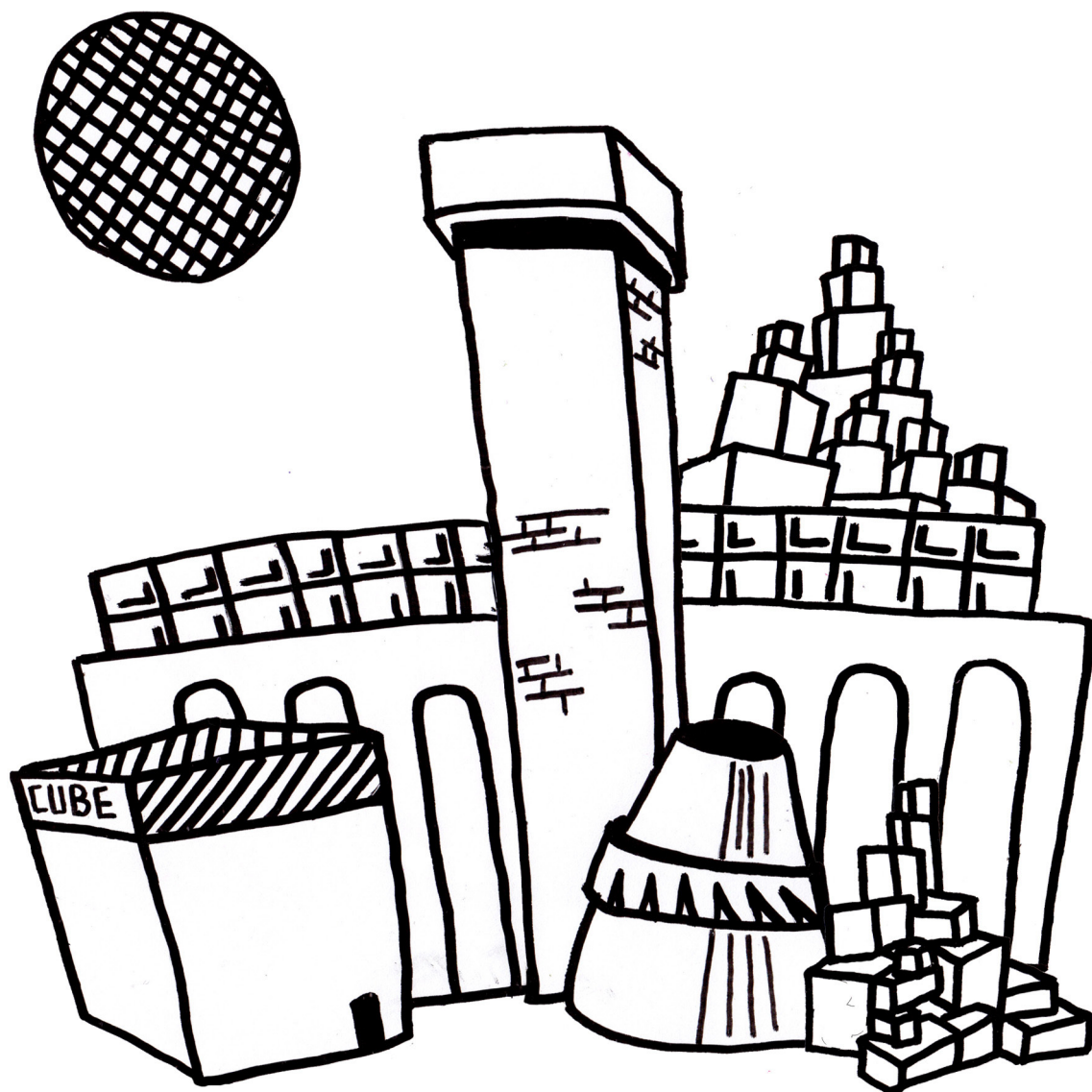


art vs rehab



The Role of Art Institutions in Art Outreach



Critical Tool Kit



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Introduction

ART vs REHAB is a platform for people working in art and rehabilitation; including those working creatively in addiction, the criminal justice system, homelessness and mental health. It is a catalyst for criticality and change in the field, based on the principles of open innovation and collaborative practice

The ART vs REHAB tool kits are the result of an ongoing conversation between over one hundred artists, therapists, academics, service users, service providers, funders and commissioners. They include contributions from...

Aidan Gray, Aidan Moesby, Ailsa Hollond, Alberto Duman, Alison Rooke, Antenisio Santos, Beth Elliott, Chloé Gayet, Christopher Wait, David Clegg, David Fried, Dean Whittington, Eleanor Shipman, Emilie Taylor, Errol Francis, Hannah Hull, Ian Patel, Ismail Ali, Jacqueline McCullough, Jamie Griffiths, Jane Fradgley, Jenny Price, Jenny Richards, Jessica Akerman, Jodie Sadler, Jonathan Banks, Kim Keith, Lesley Oakley, Linda Bartoli, Louise Prince, Louise Shelley, Manjinder Sidhu, Mark Prest, Martyn Cheesman, Matthew Taylor, Michelle Baharier, Myles Stewart, Paddy Gormley, Patricia Ferguson, Rhiannon Evans, Richard Ings, Sam Curtis, Sara Kewly Hyde, Sarah & Thomas Tobias, Sarah Jay, Scott Farlow, Silvia Battista, Simon McCormack, Sophie Hope, Susan McNally, Tam Joseph, Theresa Nash, The Vacuum Cleaner and Will Essilfie

This initiative was conceived by artist and researcher, Hannah Hull, and is supported by Arts Council England, TCCE [The Culture Capital Exchange], ICCE [Institute of Creative and Cultural Entrepreneurship, Goldsmiths] and C4CC [The Centre for Creative Collaboration]

Graphic facilitation and design by Jo Buchan

Other ART vs REHAB Tool Kits

- Artists vs Art Therapists
- Criticality and Evaluation within a Culture of Optimism
- The “Other” and the Mental Health History of Practitioners
- Providing and Promoting Social Inclusion: One in the Same?
- The Role of Art Practitioners’ Own Art Practice

For more information about ART vs REHAB please visit www.artvsrehab.com

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The Role of Art Institutions in Art Outreach

With a large proportion of social art projects being funded via galleries and museums, this tool kit helps us to examine the affect these institutions may have on such projects

It will allow us to explore conflicts of interest that may arise when working with institutions, identify good models for this relationship, and explore alternative ways of delivering such projects

Using this Tool Kit

The tool kit is designed to be used by a mixed group of practitioners working within art and rehabilitation. This may include artists, therapists, academics, service users, service providers, funders and commissioners

If you are working as a group, it is recommended that the group is as diverse as possible. However, many activities can be undertaken alone or in pairs

The amount of time you will need to complete tasks will depend on the size of your group. As a guide, a group of ten people should allow 30 minutes per task, approximately three hours per tool kit

The content of this tool kit has been contributed by a range of practitioners on the basis that it is freely available to support development in the field. You may not sell or charge for access to any tool kit content

Push and Pull – Mapping Task

Hannah Hull

This exercise is designed to help us visualise the relationship between art institutions and their key stakeholders in relation to social art projects

Cut out the images on the mapping task resource sheet

Place the images on a big piece of paper

Think about how these elements link to each other

Use words and arrows to indicate these relationships

While you are mapping out the relationship between art institutions and their key stakeholders...

- **Consider push and pull**
Who invites who to do what?
Who supports who?
- **Consider the different ways that art institutions engage vulnerable groups in art**
e.g viewing art, making art and exhibiting art
- **Consider the different agendas of each stakeholder**
Are there any conflicts?
Whose agendas are most compatible?
Whose agendas are prioritised?

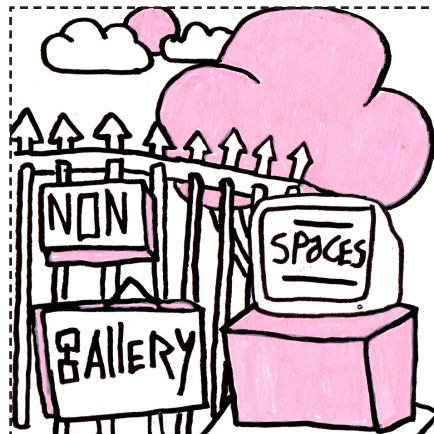
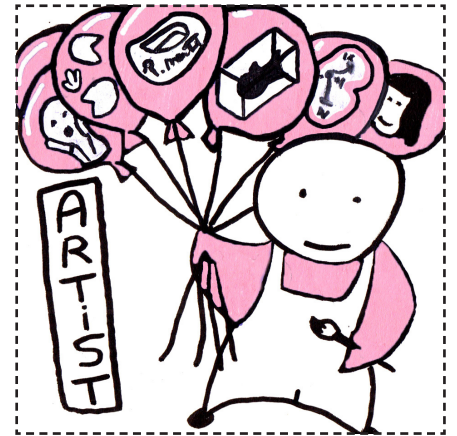
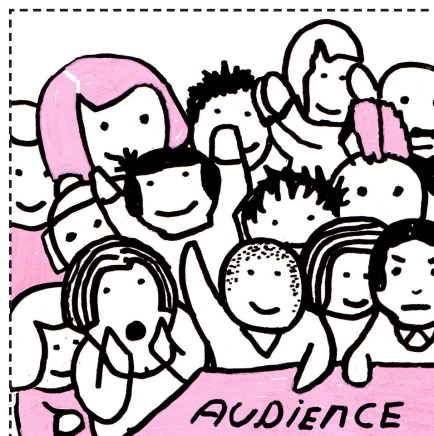
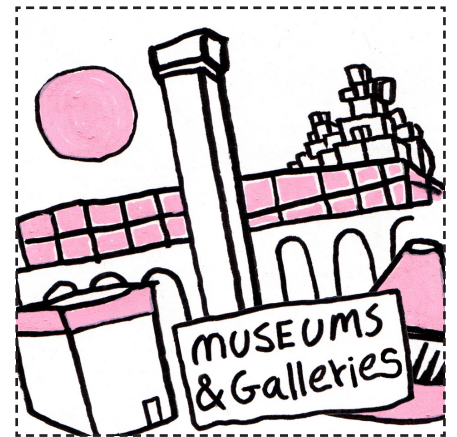
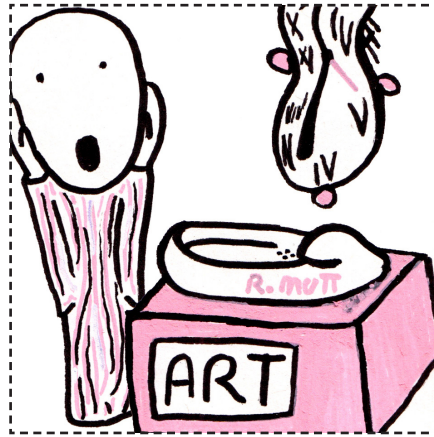
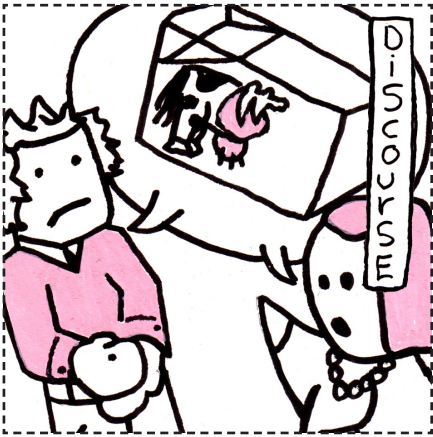
What would we change about the relationships we have mapped out?



Materials

Big paper, pens, glue, scissors
Resource Sheet for Mapping Task

Resource Sheet for Mapping Task



Art Out of Reach

Jenny Richards

This task is designed to help us consider any shift in language that occurs when pitching an art project based on its social benefit



In pairs, one person takes on the role of 'The Artist', the other is 'The Commissioner'

The artist thinks of an art project that they haven't been involved with and that wouldn't be classified as an outreach / education project

For five minutes...

The artist pitches the art project to the commissioner as if it were an outreach / education project, making claims about its social benefit. The commissioner asks questions about its feasibility as such

Then feedback your conversation to the group

Working with a Marginalised Group

Mark Prest

This task is designed to help us compare approaches to working with marginalised groups, and the role of art institutions within this

As a group, select one difficult marginalised target group – such as street homeless people, or male sex workers

Each take a piece of paper and a pen

Individually, write the first five key things you would do when approaching an art project with this group

Feedback to the group what you have written

Spend some time comparing the different approaches within the group, and consider the following questions...

- Who mentioned the role of an art institution and at what stage in the project development?
- Whose process could benefit from the involvement of an art institution?
- What role do art institutions usually play in this sort of project [e.g commissioner, venue, promoter, broker]?
- Could the project be realised without the support of an art institution?
- What are the pros and cons of working with art institutions?



Materials

Pens, paper

Artist Workers Coalition

Hannah Hull

The Artist Workers Coalition formed in New York in 1969 and were highly critical of art institutions. This task asks us to reconsider their aims within a contemporary context

Read the Artist Workers Coalition's 13 Demands

As a group, discuss the following...

- Do we agree with their ideas?
- Which demands still apply?
- What demands might we add?



Materials

Resource Sheet for Artist Workers Coalition

Resource Sheet for Artist Workers Coalition

13 DEMANDS

submitted to Mr. Bates Lowry, Director of the Museum of Modern Art,
by a group of artists and critics
on January 28, 1969.

1. The Museum should hold a public hearing during February on the topic "The Museum's Relationship to Artists and to Society", which should conform to the recognized rules of procedure for public hearings.
2. A section of the Museum, under the direction of black artists, should be devoted to showing the accomplishments of black artists.
3. The Museum's activities should be extended into the Black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
5. The Museum should be open on two evenings until midnight and admission should be free at all times.
6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.
9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentation of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' files.
10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

Provocations for Group Discussion

As a group, discuss the following questions...

You may wish to listen to The Role of Art Institutions in Art Outreach podcast available at www.artvsrehab.com to stimulate your thoughts

Are galleries involving themselves tokenistically in education and outreach due to funding streams?

How can galleries avoid undermining art when trying to make it more accessible?

Is introducing target groups to galleries really empowering, or are we just confirming the gallery system's authority over creative practice?

Do outreach policies resolve the accessibility of art, or simply of galleries themselves?

When galleries show work that is below the usual exhibition quality, does this provide genuine inclusion for our participants?

Which is more 'rehabilitative': viewing art, making art or exhibiting art? And is it reasonable to expect these practices to go hand in hand for new artists?

Supplementary Questions

Alberto Duman

How responsive is the institution to projects that are not initiated from within its own programme?

How far out of the realm of acknowledged artistic activity can gallery-initiated projects go?

In gallery-initiated projects, who owns the 'outcome' if it is produced by non-artists?



Postcard Task

Print and cut out enough postcards for everyone in the group

Each take a postcard. Considering the issues you have addressed using this tool kit, think of three things you want to change about your practice/the context of your practice by this time next year

Write these three things - and your address - on the postcard

Put everyone's postcards in a big envelope and send them to...

**ART vs REHAB, ICCE, Goldsmiths,
University of London, New Cross, London,
SE14 6NW**

We will post them to you in a year

Examples

"Find a new word to replace 'participatory'"

Louise Shelley

"Engage more collaboratively in forms of working that address the issues of artistic labour and the labour market"

Jenny Richards

"Define 'Cultural Wellbeing'"

Jonathan Banks

Materials

Scissors, pens,
big envelope, stamp
Resource Sheet for **Postcard Task**



POST CARD



POST CARD



USEFUL QUOTES

"They tried to make me to go to rehab and I said, no, no, no"

Amy Winehouse

"I can't we can"

A term used within recovery, about a collective approach

"The ethical context for museums is never fixed, but is continually evolving, both as a result of the intense analysis to which museum practitioners subject their own values, and in response to the shifting values of the society which they serve and to which they are accountable"

Tristram Besterman

"Why don't you adopt me, like some kind of panda?"

A local guy, beer in his hand, addressing a well-dressed professional-looking woman looking at a charity shop in Clarence Road

FURTHER READING

Art of Recovery

S Heyes and S Tate [*Mind*, 2005]

Caring Culture: Art, Architecture and the Politics of Public Health

A Phillips & M Miessen, eds [*SKOR/Sternberg Press*, 2011]

Curating and the Educational Turn

Paul O'Neill & Mick Wilson [*De Appel*, 2010]

Gallery as Community: Art, Education, Politics

Whitechapel Gallery

The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism

Pascal Gielen [*Valiz*, 2010]

Museums After Modernism: Strategies for Engagement

Griselda Pollock and Joyce Zemans [2007]

Museums, Equality and Social Justice

Richard Sandell [2012]

No Room to Move

Josephine Berry Slater and Anthony Iles [*Mute Publishing*, 2011]

Social Works

Shannon Jackson [*Routledge*, 2011]

There Goes the Neighborhood: How and Why Bohemians, Artists and Gays Affect Regional Housing Values

Richard Florida and Charlotta Mellander [2007]