vol. 12, no. 6–3, in M.M. Beyerlein, S.T. Beyerlein, F.A. Kennedy, (eds), *Innovation through collaboration*, Elsevier/JAI Imprint, Oxford.
- Pontbriand, C. 2000, 'L'idée de communauté 01=The idea of community 01), *Parachute*, vol. 100, pp. 6–11.
- Porter, M.E. 1985, *Competitive advantage*, Free Press, New York.
- Potts, J. 2007, 'Art and innovation: an evolutionary economic view of the creative industry', *The UNESCO Observatory*, vol. 1, no. 1, pp. 1–18.
- PWC 2013, *Industrial Manufacturing 2013—Areas of Focus, Challenges and Business Strategic Initiatives—United States*, Price Waterhouse Coopers LLP, Delaware.
- Rasminsky, L. 2001, 'Hire an artist, it's good for business', *The Globe and Mail*, 14 July, p. 13.
- Reckwitz, A. 2002a, 'The status of the material in theories of culture: from "social structure" to "artefacts"', *Journal for the Theory of Social Behaviour*, vol. 5, no. 2, pp. 245–65.

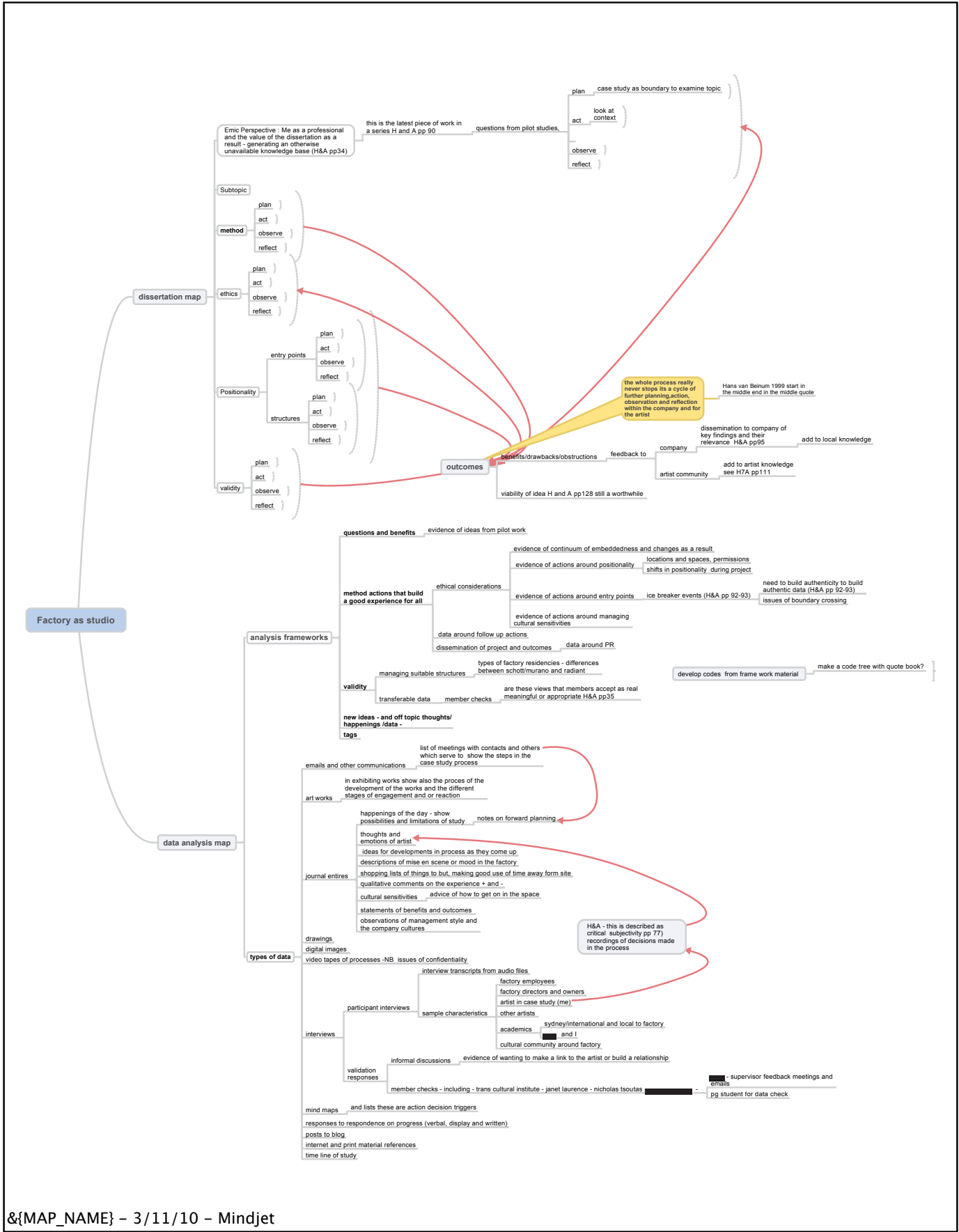
- Reckwitz, A. 2002b, 'Toward a theory of social practices: a development in culturalist theorizing', *European Journal of Social Theory*, vol. 5, no. 2, pp. 245–65.
- Renninger, K.A., Hidi, S. & Krapp, A. 1992, *The role of interest in learning and development*, Routledge, New York.
- Res Artis 2012, 'About Res Artis', *Res Artis*, viewed 24 July 2012, <http://www.resartis.org/en/about/about_res_artis/res_artis_history/%3E>
- Res Artis 2013, 'Info portals, list of current resources', *Res Artis*, viewed 24 July 2012 <http://www.resartis.org/en/about/links/info_portals/%3E>
- Ricard, L. 2003, *Managing Aesthetics*, The Creative Alliance Learning Lab, viewed 12 January 2013, <http://www.hornsleth.com/public_site/webroot/cache/media/file/lykke_richard_managing_aesthetics.pdf%3E>
- Roffe, I. 1999, 'Innovation and creativity in organisations: a review of implications for training and development', *Journal of European Industrial Training*, vol. 23, no. 4/5, pp. 224–41.
- Romer, P. 2007, 'Economic growth' in D. Henderson (ed.), *The concise encyclopedia of economics*, Liberty Fund Library, Indianapolis.
- Schellekens, E. 2009, 'Conceptual art', in E. Zalta (ed.), *The Stanford encyclopedia of philosophy*, spring, Stanford University, Stanford, CA.
- Schiama, G. 2011, *The value of arts for business*, Cambridge University Press, Cambridge.
- Schön, D.A. 1983, *The reflective practitioner: how professionals think in action*, Temple Smith, London.
- Schnugg, C. 2010, *Kunst in Organisationen. Analyse und Kritik des Wissenschaftsdiskurses zu Wirkung künstlerischer Interventionen im organisationalen Kontext (Art in organisations: analysis and critique of the scientific discourse about the effects of artistic interventions in organisational contexts)*, Johannes Kepler Universität Linz, Austria.
- Note : I have written permission from this author to quote the findings of this thesis, who gave me access to an English translation - a document that was a preliminary manuscript for a future publication of these findings in an upcoming English language Business Journal.
- Schroeder, J. 2008, 'Aesthetic leadership', in J.G. Antonio Marturano (ed.), *Key concepts in leadership studies*, Routledge, London, pp. 5–7.
- Scott, J. 2009, *Artists in labs: networking in the margins*, Springer, Wien.

- Shalley, C. & Gilson, L. 2004, 'What leaders need to know: a review of social and contextual factors that can foster or hinder creativity', *Leadership Quarterly*, vol. 15, no. 1, pp. 33–53.
- Sherman, M. 2010, *TransCultural Exchange*, viewed 8 June 2010, <<http://www.transculturalexchange.org/index2.html%3E>>.
- Shirouzu, H., Miyake, N. & Masukawa, H. 2002, 'Cognitively active externalization for situated reflection', *Cognitive Science*, vol. 26, no. 4, pp. 469–501.
- Smith, D.W. 2011, 'Phenomenology', in E.N. Zalta (ed.), *The Stanford encyclopedia of philosophy*, Stanford, viewed 4/12/2012 <<http://plato.stanford.edu/archives/fall2011/entries/phenomenology/%3E.%3E>>.
- Smith, S.E.K. 2012, "'Working in the space between": understanding collaboration in contemporary artistic practice', *Reviews in Cultural Theory*, vol. 3, no. 2, <<http://www.reviewsinculture.com/?r=97>>.
- Stake, R. 1995, *The art of case study research*, Sage, New York.
- Steveni, B. 2004, 'Repositioning art in the decision-making processes of society (in government, commerce the disciplines and professions)', *Interrupt Symposia*, Arts Council England, UK.
- Stewart, N. 1983, 'Residencies, studio and workshop facilities in Northern Ireland: a wider perspective', *Circa*, no. 12, pp. 8–10.
- Styhre, A. & Eriksson, M. 2008, 'Bring in the arts and get the creativity for free: a study of the artists in residence project', *Creativity and Innovation Management*, vol. 17, no. 1, pp. 47–57.
- Sydney College of the Arts 2012, 'Graduate attributes', *SCA Handbook*, viewed 7 January 2013, <http://sydney.edu.au/handbooks/sca/welcome/graduate_attributes.shtml%3E>
- Taylor, M. & Callahan, J. 2005 'Bringing creativity into being: underlying assumptions that influence methods of studying organizational creativity', *Advances in Developing Human Resources*, vol. 7, no. 2, pp. 247–70.
- Taylor, S. & Hansen, H. 2005, 'Finding form, looking at the field of organisational aesthetics', *Journal of Management*, vol. 42, no. 6, pp. 1211–32.
- Tiffany, J. 2006, 'Respondent-driven sampling in participatory research contexts: participant-driven recruitment'. *Urban Health*, vol. 83, no. 1, pp. 113–24

- Tobias, S. 1994, 'Interest, prior knowledge and learning', *Review of Educational Research*, vol. 64, no. 1, pp. 37–54.
- Turner J.R. & Cochrane, R.A. 1993, 'Goals-and-methods matrix: coping with projects for which the goals and/or methods of achieving them are ill-defined', *International Journal of Project Management*, vol. 11, no. 2, pp. 93–102.
- University of York 2012, *The Sixth Art of Management and Organization Conference*, The York Management School, viewed 6 August 2012 <http://www.york.ac.uk/management/research/research-areas/organisation-theory/art_of_management/%3E>
- Wang, R. C. & Liang, T.F. 2004, 'Project management decisions with multiple fuzzy goals', *Construction Management and Economics*, vol. 22, no. 10, pp. 1047–56.
- Ward, R.A. & Kimmel, E. 1981, *Kirk-Othmer encyclopaedia of chemical technology*, J. Wiley & Sons, New York
- Weber, M. (1947). *The Theory of Social and Economic Organization*. (Translated by AM Henderson & Talcott Parsons). The Free Press, New York.
- Weick, K. 1995, *Sense-Making In Organisations*, Sage Publications New York.
- Windsor, A. 1981, *Peter Behrens: architect and designer*, The Architectural Press, London.
- Winter, J. 2003, 'Residencies: proposals', *Knowledge Bank*, <http://www.a-n.co.uk/knowledge_bank/article/81045/75002>
- Woodward, J.B. & Funk, C. 2010, 'Developing the artist-leader', *Leadership*, vol. 6, no. 3, pp. 295–309.
- Yagi, N., Kleinberg, K. 2011, 'Boundary work: an interpretive ethnographic perspective on negotiating and leveraging cross-cultural identity', *Journal of International Business Studies*, vol. 42, no. 5, pp. 629–653.
- Zander, I. & Scherdin, M. 2011, *Art entrepreneurship*, Edward Elgar, Cheltenham.
- Zhou, J. 2003, 'When the presence of creative coworkers is related to creativity: role of supervisor close monitoring, developmental feedback, and creative personality', *Journal of Applied Psychology*, vol. 88, no. 3, pp. 413–22.

Appendices

Appendix A: Mind Map



Appendix B: Human Ethics Approval

OFFICE USE:




APPLICATION FOR APPROVAL
UTS HUMAN RESEARCH ETHICS COMMITTEE

PROJECT TITLE:
Factory as Studio: Developing a practice-based framework for artists and designers who choose to work within industrial communities.

Chief Investigator/Supervisor: (indicate which) Dr Sally McLaughlin (Doctoral Supervisor)	
Faculty/School: Visual Communication Faculty of Design, Architecture and Building University of Technology, Sydney Email: Sally.McLaughlin@uts.edu.au	Address: PO Box 123 Broadway NSW 2007 Australia Phone No: +61 2 9514 8795
Qualifications: (REF NS 1.1(e)) <i>PhD (Arch) University of Sydney, BSc. (Arch) University of Sydney, GradCertHEd</i>	
Experience relevant to this application: Published research based on structured interviews. Published research based on creative practice. Supervision of postgraduate research projects involving interviews, user testing and creative practice.	

Co-investigator/Co-supervisor:
N/A

(Note: copy this section as required to accommodate the number of investigators)

Student (name): Jane Majella Gavan	
Faculty/School: Visual Communication Faculty of Design, Architecture and Building University of Technology, Sydney	
Email: Jane.M.Gavan@student.uts.edu.au	Phone No: 
Qualifications: GradDipGalleryMgmt, UNSW, BA, Sydney, BVA, Sydney College of the Arts, GradCertHEd, University of Sydney. Currently Enrolled in, PhD Design, UTS	
Degree being undertaken (attach letter of candidature): PhD Design	
Has doctoral/masters assessment been obtained? If not, indicate when it will be sought? Masters assessment completed and candidate was advised to upgrade to PhD. Doctoral assessment pending.	Letter of candidature attached.

Experience relevant to this application:

Over the last 22 years I have been practicing as an artist researcher¹, this project is about Artist researchers using factories or industrial situations as a place to make new work. I have been involved in similar successful projects in glass factories, in Italy [REDACTED] and in Germany [REDACTED]

I have also some experience at dealing with industrial partners through my experience as a lecturer at Sydney College of the Arts, where collaborations are often sought with industry as an alternative site for learning for the students (factory visits) or as a possible partner to create new work at the University (commissions and research and development discussions).

I have also made two visits to [REDACTED] USA in the last 5 years, so I have an understanding of the specific culture within a fluorescent colourant plant, which is the location of this current project, at [REDACTED] in Belgium.

I am currently Associate Dean Learning and teaching at Sydney College of the Arts and have acted as Foundation Coordinator and Studio Chair since joining the University of Sydney in 1999. In these roles I have developed experienced at negotiating with many different groups of people in all areas of management and operations.

Please nominate one of the above as the main contact person for ethics correspondence. This is the person who will be responsible for all reporting to and from the HREC throughout the research, and must be a UTS staff member (for students, the primary contact should be your Chief Supervisor).

Dr Sally McLaughlin (Doctoral Supervisor)

¹ "Artists researchers" are artists who carry out their art practice with a critical analysis of their practice as an additional outcome, that is, they usually perform some form of reflection, analysis and as a result develop a new understanding of what they are making or creating. These results are then disseminated as their research to a wider audience.

CONSULTATION:

Have you undertaken any consultation in preparing this application (e.g., supervisor, Research Ethics Officer/Manager, HREC member, Jumbunna, etc). Give details:

Meeting with Ms Susanna Gorman 17th August 2010 discuss and review initial draft application, subsequent with Dr Sally McLaughlin (Doctoral Supervisor) to discuss and revised draft application. Follow up email advice from Susanna Gorman and the Ethics Office manager on points of clarification from Supervisors meeting.

I also consulted the web pages in relation to advice on issues of ethics of the Institute of Participatory Action Research and design at the City University of New York Graduate Centre (Viewed on 23rd September 2010, URL: <http://web.gc.cuny.edu/che/ie.htm>) and chapter three of the book by Steinar Kvale about the ethics of doing interviews. (Doing Interviews, Sage Qualitative research Kit, Sage, London 2007.Pp 23-31)

FUNDING:

(a) Have you applied for funding in relation to this research? If yes, list the source of funding (e.g. funding body/type) and attach a copy of the funding approval, budget page and any contract or agreement from the funding application. (REF NS 1.2)

N/A

(b) Total amount of funding (including in-kind contribution) sought or obtained (please indicate which is applicable)

N/A

(c) What is your relationship to the funding source (e.g. grant recipient, industry partner, contractor, employee, and office bearer, personal, other)?

N/A

(d) Is there any potential conflict of interest for you as a researcher because of the funding or commercial arrangements? If yes, provide details.

N/A

(e) Are there any constraints on the research as a result of the funding arrangements, e.g. to intellectual property, publication, etc? If yes, provide details. (REF NS 1.3 (d))

N/A

(f) If you have not applied for funding, do you intend to do so in future? If yes, provide details.

N/A

PROPOSED COMMENCEMENT DATE:

(of data collection – HREC cannot give retrospective approval)

[REDACTED]

ANTICIPATED COMPLETION DATE:

(of this research study – note that ethics approval includes the collection, analysis, publication and storage of data)

[REDACTED]

SECTION I – METHODOLOGY AND RESEARCH DESIGN

The purpose of this section is to place your research in context for the Committee and demonstrate your ability to conduct the research. The Committee may only approve research which is methodologically sound. Remember to use simple language that can be understood by people from a variety of backgrounds. Avoid jargon and acronyms.

1. DESCRIPTION OF YOUR RESEARCH

(a) What is your research about? Please include a brief description using plain English of what your research is about (approximately 100 words).

As a practicing artist, I have always been drawn to the innovative, productive and creative activities of the factories I have visited. My aim is to expand on my current practice by creating new art works in the factory context.

This research develops a practice-based framework for artists and designers who choose to work creatively within industrial communities.

I have chosen to focus on one particular factory as the location and subject of a case study. I will use the factory as a “studio” to make new works. I am also seeking to make a contribution to the culture, products and activities of the factory through this research.

(b) What do you hope the outcome of this research will be?

The outcome of this research will be in two parts.

First I will be making art works. These will include installations/functional/non functional objects created in the [REDACTED] [REDACTED] factory in Belgium. These works will be developed by experimentation with the materials and processes of the factory.

Second I will be writing a thesis, documenting and reflecting on this experience, it will also include a type of handbook for use by other collaborators, in particular, artist researchers and their industry partners who which to develop programs of their own.

(c) Who do you think will benefit from this research?

1. The Artist undertaking the residency
2. The factory Community
3. The host company
4. Other artists interested in factory residencies
5. Other companies interested in this type of collaboration

- (d) **Please provide details of the research design (approximately 350 words) including details of your aims/hypotheses or research questions and the significance of your research.** (Note that *Clinical Trials, Recruitment of Participants and Data Collection* are dealt with below so you will not need to describe them in detail here. Include a timeline if you feel it will be helpful to the Committee.)

Research Aims:

1 Exploring the materials and tools of the factory

- To Adapt and apply the factory scientific testing equipment and machinery to develop new art works.

2 Building, understanding and negotiating relationships and roles

- Identify the potential benefits for the industrial partner and the artist
- Explore the ethical issues of art/design practice in factories.

3 Building a framework for others to use in new factory residencies

- Compare the difference between this type of residency and other established factory residencies.
- Identify the benefits for artists and designers who may be considering working in factories
- Develop a version or a possible account of this framework for use by other artists or designers interested in practice in an industrial space such as a factory.

Design of the study:

This study is designed around the combined principles of Participatory action research (PAR) Argyris and Schön(1991) and project management, in particular, managing projects with 'fuzzy' goals. I will be reviewing the work of Reay-Chen Wang and Tien-Fu Liang,(2004), "Project management decisions with multiple fuzzy goals"² and Turner J.R., Cochrane, R.A.,1993, "Goals and methods matrix: coping with projects for which the goals and/or methods of achieving them are ill-defined."³ These dynamic models are a fitting template for this proposed framework, which is characterized by the differences in participants, locations and activities.

Significance of research:

This research is significant in that it seeks to develop new understandings of the potential cultural, social and commercial benefits for artists working in factory based residencies. Currently there is limited knowledge of the considerations and actions required for artists and potential collaborating industrial companies to engage in a successful residency. This research seeks to develop a framework for those interested in developing this type of residency relationships in the future.

² Wang, R.C.& Liang, T. F.,2004, Project management decisions with multiple fuzzy goals.

³ *Construction Management and Economics*, 1466-433X, Volume 22, Issue 10, Pp 1047 – 1056. Turner J.R., Cochrane, R.A.,1993, "Goals and methods matrix: coping with projects for which the goals and/or methods of achieving them are ill-defined." *International Journal of Project Management* 11(2), John Wiley and Sons.

Research Timeline

Semester One 2010

- [REDACTED]
- Discuss potential of residency and possible considerations for inclusion in the application with industry colleagues from USA during research visit to Hong Kong.
- Invitation to speak at Trans Cultural exchange conference in Boston, 2011, after director and convenor, Ms Mary Sherman who is Associate Director, Visual Arts Program, MIT, requested permission to use my research topic title, factory as studio and research questions as the basis for the panel discussion.

Semester Two 2010

August

- Commence sabbatical from full time employment to undertake this research project. (July 6 –January 31 2011)
- PhD upgrade approved, Sally McLaughlin appointed principal supervisor. Action research field of Qualitative research.
- Commenced Ethics Clearance Application process, - proposed submission date October/November round.
- TAMS analyser entry of previous data, software loaded and developing understanding of coding processes.

September

- Ongoing review and analysis of data
- Ongoing identification of research themes
- Ongoing development of thesis argument
- Identified [REDACTED] as potential case study location, emailed to seek expression of interest. Develop plan to set up relationships within company.
- Meeting to discuss artist residency at [REDACTED] Belgium with research and development [REDACTED] Discussed potentials of project, aims and outcomes.
- Written request for residency outlining potential activities and outcomes sent to [REDACTED]
- [REDACTED] director agrees to terms of residency and confirms dates as requested.
- One week visit to set up parameters of residency, assess OHS issues for the researcher and meet and get to know staff, and explain the projects aims and activities.
- During the visit, explain prior experience and show projects completed in factories to date. Revise aims and objectives and any concerns with main contact [REDACTED] Meet with company director and other divisional directors to discuss project and potential benefits.
- Raise the concept of interviewing staff and let members know they will be getting email requests including "informed consent forms".
- Follow up meeting at the end of the visit with [REDACTED] to "check in" and ensure that my presence and preliminary activities had no negative impact company employees, especially in terms of productivity.

September

- Agree to develop Blog to keep staff informed of project and allow them to get involved as they wish, also discussed a blog link to the company website as a way of engaging the wider community and raising the companies end user profile.

October

- Ongoing review and analysis of data
- Ongoing identification of research themes
- Ongoing development of thesis argument
- Contact Hagly Museum to discuss accession of [REDACTED] Glo and [REDACTED] (TBC) archive into their collection
- Finalise Ethics clearance and submit by mid October
- Develop dissemination plan for research including activities in Belgium and Australia.
- Contact Mary Sherman of the Cultural Exchange program and Assoc Director of the AiR program at MIT to develop member check group of artists at the April 2011 Conference

November

- Ongoing review and analysis of data
- Ongoing identification of research themes
- Ongoing development of thesis argument
- Return to [REDACTED] for Residency for three weeks, (called "a placement" by the company, as they have experience with graduate4 students working in the laboratory as part of their studies.)
- Check with members once per week and at the end of the residency how things are going, adjust activities/approach accordingly.

Semester One

March – June

- Ongoing review and analysis of data
- Ongoing identification of research themes
- Ongoing development of thesis argument
- Finalise interviews and do member checks with [REDACTED] community
- Attend Trans Cultural exchange conference, member check exercise with artists attending forum on Factory as studio.

Semester Two

August –November

- Ongoing review and analysis of data
- Ongoing development of thesis argument
- Finalise Drafts Submit Thesis for examination

(e) **Is this a clinical trial?** (If yes, you must provide full details in [Appendix A - Clinical Trials](#) and attach to the end of this form.)

NO

2. LITERATURE REVIEW AND REFERENCE LIST

(a) Please give a brief literature review of no more than 500 words. The aim is to explain how your research fits into the context of other research in the area. (REF NS 1.1(c))

The majority of limited work available in the area of "artist's residencies" in factories has examined the role and activities of artists in relation to science and new media technologies. In contrast this study will develop the previously unexplored area of the artist using the whole factory as a studio to make new artwork.

It is also anticipated that new understanding of the use of the Participant Action Research (PAR) mode, (Argyris & Schön, 1991) and Fuzzy goals project management principles, (Turner & Cochrane, 1993), (Wang & Liang, 2004) may emerge as valuable methodological approaches for artists researchers practicing in factories.

Since the 1960's, with the development of conceptual art in western culture, artists have broadened the definition of their outcomes towards ones that may be valuable and relevant for an industrial partner.

From this time also, new interdisciplinary projects involving science, art and technology developed, many of them outlined in Marga Bijvoet's. (1997) book "*Art as inquiry: toward new collaborations between art, science, and technology*". Bijvoet described Billy Kulvers collaborations with dozens of artists at the Bell Telephone Labs in Murray Hill, New Jersey, the Experiments in Art and Technology project (EAT). More recent projects include The Xerox Paolo Alto Research Centre and the 1990's Banff Centre Media Arts Program in Canada and the Artscience projects such David Edwards "le laboratoire" in Paris, France.

The main difference between this study and the searches carried out in regard to artists working in factories can be characterized in two ways. One difference is that almost all of these since the 1960's, except one known example, the Residencies at the Kohler Ceramic factory in Sheboygan, WI, USA, have been based in the visual art discipline of media and technology. The other difference is that these resident artists have been "placed" or "assigned to" a designated area with the very real feel of a traditional studio environment since 1974.

There were two "experimental exhibitions in recent times around the idea of artists working in factories, one entitled, "Factory Direct" was at Art space in New Haven, CT, USA in 2005, this was inspired by an earlier "display" at Troy, N.Y., at the Arts Centre of the Capital Region in 2001 (Cowan, A.L., 2005).

The invitation to speak at the Trans Cultural exchange conference in Boston, 2011, and the request for permission to use my research topic title, factory as studio and research questions as the basis for the panel discussion gives some indication of the contemporary significance and relevance of this study for a wider audience.

Other broader cultural developments such as the organisation, *Art for Business*, in Milan, Italy provide a good example of the developing interest the area of art in industry. *Art for Business* has been active since 2009 acting to "to promote and emphasize the contribution that the arts offer for the development of people within business organizations." This program could be a potential platform for the dissemination of the benefits and approach of this study, reaching an international audience of artists and commercially orientated companies.

(b) Please attach a list **only** of references used in the literature review and cited in your Application. **DO NOT INCLUDE REFERENCES YOU HAVE NOT USED IN THIS APPLICATION**

Reference List

Argyris, C., & Schön, D., 1991, "Participatory Action research and action science compared: A commentary", In W.F. Whyte (Ed), "*Participatory Action research*" (pp 85-96) Sage, Newbury Park.

Art For Business Viewed on 10 October, 2010. URL:
http://www.artforbusiness.it/site/index.php?option=com_content&view=article&id=106&Itemid=65

Bijvoet, M., 1997, *Art as inquiry: toward new collaborations between art, science, and technology*, Peter Lang, New York.

Cowan, A.L., 2005 *When A Factory Is a Foundry For Art* , Published in New York Times : February 9, 2005, Viewed on July 15, 2010

Edwards, D., 2008, *Artscience, Creativity in the post google generation*, Harvard University Press, Cambridge, Massachusetts. p.13. Canada.

Reckwitz, A., 2002, 'The status of the material in theories of culture. From 'social structure' to 'artifacts'', *Journal for the Theory of Social Behavior* (5), no. 2, pp. 245- 265.

Reckwitz, A., 2002, 'Toward a theory of social practices. A development in culturalist theorizing', *European Journal of Social Theory* , 2002 (5), no. 2, pp. 245- 265

Schatzki, T., (1996) *Social Practices. A Wittgensteinian approach to human activity and the social*. CUP, Cambridge.

Turner J.R., Cochrane, R.A., 1993, "Goals and methods matrix: coping with projects for which the goals and/or methods of achieving them are ill-defined." *International Journal of Project Management* 11(2), John Wiley and Sons.

Wang, R.C. & Liang, T. F., 2004, Project management decisions with multiple fuzzy goals. *Construction Management and Economics*, 1466-433X, Volume 22, Issue 10, Pp 1047 – 1056.

SECTION II – RESEARCH PARTICIPANTS

In line with the National Statement, the definition of participants includes not only those humans who are the primary focus of the research but also those who will be affected by the research. The Committee regards the principle of respect for persons as of paramount importance. (REF NS 1.1 (d), 1.6-1.9, 1.10, Chapter 2.1)

3. RECRUITMENT OF RESEARCH PARTICIPANTS/SUBJECTS

(a) How do you propose to initially select and contact your participants/subjects (outline how you will obtain their contact details)? (Attach copies of any documentation you intend to use, including letters, text of ads, flyers, etc.)

- letter
- advertisement/flyer
- telephone
- e-mail
- internet
- organisation
- personal contact
- other (give details)

Group A (factory participants)

My contact at [redacted] colour gave me an organizational chart on arrival for the approvals and orientation visit. I aim to engage at least two members from each of the organizational areas of the company in the study. Emails will be given to me by the Research and development director, [redacted]. It is clear to me from the nature of this study that who I will interview will depend on how my practice develops.

I have made a visit to the Case study site, [redacted] Color and discussed the project with some members of the company; I then mentioned the possibility of a short interview and asked them if they would be interested in participating. This initial, face to face, informal approach was to gauge willingness to get involved with the project, and allow for the passive snowball of interest to gather momentum in the company before I returned for the residency. I will follow up on my return with an email invitation to participate, with a consent form attached and details of the interview process. It is planned to do two interviews, one at the commencement and one at the end of the study.

Group B (artists for member checks)

For the member check group of artists, these will be self selecting as they attend the panel discussion in relation to this research at the conference they travel to in Boston. I will be notifying them of this study via email through the convener of the conference Mary Sherman. Comments and discussion will be invited after this panel discussion with individual volunteering to participate.

(b) How many participants/subjects do you intend to recruit

Group A (factory participants)

I will commence by interviewing the [redacted] and the company director, then it is anticipated that at least 2 members each of the 4 departments, Sales and marketing, Research and development, Quality assurance and production, and Company administration. Total approximately: 10 persons. I have made contact already in relation to the study with at least one in each group so far

Group B (artists for member checks)

For the member checks, it is unknown, but from a potential group of 40 attendees I may have a chance to gather data from 5.

(c) Explain how and why you have chosen this number.

Group A (factory participants)

This number of factory employees would cover a range of perspectives and would be manageable in terms of available time and access and the number of artists would provide a range of experience of different residencies, and encompass artists with different levels of experience also. If there is a broader interest, I certainly would like to interview all staff members as the group is manageable and this would be in keeping with the inclusive nature of the study and its aim of building a positive awareness of the unique and creative nature of practice at the factory, before and after the residency takes place.

Group B (artists for member checks)

The participants in the conference discussion will be self selecting.

(d) Explain your selection and exclusion criteria for participants.

Group A (factory participants)

I think that all [REDACTED] company members are relevant to the aims of the study.

This selection will ensure that I am able to assess the impact of the residency over a sufficient range of company members, not just those who are most in contact with the project.

Group B (artists for member checks)

The members of the artists group at the conference are self selecting.

In both data collection scenarios, there are no exclusion criteria in place, inclusion is the aim as this has a positive tone, and is especially important in a small company, that no one is left out of the opportunity to participate and contribute.

4. HOW WILL RESEARCH PARTICIPANTS/SUBJECTS BE AFFECTED?

In order to consider your research, the Committee will need to know what it will involve for your participants.

(a) What procedures will participation in this research involve for your participants/subjects?
(Give details)

Group A (factory participants)

Individual Interviews and informal group discussions, observations of employee activities during the residency. Some members of the company could be asked to give demonstrations of techniques and explain the operation of machinery and other tools. During the approvals week, in the preliminary visit, demonstrators were identified and it was established that this was part of their daily work and that they were allocated to assist me in this way by their supervisor.

Group B (artists for member checks)

The artist's member check panel discussion will require a facilitated discussion, a questions and comments period, after the presentation of papers.

(b) What time commitment will the research involve for your participants/subjects?

Group A (factory participants)

The time commitment has been carefully negotiated with the director of research and development. Interviews can take place at morning tea time which is around 30 minutes. The demonstrations are as needed, but I have experienced the working day in the factory on the initial visit and know the people there well enough to gauge "busy" times and will minimize requests at these times. For example, it was observed in the preliminary visit that the last 2 days of the month are very busy for all members of the company, so the return visit would take this into account and I would plan more independent activities at this time.

Group B (artists for member checks)

The panel discussion for one hours duration for the artist's member checks.

(c) In what location will the research/data collection take place (public area, office, café etc)?

Group A (factory participants)

I have been allocated an office space which is currently not allocated to other staff and a laboratory bench space, used on occasion by the R and D director. Data collection will take place in the meeting room in the factory administration area.

Group B (artists for member checks)

The panel discussion is held in a conference room at a hotel in Boston MA USA.

(d) What travel, if any, does the research involve for your participants/subjects?

Group A (factory participants)

There is no travel outside the normal work pattern required for the factory participants.

Group B (artists for member checks)

The artist's member check group will travel to the conference from international locations, though most are within the USA.

(e) Please include any additional information you feel relevant.

N/A

5. RISK/HARM

Risk or harm could be described as damage or hurt to the wellbeing, interests or welfare of an individual, institution or group. Harm could range from physical hurt or damage such as illness or injury, to psychological or emotional hurt or damage, such as embarrassment or distress. Please note that as a researcher, you are not necessarily immune from risk yourself and should give careful consideration to this question. (REF NS 1.7 – 1.8)

- (a) Describe any risk or harm that research participants and related groups might experience while participating in the research, including the likelihood of such risk/harm occurring.

Yes in both groups A and B*. Risks identified as:

1. Physical hurt or damage – illness or injury (group A only)
2. Psychological hurt or damage – such as embarrassment or distress. Group A and B. These two groups will be interviewed and the risks below are in recognized and discussed relation to that process.
3. Commercial/Financial risk

**There are two parties in this study besides the researcher.*

For the purposes of this application they are described as follows;

1. Group A - Participants in the case study at the factory
2. Group B - Participants in the member check interviews, artists and those involved in artist residency programs.

An "artist residency" is an established agreement between parties, and there are several good examples of where this works well. I have drawn on these to develop this list of risks and my actions and experience that may serve to minimize them. As a negotiated visit by someone placed in a lab or a company, it has similar characteristics of a professional "placement" and should be thought of in this way in terms of risks and benefits.

(b) Is there any possibility of risk or harm to participants and related groups resulting from the research at any time in the future? If yes, please describe.

Yes;

- There is the potential future risk of reputation relationship to employees/employers, and internal relations in general within the company as a result of material published in this study.
- There is also a commercial risk to intellectual property for the [REDACTED] company if certain commercially sensitive information is released into the public domain.
- If there is a breach of confidentiality made by the published study or the researcher to other employees this could also cause a risk of financial and psychological harm to participants in the future, in terms of job security or affects on performance evaluation..

(c) Describe how you propose to minimise any risk for participants/subjects and related groups.

1. Physical hurt or damage – illness or injury

Group A

- There is a high risk of employees who are assisting in the development of art and design new works to be hurt from working with materials or processes.
- These are the everyday materials and processes of the factory, and are being used in ways that the factory has pre approved in terms of government approved health and safety standards.
- Therefore the risk to these experienced factory employees is considered to be significantly lessened.
- As an acknowledged high risk this is a major consideration in the plan and actions of this study.

2. Psychological hurt or damage – such as embarrassment or distress.

Group A

Risk of embarrassment or undue professional distress

- Working in the factory during the residency there is a risk of embarrassment or undue professional distress to the main contact at the company if the researcher fails to meet outcomes expected.
- To mitigate this risk a clear log of outcomes will be agreed on at the beginning of the residency.
- These outcomes in some cases may not be known in detail, but the type of outcome, for example: cultural and social impact, innovation of process and materials or new art and design works will be known and can be agreed on in writing.
- The relationship of the researcher and the company is currently formal and trust developed to date has been professionally established.
- However, as relationships develop, there is some risk that increasing lack of formality may cause some problems in terms of assumptions being made by either party in relation to operations, outcomes, procedures and other activities.
- To minimize the risk of this happening, a weekly formal update over the period of the residency is proposed. (This is a practice I developed during the risk minimization process for the development of the artist in residence documents at Sydney College of the Arts.
- This is intended to allow the company to monitor progress and also allow them to assess any potential commercial, physical or psychological risks to the company during the visit.
- There is a risk that some staff members are resentful and feel uncomfortable that

an artist has "arrived" in their work place. In the past I have tried to minimize this risk by attempting to form a relationship with this person, find out what's important to them in their work and life and relate more to that in my dealings with them. It sometimes is the case that employees are unsure of the impact of the researcher's presence on their time, or have a developing understanding of the role of the artist in the factory. This can be limited and turned around by giving some background to the research, and it is proposed that a briefing for all staff about the artist's research will be given at the beginning of the study.

- There may be a risk to staff in relation to having to work around the artist in the space of the factory. To minimize this the researcher has negotiated two designated spaces that are currently not used in the factory, a desk and a workbench.

Cultural Differences

- There is a risk of running into problems with cultural differences between two groups, the culture of the two countries concerned (Australia and Belgium) and the culture of the two types of daily work practice, the factory community and the artist's daily activities.
- To minimize this risk, the communication model developed which includes several initial briefing meetings, where the artist brings a list of plans, expectations and questions in relation to the daily habits of the factory .of , in addition the daily informal meetings, usually half an hour morning and afternoon, and the formal weekly meeting, are all essential elements in minimizing these potential issues for the company
- The cultural difference of language is a low risk as most of the people in this region speak good English, (though in Belgium, Dutch is their spoken language, they are also very close to Germany so tend to be multi lingual.
- The risk of miscommunication due to a language barrier is low, however the researcher will have an English Dutch dictionary to ensure any technical words can be fully understood if needed. The researcher is also using "google translate", which is an increasingly good tool for understanding foreign phrasing beyond single words.
- **Interview process**
Group A
 - The interview process has the risk of causing embarrassment to participants or causing distress through the process of recalling bad experiences. It is intended that to avoid embarrassment of discussing aspects of the company in front of colleagues that the interviews will be conducted as one on one in a public place such as the staff canteen outside lunch times when it is quiet, during business hours.
 - The research is experienced at interviewing people in sensitive situations as associate dean learning and teaching and is able to sense shifts in respondent's moods and attitudes within an interview situation and alter or change questions accordingly.
 - If there is some inadvertent adverse reaction then the research intends to pause the interview to ensure that the interviewee is assured about, their option to terminate the interview, the assurance of confidentiality and if continued the interview will progress only on terms that the interviewee is comfortable with each question.
- **Group B**
 - There could be a financial risk to the other artists in residence who share contacts during interviews, and possibly divulge an opportunity to the researcher that has previously been their privilege alone. To limit this risk, the most appropriate way to ask the

questions in order to avoid any discomfort for the person is to let them know that they may speak in general terms about different examples and only mention certain companies or persons if they think that there is no financial risk, or risk of breaking commercial confidence.

3. Financial / commercial risk

Group A

Intellectual Property

- In terms of ownership of ideas and practices, it will be agreed that the artists work is their own and the factory may use the ideas and processes developed from this residency in terms of new specifications. I will be seeking further information on this and looking at UTS student Deeds arrangements. The company and the artists may have divergent views and expectations on this type of ownership and it is intended that this discussion is carried out and agreed to in writing prior to commencement of the study. An update in terms of this application will be lodged as an amendment if any agreements are put in place.

Time taken from productivity of employees

- There is a risk that the presence of the researcher in the company will be an undue burden on the time of the workers and act as a distraction to the level of productivity.
- To minimize this risk the researcher has had preliminary meetings with the main contact and discussed this issue. The residency has been explained at this time and in writing as aimed at being as independent as possible. The researcher will meet briefly with the main contact and minimize where possible the time of other employees.
- It is a practice in previous successful residencies that the researcher uses visual observation to see where materials are and to look at persons actions in the spaces in terms of working with processes and materials and health and safety issues, and indeed with ways of keeping the workplace clean.
- Checking in with staff about their availability at different times of the visit and listening in for busy times and holding back at these times are all part of the approach to minimize this risk.

Interviews

- There may be a commercial risk to the company during interviews if staff reveal sensitive information. All Employees of the company need to be sure that they are not revealing commercial in confidence information. So the process should include a reminder at the beginning of the interview that each employee is not obliged to divulge any commercially sensitive information.

(d) Describe any risk or harm the researchers might encounter in the research, including the likelihood of such risk/harm occurring.

- Physical hurt or damage from working in the factory, including illness or injury. (high risk)
- Psychological hurt or damage – such as embarrassment or distress (low risk)

(e) Describe how you propose to minimise any risk for researchers.

Physical hurt or damage

- Possible injury to researcher from factory environment, however likelihood is low for the following reasons.
- Research is highly experienced in observing occupational health and safety measures through experience and teaching at same level risk environment (Art school, Glass studio and general wood and metal workshop). I will wear the required safety glasses, Laboratory coat and closed in shoes.
- Factory has restrictions and rules about visitors accessing dangerous areas, which are explained and shown to each visitor at the commencement of their visit
- Projects and plans for work are discussed with Research and development director prior to commencement to talk through health and safety and any other issues.
- Material data sheets on primary materials, including risks and hazards are on file and have been reviewed prior to commencement of residency.

Psychological hurt or damage

- The risk of ability of candidate to meet requirements of research timeline and submission date of thesis, if agreement to placement is withdrawn is low, the current agreements have discussed in person, followed up with an agreement document, sent to the Group A Leader, who then sought agreement from the company director. Then an acceptance was made in writing from the company. This company agreement is necessary in order to minimize the risk to the viability of the project if the principle contact leaves the company before the end of the project.

6. BENEFITS/PAYMENT

Researchers sometimes acknowledge the value of the input of participants by offering them rewards or benefits. Such benefits must not constitute an undue or improper inducement. Benefits may be financial or can take other forms. For example, movie tickets, book vouchers, chocolates, sharing the findings, or recompense for out-of-pocket expenses are all acceptable, whereas linking participation to assessment for students would not be acceptable.

Describe and justify any benefit, payment or compensation the participants will receive. (REF NS 1.6)

Participants will have an opportunity to have access to the findings of the thesis, and receive invitations and printed images of any artworks produced. I plan to organize a farewell and thank you BBQ lunch at the end of the residency.

7. DECEPTION

Whenever possible, research should be free of any deception of participants. If you believe that deception is necessary for the integrity of your research, please present a sound rationale.

- (a) Does this research involve any deception of participants? If yes, please describe. If not, go to the next question (8) (REF NS Chapter 2.3, 2.3.1, 2.3.2).

N/A

8. PRE-EXISTING RELATIONSHIP TO RESEARCH PARTICIPANTS/SUBJECTS

Researchers sometimes assume that it will be easier to conduct research with participants they know, such as in the workplace, with family or friends. In fact, the reverse can be true and unexpected problems arise precisely because of the pre-existing relationship. For example, it is harder for participants to refuse or to withdraw from research when they know the researcher, which means that the research could be unintentionally coercive.

- (a) Do you have an existing relationship to the research participants/subjects (e.g. employer/employee, colleague, friend, relation, *student/teacher, etc)? If yes, please describe your relationship. If no, go to question 9.

I have made contact with the research and development director if [redacted] via email. I have had no prior contact with him or any of the members of the community at [redacted]

- (b) Could student assessment, employee security, etc., be affected by participation in this research? Please give details.

Yes: Employee security is a risk as a part of the interview process and in relation to any published results of the study.

- (c) How might this relationship influence their decision to participate or create potential ethical conflict? Please describe your strategy for dealing with this.

The decision to participate in the interview with the researcher may cause potential participants to be reluctant to participate in the interview process. To minimize this risk confidentiality will be assured on the informed consent information sheet and also participant anonymity will be protected.

- (d) How might this relationship be affected by the proposed research or create potential ethical conflict? Please describe your strategy for dealing with this.

There is a future risk to employees after participating in the study and this will be dealt with by ensuring that the interview transcripts are verified by each interviewee prior to data analysis and any publishing of findings. Care will be taken to ensure that the different departments will not be identified to avoid any future peer conflict or negative flow on effect of peer evaluation. Any details recorded in relation to company details of, commercial aspects, processes and current operations will also be presented to the Directors office for approval to publish.

**NOTE: If the participants are university students, then you will need to obtain approval from the relevant Dean or their nominee in the space provided below:*

Approval from Dean/Nominee

(for research involving access to UTS students only).

I have read this application and approve access to students in my faculty/school for the purpose of this research. (If you wish to make any additional comments for the Committee to consider in relation to this research, please do so below).

Dean/Nominee (signature)

Name & Title

Date: ___/___/___

9. CONSENT

Informed consent is central to ethical research. It is an ongoing process, not just a signed form. The Committee recognises that it is not always possible or necessary to obtain formal or written consent, for example in anonymous or observational research, or the use of de-identified data in epidemiological research. However, if you do not intend to obtain formal or written consent, you must justify this to the Committee. (REF NS Chapters 2.2 and 2.3)

- (a) How are you obtaining consent? (*Attach a copy of any consent form and/or information sheet. Refer: A copy of a sample consent form*)

- A copy of the consent form will be emailed to employees at the factory and at the commencement of the artists panel discussion attendees will be asked to sign a form on arrival
- Both group A and B will be invited to participate by email prior to the events of the interviews and such will be given some time to consider their involvement and its implications prior to the events.
- The informal conversations with employees at the factory to establish cooperation with the project have been useful in terms of determining any potential issues for participants.

In some instances there might be particular issues in obtaining consent, for example in research involving people with dementia, prisoners, subordinates, etc.

- (b) Please describe any special issues relating to consent in your research. (REF NS Section 4) Are the participants able to consent fully? Please give details. (Note: research involving children is dealt with in the next question.)

N/A

10. CHILDREN

Does this research involve people under the age of 18? (REF NS Chapter 4.2) If no, please proceed to question 11. If yes, then you **must** answer complete and attach Appendix B

N/A

11. LANGUAGE & CULTURAL CONSIDERATIONS

Research involving people from identifiable language and cultural groups, including your own, may require special sensitivity. If the research is being carried out in another country, you must comply with UTS as well as local standards, laws and guidelines. (REF NS 1.4, 1.10, 1.11)

- (a) Does your research involve Aboriginal and Torres Strait Islander peoples? If yes, you should refer to the NHMRC Guidelines for Ethical Conduct in Aboriginal and Torres Strait Islander Health Research and make any additional comments you feel relevant. Please note that your application will be forwarded to the Director of Research at Jumbunna for assessment.

n/a

- (b) Does your research focus on a specific language or cultural group, or will it be taking place overseas? If yes, then you **must** answer complete and attach Appendix C. If no, please proceed to question 12.

YES

12. INVOLVEMENT OF ANOTHER INSTITUTION/ORGANISATION/COMMUNITY GROUP

If your research involves another institution, you may need to obtain additional appropriate consent or even formal approval. Some institutions may be satisfied to abide by UTS ethics approval. Other institutions may require another level of approval.

The NSW Department of Education and Training (DET), for example, has particular requirements relating to the conduct of research in schools. If your research involves DET, you are advised to contact their Strategic Research Directorate on (02) 9561 8370 or (02) 9561 8809 or (02) 9561 8402. Their web site is: <https://www.det.nsw.edu.au/research/index.htm>

SERAP APPLICATIONS SHOULD BE SUBMITTED THROUGH THE ASSOCIATE DEAN (RESEARCH), FACULTY OF EDUCATION AFTER YOU HAVE RECEIVED YOUR ETHICS APPROVAL FROM UTS HREC.

- (a) Does this research involve another institution, organisation (e.g. school, university, company, hospital, nursing home etc), or community group? If yes, give details. If no, proceed to next section.

Yes, The [redacted] in Belgium, and the Trans Cultural exchange group in Boston MA, USA

- (b) How have you sought appropriate approval or support from the institution/organisation/community group involved? If not, please explain why this has not been done. (Please attach a copy of any letter of approval or agreement.)

Yes

- (c) Does this research involve any contracts, including confidentiality agreements? If yes, please attach one copy to the original application, and detail any particular conditions that might have ethical implications for the research (e.g. access to data, publication, etc).

No

SECTION III - DATA

The collection, storage and use of data involve important considerations of privacy. When collecting data, researchers should show due sensitivity and respect for persons. It is also important that data be reliable, authentic, and where appropriate, replicable. (REF NS 2.2.6 (f), also see Section 2 of the Australian Code for the responsible Conduct of research) This section will provide the Committee with information as to how you intend to deal with these issues.

13. DATA COLLECTION

- (a) Who will collect the data? (More than one box may be checked – to check, double click on box and follow the menu instructions.)

- self (researcher)
 research assistant
 volunteers
 paid collectors (other than research assistant)
 students (see note Δ below)
 other (please describe)

Note Δ Researchers need to ensure that if students are to be used to collect data for the academic's research purposes as part of class or course activity, it is done fairly and without any possibility of pressure or perception of undue influence.

Therefore, if you wish to use students to collect research data for your own research purposes, you must ensure that:

- students are given a choice as to whether or not to participate and have their data used
- students' assessment is not related to their participation in this research
- students are presented with an equally available alternative activity which provides the same academic credit
- the work of students is acknowledged in any outcome (e.g. cited in any publication)
- participants are made aware of the use to which the data will be put (i.e. that it will be used for purposes in addition to its function as a student assignment)

(b) How will the data be collected? (*More than one box may be checked.*)

- survey/questionnaire
- interview
- focus group
- covert observation
- participant observation
- telephone phone survey
- psychological testing/questionnaire
- physiological/medical testing/assessment
- audio/video recording
- electronic/digital recording
- access to records (see below in question 14)
- other (please describe)

(c) Have you attached a sample of your measurement instrument(s), e.g. survey, interview format, etc? If you are still developing your measurement instrument(s) (e.g. questionnaire, interview schedule), please give as much information as you can at this point (e.g. outline of questions).

YES, Some Sample questions are attached, as this is a participant action research study , some flexibility will be designed into the interviews to allow the line of questioning to develop and emerge according to the participants responses.

(d) *If you are still developing your questionnaire/measurement instrument(s), when will you be able to provide a final copy to the HREC?*

14. INFORMATION DATABASE OR PERSONAL RECORDS

(a) Does your data include access to an information database or personal records from any of the following sources? If you select any of the options below, please provide details in the text box. If not, please proceed to question 15.

- University
- Health or medical agency (If you select this option, you must complete and attach Appendix D.)
- State or Commonwealth agency (*this option includes a Minister, Department, or body established under a State or Commonwealth Act, or a person appointed by a State Governor or the Governor-General, or holding office under a State/Commonwealth Act, a State/Federal Court and the State/Federal Police.*)
- other

N/A

(b) How will you obtain institutional approval for access to the database or personal records?

(c) Does your research involve access to student records at this University? If yes, please refer to: <http://www.gsu.uts.edu.au/policies/researchethicpol.html#access> and indicate how you will follow this protocol.

N/A

15. DATA INTERPRETATION AND ANALYSIS

- (a) Regardless of whether data collected is qualitative or quantitative, how do you plan to transform these data into material that is valid and reliable? For example, from tape recording to transcript, from questionnaire response to tabular form, etc.

I plan to use qualitative methods and transfer to interviews to a transcript. Then I intend to code and analyze this material using Nvivo or TAMs style software, that can accommodate, visual, textual and audio files.

- (b) How will you analyze or interpret your transformed data, whether qualitative or quantitative? For example, explain how will you understand /uncover relationships, or your reasons for using particular statistical test(s).

I am currently developing a series of themes for the study. It is intended that the framework of Fuzzy goals project management theory will act as a guide in developing these themes. These will emerge through a process of actions undertaken during the residency. I will reflect on these actions and outcomes and look at the responses of the interviews with different members, these themes will be used to form the codes that will then be used to understand and uncover the relationships between the different elements in the study and develop the argument for the thesis.

16. DATA STORAGE

Data must be stored and secured for a minimum of 5 years after *publication* (Some data is required for longer periods of time and the storage will need to take this into account. For further details on retention requirements, see under Section 18 Disposal of Data). The data should be stored so as to ensure maximum privacy for participants, reliability and retrievability of data.

- (a) How will the data be stored?
- electronically – hard disc (with back-up)
 - microfilm
 - paper questionnaires/surveys
 - video-tapes
 - audio-tapes
 - electronic/digital recording
 - transcripts of tapes/recordings
 - handwritten notes
 - coded data
 - confidential but potentially identifiable data
 - non-identifiable (anonymous) data
 - other (describe)

- (b) Who will have access to the data?

The principal researcher , the Supervisor and there is also an intention to organize another researcher to conduct a peer audit of the data collected in relation to the themes and analysis.

17. USE AND PUBLICATION OF DATA

- (a) How do you intend to use and/or publish the data?
- thesis
 - journal articles
 - media
 - conference paper
 - book
 - electronic publication
 - other (please give details)

- (b) If you envisage any additional use of data in the future, you should consider this at the point of data collection, and obtain any necessary consent and approval, as the Committee cannot grant retrospective approval.

Do you think you will use the data in any other way than outlined in this application? *If yes, give details.*

No

18. PRIVACY AND CONFIDENTIALITY

As a general principle, privacy and confidentiality should be respected at all stages of the research (with raw data, processed, published or archived), and by all those involved in the research (including the researcher, research assistants, administrative assistants, students, interpreters, translators, data processors, members of focus groups, etc.)

Note: Privacy and confidentiality is complicated in NSW because it is governed by a number of separate Acts:

- *the Privacy Act 1988 (Commonwealth)*
- *the Privacy and Personal Information Protection (PAPIP) Act 1998 (NSW)*
- *the State Records Act 1998 (NSW)*

The following Privacy Principles apply to all research conducted by staff and students of this University

PRIVACY PRINCIPLES

- 1) *Restricting collection of information to lawful purposes and by fair means*
- 2) *Informing people why information is collected*
- 3) *Ensuring personal information collected is of good quality and not too intrusive*
- 4) *Ensuring proper security of personal information*
- 5) *Allowing people to know what personal information is collected and why*
- 6) *Allowing people access to their own records*
- 7) *Ensuring that personal information stored is of good quality, including allowing people to obtain corrections where it is not*
- 8) *Ensuring that personal information is of good quality before using it*
- 9) *Ensuring that personal information is relevant before using it*
- 10) *Limiting the use of personal information to the purposes for which it was collected*
- 11) *Preventing the disclosure of personal information outside the agency*

(Information on how the PAPIP Act 1998 applies to UTS can be found on the [University Records website](#))

- (a) Will this research be undertaken in conformity to ALL the above Privacy Principles? If not, please explain.

Yes

- (b) How will you ensure the security of the data?

Copies of data will be stored in a locked fire proof filing cabinet, this includes copies of paper, and digital files.

- (c) How will you *protect* the confidentiality/privacy of your participants? (For example, will the data be de-identified and the codes stored separately?)

Yes – data will be de identified and codes will be stored in a separate secure fire proof cabinet at another location.

- (d) To what extent will you or anyone else be able to *identify* the research participants from the published or unpublished data? Please describe.

Measure will be taken to ensure that departments and individuals are not identified. The data will be recorded and transcribed by an independent source in Australia and the names of the participants will not appear on the transcripts, nor their departments. Comments in published data will be grouped into themes and if any individual statements are quoted, care will be taken to ensure that the location of the speaker is not evident in the quoted passage unless special permission is granted prior to this happening.

19. DISPOSAL OF DATA

You should give your participants a choice as to how the data will be ultimately disposed of, and this should be addressed in the consent form. For example oral histories could be archived for future reference.

- (a) Will the data be archived or destroyed? If the data is to be destroyed, give a destruction date. (See below for details on retention requirements for Data). The destruction of research data should be authorised in accordance with the UTS Records Management Policy through the completion of the Records Destruction Authorisation Form.

Data will be kept for a minimum of 10 years after publication of research

- (b) If the data is to be archived, who will have access to it, and will there be any conditions attached?

The principle researcher will have access to the archive.

Retention Requirements: the AVCC Guidelines on the Storage of Data require that data be kept for a minimum of 5 years after publication of research. However, in NSW, longer retention requirements are required for research on human subjects with potential long-term effects, research with long-term environmental effects, or research considered of national or international significance, importance, or controversy. If the data from this research project falls into one of these categories, contact University Records for advice on long-term retention.

SECTION IV – ADDITIONAL ETHICAL ISSUES

20. OTHER ETHICAL ISSUES:

Are there any other ethical issues in relation to your research that you wish to comment upon?

No

Blank Page

SECTION V - FINAL CHECKLIST

To ensure minimum delay in the consideration of your application, please indicate by ticking the appropriate boxes below that you have supplied the following:

- | I have attached the following supporting documents: | Y | N/A |
|--|-------------------------------------|-------------------------------------|
| • Letter of candidature (students) <i>or</i> Doctoral or Masters assessment (students) | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Budget page from funding application | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Explanations of any technical terms used | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Signature from Dean/Nominee to access students | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Consent form and/or information sheet | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Translation of forms/information letter(s)/instruments | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Surveys/questionnaires/outline of questions | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Approval from external institution/community group | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Additional copy for Jumbunna if required (see Question 11a) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Relevant contracts/agreements | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Appendix A – Clinical Trials | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Appendix B – Children | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Appendix C – Language/Culture | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Appendix D – Privacy | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Signed declaration(s) | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Original & 16 copies of this application (total: 17 copies) | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • I have emailed my application to Research.Ethics@uts.edu.au
(note: all attachments should, where possible, be consolidated into one electronic document before being emailed) | <input type="checkbox"/> | <input type="checkbox"/> |

DECLARATION

I declare that the information I have given above is true and that my research does not contravene the *National Statement on Ethical Conduct in Research Involving Humans* and the UTS policy and guidelines relating to the ethical conduct of research.

I also declare that I will respect the personality, rights, wishes, beliefs, consent and freedom of the individual participant/subject in the conduct of my research and that I will notify the UTS Human Research Ethics Committee of any ethically relevant variation in this research.

In signing this declaration, I guarantee that this form has been distributed to each member of the research team, and they have agreed to abide by the principles and processes of the research as outlined in this application.



University Graduate School
Building 1 Level 7
City Campus
PO Box 123 Broadway
NSW 2007 Australia
T +61 2 9514 1336
+61 2 9514 1521
+61 2 9514 1526
F +61 2 9514 1588
www.gradschool.uts.edu.au
UTS CRICOS PROVIDER CODE 00099F

Enrolment Advice

Second Half Year 2010

This is to confirm that as at 12 October 2010 this student is formally enrolled at the University of Technology Sydney. Their enrolment details are listed below.

Student ID & Name:

Faculty/ Institute:

Liability Category:

Load Category:

Course:

Thesis Subject:

Coursework Subjects:

EWS Date:

Total EFTSL Granted:

Total EFTSL Consumed

Should you require any further information, please contact the University Graduate School on +612 9514 1336.

Production Note:

Signature removed prior to publication.

✓
For the Dean, University Graduate School
Ref: Admissions and Progressions Team





UNIVERSITY OF TECHNOLOGY, SYDNEY
CONSENT FORM - STUDENT RESEARCH
UTS HREC reference number (pending)

I _____ (*participant's name*) agree to participate in the research project "Factory as Studio" being conducted by Jane Gavan, _____ of the University of Technology, Sydney for his/her PhD Design degree.

I understand that the purpose of this study is to see how artists can work inside factories and make a contribution to possible new innovations and ways of thinking about the products and processes used.

I understand that I have been asked to participate in this research because I am member of the factory community and that my participation in this research will involve my time for the interview and possibly some time talking to Jane at other times during her visit, possibly showing her where things are or how they work.

As part of the research agreement, I understand that I can let Jane know at any time if my time is limited or if I am under any work pressure.

During the interviews I understand that my identity will not be made public and that my comments will be anonymous and absolutely confidential. I understand that my colleagues will not be informed of any opinions stated during the interview.

I am aware that I can contact Jane Gavan or her supervisor Dr Sally McLaughlin if I have any concerns about the research. I can also contact the local independent academic in Hasselt to express any concerns locally.

I also understand that I am free to withdraw my participation from this research project at any time I wish, without consequences, and without giving a reason.

I agree that Jane Gavan has answered all my questions fully and clearly.

I agree that the research data gathered from this project may be published in a form that does not identify me in any way.

Signature (participant)

____/____/____

Signature (researcher or delegate)

____/____/____

NOTE:

This study has been approved by the University of Technology, Sydney Human Research Ethics Committee. If you have any complaints or reservations about any aspect of your participation in this research which you cannot resolve with the researcher, you may contact the Ethics Committee through the Research Ethics Officer (ph: +61 2 9514 9772 Research.Ethics@uts.edu.au) and quote the UTS HREC reference number. Any complaint you make will be treated in confidence and investigated fully and you will be informed of the outcome.

INFORMATION LETTER

"Factory as Studio"

Dear

My name is Jane Gavan and I am a student/academic at the University of Technology, Sydney.

I am conducting research into Artists who work in factories and would welcome your assistance. The research will involve a short interview and should take no more than 15 minutes of your time.

I have asked you to participate because you are a member of the [REDACTED] community and I am trying to get as many people as possible to respond to that I have a good representation of all of the members of the groups impressions and opinions about my activities.

This research is for my studies in the PhD in Design I am currently studying for in Sydney, at the University of Technology.

If you are interested in participating, *I would be glad if you would contact me on my email address [REDACTED] or if you prefer you can contact my supervisor Dr Sally McLaughlin on email [REDACTED]

You are under no obligation to participate in this research.

Yours sincerely,

Jane Majella Gavan
Faculty/School:
Visual Communication
Faculty of Design, Architecture and Building
University of Technology, Sydney
UTS student number
[REDACTED]
Email: [REDACTED]
Phone No: [REDACTED]

UTS HREC reference number pending

Sample Questions:

Factory as Studio: Developing a practice-based framework for artists and Designers who choose to work within industrial communities.

1. What do you think of the idea of artists working in factories?
2. Are there any benefits for the companies workers?
3. Are there any downsides for the companies workers?
4. Are there any benefits for the company?
5. Are there any downsides for the company?
6. What do you look for when an artist approaches you to work in the factory?
7. When it has worked well, what was happening?
8. When it didn't work well, what was happening?
9. Artists and the life of those in the factory, is there a relationship between their activities, aims and outcomes?
10. Does the presence of artist researcher change anything at the factory?
11. If you were writing a handbook for someone wanting to start an residency, in an industrial space such as a factory, what would you talk about?
12. How should the artist prepare for such an event?
13. Is it important for Artists to have a plan of what they want to do when they come?
14. What changes to you see in the artist practice during their stay at the Factory?
15. What support do they generally need?
16. In discussions with artists, during the visit, what can they do to make

17. Are there other activities besides the studio work that you usually participate in or initiate, or organize with the artists during their visit. dinner, tours?
18. Does it help if the artist knows a little about the company? How?
19. Have you ever developed your own practice as a result of these visits?

Reply Reply to all Forward | [Icons] | Close | Help

From: [REDACTED]

Sent: Fri 9/10/2010 6:25 PM

To: Jane Gavan

Cc:

Subject: RE: [REDACTED] research

Attachments:

[View As Web Page](#)

Dear Jane,

First of all I would like to inform you, that you can start your placement at [REDACTED] at the proposed times from you. I have also already an office, which you can use in that time. I believe this is a good news for you and a good start in the weekend.

I will send you three Pink pigment samples:



Should you like to test other colors, after seeing if the one or other quality works, I would supply you gladly with other colors.

Enjoy the weekend.

Regards

[REDACTED]

Met vriendelijke groet / Kind regards / Mit freundlichen Grüßen / Meilleures salutations



UTS HUMAN RESEARCH ETHICS COMMITTEE APPLICATION

APPENDIX C
LANGUAGE and CULTURAL CONSIDERATIONS

Research involving people from identifiable language and cultural groups, including your own, may require special sensitivity. If the research is being carried out in another country, you must comply with UTS as well as local standards, laws and guidelines.

- (a) Is the research being conducted in English? If yes, please proceed to Question j below.

Yes

- (b) What language is the research being conducted in?

- (c) What is your level of competence in this language?

- (d) Will you be using an interpreter?

- (e) What prior relationship, if any, does the interpreter have to the participant(s)?
(Note: According to the *National Statement on Ethical Conduct in Research Involving Humans*, 2.26(b), it is preferable for the interpreter to be independent: "but when the research proposed is of minimal risk, an English-speaking relative or friend may be acceptable.")

- (f) How have you ensured that the interpreter will maintain confidentiality?

- confidentiality agreement
 clear briefing provided for both interpreter and participant
 clear explanation on consent form of role of interpreter
 other (explain)

- (g) Who has done the translations of the participant information (e.g. consent form, information sheet, etc.)?

- (h) Have you translated the participant information from English into the relevant language(s)? Please provide copies of all material, clearly labeled, in English and other relevant languages. (Note: If the research is considered greater than minimal risk, the Committee will ask you to supply back-translations of all participant information, including consent forms)

- (i) If you are using a translator/interpreter, describe who you will be using, their qualifications and experience, relationship to the group, and how you will ensure confidentiality. You must also provide translations and back-translations of any written information for participants.

- (j) How have you sought approval from the community or group involved? *(Please attach a copy of any letter of approval/agreement if appropriate.)*

Yes

- (k) Was the research generated from within the community or group?

No

- (l) In what ways might the community or group be affected by this research?

1. Physical hurt or damage – illness or injury (group A only)
2. Psychological hurt or damage – such as embarrassment or distress. Group A and B. These two groups will be interviewed and the risks below are in recognized and discussed relation to that process.
3. Commercial/Financial risk

- (m) How have you incorporated consideration for local prudential rules and customs in your research design?

I have made a preliminary visit to the site to determine any local customs or rules that may need to be considered. I have also interviewed the main contact, [REDACTED] in relation to local culture and any considerations I may need to make. I have visited local cultural institutes, looked at media and other activities such as food and living arrangements during the approvals visit, to ensure that I had some understanding of the local culture.

- (n) How do you intend to feed the research results back to the community?

I will be developing a blog and also giving a seminar for all employees about the project at the end of my visit. A bound copy of the thesis will be sent to the company at the end of the study.

- (o) If the research is taking place in another country, the Committee requests that you arrange for a local, independent contact person, to make it easier for your participants should they wish to confirm your identity or express any concerns. Please give details. *(Note that the contact person's details should also be included in any written material for participants.)*

The local independent contact person will be a part of the case study research program at Hasselt University. This is still to be confirmed.

- (p) If the research is taking place in another country, do you require any special approval arrangements (e.g. visa)? Please give details. *Note: travel must be in accordance with the Vice-Chancellor's Operational Directives - Travel.*

NO

Appendix C: Student Project Outline

Factory as Studio Project—Year 2 Glass 2011 Semester One

Jane Gavan—Lecturer

This project develops new artworks based on your own research interests.

Week 1

- Identify your current research and creative interest.
- Identify a list of potential factories that have some association with this interest. We will discuss how to approach the company and things you may need to consider.

Directed Study for the Next 14 Days

- Develop ideas and experiments based on your class work in the first class. Look at how the factory interactions could progress this work. Prepare a five-minute presentation of ideas, models and drawings or images to the class next week for constructive critical feedback. Continue to work up to the Week 3 presentations. Remake drawings and models as a response to feedback.
- Make contact with the factories using the guidelines developed in class. You will be asked to report back for five minutes to the group on your progress and experiences next week (Week 2).
- During these weeks, as you make the connections, log them on the blog; this will be the journal part of the assessment requirement. If you have problems, log onto the blog and request assistance from the group—we all have different skills to share. The blogging continues until the end of the project.
- All members are expected to make contact with the factory in the next week. If the factory needs an insurance clearance form, we can organise that for you through the university. An average of three entries a week will be an indication of your engagement in the project.

Week 3

- Present your ideas in a larger studio group critique. Focus on what you want to make and how the factory experience affects/mediates/permeates/influences/contributes to the work.
- To meet the requirements of this presentation, make appropriate drawings or images of the proposed work, large enough for others to see them, models or three-dimensional models are also required. (See comments from Week 1 class.)

Weeks 4–10

Develop an ongoing relationship with the factory. This social interaction could have many forms. The focus for you is some shift in your understanding in relation to your current research or creative interest, in particular, and a shift in how your project develops.

Keep journaling each week on the blog and record things such as your experience based on making plans, remembering your interactions, happenings and the results of any experiments around your work and its development to final resolution. Make sure to support and offer comments on points of interest or commonalities as you read others' comments.

Document your interactions, being mindful of the possible ethical issues of taking photographs inside the industrial environment. Think of other ways if this is not possible—perhaps drawing, or collecting samples. Let the artefacts tell the story of your experience. If you have permission, you may load images from the factory onto the blog.

Make the work. Each week you will have a chance back in the studio to develop the work. Observe and reflect on the changes you make as a result of your interaction with the factory. Glass must be a major component of the work; this is because we think it's a good idea at this stage to consolidate your material knowledge, so that you can use glass as part of your creative vocabulary when you graduate with confidence. The deep material understanding of one material also assists with your understanding of other materials you may come in contact with in the future.

You will have assistance from Andrew and Marina in the technical development of the work; we also have times during the afternoon sessions to look at the conceptual development of the work and how it relates to these technical issues. The process is holistic, and each member of the group will be called upon to actively consider and comment on each other's work.

Week 11

Present your work in Week 11 for a critique. The location of the assessment is the studio, though you may wish to document the completed work in the factory also.

Step 10. Document the final work and write a reflection of this project in your journal before handing it in at the Week 15 assessment.

Appendix D: Academic and Artist and Other Residency Professional Interactions

TransCultural Exchange Conference 2011

The conference convener and director, Mary Sherman, created this panel out of interest in the topic of my thesis project. I was invited to make a presentation of my current research as a panel member. The conference, subtitled ‘The Interconnected World’, was a ‘four-day event bringing together 500 emerging and established artists, cultural administrators, residency directors, teachers, critics and curators providing a unique cross-disciplinary platform to network, showcase, support and promote artists’ work’ (Sherman 2010). The panel included an established factory-situated residency director, two artists and the director of an arts festival that focused on new technologies. This was the first time the topic of a factory-based residency had been listed in this conference series, which has been running biennially since 2007. Ms Sherman commented that she was interested in developing a broader dialogue on this topic because there was increasing interest within her organisation in factory-based residencies.

The Art of Management Conference 2012

As the sixth international conference in the series, the Art of Management and Organization Conference has ‘given rise to a vibrant global community of praxis—including both scholars and practitioners. Attendees at this conference included artists with an interest or experience in working in organisations, arts organisers and academics. Although it is primarily a refereed academic conference, it is also a place for integration—and here, we encourage new links, relationships and explorations’ (University of York 2012).

Interactions with Experienced Residency Organisers

One Australian expert with long and broad international experience in this field, Mr Nicholas Tsoutas, former director of the residency programme at Artspace in Sydney, agreed to an interview in November 2010. Mr Tsoutas is affiliated with the prominent international residency organisation Res Artis.

This group also included less formal meetings with contacts over the course of the thesis project, including chance meetings at conferences, such as with the director of the TransCultural Exchange conference, Ms Mary Sherman. Over two of the TCE conferences, I sat on panels and presented papers with the Kohler programme curator, Alison Ferris, from the United States, Mary Hawkes Greene, director and dean of the Burren art school, who represented the Burren artist residency from the Republic of Ireland, and George Fifeld, independent curator and founding director of the Boston Cyberarts Festival. I later had email correspondence with Mr Fifeld about the critical issues emerging in the research.

I also visited and met with a number of other programme directors about the thesis project, including the team at the Pittsburgh Glass Center, and Professor Domenico de Clario, artist, academic and contemporary art administrator who is a former director of the IASKA residency in Western Australia. During the factory residency, I met with Jan Booleen and the coordinator, Katherina Kitsinis, who are the leaders of a designer–industry collaboration known in Belgium as DoDesign.

I had two occasions to experience these types of organised residency. The first was to establish the first of what was to become in later years the Sydney College of the Arts' artist residency programme in the glass studio in 2003. In the past few years, this programme has hosted over 35 artists across the eight discipline areas of the college. The second was the two residencies I undertook with the German glass factory, which had run a residency programme from 1999 to 2010.

Other Academics and Artists

Over the duration of the thesis project, I have involved a number of academic groups in formal discussions, including papers delivered at the 6th Art of Management and Organization Conference, 'The Art of Management', at the University of York, United Kingdom, in 2012; the RED OBJECTS conference 'Collaboration in Experimental Design Research' in 2011 at the College of Fine Arts, University of New South Wales; the Society for the Social History of Technology Annual Meeting, Pittsburgh, in 2009; an early project discussion at a presentation at a two-day interdisciplinary symposium, 'Re-materialising Colour', in 2006 at the Centre for Cross-Cultural Research, The Australian National University; and a visit and several discussions with Professor Enrico Redaelli from

INDACO Polytechnic of Milan, in relation to the production and archives at the Mantero silk factory, Como, Italy, at which we discussed the numerous artists who had collaborated at the factory for over a century.

Informal discussions about the thesis project included conversations with artist-academic colleagues in a range of Australian institutions including colleagues in the faculty of visual arts at the University of Sydney and fellow students and staff at the Design, Architecture and Building faculty at the University of Technology, Sydney (UTS). Academics that I have met and worked with internationally include Chinese academic colleagues at the Central Academy of Fine Arts in Beijing, Tsinghua University's faculty of fine arts and the China Academy of Art.

In my role as faculty widening inclusion scholar in 2012 at the University of Sydney, I was also able to discuss the project with academics linked to the university and expert in the field of community outreach and collaboration, such as Honorary Professor Barbara Holland, from the Faculty of Education and Social Work.

Over the period of the thesis, and increasingly as the final themes were emerging, I had access to academics working in aesthetic leadership and art and organisational studies, including meetings and email correspondence with colleagues from the discipline of work and organisational studies, in the Business School in particular, EMBA colleagues David Grant, professor of organisational studies, and Richard Hall, professor of work and organisational studies, at the University of Sydney; and fellow artist-academics from the Sydney College of the Arts, Ross Gibson, professor of contemporary art, and from the University of New South Wales, Ms Tanya Peterson, lecturer, School of Media Arts. I also had contact with international colleagues, including Claudia Schnugg, assistant professor, Institute for Organisational Studies, Johannes Kepler Universität, Linz, Austria. At the Art of Management and Organization Conference, I had the opportunity to vet some of my findings with researchers in the fields such as Professor Daved Barry, Copenhagen Business School, Denmark; Professor Stephen Linstead, York University Management School, University of York; Professor Clive Hotham, City University, Cass Business School, London; Dr Chris Land from the Essex Business School; and Dr Jonathon Vickery, from the Centre for Culture and Policy Studies at Warwick University.

Appendix E: Proposal for the Case Study Residency in Belgium, Emailed Word Document September 2010

Jane Gavan—PhD Candidate—University of Technology, Sydney Australia,
Senior Lecturer in Object Art and Design, University of Sydney, Australia
Proposal for Belgian Factory PhD Research Project

Key Points

- To explore potential specifications in a creative manner for Belgian Factory materials and processes.
- To adapt and apply Belgian Factory equipment and materials and machinery to develop new art and design works and installations.
- To enhance the social culture of the 60 Belgian Factory employees through the creative application of materials and processes around the factory, and potentially in the wider community.
- To encourage positive press for Belgian Factory, locally, nationally and internationally, by acknowledging the contribution the company makes to culture, science, technology and commerce.
- These activities would be carried out when particular facilities are not in use, and according to any other conditions from Belgian Factory staff including health and safety or commercially sensitive issues.
- I have given examples below, to give an idea of the types of activity. It is anticipated that there may be other works developed; the opportunity for these may emerge during the visit.
- All costs of production of work or any other costs will be paid by me, from my research funding.

Examples of Possible Works

Using the machine that tests light fastness of colours, I will use a combination of photo stencils used to mask this fading light fabric to produce an image or pattern. I will produce a bolt of fabric, which would then be made into a garment, such as a dress, that would be worn in a fashion show.

This work would be exploring the idea of the ephemeral, fleeting nature of fashion trends through the time-based nature of the fabric.

By exploring the usefulness of controlled, accelerated fading with this equipment, it is possible to envisage a range of outcomes that involve applications for inks, papers, textiles and plastics.

Exposure to this piece of equipment could open up possibilities for the artist and the manufacturer of new applications for these colourants.

Art Installation from Injection-Moulded Samples and Other Remnants of the Factory

Devise objects or art installations using the remnants of the factory, therefore recycling these materials and objects into useful or decorative objects.

Rubies for Jewellery

Forming 'jewels' from the glassy resin sometimes produced in the factory process. Using the local jewellery industry, looking at the possibilities of taking some of the glassy resin, either forming, cutting and or polishing the resin into wearable forms that echo the precious stones used in this way. I am interested the edge of the 'crystal' and if it is possible to see a transition from dark to fluorescent on the edge where the material is thinnest.

Eindhoven Design School Research Collaboration

Develop project so that leading students at world-renowned design school at Eindhoven can develop new specifications for Belgian Factory products and materials (at the school in a workshop I would facilitate), therefore maximising potential of project for Belgian Factory.

Display of Works

Where and when the works are seen may vary between works being set up in the factory entrance foyer or somewhere where all of the staff visit each day or weekly at least. Another option is to 'fit' unobtrusively physically (perhaps not visually) in the factory spaces, because they relate to those spaces. Artists usually describe these works as 'installations'. I also am keen to show the works in other places, as actual works or photo documentation. All by agreement with the Belgian Factory.

Interviews

As part of the requirement for the PhD, available Belgian Factory staff would be interviewed in brief formal and informal situations; informal conversations will be recorded in the journal reflections during or at the end of each day and there may be more formal recorded interviews with various members of the community. This is especially relevant during the final stages of the research, which is finding out about what people thought of the experience of having an artist working around. All material can be viewed/checked by Belgian Factory prior to any publication as has been agreed previously.

The positive interactions experienced from previous visits to factories, such as in a German Glass Factory, indicated that the staff there enjoyed this engagement and the opportunity to discuss their work and its contribution and value to the company.

Colourant and Materials

I like to be fairly minimal with materials where possible, so the amount of colourant, resin, etc. would be only as required, and of course I am happy to pay for any materials used.

Space

To use a currently disused space, as a makeshift studio, equipped with a table and a chair that are not too fancy and suitable for a workshop. If this furniture were not available, I could source them myself very easily.

The space would be open to visits from the factory employees who may want to check out 'works in progress'.

Ethical Issues

I am very sensitive to ethical issues that may evolve from business and commercial considerations or from the perspective of the artist. These issues may include acknowledging the social responsibility of the company to provide a stimulating and positive environment (this could be seen as a positive reason for the artist's presence in the community), protecting the intellectual property and commercial position of the company, preserving the occupational health and safety record of the organisation, ensuring the safety of the artist-designer during the project, and ensuring that the works are produced in the most sustainable and energy-efficient way. I am very keen to comply with the Company's requirements in these areas, as I have done during previous factory visits.

Outcomes

This type of embedded residency is relatively rare and the reason for the ground breaking PhD research project. I have been asked to present this research as a paper at a panel named after the title of my paper 'Factory as Studio' at the TransCultural Exchange in Boston, MA, in 2011.

Another important outcome centres on how the location of the artist-researcher in the factory network could allow for social change through the development of new structures or a type of 'shared knowledge' (Reckwitz 2002b) within certain parameters, between the factory community (broadly defined as, but not limited to, scientists, manufacturers, marketers and designers) and the artist-researcher. The outcome in this case is in the form of the anticipated framework, which will be an instrument for use by other collaborators, in particular, artist-researchers and their industry partners.

Reckwitz, A. 2002, 'Toward a theory of social practices: a development in cultureless theorizing', *Journal for the Theory of Social Behaviour*, vol. 32, no. 2, pp. 195–217.

Benefits of the Project

The potential benefits of this research may be brought into focus by Hauser's (2008, p. 7) question, does art simply mirror and 'anticipate' the effects of technical developments? Or is there a more dynamic function for art to provide an 'aesthetic framework' (2008, p. 7), which allows the possibility of new technologies to be developed. Hauser's (2008, p. 7) comment that 'artists and other cultural practitioners, may function as agenda setters . . . and therefore share responsibility for development and design as well' highlights the potential benefits of this study for the factory community and the artist-researcher and practitioner community.

Hauser, J. 2008, *Sk-interfaces, exploding borders—creating membranes in art technology and society*, Fact and Liverpool University Press, Liverpool.

Potential Benefits for the Project for Belgian Factory

A catalogue of potential benefits developed for Belgian Factory through the case study will explore how these benefits might change as these relationships evolve. The following key benefits have emerged to date.

The Factory Community

One of the primary benefits of the study, through the development of a series of installations and functional and non-functional objects, will be to allow the public and the staff at the factory to see their workplace as a creative and innovative zone, to raise awareness of the materials produced in the factory by producing critically strong works that could be used in future marketing campaigns that may serve to broaden the reach and highlight the cultural significance of this collaboration and that of other artists who use these materials.

From a different perspective, the residency may bring other commercial benefits to the company in the area of innovation of new processes and materials. This interaction could give rise to the benefit of fostering innovative thinking in the Belgian Factory community. New ideas about materials and processes may emerge from new perspectives and a revaluing of the work environment.

There may also be the potential to establish and grow the mutual benefits such that the industry partner may want to set up a regular programme of this type of activity and, therefore, this framework could be seen as a precursor approach to the more formally recognised programmes.

Accommodation and Other Arrangements

All arrangements outside of the above I would organise myself, including travel, insurance and full indemnity while at the factory (through the University) and accommodation, meals transport, etc.

Suggested Time Line for Visits to Belgian Factory (to be confirmed)

At present, it is anticipated that a minimum of two visits would be needed, the first focused on establishing a presence at the factory and making work, the second on follow-ups for artwork and the follow-up interviews with staff.

Visit 1. September 2010, a 1-week research visit, 27 September–1 October 2010.

Visit 2. November-December 2010, a 3-week visit, 22 November-10 December 2010.