

THINKING INSTITUTIONAL FRAMEWORKS WITH CARE: THE RELATION BETWEEN PARTICIPATION AND AUTHORSHIP IN DISCURSIVE PUBLIC PROGRAMMES

Thesis submitted for the degree of Doctor of Philosophy at the University
of Leicester

by

Blanca Jové Alcalde

School of Museum Studies

University of Leicester

July 2021

Thinking Institutional Frameworks With Care: The Relation Between Participation and Authorship in Discursive Public Programmes.

Blanca Jové Alcalde

ABSTRACT

The art institution has long been theorised as a potential space for public debate, collaboration, and social discussion. Since the late 1990s, however, there has been an increased interest in the creation of more porous and accessible public programmes, expanding the settings and registers of participation. This refers to the constitution and design of dialogical events within the institutional space for society to come together and discuss socio-political matters. Nonetheless, the information on these programmes is often exclusive to the experiences of the curators, centring the narrative on the role of institutions without acknowledging perspectives from audiences, speakers, or other institutional workers. Thus, the literature lacks information about the engagement of these practices and critical reflections on how different participation designs enact different publics. Drawing from the idea of thinking with care established by the STS scholar Maria Puig de la Bellacasa (2017), this research posits that both knowledge production and participation are intrinsically relational – dependent on a wider ecology of knowledge who affect it and take part in its materialisation. As Puig de la Bellacasa points out, knowledge cannot be constructed alone, but only in relation with wider experiences and participants. In this vein, and based on eight-month fieldwork, this research argues for more collaborative and participatory public programmes in art institutions. Otherwise, if hierarchically created and delivered from curators to audiences, the very fundamentals of participatory discourses are made incongruous, as it will show.

This study thus proposes to constitute permeable formats and designs of collaboration, open to influence and be influenced, and in constant unfolding and reconfiguration. Likewise, it suggests that art institutions should work more closely with all individuals who participate in the co-construction of knowledge, without erasing the singularities of those who inhabit these spaces and are rooted to their contexts.

ACKNOWLEDGMENTS

For Henar, always caring, always there.

First of all, I would like to thank my supervisors, Isobel, Fran, Mandy and Pat, the staff and colleagues of the School of Museum Studies, and the AHRC for all their support and guidance during the writing of this thesis.

Also, special thanks to Chiara, the best buddy I could never have dreamt to meet.

To my family, the ones waiting for me every few months at the rail station of Valladolid and the one supporting me in the UK – to Lunch at 2pm, Milena, Ruben, Danielle, and Stefania; to Escalada, Celia, Christian, Paloma and Vanesa; and to Pablo. You made me smile and enjoy every little moment, even during the worst days. Thanks Mum, Dad and Guille for your love and encouragement - for motivating me to reach as far as I could go and making sure I got there.

To !!Junts pel si!! and Alma for their continuous enthusiasm; to Trainspotting de montaña and Cris for welcoming me back with open arms; to Tikitiki, Marinero and Carlos for always being there through all the years; and to Iñaki for always finding reasons to look on the bright side of things.

Thanks to Kassandra, Maisie Hill, Deliciously Ella and Venetia Falconer, your podcasts, books, and yoga flows helped me to disconnect and reconnect, to de-stress, and to better care and understand my body and mental health.

Ultimately, this thesis is dedicated to all the individuals who dedicated part of their time, energy, and love to the construction on this thesis. I am so grateful to all the 62 people who decided to be interviewed, to Djuna, also to the actors at the Orchestra and the Circus, and to those who found the time to chat with me from time to time.

¡MUCHAS GRACIAS!

TABLE OF CONTENTS

ABSTRACT.....	2
ACKNOWLEDGMENTS.....	3
TABLE OF CONTENTS.....	4
LIST OF FIGURES.....	6
PROLOGUE.....	7
Dear Diary.....	8
The beginning of this journey.....	9
INTRODUCTION.....	12
Research Context.....	13
Theoretical context.....	15
Cases.....	17
Scope.....	19
Roadmap.....	22
Contribution to knowledge.....	25
CHAPTER 1: UNDERSTANDING DISCURSIVE PUBLIC PROGRAMMES.....	27
First changes to the concept of the museum.....	29
The birth of the discursive museum.....	33
Theorising the discursive museum, a discursive practice of its own.....	36
Theorising discursive public programmes.....	37
Practising discursive public programmes.....	42
Locating contemporary discursive public programmes.....	46
CHAPTER 2: PERMEABLE CHANNELS OF COMMUNICATION AND COLLABORATION.....	52
A brief conceptual review of the term <i>public sphere</i>	53
Fostering an agonistic public sphere within the art institution.....	55
A precarious non-state public sphere.....	59
The constituent institution.....	61
Bringing reproduction to the centre.....	63
The social life of public programmes.....	68
CHAPTER 3: METHODS.....	73
Ecology of Relations.....	73
Research Design.....	75
Data Collection.....	85
Data analysis.....	89
Reflexivity and ethics.....	95
Limitations.....	102
TAKING PART IN DISCURSIVE PUBLIC PROGRAMMES.....	104
CHAPTER 4: AN EVENT.....	107
The public programme at the Orchestra found you.....	108
The brochure is in your hands.....	110
The main door is in front of you.....	114
The door is now behind you.....	115
The ceiling is above you.....	117

The Space is accommodating you.....	119
The door is closed and lights turned off.....	121
The microphones go around the audience.....	126
The door is opened and lights turned on.....	130
CHAPTER 5: TAKING THE EVENT TO PIECES.....	132
The morning alarm did not ring.....	132
The fieldnotes call for action.....	135
The institution is intimidating.....	137
There are no follow-up events.....	139
The talk is overwhelming.....	144
The discussion is a performance.....	150
The event is over.....	155
CHAPTER 6: CONSTRUCTION OF THE PROGRAMMES.....	158
A regional Orchestra and Circus.....	159
Public programmes at a regional Orchestra and a Circus.....	161
Entering to the inside of the institutions.....	165
Working as a team and alone.....	167
Constructing the public programme.....	173
The public programmes as part of an institution.....	181
The end of your fieldwork.....	192
CONCLUDING REMARKS: HOW DO INSTITUTIONS THINK?.....	194
A dream.....	194
The World Knocking on the Door.....	199
How is knowledge constructed and made public in current discursive public programmes?.....	204
What types of participation can be identified within the public programmes at contemporary art institutions?.....	206
How is the engagement different depending upon the nature of the art institution?	209
The need for hierarchy?.....	210
Looking back.....	213
An ethnographic methodology.....	216
The last page.....	219
APPENDICES:.....	221
BIBLIOGRAPHY:.....	238

LIST OF FIGURES

Figure 1: Fieldwork data from Orchestra	page 77
Figure 2: Fieldwork data from Circus	page 77
Figure 3: Sociogram - Event Orchestra 04/10/2018	page 94
Figure 4: Sociogram - Meeting Circus 04/01/2019	page 95
Figure 5: Chart Orchestra	page 106
Figure 6: Chat Circus	page 106

PROLOGUE

Since the birth of the first art museums in Western Europe, these institutions have been thought and practiced as sites in which to mediate the values of the ruling classes to society; reproducing hegemonic notions of taste, authorship, and value (Bennett, 1988). On many occasions, they were also used as governmental instruments to stress to the masses their power and political dominance, or to construct a particular sense of identity (Forgan, 2005). In recent decades, however, both this mediating role and the notion of authority have been subject to contestation, especially with an increasing public interest in generating spaces for social conviviality (Lind, 2011). Thus, museums and other public art institutions started to review and redesign their public programmes and purposes, including new roles, functions, and formats, towards greater access and participation.

Over the last two decades, certain curators working at public art institutions have been concerned with the idea of creating public programmes specifically dedicated to the generation of discussion and dialogue within their institutional framework (Ribalta, 2010). Such discursive public programmes include events whose main form of expression is verbal communication, namely talks, conferences, symposiums, workshops, or guided tours. Programmes of this type have been addressed within academic and art contexts, giving them a specific position within the western curatorial narrative (Kolb and Flückige, 2013). Considering this, the aim of this thesis is to critically understand the creation of, and engagement with, discursive public programmes. To do this, it focuses on the practices of two contemporary art institutions in the UK. The institutions studied are curator-led and artist-led respectively, and this thesis also aims to consider how engagement with a programme varies depending on the nature of the institution. To do so, the reader will be taken into a journey that begins by defining the theoretical and contextual framework of this thesis and leads up to an eight-month period of fieldwork.

This epistemic journey will be led by a diary that the researcher has written in the form of a thesis. The research is written in second person, keeping the original intimate, self-reflexive tone and referring to the diary that the researcher has maintained during the four years of her PhD, and which has been written as she was getting more involved within the field. The reader should therefore be expected to read personal realisations where the condition and position of the researcher might have been particularly relevant to understanding the information and knowledge constructed.

Dear Diary

We are already in November; I feel this year has gone by without my noticing. Today it is sunny outside. I know that I have not written you for a few weeks, but lately things have not been easy. As for everybody, 2020 is being a challenging year. I have tried to keep working and in a positive mood, but sometimes it just feels too much, and I needed some time to go through certain things.

You might not recognise where you are today. Since the end of September, you have been stored at my parents' home, but yesterday we drove to Olvega, a tiny town in the foothills of the Moncayo (Soria, Spain). A beautiful landscape to be writing the thesis. Cristina, our childhood friend, kindly offered for me to stay with her this week and I agreed. I thought you would like to be here. It feels calmer. From the window you can see the windmills on top of the mountain chain and the clothes hanging in the courtyard of the houses. This morning I went up to the hills for a walk and it felt great. When I came back, there were some old people sitting on the bench in front of the house talking; they are still there now. Certainly, they are not in a rush to go anywhere. The time here is felt as slower. You cannot imagine how much I had missed this! A feeling of nostalgia invades me. It is now more than six years since I left my hometown to embark on a journey to the UK, but I am still deeply rooted to this place.

As you know, lately I have been thinking, and worrying, about the writing of this thesis. I am not good at making myself clear and I tend to avoid getting into conflict when I disagree, and I just do not like to have arguments or discussions. Perhaps, I should

speak my mind more frequently, but I prefer for now to stay in the safety of the periphery. The idea of writing a thesis based on my own insights, to be the main narrator, and to make an argument from my own thoughts, sounds terrifying. I know that I should become more incisive and courageous, but I think that I am not ready yet and that you can do it better. For this reason, I have decided that you will be the centre from which this thesis will orbit. You have always been there with me, since the very beginning, so you know everything. Hence, I will feel more comfortable if you narrate the story of our research journey to the present moments. At the end of the day, you have been more than just a part of this research, but my constant confessor, knowing even the most personal details of this study. This thesis is thus writing in the second person, you, referring to the experiences that I have reflected in your pages, but that you have experienced for being with me, and that you will relate.

The beginning of this journey

During the spring and summer before starting university, in 2011, the Indignados Movement emerged in Spain. This period in your life was marked by an active participation in demonstrations and assemblies which led to a personal development and interest in social movements and groupings. In Autumn you joined the degree in History of Art at the University of Valladolid. During the three years you studied in Valladolid you were involved in a student union and student assembly and a feminist association. From these experiences, you started to be interested in the possibilities for museums and art galleries to engage with social movements and to construct spaces for change within their institutional framework. It was the aftermath of 'Occupy' and the consequent social enthusiasm for public demands and associations. Within this social turmoil, you fantasised about the idea of using art spaces to advance new forms of democracy and the reinvention of politics. Looking back, this could have been the trigger for this thesis. In your last year of undergraduate study, you moved to Oxford through the Erasmus programme. During this year you started to participate in some of the events organised by Modern Art Oxford. However, it was not until you moved to Leicester, to do your

MA in Art Museum and Gallery Studies, and then to London to work, that you began to engage frequently with discursive public programmes at contemporary art institutions. The events you attended consisted of a talk and a discussion about specific socio-political matters. For you this was a kind of beginning for that generation of spaces for social debates and for participating with the politics of the moment.

However, although the topics of these events were significantly interesting, in your opinion the discussions were lacking forms of acting together, of constituting something from that dialogue. After attending some of these programmes, and realising that they could be done differently, you decided to look and read more about practices in art institutions that were in theory housing social movements and activism, such as those framed by the term *New Institutionalism* that you will explain later in this thesis. You wanted to know who was involved, what they have done and how, and the consequences of these programmes and the actors involved.

A few months later, it became clear that you wanted to do a PhD to consider the possibilities to actually construct these spaces for social cooperation and movements within art institutions. Thus, the combination between your personal political activism and career interests became the main core of these pages and the point of departure of this research. You started to be saturated with writings concerned with ideas from curatorial practices, anthropology, critical pedagogy, and critical management. These thoughts concluded in a broad question of whether the organisation of contemporary art institutions, the format of discursive public programmes, the participation of social movements and the practice of new forms of democracy could be merged in some way. Could there be an art institution working in collaboration with its context and participants of the events in the construction of some sort of commonality? And if there was one, how would it look?

On April 10th, you accepted a Doctoral Studentship to do a PhD at the School of Museum Studies at the University of Leicester, funded by Midlands3Cities Doctoral Training Partnership (AHRC). The scholarship gave you financial support to analyse the different processes of creating discursive public programmes and to consider how knowledge is constructed, made public and engaged with at contemporary art

institutions. In this regard, the pages that follow focus on the study of discursive public practices within the art institutions, along with information gathered during the field study you carried out from September 2018 to April 2019.

INTRODUCTION

In this thesis you are going to argue that discursive public programmes at contemporary art institutions should modify their conditions of participation and construction of knowledge to generate greater spaces for conviviality, discussions and open dialogue. The actual structure of these practices does not contemplate the different types of individuals who attend the events, their accessibility to knowledge, nor their experiences and approximation to the themes of the programmes. There is an asymmetry between the intentions of the institution and of the participants, and communication between them is missing – there is no interaction between staff and individuals attending to the programmes, nor between the programme and the location in which the institution is rooted. This produces hierarchies of knowledge among the individuals involved in these practices, making genuine engagement with these programmes impossible. Thus, you are going to propose a different conceptualisation of practices, and institutions, ones that centres on the idea of care.

As said, you focus on discursive public programmes, not live arts, or performances, to specifically understand how debates and participation in them, are staged. As you will explain later in this thesis, discursive programmes have been widely studied, even by long-term academic research projects. However, despite the means made available, these studies have barely considered the question of engagement, and the possibility of collective knowledge production.

Before starting, it is important for you to mention that this work is the particular inquiry of a researcher who has never run an art organisation, nor been in charge of coordinating a public programme team. An individual whose experiences working for art institutions have been as part of the learning team, mostly as an assistant for evening events. In this regard, the findings of this thesis constitute a genuine analysis which does not aim to ‘substitute’ accounts made by those involved in making the public

programme happen (Meighan and Siraj-Blatchford, 1997; Rose, 1996), but to propose alternative modes for looking at and thinking about these programmes.

Research Context

Since the doors of museums were opened, back then in the late eighteenth century, scholars have argued that these spaces should be conceived as sites for public opinion, exchange of ideas and open education of society (Vergo, 1989; Hooper-Greenhill, 1992; Bennett, 1995; Barret, 2011). The sociologist Tony Bennett states that these places have become, over time, social spaces functioning as forms of public assembly and critique, conceiving the museum as ‘a site for the enunciation of plural and differentiated statements, enabling it to function as an instrument for public debate’ (1995: 104).

Likewise, the philosopher Jürgen Habermas, in his book *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (1989), argues that museums have turned into spaces for public debate and political influence, since ‘discussion became the medium through which people appropriated art’ (ibid: 40). According to Habermas, public museums facilitate a space for rational debate in the form of criticism and exchange of ideas, generating the adequate conditions for the development of the public sphere - understood as a physical space where society would gather to discuss social problems. This prepares the ground for subsequent conceptualisations of the public sphere within art institutions.

From the late 1990s, numerous curators and art workers started to conceptualise art institutions as spaces for hosting an ‘agonistic public sphere’. The term agonistic challenged the optimistic conceptualisation of a rational and affirmative public sphere established by Habermas, and instead argued for the generation of conflict and contestation within the art institution. This was based on the work of political theorist Chantal Mouffe, who in *The Democratic Paradox* (2000), suggests that museums should be spaces in which to construct radical democracies to confront the hegemonic order of society. Instead of aiming for a Habermasian consensus, Mouffe argues that actual ‘institutions have to be transformed, and new ones established, to create the

conditions for an agonistic confrontation' (2007: 5). By this she refers to the creation of spaces that through their practices, would generate an adversary sphere that could construct, together with society, alternative forms of governing to challenge the state hegemony.

Influenced by her ideas, directors and curators started to create programmes specifically dedicated to setting these agonistic dialogical and conversational spaces within the institutional framework and the production of public discourse (Ribalta, 2010; Kolb and Flückige, 2013). As the current director of the Tensta Konsthall Maria Lind explains, their aim was to produce 'spheres of social and political action' (2011: 101). In this regard, discursive public programmes started to be increasingly characterised by institutional events that aimed to be 'responsible for social change' through 'reflection and discussion' (Esche, 2004).

When you started to collect the information available from these programmes, you realised that the material from these events was remarkably limited. The literature focuses almost exclusively on the practices of particular Western contemporary art institutions and pays attention only to the ideas and conclusions made by the curators about their practices. Therefore, it lacks opinions from other institutional workers or participants, and from programmes organised at different types of cultural institutions, such as museums (Sheikh, 2012). These curators and practitioners constructed a narrative independently from those who decided to participate and be involved in their projects. They positioned themselves as creators and gave their own perspective of the programmes without recognising all the different individuals that made their jobs, and practices, possible.

The gender theorist Judith Butler explains in her book *Frames of War. When Is Life Grievable?* that life 'relies fundamentally on social and political conditions' (2009: 21); 'we are, as it were, social beings from the start, dependent on what is outside ourselves, on others, on institutions, and on sustained and sustainable environments' (ibid: 23); 'fundamentally dependent on, and conditioned by, a sustained and sustainable world' (ibid: 34). This means that you are not alone, but as a living subject you are vulnerable to your social world. In words of the Science, Technology and Society scholar Maria

Puig de la Bellacasa, human beings have to understand that interdependency is not a contract, nor a moral ideal, but a condition for living (2017). In relation to your project, this means that the programmes planned by these curators, and the curators themselves, were dependent on the rest of participants, and thus these practices should not be considered uniquely from their own point of view. Instead, they should be studied through the lenses of all the individuals engaged in the realization of these programmes, including audiences, speakers, technicians, funders, public servants, cleaners.

Building on these insights and contradictions, in this thesis you have decided to focus on the other side of the story, the experiences of those omitted from the main literature. Your aim is to root these practices to a specific context and understand how these programmes are negotiated within art institutions. This means including opinions from different types of participants, the relations that these programmes have with previous practices, as well as with their institutional context.

Theoretical context

As you have just explained, the literature on discursive public programmes does not include detailed reference to either previous practices or the opinions of participants. Making an argument for their own curatorial practices without considering how these programmes were conceived and engaged with exposes, in your view a lack of care and interest in the experience of other curators potentially related to discursive practices, and that of the public itself. The central theories around which you have framed this thesis depart from the idea that we are all interdependent and thus, we rely on the other. You cannot construct knowledge alone, it has to be in relation with, understanding that you are in constant connection with others who help you frame your ideas. As Puig de la Bellacasa notes, knowledge and thinking are inconceivable without the multitude of relations that make possible the worlds you think with (2017).

Considering this, you have understood this research from the perspective of care and concern. This means acknowledging that your practice relies on the knowledge and experiences of other practitioners and individuals. In other words, your interdependence

with the cultural and social ecologies that have made your work possible is here approached reflexively and as the very object of study. In relation to this project, this refers to the fact that discursive public programmes cannot be thought of in isolation, but rather they are directly influenced by other programmes, coetaneous social movements, and the presence of participants. As Butler notes, living socially means ‘that one’s life is always in some sense in the hands of the other ... a dependency on people we know, or barely know, or know not at all’ (2009: 14).

Accordingly, in this study you argue that the curators involved in the theorization of discursive public programmes have had an uncaring attitude when disseminating information about these practices. Not only because they did not consider other participants, but also because they did not establish connections with similar practices and programmes. They positioned themselves as the key actors, while in fact their practices were being engaged in by multiple individuals, as well as taking similar shapes in other art institutions. However, they decided to show themselves as the sole creators of the whole public programme and the corresponding knowledge involved, probably to boost their professional careers, or perhaps following institutional demands and regulations. Indeed, today, all the curators who were involved in the theorisation of these specific discursive public programmes are renowned directors, scholars and curators, and their practices are studied at university level.

Having said that, in this thesis you propose to rethink these practices by placing the concept of care at the centre of discursive public programmes. Drawing from the Care Collective definition, you understand care as ‘our individual and common ability to provide the political, social, material, and emotional conditions that allow the vast majority of people and living creatures on this planet to thrive – along with the planet itself’ (2020: 13). This means to pose the possibility of modifying current structures of power to construct not public spheres but networks for social and political aid within art institutions. The political theorist Joan Tronto argues that ‘care is a central concern of human life that can change our political and social institutions, questioning the structures of values in our society’ (1993: 180). Considering this, and borrowing the concept from Puig de la Bellacasa, your project intends *to think* discursive public

programmes *with care* (2017). In other words, to recognise that your thinking is relational and dependent; it is conditioned by the relations you have which directly influence on your construction and dissemination of knowledge. Also means understanding that thinking with care can change the current social structures in the sense that your thinking reconfigures who ought to do what, how and with whom.

Ultimately, in this study you draw on a number of references from sociological, political and curatorial theories as these have allowed you to establish discursive public programmes within a broader sociological and political understanding than just the study of the art institution.

Cases

To study all the different aspects involved in discursive public programmes, you established two main case studies in which to study these practices. The sites needed to have an extensive discursive public programme, and if possible, relations to previous literature about these experiences. In this way you could construct a genealogy of practices and contextualise them in relation to precedents.

You selected two art institutions located in a medium-sized city in the UK, the Orchestra and the Circus. The Orchestra is not specifically a musical institution, nor the Circus an actual circus, these names are not descriptive, but used to refer anonymously to these institutions. Both of them have extensive discursive practices, and members of the staff team who have been involved in, or have been related their work to the curatorial literature explained before (Beinart, 2012; Farquharson, 2013; Graham, 2018). You understand that some names will be revealed when citing their work, but your intention is to reduce tension for specific individuals and institutions when possible. In this regard, the real names of these institutions will not be disclosed in this thesis since your aim is not to criticise specific art institutions, but rather to analyse their programmes and contribute to a different conceptualisation of discursive practices. Real names are also not used in this thesis, but instead representative characters of that type of place, for instance using names such as ‘the acrobat’ or ‘the cellist’.

In addition, the names for these institutions are not aleatory, but rather they were selected to help the reader understand the type of organisation they refer to. In this regard, the Orchestra is a standard curator-led institution, hierarchically divided in specific teams and roles. In an Orchestra each person plays an instrument in relation to their family and the instrumental ensemble, such as string, brass, winds, or percussion. It is organised by teams within a rigid structure. In the art institution named the Orchestra each worker has a specific role, within both their team and the overall institutional structure, which tends to be restricted to the plans and interests of their team. Therefore, depending on the role of the staff member and the team they work in, they will be named as a player working for a specific instrumental family. For instance, if the curator of the education team was to be named then, they could be called the timpanist due to be working in the education team, which would be in that case named the percussion family. In this regard, the team working for the public programme will be named the string family, the staff dealing with exhibitions the wind instrument family, and the team involved in learning and communities, percussion. The director of this institution, as in an Orchestra, is called the Director for his role of organising, supervising, and leading the rest of the families.

On the other hand, the Circus is an artist-led organisation with a more flexible institutional structure. They are more open to mutual influence and to changing their way of working. Therefore, even though each member of staff has a role, they do not belong directly to a strictly hierarchical team, and they work in collaboration with other members of staff, as well as with participants from events. Thus, as in a Circus, the programmes can be performed by different members, both from the team or the audience, and can vary their forms. For example, the format of each act can eventually change, and they can improvise with new types of compositions and performances.

In this project the Circus is juxtaposed with the Orchestra in the form of a mirroring-effect, instead of a 1-1 comparative study. This means that through observations at both institutions, specifically at the latter, this thesis will encourage an ongoing consideration of current institutional frameworks and wield authority. With this choice you are not claiming this to be representative of institutional practice at large, but rather to

understand how these programmes are created and engaged with, and how these changes depend on the type of institution.

The selection of case studies has allowed you to construct knowledge from the actual practices of two contemporary art institutions. You move from the study of theories to interact with the actors of these programmes. This use of empirical studies is likewise connected to your own personal understanding of research – the idea that research cannot be done in the solitude of the library, but rather by acting and thinking with and in the world. In this regard, in this thesis the reader will not only find the theoretical foundations you got from studying this literature, but also experiences from your fieldwork.

Ultimately, this research will refer to the institution with the pronoun them/their, rather than it/its, since the institution is not thought of as a thing, but rather as a cultural ecosystem formed by a multitude of beings who make and shape them.

Scope

Considering this, your first objective with this research is to place discursive public programmes within a wider context of curatorial literature and practices, understanding that these programmes are affected and influenced by previous experiences in museums and art institutions as well as the participants of these practices.

Through presenting a literature analysis and publications on curatorial practices, your second aim is to question the possibilities for thinking of art institutions as radical public spheres. Or as the director of the Van Abbemuseum Charles Esche describes it, a sphere ‘that allows for reflection and discussion ... a place where anything imaginable is possible within the bounds of the law ... in which the audience feels free to try out different roles’ (2004).

As it has been briefly explained, this interest in generating spaces for critical conversations has generally come from the decisions made by a group of privileged curators. They chose the programme and promoted it alone. They did not question the

limitations of participation and of admission. Thus, these practices have maintained a hierarchy of knowledge, in as much as the curators have been the authors of these programmes. In this regard, one part of this research is concerned with the conditions of participation in these programmes. This includes questioning the concept of the public sphere, as well as the type of practices organised by the institutions to understand the different types of engagement with them.

This research also raises questions about the lack of symmetric collaboration in these practices and argues for the importance of constructing knowledge through more horizontal connections with other individuals and perceptions – in the sense of taking care of each other's capacities (Martínez, 2021). As such, the final object of this research is to argue for a practice of curating and of researching that engages with the different knowledges and ways of doing involved in the programme.

Therefore, to answer to these aims, you established three main research questions:

- How is knowledge constructed and made public in current discursive public programmes?
- What types of engagement and participation can be identified within public discursive practices at contemporary art institutions?
- In turn, how is engagement different depending upon the different nature of the art institution?

These questions will be answered in this thesis firstly with a detailed study of the literature of discursive public programmes and the idea of the public sphere, alongside an argument for the re-conceptualisation of the art institution through the idea of care. The idea that discursive practices are not isolated to the curatorial field but immersed in a study that draws into the politics of institutional organisations and the influence that individuals have within that structure.

In addition, you will take the reader into an eight-month experience of researching two contemporary institutions. Through this journey you aim to focus on the processes by which public programmes are created within art institutions and how people engage with such practices. This involves the analysis and study of participant-observations of

nine internal meetings and forty-two events and of sixty-two semi-structured interviews with different participants in the programme, including members of the staff team, volunteers, speakers, civil servants, and people from the audience.

As previously explained, there is extensive curatorial literature on participation and public programmes (i.e., Kolb and Flückiger, 2013). However, all these publications have been written by a cluster of curators and artists, without including opinions from other individuals, meaning that there is no possibility of knowing the thoughts, ideas, and experiences of the latter. Instead, the existing literature constitutes an exclusive, often uncritical, and authoritarian version of these practices. Authoritarian because there is only one voice prevalent in these writings, that of the persons who organised, developed, and delivered the programmes, and thus one that narrates the story based on this limited version. In this regard, the need to include different perspectives and views became clear for you when you first started to conceive this study.

Feminist scholar Donna Haraway argues that the cultural worlds we live in are socially constructed; our accounts of the real likewise ‘depend on a power-charged social relation of conversation’ (1991: 198). This refers to the idea that life takes place within an active entity which is the world, one with its own agency which cannot be discovered but rather engaged with to generate knowledge. This means that to build knowledge you have to participate and be involved in conversations with other bodies and objects, to engage with that active entity, thus constructing from the different and possible learnings and experiences that you gain from being in conversations. In this regard, the data from the fieldwork has been the centre around which this thesis has been constructed. It has been used to make sense of the experiences and social worlds of the participants, and of the research itself.

With this study you also aim to identify the role that the construction of knowledge can have in conceptualising current discursive public programmes, and to establish a way to move beyond the hierarchical structure of art institutions. By exploring the way in which participants understand these programmes and drawing attention to these experiences, you hope to comprehend the possibilities of rooting these programmes to their contexts and of working collectively with other individuals and organisations.

Behind this methodology, you have as well the intention of proposing research as a practice that has to be more collaborative, co-dependent, and caring.

Roadmap

As I mentioned at the beginning of this introduction, you and I have moved and travelled extensively during the last four years. In your pages there are notes and comments from all those experiences, but following my personal nature, they do not have any consistency or coherence. They are written in different colours, depending on the pen that I had on hand at that moment, and without any order. However, for this thesis to be understandable for the reader, I had to structure all your sheets and thoughts in the following way: the present introduction and previous prologue, two chapters locating the research in a specific context and theory, the methods used to gather and analyse the data, three chapters about that analysed data, and some concluding remarks. Nine parts in total that formed this thesis.

The proposed organisation of the work aims to explain the relation that this research has with previous, and present discursive practices. As well as to understand these programmes from a multiplicity of perspectives filling the gap forgotten by previous literature. Since this research is at the interface of different academic disciplines – for instance, museum and curatorial studies, critical management, critical pedagogy, or care – the firsts two chapters review the relevant literature of these fields to make it applicable for this study.

In Chapter 1, you study the idea of the art institution as a space for social participation and public discourse based on different art theorists and practitioners over time. In this section you include ideas from curators and scholars, such as Peter Vergo, (1989), Tony Bennett (1995), Yaiza Hernández Velázquez (2019) and Alex Farquharson (2013). Moreover, the collection of writings and practices in this chapter presents the case studies by putting them in relation to previous curatorial discourses and programmes.

The next chapter surveys the literature that you have used to contest the idea of the public sphere. This includes ideas from Chantal Mouffe (2013), Jacques Ranciere

(1995) and Paolo Virno (2001), Maria Puig de la Bellacasa (2017), Joan Tronto (2013) or Isabell Lorey (2016). The curators, previously mentioned in Chapter 1, propose the art institution as a public sphere, referring to the idea of a space dedicated to host socio-political discussions and processes. Thus, in this section you challenge that conceptualisation, and argue for the constitution of care networks.

The third chapter engages with my own experience as a researcher. Based on the idea that it is from my own involvement in the field and research, from my own experiences where the material for this study has been constituent (Haraway, 1991). This is intended to explain the selection of the methods used, the decisions made on the field, and the analysis of the data.

In 1981, Gabriel García Márquez wrote *Crónica de una Muerte Anunciada*.¹ In this novel, the narrator tells, in the form of a pseudo-journalistic reconstruction, the story of a murder. The reader learns in the first page of the novel that Santiago, the main character, has been killed. From there on, the author starts wisely disclosing all the details about the event. In addition, the vision of the murder is presented not only from the point of view of the narrator, but also that of other characters. In a dialogical way, García Márquez includes the perspectives of other people about the event. The story does not follow a strict narrative, but the writer alters the order of situations and of time. In this regard, time flows in a non-linear and chaotic way. However, the novel does present the story in a closed-circular structure. The death of Santiago opens and closes the story. Similarly, the three chapters about the fieldwork reproduce such dialogical form and follow a comparable ‘puzzle’ of episodes. They start and finish with a discursive public event. However, the temporal ordering, as well as the presentation of these episodes is non-linear. In addition, this event is narrated by numerous comments made by the participants of these programmes. In this regard, the first chapter of the fieldwork, Chapter 4 in the thesis, starts with your participation in an event at the Orchestra. You go to an event with the idea of engaging with social discussions and movements, but it did not unfold as you expected. During this section you will describe

1 Published in English in 1983 as *Chronicle of a Death Foretold*.

all the misfortunes that you, and other participants, go through when attending this event.

After this sequence, the following two chapters explain and analyse these misfortunes to understand their relation to the way public programmes are created and delivered. In Chapter 5, you study the execution of that event more closely. In this regard, you focus on the different aspects that happen during the event; and how they introduce different layers of authorship and power within the public programme, impeding your participation in the conversation. For this study, you include verbal (language) and non-verbal aspects (venue architecture and location, event layout, coffee), as well as the dynamics between the individuals participating in the event. In addition, during this chapter you juxtapose the experiences from participants at the Orchestra and the Circus.

After considering the event and its execution, in Chapter 6 you examine the process of creating it. You reflect on the course that an idea for a public programme follows from its inception until the moment it is published. Thus, in this part you focus on how institutional art structures work and influence the creation of the programme. In this section, you engage for instance with the consequences of the current temporality of work and projects, the hierarchical divisions of labour, and the consequent power dynamics generated within an institutional framework. This is also juxtaposed with the information from both the Orchestra and the Circus. The idea juxtaposing data from both institutions in the latter two chapters – the analysis of the event and the creation of it – is to construct knowledge on the different formats events can take depending on their organisation, planning and structure.

As a result of these three chapters comes the Concluding Remarks; here you present your own perspective within this story. You reflect on the creation, engagement and delivery of discursive public programmes based on your own critical opinions. In addition, you make a proposition for how these practices could be done differently. This is explained from the perspective of a fictional dream, where you imagine an event that could take place considering the specific characteristics of your fieldwork.

Finally, the chapter returns to the research questions established at the beginning of this study. You analyse the collection of information explored during the thesis, followed by

a discussion of how the methodologies of working within the art institutions directly influence the type of engagement with those practices. You end the project proposing that care should be put at the centre to construct permeable channels of communication and collaboration within the art institutions.

Contribution to knowledge

From the study of these practices, you position the art institution as a site that could be used to generate spaces for social conviviality and support. Nowadays there is a lack of available spaces for society to gather, outside the normalised, and consumption-oriented, areas for socialising, i.e.: restaurants and bars. Outside those regimes there are not many sites for strengthening social ties between individualised singularities (Philips, 2011). In this regard, different art practitioners and curators have proposed art institutions as possible sites for coming together and to introduce forms of social collaboration (Graham, 2018). They have argued that their discursive public programmes were proposing audiences to ‘take up an active role as producers’ to generate ‘new social and artistic structures can then emerge from this within civil society’ (Möntmann, 2006: 11) and instances in which to engage in ‘knowledge production’ (Enwezor, 2002: 43). However, the lack of different opinions in relation to these practices prevents any understanding around the actual participation and social interaction in these places.

Considering this, in this study you will provide insights for thinking and practicing these programmes differently. This will be based on the experiences and observations from the participants of these practices. In this, you will argue that art institutions have to learn from and listen to their cultural and social ecologies to construct actual forms of social interaction and collective knowledge production. In addition, you will observe that these art institutions and their programmes are negotiated spaces where understanding and practice of the very notion of public programme depends largely on the individuals working for these institutions. Indeed, some workers in the institutions come to be self-critical of the articulation of spaces and practices that can be engaged by

all the participants. Consequently, there is a lack of model or canon of how a public programme should be, and they are rather internally negotiated and dependent upon individual involvements and institutional correlation of forces.

To conclude, I know that there are no guarantees that the details that follow will be read and understood the way I have imagined. Using the voice of my diary I have articulated a respectful critique for art practitioners and scholars. I do not aim to criticise institutions and public programmes gratuitously, but rather to investigate their methodologies and ways of working. In doing so, this research might contribute to how art institutions are able to construct, and consider, new possibilities for thinking of public programmes and more open forms of relating.

CHAPTER 1: UNDERSTANDING DISCURSIVE PUBLIC PROGRAMMES

Since you have arrived in Barcelona on the 6th of January 2020, you have not had much time to visit exhibitions or participate in public programmes, except those from MACBA, the city's Museum of Contemporary Art. You are starting to write your thesis, which is taking much of your time. In fact, since it is your first time living in a seaside city near the mountains, you are trying to spend much of your time rock climbing and walking by the sea. You are planning to be more engaged in the different cultural activities of Barcelona during the last two weeks of March since you are hoping to have less work. You are supposed to finish on April 6th. After that you will spend the whole Easter with your family before going back to the UK.

It is really stimulating to be here now. During your period at the student union in Valladolid you met three of your current best friends. This is the first time that you are all together again in the same city since you left Valladolid in 2014. Being with them in Barcelona, engaging in their activities and assemblies, remind you of your time in Valladolid. The long days preparing strikes and demonstrations that always ended with a beer in *El Penicilino* – the bar to go in Valladolid after any action, which has seen most of the socio-political plans of the city come to light. Long days that always continued with long nights discussing, thinking, and imagining possible forms of living and/or of acting together. Nights where the thirst for beers consumed your capability for reasoning, but that encouraged you to move further into your ideas. It was in fact during one of those nights of beer, wine, and excitement after a successful demonstration when you decided that it was a great plan to occupy the foyer of the Faculty of Philosophy and Literature, a plan that you indeed conducted together with hundreds of students. You took the idea from other occupations that students were doing in their universities. But also, for the action taken by a group of individuals part of the *Indignados* movement in 2013, under the name/hashtag #tomaelmuseo, which aimed to occupy the Reina Sofía National Art Center Museum in Madrid.

Now, while you wait for your friends to come and pick you up from the research centre at MACBA, it is clear to you that this participation in politics and social activism, which has been consistent across your research and personal life, has made this PhD project the perfect continuation of your academic trajectory.

You have decided to come for three months to MACBA, as part of your scholarship you can do two placements while you are doing your PhD and this place has always been part of your thinking. This museum has a research support programme, aimed at academic researchers and artists who are involved in contemporary artistic practices. Thus, you applied for a place in the programme back in the Spring of 2019, which you are now undertaking until the beginning of April. Your intention in coming to Barcelona is to frame your research within a wider curatorial and museological context, and MACBA has an extensive repository of books and articles relevant to your project. Moreover, this institution has played a fundamental role in developing a critical, plural, and active discursive public programme, while also becoming an influential model for practice elsewhere. You will talk about some of their programmes later in this chapter.

As you have briefly explained in the introduction of this project, your thesis focuses on discursive public programmes at two contemporary art institutions in the UK. With this study, you aim to understand how these programmes are being created and delivered; and how, in turn are engaged by the participants. By discursive public programmes, you refer to events such as talks, conferences, symposiums, workshops, or guided tours, which use verbal communication as their main form of expression. More specifically, you are interested in the understanding of a strand of discursive public programmes that since the late 1990s and early 2000s have been theorised as ‘sites of research and socially engaged spaces of debate’ (Kolb and Flückiger, 2014: 3). MACBA has been a key institution in this theorisation, and thus a perfect place from which to start writing this chapter.

Having this in mind, in this part of the thesis you will study the dissemination of discursive public programmes over time, relating and contextualising them with practices done in museums and other art organisations. The writings and theories selected for this chapter are not unique in the field, and neither are they intended to

create a chronological history of socio-political practices in the art institution. Rather, they help contextualise your research, arguments, and selection of case studies. You understand that these are just a minor part of theories and practices, concentrated in a tiny fraction of the globe, mainly Europe. But the intention of this chapter is to focus on precise examples and literature that can help framing this project and case studies. Thus, the information constructed in this section is limited and situated to the specific location and knowledge aimed for your thesis.

For the reader to understand current programmes at contemporary art institutions, you will firstly look at discursive practices executed over the years, to then focus on those programmes that are directly related to your case studies. Finally, you will briefly comment on the programmes of both the Orchestra and the Circus.

First changes to the concept of the museum

Museums and art institutions have been long considered as potential spaces for public debates and discussions in Western countries (Vergo, 1989; Hooper-Greenhill, 1992; Bennett, 1995). As professor in Museum Studies Eilean Hooper-Greenhill explains, already in the Enlightenment period there were, in some parts of Western Europe, proposals to use the space and the collections of the museum as educational and learning tools. The aim was to create spaces for discussions and to make these spaces part of cultural politics – for instance, the Ashmolean Museum, the British Museum, or the Musée du Louvre (Hooper-Greenhill, 1999: 4). However, as museum scholar Sophie Forgan states (2005), access to these spaces was socially and culturally restricted to specific social classes, mainly to bourgeois and educated society. It was only with the interest of promoting a general acceptance of ‘ruling-class cultural authority’ that these spaces opened for the ‘general public’ (Bennett, 1988: 64). It was due to their collections that museums were planned to be the ideal place to control society from a position of knowledge holder (ibid). Therefore, the role of the art institution was primarily to educate and introduce individuals to the refined pleasures and aesthetic taste of the ‘ruling classes’ (Siegel, 2008).

From these initial steps, museums began to have a public role as creator of spaces for learning, rational debate, and the exchange of ideas. As museum scholar Jennifer Barrett observes, they were considered important centres of political decisions, operating as places for the deliberation of public matters (2011). Hooper-Greenhill notes that this was encouraged by the emergence of a 'new rationality, out of which came a new functionality for a new institution, the public museum' (1989: 63). By 'new rationality' she refers to the intellectual and philosophical movements which emphasised the idea of reason that shaped the scholarly discourse from the late 17th to the early 19th century; whereby the use of reason was needed to construct genuine knowledge and a public opinion.

Since then, the museum has been in constant change as ideas of public access and debate gain interest among both practitioners and academics. For the sociologist Tony Bennett, the constant state of flux of the art institution is a consequence of successive critiques from artists, society, and employees in relation to the limited and exclusive accessibility or inequality of parity in its practices (1995). For instance, during the last decades of the nineteenth century, and the beginning of the twentieth, different groups of artists started to censure the art institution and its structures. In their opinion, museums were still 'bourgeois' spaces that used art for the specific social function of educating society in a certain history and code of conduct (Bürger, 1936). Moreover, they criticised the traditional values of the arts and intended with their practices to create a new art that could replace the old (Camnitzer, Faver, and Weis, 1999). They intended to push the boundaries of what was accepted as the norm or the status quo, in relation to the type of art exhibited and accessibility to these spaces; and to promote radical social reforms (Calinescu, 1987).

Some years later, between the sixties and nineties, there was a significant group of artists who critically attacked the art institution. In their view museums were death institutions due to their lack of engagement with contemporary artists, their inability to connect with society, and their hierarchical structures (Kravagna and Bregenz, 2001). These practices have been called 'institutional critique', stressing the idea that they were directly censuring the art institution. This term has been mainly used to refer to

European and North American art practices that declared the art institution as obsolete and restrictive to certain social values (Alberro and Stimson, 2009).

Their main argument was that the role of art institutions, and their structures of power, was directed toward maintaining a social order that not only affected the display of artworks, but also the market, art criticisms and as a result, the economy (Jareunpoon, Morariu and Scasciamacchia, 2011: 117). In other words, they criticised the power that the institution had setting the parameters that judged taste, and the aesthetic of artworks. In this vein, artist Allan Kaprow states that, 'the museum ... will always be a place of the muses because its directors take for granted the necessary connection between it and art' (1967: 54).

With their practices, these artists aimed to question, and change, the hierarchical and exclusive relationships that in their opinion existed between the art institution, the audiences, and the artists. Therefore, despite differences in form, these artists criticised the logic of museums and art galleries as networks of economic relation between the state, corporations, and themselves (Welchman, 2006), and the conditions of 'the hidden yet determining structures of power and ideology within the art system' (Camnitzer, Faver and Weis, 1999: viii). As the artist John Piper explains, with their art they wanted to expose the 'unstable' power relations, structures and logic of museums and art galleries (1983: 242). Therefore, they envisioned their art as a form of critique of the power derived from the institution and conventional conceptions of good taste (Butchmann, 2015).

The curator Claire O'Doherty describes this art as 'temporary, non-purchasable, outside the museum, directed toward non-art audiences, (or) retreating from object to body to idea' (1976: 95). This means that, due to the hierarchical structures and outdated practice of museums, many of these artists proposed public space, outside of art institutions, as the place to intervene. For instance, the artist Martha Rosler argues that they tried to inventively expand their control over production and exhibition. By this, she refers to working with and for people 'outside the audience of high art' to 'rupture the false boundaries between ways of thinking about art and ways of actively changing the world' (1979: 220). In addition, the performance artist Andrea Fraser defines their

methodology as ‘critically reflexive site-specificity’ (2006: 305), explaining that these artists, herself included, were acting towards their immediate field of activity with the aim of changing its direct social condition.

Moreover, within this tumult of disconnect and critique, Documenta 5 brought an escalation of indignation among artists. Documenta is a contemporary art exhibition that takes place in Kassel every five years. In 1972, this event was curated by the artist Harald Szeemann, who was selected to decide upon both works and means of display. Despite his involvement in the curating of the exhibition only, many art critics judged Szeemann, as the author, creator, and artist of Documenta 5, instead of the artists whose art works were exhibited (Heinich and Pollack, 1996). Moreover, Szeemann was even considered a ‘singular case’ in the curatorial practice due to his talent of designing and creating the exhibition (Heinich, 1995). As noted by curator Paul O’Neill, this provoked a definitive ‘acceptance of curators as having more proactive, creative, and a political part to play in the production, mediation, and dissemination of art itself’ (2016: 9). However, for artists, this was another example of the unequal structure of the art institution, its hierarchies, and relations of power; and the need to change it. In fact, from late 1980s, there have been a number of artists and curators who aimed to modify the institution from within (Raunig, 2006). This can be noted in words of Fraser who states that ‘it is not a question of being against the institution: we are the institution. It is a question of what kind of institution we are, what kind of values we institutionalise, what forms of practice we reward, and what kinds of rewards we aspire to’ (2005: 283). In other words, taking the critique inside the institutional framework.

These critiques have not just been a US-Western European practice; examples exist beyond this hegemonic geo-political axis. For instance, art historian Isabelle Graw specifically proposes to account for artists who might have not been ‘included’ in this dominant Western narrative, but who as well exposed the ‘bankruptcy’ of the very institutions of art (2006: 144). In this, she mentioned the work of the Brazilian artists Lygia Clark and Hélio Oiticica, among others. Likewise, in the same year as Documenta 5, an event in Chile also considered the hierarchical organisation and elitism of the art institution. However, as scholar and curator Yaiza Hernández Velázquez observes, this

event has been obscured in the curatorial literature which has served to foreclose its political potential (2019: 256). In 1972, the International Council on Museums (ICOM) celebrated its annual convention in Santiago de Chile (The Roundtable of Santiago). These conventions aim to ‘facilitate cultural exchange’ and ‘inspire local actions’ (ICOM Website). This time, however, they centred their discussion on the role that museums had in tackling urgent social problems that affect their immediate contexts (Teruggi, 1974). They wanted to create spaces for dialogue between the institution and its immediate context (Araujo and Bruno, 1995). As Hernández Velázquez states, the point of this meeting was no longer to display the past, but to provide direction for the future (2019). It involved individuals from many different fields of research and practice with the aim of ensuring that the debates covered multiple areas, and not just the exhibition and mediation of artworks. From the 1960s, museums in Chile and other regions of Latin America were already theorised and practiced as spaces for collective participation and discussion in relation to the social and political problems affecting the communities (Hugues de Varine, 2012; Ocampos and Morales-Lerssh, 2016). This means that these regions have considered the idea of art institutions as sites for social gathering and public debate alongside their curatorial praxis since at least the middle of the last century. This convention thus highlighted the need to act and curate museums and art institutions as places for social discussion and participation and to change the elitist institutional frameworks and programmes. Although the context is different, the reflections on the conceptualisations of the role of the museum and its relation to society are important to acknowledge, both for the purpose of this research and to understand that such considerations have not just been part of US-Western European art institutions, rather there has been a similar discourse in other of the globe.

The birth of the discursive museum

Despite the superficiality of this historical overview and limited sample, you noted that since the birth of the museum there has been an interest in considering this institution as a dialogical space for social use. Also a site that needed to be modified and rooted to their contexts and audiences. In fact, during the long evenings in the library with Chiara

and Cesare in your first year of PhD, you found numerous books in the field of museums, exhibitions, and curatorial studies - mainly referring to Europe and North America - which started to reconsider the purpose of the art institution. These readings included *Museum Revolutions: How Museums Change and are Changed* edited by Simon Knell, Suzanne MacLeod, and Sheila Watson in 1992 and *The Museum Time-Machine: Putting Cultures on Display*, edited by Robert Lumley in 1998. In these writings there is a clear understanding of the need to restructure these spaces as sites for more open, public discussions, as well as to dismantle certain authoritarian practices and overly rigid forms of organisation. Lumley, for instance, draws the museum into a debate around new forms and practices that could make it more accessible for a wider public (1988). In his opinion, collections could both connect the institution with the audiences, and the audiences with their own history and that of other cultures and peoples. He understands the museum as a unique space for socio-political and cultural discussion due to the relationships that society would establish with the collections. In fact, it is interesting that the writings of this book included not only researchers, but museum professionals too – engaging with practical examples to think how these ideas were performed and how they could be done otherwise.

During this same period, art historian Peter Vergo edited the ground-breaking volume *The New Museology*, articulating novel visions and roles for art institutions as opposed to an ‘old’ museology (based on elitist institutions with restricted admissions). One of the key ideas of Vergo’s volume is that museums need to re-examine their role in society in order to become accessible learning spaces (1989: 3). He argues that they should raise issues that are ‘often passed over in silence ... often considered to be better left unspoken’ (ibid: 5). By this he refers to aspects such as the unequal validation of the arts, the colonial acquisition of artworks, the vertical and elitist administration of museums and art institutions, and the power of the curator. In this vein, he notes that curators should collaborate with society in the constitution of exhibitions or programmes to be more pertinent to their context. More specifically, he suggests that those individuals who have practical knowledge in relation to the programme or the exhibition should be first considered in order to enable the institution to ‘function as an

instrument for public debate' (ibid: 104). In other words, to root these places with their location, contexts and potential participants and work more collectively with them.

Along the same lines, a few years later Bennett wrote *The Birth of the Museum* in which he claims that there should be parity of representation and accessibility for all groups and cultures in the activities of museums, not only as audiences but also as workers (1995: 9). Moreover, as with the artists already mentioned before, he points to the need to dismantle the space of the museum to establish a 'new set of relations' between the museum and the audiences (ibid: 103). By this, he means that there should be a collaboration both in the processes of preparing and in the displaying of an exhibition so that people could contribute to these institutions. He argues for an openness of the structures of museums to allow for more crossover of knowledge and people; as 'instruments for the self-display of democratic and pluralistic societies' (ibid: 102).

Similarly, for Hooper-Greenhill the voice of the museum should be one among many to present a range of views, experiences, and values (1992: 152). She explains that the gap that exists between the space in the museum where knowledge is constructed and the space inhabited by the audiences produces monologist discourses dominated by the voice of the museum (ibid: 150) – ideas that, without mentioning it, establish direct links to the Roundtable of Santiago. She proposes to open art institutions and museums to their contexts, to enable multiple voices to be heard and to review the hierarchical institutional structures and frameworks.

These writings challenge the conceptualisation of the Western Museum as a monolithic and closed institution, aiming to open it to broader discussions. They therefore question the categorization and roles within the museum and propose to involve audiences and different professionals in the thinking and praxis of the institutions (Hooper-Greenhill, 1995). Understanding that these places are dependent on all the participants and workers implicated, as well as their location, hence that they all should be considered when programming and making decisions on their museological practices.

Theorising the discursive museum, a discursive practice of its own

Since these publications, you realised that there has been an increase in the number of books and articles relating to these fields of knowledge, especially in relation to curating. Most of them refer to practices concerning the idea of art institutions as spaces for public debate and discussion, one constructed in the late 1960s and 1970s, crystallised in writings from the late 1980s onwards, with an interest from curators, artists, and academics in translating these practices into art institutions emerging from the late 1990s. In fact, since the turn of the new century you noted that there has been a continued growing of publications, conferences and symposiums in relation to specific curatorial practices, for example conferences such as *Curating Degree Zero* (1998), *The Autonomy Project* (2011) or *Curating with a Light Luggage* (2005) which were then edited and published; books such as *Institutional Critique and After* (2006), *Institutional Attitudes: Instituting Art in a Flat World* (2013) or *Curating and Politics the Curator: Initial Reflections* (2015), and journals such as *Oncurating* (2008), *The Exhibitionist* (2017) and *Art & the Public Sphere* (2011).

According to curator Felix Vogel (2013), this large amount of theoretical work was partly because curatorial courses started to be taught at university level. The professor of Modern and Contemporary Art Julia Bryan-Wilson locates the start of this ‘age of curatorial studies’ at the turn of the millennium, when the professionalisation of the field of curating was directed to the ‘marketing and packing of contemporary art’ as specialised focus of inquiry for students (2003: 106). For Paul O’Neil this ‘ascendancy’ (2007) of curatorial discourse over the 1990s established curatorial practice as a key subject of debate itself. Likewise, in 2003 the current director of Tate Britain, Alex Farquharson, proposed that curating was by then already ‘an academic discipline in its own right’ (2003: 8), one which philosopher and art historian Gerald Raunig (2006) observed as also being translated into a continuously growing area of literature.

As chief curator at the Van Abbemuseum, Annie Fletcher stated in 2007, ‘everywhere we turn these days, there seems to be a new book by curators on curators and curating’. Curatorial discourse has indeed become the topic of countless publications and numerous seminars and debates in the last fifteen to twenty years (Amundsen and

Morland, 2015: 4). Several art magazines also took curating as a subject for debate, with the creation of journals contributing to the institutionalisation of the curatorial system (Buchmann, 2015).

Moreover, alongside books and journals focused on the discussion of curating, specific research projects have been created to study curatorial practices. Republicart (2002-2005) focused on investigating political and artistic practices of ‘institutional critique’ and beyond. Transform (2005-2008) researched the history of relations between ‘institutions’ and ‘critique’ to reconsider the past, present and future of institutional critique. For some theorists, such as the current head of the Competence Centre Art and Public Sphere at the University of Lucerne, Rachel Mader, the institutionalisation of curatorial discourse demonstrates the urgency that this issue has played for the art system (2014). However, as you will explain later in this chapter, others have understood this narrative as another form of curating itself used to self-position curators in history. In fact, O’Neill has recognised that this curatorial discourse since the late 1990s has become ‘self-referential, curator-centred, and curator-led, with unstable historical foundations’ (2012: 42). Nonetheless, the intensity of the debate around curatorial and institutional practices has indeed been expanded since the late 1980s.

Theorising discursive public programmes

At the beginning of this chapter, you wrote that the art museum had been challenged by artists, academics, and practitioners. They did not agree with the structures of power of these institutions and wanted to change them. Now, since the late 1980s, curators were defining themselves as the actors who were modifying those structures, and this was taking place in the shape of discursive public programmes. For example, for Farquharson, such curators were ‘singular voices’ that were working as ‘critics and public speakers’ (2006). Similarly, the art critic Jonas Ekerberg states that during this period art institutions were ‘catching up’ with previous art critiques (2003: 11) and for the curator Jens Hoffmann these practices were an exercise of auto-critique inspired by artists from the mid-1960s that aimed to change current methodologies toward working

differently. In this regard, Raunig argues that this ‘new phase of critique’ (2006: 326) emerged from the combination of social critique, institutional critique, and self-critique, and was being translated into changes on the institutional practices (2006: xiii). Hence, they were now internalising previous critiques of art institutions, reformulating their practices, and generating space for coming together and public discussion (Sheikh, 2006). In other words, their practices were seen as the absorption of institutional critique as theorised and practised by artists (Farquharson, 2006).

From this literature, there is an understanding that around the 1990s, ‘new forms of more flexible institutions were formed in an alliance with a critique’ (Möntmann, 2006: 3); when curators started being ‘responsible for preserving’ the art space as a place which ‘enables things to happen’ (Ciric, 2007: 40). Art historian Claire Bishop, for instance, states that these practices were shaping a more radical model of the museum, instead of following the hegemony of the institutional system (2013: 59). In fact, when you were reading this literature, you found constant references to their practices as creators of ‘agonistic’ spaces open to ‘imaginary politics’ (Möntmann, 2005), as ‘emancipatory’ movements from within liberal democracy (Esche, 2003: 148); or as cultivator of ‘difference and disagreement to avoid the risk of ‘consensus of the centre’ (Lind, 2010b: 188).

These ideas make direct reference to two political theorists, Chantal Mouffe (2000) and Jacques Rancière (2004), who have written about the importance of individuals coming together to collectively question, challenge and change the injustice generated by the prevailing social system. Mouffe, in fact, has been involved in the theoretical study of art institutions as spaces for social gathering and confrontation with the system. She proposes to convert art institutions into sites of opposition and contestation to the neo-liberal market hegemony. In her view, the museum could play a role in the context of radical democratic politics by fomenting new subjectivities that could change social inequalities and discrimination. In this regard, she argues that museums can be used to foster political forms of identification and make existing conflicts productive:

‘By staging a confrontation between conflicting positions, museums and art institutions could make a decisive contribution to the proliferation of new public

spaces open to agonistic forms of participation where radical democratic alternatives to neo-liberalism could, once again, be imagined and cultivated' (Mouffe, 2010).

By associating themselves with Mouffe's argument, curators reinforced their narrative about their own institutional practices as ways to generate forms of social discussion and contestation to the political system of the moment (De Baere, Borja-Villel and Esche, 2016). This positioned their practices in a specific political tendency of confrontation with the hegemony of the state. This can be seen in the words of the former MACBA curator, Jorge Ribalta, who proposes to create a 'radically democratic public sphere' within the art institution (2010: 229); or, the public programme 'The Giant Step' constituted by Van Abbemuseum, MOSTYN, Vessel and Galeria Labirynt, which wanted to experiment with the introduction of agonistic structures in the programme to change the internal structures of museums (Pafe, 2013: 17).

By drawing from Mouffe, these curators introduce into their writings the notion of the art institution as a public sphere that could construct a 'new political imagination' (Esche, 2003: 150). For instance, Ribalta argues that they understood the 'museum as an antagonistic space' within the institutional framework that could take an active part in social activism of the city through a socially engaged public programme (2010: 239). Their interest with these practices was therefore to engage in discussions that could be then translated into political actions, both within and outside the institution. 'Turn[ing] the public from audience to collaborators, to switch the idea from passive reception to people becoming active shapers of that institutional message' (Esche, 2014: 2); transforming the art spaces into 'meeting places for activists' (Lind, 2010a: 132).

In addition, these curators, involved in the practice and theorisation of discursive practices, understood their programmes as forms of 'dissensus': practices that could emancipate society. They took this idea from Rancière (2010). In his writings the latter argues that there is a consensual social structure that should be broken. In his view, this consensus dictates the relations that exist between 'the perceptible, the thinkable and the doable'; between the senses that define the way of being together and the norm. However, this 'distribution of the sensible' can be ruptured if there is a change in the

form things are being thought and perceived. In this way the norm is modified, making visible the invisible. For Rancière, this disruption of the consensus, the 'dissensus', can emancipate society by renouncing the established structures and creating new forms of socialisation.

Considering this, these curators pose the idea of museums as platforms that could make visible the invisible by bringing into the fore those topics and individuals excluded by the neo-liberal system, constructing an 'emancipatory movement from within liberal democracy' (Esche, 2013: 148). They thought of the museum as 'a safe ground for dissent' that could 'empower the community' (Ciric and Nikita Yingqian, 2007). Esche, for instance, programmed a symposium in which the ideas of Rancière took a pivotal place. 'The Autonomy Project' consisted on the promotion of the art institution as a space where 'engaged autonomy' could develop interchanges of art, politics and discussion (Esche, 2001), and 'reach a new and firm common perspective through disagreement and dialogue' (Ten Thijs and Butcher, 2010: 3). Such empowerment, however, would come from the ideas and programmes established by the figure of the curator.

As can be seen, the conceptualisation of discursive public programmes as politically active, plural, and critical public spheres has been extensively discussed over time. In fact, the theorisation of these practices has not only been made by the curators themselves, but also many academics who have contributed to the conceptualisation of these programmes. These have been noted in publications such as *Art and Contemporary Critical Practice: Reinventing Institutional Critique* (2006) or *Institutional Critique and After* (2006) which discussed the genealogy and potential for these practices.

Further on, due to the extensive amount of literature around these practices, some authors have named, and framed, such curatorial practices under the denomination 'New Institutionalism' (Ekerberg, 2003), 'Experiment Institutionalism' (Esche, 2013), or 'Instituent Practices' (Raunig, 2006). And Mouffe, in fact, has contributed to the categorisation of curatorial practices and programmes by reference to the public programme at MACBA. She argues that it is an institution that, by its 'experiments in a

New Institutionality', has established a relationship between the museum and the city, providing a space for debate and conflict (Mouffe, 2010). In any case, these curators refer to programmes that aim to create new forms of democratic participation within the art institution, through events, talks, conferences and different discursive practices (Kolk and Flückige, 2013). As Farquharson states, discussion events are rarely at the service of exhibitions at 'new institutions' (2006). By this he means that the discursive started to be a practice of its own, having its own positionality within the internal dynamics of these institutions.

Thus, from the 1990s onwards there has been a conceptualisation of discursive public programmes as a practice of their own, and one that could develop forms of participatory democracy (Sheikh, 2004), reimagining new forms of plural decision-making and collective action within the art institutions (Esche, 2004), and the embodying of previous critiques. One of these practices was the project 'Totally Motivated: A Socio-Cultural Manoeuvre' at Kunstverein in München (2003) which explored the borders between art and grass roots culture and between artists and academics, or 'between the contemporary international acting art world and the local working socio-cultural initiatives' (KM). The programme not only included exhibitions, but discursive events planned to raise debate around socio-political urgencies and emergencies at the moment. Another example was 'Opacity: Current Considerations on Art Institutions and the Economy of Desire' at Unge Kunsternes Samfund in 2005. It focused on the idea of how art institutions could be arenas, and tools, for the re-politicisation of society (UKS). Finally, 'Las Agencias' at MACBA was a project that also 'desire[d] to create a common and de-hierarchised workspace for artists and social action groups ... according to their specific interests and needs' (Ribalta, 2003: 6). This programme was not discursive as such since it engaged as well with performances and demonstrations. However, it has been historicised and described by the former curator at this institution as a key project for the institutional regeneration of this 'New Institutionality' (Ribalta, 2010: 225). Considering the art museum 'as a space for debate and conflict, and a critical re-reading of the modern tradition that brings together artistic methods, social knowledge and action in the public sphere as a way of reinventing the field of art and giving it a new significance and social legitimacy' (ibid: 226).

From writings about these practices, there is thus an understanding that they were ‘re-shap[ing] museum culture, with its far larger public, operational machinery and systems of accountability’ (Farquharson: 2006). As well as ‘redefining the contemporary art institution’ (Ekeberg, 2003: 9), into working spaces for social activism (Ribalta, 2003) and venues for conversations (Lind, 2010c) that could not be accommodated within the current political discourses (Esche, 2004: 3). Furthermore, in 2009 some of the institutions and actors implicated in this theorization formed a platform called *L’Internationale* with the aim of sharing resources and ideas between different institutions alike. In their view, ‘art and its institutions have the power to question and challenge their own specific systems ... and to be an appropriate platform for the discussion of a renewed social contract’ (L’Internationale, 2021). However, the number of institutions included is significantly limited and centred mainly in Western Europe.

Practising discursive public programmes

In order to engage with such spaces, Maria Lind envisions curating as ‘much more than making exhibitions’, but a ‘multidimensional role that includes critique’ as a stimulator of political participation within society (2010a: 63). Moreover, in her view, the role of the art institution goes beyond the mere exhibition of artworks, highlighting the importance of engaging with seminars and publishing to put art institutions into a ‘cultural conversation’ (2010c: 223). Also in this vein, art historians Heidi Bale Amundsen and Gerd Elise Morland point out that with these discursive practices curators were launching a ‘radical critique of contemporary art world structures’ by experimenting with alternative exhibition formats, such as seminars, reading groups, and talks (2015: 21). Artists Stephan Dilleuth, Anthony Davies, and Jakob Jakobsen, for instance, understood these practices as approaches by curators to adopt new working methods with values that promoted democracy and cultural exchange between equal and committed citizens (2005).

In the words of Ribalta, this was ‘an understanding of the artistic space as a space of debate, difference and radical alterity (2010: 228). Or as Charles Esche explains, it was

a space for alternative forms of democratic participation whereby the public would turn 'from audience to collaborators' (2013: 26).

These types of comments are continuously mentioned and repeated in their writings, talks and reports. Numerous articles and books refer to these practices as forms of 'radically democratic spaces' (Esche, 2007); as 'meeting points' for discussions and for 'producing politics that are relevant to real politics' (Möntmann, 2004); or 'part of social struggles' (Ribalta, 2010). Most of the reading and analytical material from these programmes, however, concern the conceptualisation of their practices by curators and academics instead of comments and specific information about them. As Lucia Kold and Gabriel Flückiger state in relation to these programmes, 'it can be misleading to ask about concrete effects and results' (2013: 13). In this, they refer to the fact that there is not much information about the practicalities of such programmes. In addition, these curators focused on their own perspectives of the events; they did not consider actual engagement with such events both within and outside the institutions, and neither did they focus on their own dependency on the participants and workers who sustained their programmes, and positions. As you have explained before, in these publications, curators have tended to position themselves as the main actors of the programmes. Such practices, however, would not have been possible without all subjects involved in them.

In addition, programmes which aimed to challenge the injustices of the system at the time did not consider the inequalities in place in their actual institutions. They did not pay attention to the hierarchical managerial models at their workplaces, thus, failing to rethink their own position within these changes. In this regard, different curators and academics have been critical of these practices, particularly due to their affirmative narrative, and lack of criticality regarding the institutions within which they work. In the words of artist Hito Steyerl, 'the public programmes that invite speakers to respond critically to the conditions of the institution take place at the most visible surface of the institution, whereas the deeper sedimented relations between the art world elite, politics, and business have hardly been disrupted' (2009: 16-17).

Even though Maria Lind states that there was a need to reconsider 'everything from budgets to timetables to staff tasks to uses of the space' (2010c: 251), there is no

reference to such changes in any of the writings/practices of these curators. Andrea Phillips, for example, questions what was 'progressive' about the programmes at MACBA if the bad working conditions and largely un-unionised workers were not questioned (2015: 33). Curator Janna Graham, moreover, problematises these practices, questioning the 'contradictions between the questions provoked by politically themed events and exhibitions and the organising structures of the contemporary art world' (2018: 23). In this, she refers to the lack of criticality concerning the precarious conditions, hierarchical structures, or exhausted emotional labour of the art world.

In addition, Anthony Davies states that this proliferation of writings about socially engaged institutions in Europe made no reference to wage and labour relations within the art institutions themselves (2007). In this, he specifically refers to the report edited by Maria Lind and Raimund Minichbauer, 'European Cultural Policies in 2015: A Report with Scenarios on the Future of Public Funding for Contemporary Art in Europe' (2005). This publication aimed to think through and discuss the various scenarios that art institutions could have in 2015 to start formulating methods for dealing with the situation. It did not, however, work around the internal structures of the art institutions at the time.

'European Cultural Policies 2015's focus[es] on the meshing of the state, its institutional apparatus, and the market elides any significant debate on class power within art institutions themselves and across the commercial sectors with which they interact' (Davies, 2007: 7)

The literature concerning discursive public practices has therefore been criticised both for not being critical enough and for being dominated by a 'new breed of curators', rather than by either art historians or participants (Kolb and Flückiger, 2013). In this, one example could be the MACBA public programme 'Las Agencias', as mentioned earlier. Despite achieving recognition as a radical practice within the art institution, when you were reading some of the opinions by the activists who took part in the programme you found that they were highly critical of both the practices and the authority of MACBA. Participating activists argued, for instance, that there was a lack of transparency with budgets and programmes, a lot of unpaid labour on the part of

collaborators, and no questioning on the privileges of the museum staff (Fiambarrera Obrera).

As Heidi Bale Amundsen and Gerd Elise Morland state, curators grant themselves ‘pride of place’ within first-person narratives relating to their own practices (2015:19) but have not been able to consider the practicalities of their own programmes. If the literature produced by a certain network of curators and art institutions is read in isolation, the use of self-endorsement and self-positioning very effectively places such practices at the very epicentre of debates on ‘progressive and radical reformist cultural strategies’ in Europe (Raunig, 2006). There is an understanding, from curators and academics, that they have been both developing new forms of working within the art institutions and also creating a ‘new institutional sphere’, one that is open and explicitly political (Borja-Villel, 2010: 283). When considering the first part of this chapter, however, it is hard to consider this conceptualisation – the art institution as site for social debate – to be breaking new ground.

The lack of external perspectives in the writings themselves, together with the authoritarian voice and position of curators in both the narrative and its dissemination, make it impossible to understand the real extent of these practices. Most of these institutions, moreover, had either closed, or stopped doing such programmes, by the time of your research. Within this writing it is possible however to understand that these institutions closed, as they argued, due to cuts in their funding, or that their programmes became depoliticised (Bryan-Wilson, 2003) in part because of lack of support from right-wing governments (Esche, 2013). As Kold and Flückiger propose, however, ‘this failure cannot be explained entirely with reference to hegemonic political conditions, but that institutions as agents did not manage to mobilise the audiences to oppose the closure’ (2013: 13). In this regard, in this research project you aim to address current discursive public programmes in order to understand the extent to which these practices have been effective in constructing a politically active, plural and critical sphere. For this research, there was a need to investigate institutions that ideally would have been involved in the construction of these ideas about discursive practices, and that continue to produce discursive public programmes today.

As a note, during your PhD VIVA, one of the examiners commented that in their opinion, you focused just on the texts of the curators, rather than in their practices; practices that, based on their experiences as a participant of these programmes, were changing some aspects of the museums. That they were, as you are arguing in this thesis, generating other ways of being together in contemporary art institutions. However, if you have studied the texts is firstly because in their writings these curators did not count with any other participants of the events, nor on the practicalities of them. They just focused on their personal political opinions and their sole participation. Also because you cannot talk about practices that you as an individual have not been involved. In your view, knowledge has to be constructed based on your own personal experiences. Also that it has to be relational, and thus cannot be conceivable without the different relations you think with.

Locating contemporary discursive public programmes

As previously mentioned, for the purpose of this research you will avoid the use of real names, for the art institutions, members of staff, and event participants; rather the two institutions you are going to study will be named the Orchestra and the Circus, and the people working there will be named accordingly, for instance, the cellist or the acrobat.

Now director of a national art museum in the UK, the former Director at the Orchestra was an active participant in the narration, positioning, theorisation, and dissemination of discursive public programmes. Back in 2003, for instance, he had published an article in *Art Monthly* arguing that certain curators involved in discursive public programmes (programmes in which he too had been an active participant) were ‘redefining the concept and structure of exhibitions and art institutions’ (Farquharson, 2003: 8). It was not until 2013 however that he ‘re-entered’ these debates as ‘an institutional practitioner’, working at a ‘medium-sized, *Kunsthalle*-type institution’, by insisting on the need to ‘consider how these critical and experimental practices may have proliferated and multiplied amongst more institutions’ (Farquharson, 2013: 55).

The description of the Orchestra as a '*Kunsthalle*-type institution' is especially interesting, since he is directly relating this institution to the type of organisation popular during preceding theorisations. The previous practices took place mainly in North Europe, and in '*Kunsthallen*': a facility for art exhibitions that works in collaboration with associated artists, organises symposia, and facilitates studios and workshops. Accordingly, the former Director linked his practices to those previously discussed in this chapter. In his view, these programmes 'developed important ways of reconceiving the socio-political function of the art institution ... a move ... towards a more discursive model that linked institutional practice to the formation of a critical and plural public sphere' (ibid: 221-222).

The Orchestra opened in 2009, although he had been appointed to work towards its opening in 2007. In his view, it was a unique institution as an assemblage, but one whose 'constituent parts' were shared with 'others' and had some 'precedents' (ibid: 221). The reference to 'others' or 'precedents' indicates an intention to self-position himself in relation to a certain curatorial discourse. He does so, moreover, by means of an article within a special issue of the journal *Oncurating* dedicated to the historicisation and divulgation of such programmes (ibid). This interest in establishing links with 'precedents' is also reflected in his insistence, during the constitution of the Orchestra, of the need to create a site for discursive practices within the institutional framework. This can be noted in the conversation that you had with a former city council worker, who commented, during your fieldwork, that the Orchestra was initially planned to function specifically as a site for live art. The former Director, however, felt he did not have enough money to do that:

'I used to have a tonne of interesting heated conversations about it, because he made it just really clear that the money that we were giving him from the Arts Council was not enough to do live art' (public servant 1).

In fact, she explained to you, it was 'interesting' to see how the former Director started to establish connections with the city's Universities 'for financial support which then went into making a public programme' instead of live arts.

Moreover, the space originally designed for the live arts is - and has been since the opening of this institution - used for discursive practices such as talks and symposia. This clear interest in reinforcing the role of the institution as a dialogical space is noted in the collaboration with the two Universities of the city. The former Director established an independent staff team within the institutional structure to focus exclusively on the development of public programmes and research. As he explains, 'by working alongside academics and universities, art institutions can open up public spheres for intellectual energies otherwise confined to the heterotopia of campuses' (Farquharson, 2013: 58). These ideas still remain part of the intentions of this institution; as stated in its website, they 'believe that contemporary artistic practices are tools to activate conversations about broader cultural and political questions and to open up to new research methods' (Nottingham Contemporary, 2020).

There is therefore an active interest in engaging with practices that will situate social discussion within the art institution. Since the former Director started working at this institution, the individuals working for the public programme have changed but the event structures and formats have continued over the last few years. For instance, for each exhibition there are always study sessions (evening informal and intimate discussion groups of up to 25 people), big talks and discussions (larger evening events), and walk-throughs (both afternoon and evening gallery tours where artists, researchers and curators share their perspectives on the exhibition).

Moreover, this interest in different types of encounters continued in the development of these programmes by the former head of the string family, the former violinist. She insisted on the importance of 'working across subjectivities and social sectors beyond the arts' (Graham, 2010: 138). She comments on 'how we might wrench back the space-time of public debate towards effective collaboration around the urgent issues of our time' (Graham, 2018: 22). As discussed before, she problematises the 'proliferation' of discursive events as platforms for political and critical encounter, due to 'the contradictions between the questions provoked by politically themed events and exhibitions and the organising structures of the contemporary art world' (ibid: 23).

The former violinist recognises that there is a dichotomy between the vertical and authoritarian working-mode of this institution and their aims to create radical socio-political conversations within it. To work around this problem, the string family at that time engaged with the programme 'Manual Labours', an ongoing practice-based research project exploring physical and emotional relationships to work, initiated by the artists and researchers Jenny Richards and Sophie Hope. In this regard, during her time in the Orchestra, she intended to not only discuss, but to engage with collective thought and action and a practice of 'coming to knowledge by those most impacted by a situation' (ibid: 27).

Although approached in various ways, this aspect of engaging with socio-political issues has been a key aspect for the public programme of this institution since it was founded. In fact, this team continues doing weekly discursive events and following this discursive trajectory. For instance, the current violist of public programmes identifies this institution as part of 'a kind of this international discourse network that exists and is shared between a number of institutions in continental Europe' and establishes the Orchestra as 'primarily the number one institution in the UK'. Moreover, she understands the programme to 'play out a series of concerns that are happening at a global level' and delve deeply into these via events (violist). Thus, the discursive public programme at the Orchestra is framed within this established curatorial narrative.

In order to understand the types of engagement and participation that can be identified within the public discursive practices at current contemporary art institutions, you have studied another institution in the same city, the Circus. Although as an artist-led institution it works from a different perspective and interests, its programme has monthly discursive practices and direct correlations to the discursive propositions explained throughout this chapter.

Unlike the Orchestra, the Circus was not built according to a decision by the Art Council but initiated by a group of artists in March 2012. Moreover, instead of seven teams and more than forty staff members, four of those working specifically for the public programme (as is the case for the Orchestra), the Circus does not have specific teams and the staff is formed of four members. However, since the beginning, they have

had an interest in the creation of practices that might enable conversation with other individuals. As the current Director and co-founder, the magician, states, the goal in establishing the Circus was not only to create a space for artists' studios, but also a public programme that would provide a setting for social interaction and discussion among different individuals. As he explained to you, there has been a 'desire to kind of create a kind of programme' since the establishment of this organisation (magician). For instance, the acrobat, current engagement curator at the Circus, stated in 2012 that the 'function of the Public Programme is for opening up space for debate, reflection and learning around the exhibitions. ... a space that can be used and potentially re-appropriated' (Beinart, 2012) – ideas that can be related to previous conceptualisations for discursive practices. In fact, one of the first speakers the Circus had for the public programme was Maria Lind, in conversation with Kathy Noble in their programme *Paravent*. As mentioned, Lind has been one of the main curators to contribute to the narrative of discursive public programmes, and thus, this invitation indicates the Circus's interest in Lind's practice as director of *Tensta Konsthall*.

Currently, the programme has two parts, an exhibition programme and public programme. The latter 'invites local residents to work ... to share stories and imagine futures ... to create a space for sharing knowledge and exploring themes of power, inequality, imagination and commons in the city (Primary, 2020). This programme has three main monthly events: i) a forum for people working with participation, collaboration, public space, or social change; ii) sessions to learn new skills and meet new people to continue conversations about the available resources in the institution's local communities; and iii) talks of people who share a diverse mix of subjects and knowledges with sharing food afterwards (ibid). Practices which establish relations with the aims of previous curatorial programmes. As the acrobat explains in relation to the public programme, she wanted to 'look at the ways art practices can create space for collective imagining'. In this respect, although the Circus has not been involved directly in the narration and formation of the curatorial discourse explained in this chapter, they do have a programme that aims to establish a space for critical dialogue and learning.

Considering this, the conceptualisation of art institutions as spaces for public discussions, as in the case of this project, comes from a long-standing tradition within the field of museum and curatorial studies. This project aims to contribute to this area of study but including perspectives from all the different subjects involved. It will focus specifically to the programmes dedicated to the creation of dialogical and discursive institutional spaces.

CHAPTER 2: PERMEABLE CHANNELS OF COMMUNICATION AND COLLABORATION

Through the study of the literature on museums and art galleries as spaces for dialogue and discussion, you noted an extensive use of the term ‘public sphere’. As you have briefly explained before, this indicates a conceptualisation of the institution as a space for critical debate and conversation. However, in your opinion the use of this term has become a buzzword to position curatorial practices in line with social movements and dissent (for instance, their relationship with the scholar Chantal Mouffe).

Today you are reading on *la Barceloneta*, the local beach of Barcelona, some of the articles and book chapters from these curators. Even though it is still February the weather is nice and this morning you decided to change your workplace from the cold repository at MACBA to the sandy beach. You have been reading these writings numerous times since the beginning of your PhD, however, even though you have read these papers over and over, you are still overwhelmed by their lack of care when writing these articles. The curators, practitioners and academics aligned themselves, and their practices, with specific political concepts and movements without even questioning their actual engagement and relation with those ideas and organizations; nor the involvement, and need, of all the different actors and elements of these practices

After a day lying on the sand, you wait for darkness to fall, the sun went down long ago but you can still appreciate the red sunlight in the sky. You have always enjoyed the colours of the sky in winter, especially since living in the UK. The pink and red tones are stunning on the island. When you were living there you used to stare at the sky after the library, wrapped up in thoughts, before cycling back home. Today you cannot stop thinking on the lack of care by the actors of these practices, also on their use of term ‘public sphere’. Tomorrow you will write about these ideas once you are back to your desk at MACBA.

Your intention in the following pages of this chapter is to study the concept of the ‘public sphere’ and its use in the curatorial literature to understand its meaning and

relate it better to your own research. This will help you generate your own conception for this idea, and how your work is framed around it. Your end is to provide a theoretical framework that will help the readers understand the position that this research has in relation to the idea that art institutions can be practiced as spaces for social gathering, discussions, and change.

In doing so, you will firstly begin by reviewing the different connotations that the concept of the public sphere has had in the art institution in recent years. In this regard, you will briefly study the ‘bourgeois’ conceptualisation by Habermas (1991), followed by the ‘agonistic’ public sphere established by Mouffe (2013). From here you will then move further using the concept of the ‘multitude’ and the ‘constituent power’ theorised by Antonio Negri (1999) and Paolo Virno (2004), to question the adequacy of thinking the art institution as a fixable public sphere. In addition, your reading of Isabell Lorey’s work on precarisation, and vulnerability will add to these ideas, setting the frame for thinking these spheres in the plural, and as dependent to external factors, bodies and social ecologies, and thus, open to influence and be influenced.

Ultimately, your review of these ideas, and a personal attitude to the need for thinking and acting with others, will contribute to your proposition of thinking art institutions not as public spheres, but as permeable channels of communication and collaboration.

A brief conceptual review of the term *public sphere*

As you have read in the previous chapter, both art institutions and museums have been conceptualised as sites for public debate and social discussion over time. In fact, since the mid-20th century, different scholars have established these spaces as potential sites for the development of political concerns and critical reflexivity (Vergo, 1989; Hooper-Greenhill, 1992; Bennet, 1995). In line with these ideas, Habermas (1991) proposes museums as one of the most important spheres for the generation of public debates among society. In his opinion, the art and culture kept in these spaces make them the ideal vehicles for the development of rational debate and exchange of ideas among different individuals. This idea of a space specifically dedicated to the discussion of

common matters is what Habermas calls the 'public sphere'. For him, this concept designates a space where individuals could gather to rationally discuss and reflect on matters of common concerns to then form a public body. In his opinion, this sphere has to be dedicated only to the rational debate of aspects that affect society as a whole. For an aspect to be of concern for the totality of the population, it would have to be connected directly to the activity of the state. Therefore, he excludes economic or intimate matters because in his view, this type of problems concerns the personal space of private lives. In this regard, the final aim of this public sphere is to reach a rationalised consensus among different individuals, one that would be translated into the formation of their public opinion, aiming to influence political decision making.

The media scholar Jostein Gripsrud argues that since the end of the absolute monarchy, whereby the power to decide and govern directly came from God, authorities have had to rationalise their decisions to society. In turn, society has required a space to express their conformism or not to those resolutions. This space, whereby society has come together to discuss these socio-political issues, has been named as the 'public sphere' (2010). This idea of the public sphere as a space for the gathering and discussion of society has been differently theorised by multiple academics (Arendt, 1958; Habermas, 1991; Fraser, 1990; Luhman, 1998; Benhabib, 2005). Despite some differences in how far it is possible to translate this ideal into workable practices of open spaces for public participation and engagement in common issues, they have generally understood it as an arena where different individuals would come together to discuss, denounce, or make visible their concerns regarding political decisions (Gripsrud, 2010).

As the art scholar Jorinde Seijdel explains (2008: 4), for a long time the public sphere was defined as a public space for conducting rational debates, free of prescriptive forces. However, as you learnt from the previous chapter, numerous curators and art practitioners already engaged with these ideas, aiming with their practices to create an agonistic public sphere within the art institutions (Esche, 2004; Farquharson, 2006; Lind, 2010b). This means, generating sites for conflict, rather than for rational debates. With the construction of discursive public programmes, they wanted to engage with forms of public debate and action; but unlike the idea of public sphere proposed by

Habermas, whereby no private or economic issues ought to be addressed and where those involved in the discussion would have to be educated people capable of reasoning. These curators proposed with their programmes to constitute a ‘radically democratic public sphere’ within the art institution (Ribalta, 2010: 229). With this they referred to the creation of a space, opposed to the system, where individuals would come together to discuss, without restraint, the problems they were suffering and to confront the prevailing norm. Therefore, the public sphere and its publicness are no longer thought of as a model of harmony predominated by a social consensus, but rather as a form of conflict and dissent.

Fostering an agonistic public sphere within the art institution

Since the beginning of the 1990s, different scholars and art workers have aimed to denounce the social injustices of the economic and political order with their practices; finding in the art institution the space in which to confront this social paradigm (Hlavajova and Sheikh, 2017). As explained in the previous chapter, they intended to create an institutional space where individuals could gather to discuss, challenge, and find alternatives to the different problems they found in society. They propose the art institution as a space for conflict and confrontation with the system, a radical and political public sphere, where individuals could find alternative forms of being in common. As Charles Esche states:

‘The potential public sphere that we need to imagine and create within the art field now is an agonistic one, something that Chantal Mouffe talks about regularly ... Places such as museums or biennials are the places where contested opinions of artists but also viewers can co-exist in livable conflict’ (2005: 115).

As you can note from this quote, he does not refer to the rational sphere proposed by Habermas, but to the agonistic as proposed by Mouffe. In her book *The Democratic Paradox* (2000), Mouffe incorporates a radical conception of the public sphere that, unlike Habermas, is planned as a channel for expressing and mobilising collective passions, rather than rationalised discussions. Instead of thinking of the public sphere as

the place for grounded rationality and deliberation aimed at a rational consensus, she understands it as a space for the creation of an adversary and agonistic² position of the state, and in confrontation with the current system.

For Mouffe (2007b: 3), the way individuals understand the world and make sense of it is due to a ruling hegemony that regulates their lives and establishes the ‘natural’ order of things: the way society understands the normality of what you see and think. Every social order is a product of a series of ‘sedimented hegemonic practices, a ‘particular configuration of power relations’ that are working together to maintain the current system, and social order, which organises society articulating how you interpret and make sense and meanings of the world (2007a: 1). In other words, they configure the consensual framework used by society to understand the world and the ‘sensible’; that which can be apprehended by the senses and determines what can be thought, made or done (see also Rancière, 2004).

However, in her view this social consensus that gives meaning to the sensible is provisional; it can be challenged and changed. Mouffe states that ‘every consensus exists as a temporary result of a provisional hegemony’ (1993: 277). Thus, every hegemony can be replaced by another hegemony in the public sphere. As she explains, ‘things could always be otherwise and therefore every order is predicated on the exclusion of other possibilities’ (2007a: 3). In this regard, there is a possibility to change the current system at the expense of the exclusion of the other. To do so, she argues that individuals should confront the current hegemony by forming another counter-hegemony.

Considering this, both Mouffe and art curators have proposed art institutions as the perfect sites to mobilise society to engage with alternative counter-hegemonies:

‘Museums and art institutions could make a decisive contribution to the proliferation of new public spaces open to agonistic forms of participation where

2 She argues that this confrontation has to be among agonistic positions, not antagonistic. This means that the hegemonies that take part in the struggle have to play under a series of conditions regulated by a set of accepted democratic procedures that should not be questioned, such as ‘liberty and equality for all’ (Mouffe, 2002: 59).

radical democratic alternatives to neo-liberalism could, once again, be imagined and cultivated' (Mouffe, 2010).

This proposition of a public sphere, however, aims to change things through a conflict that follows the already established social consensus. She does not contemplate different ways of working in these institutions or of creating alternative collective practices. Instead, she continues with the current disposition of the sensible and how things work under the prevailing hegemony, reinforcing the need to come together into one powerful unit capable of coping with, challenging and changing the ruling hegemony. She proposes to work at the same level, in the same natural order and using the same strategy. Her theorisation ultimately follows the current model of society, whereby there is a confrontation in which one loses power at the expense of the other. Her methodology for changing the current social consensus is based on a system that has excluded and discriminated against individuals.

She accepts that to change things, individuals have to enter into circles of influence to gain power and a better position in the struggles. Reinforcing once again a model that is suspending individuals and ways of living for not being within the norm. As political scientist Joan Tronto states (1993), the strategy of trying to gain power from the margins to be admitted into the circle of power is to accept the terms of the debate that have been historically and theoretically constructed by those in the centre of power (based on centre-periphery struggles for hegemony).

Moreover, as has been seen in the previous chapter, the art institutions and individuals who have followed this idea of creating agonistic public spheres within the art institution have not been able to maintain a continued confrontation with the hegemony. In fact, due to the necessity of engaging with the same order and rules of those in the centre of power, these art practices have mainly focused on the subject to challenge the system, rather than in their methodologies. Consequently, this has replicated the same way of working of the one they aimed to change: hierarchical, exclusive, and discriminatory. This means that even though the sphere proposed by Mouffe aims to challenge the way things are, her theory is still a reiteration of the natural order of things

since she does not make a new possible proposition of living together, besides the state of constant struggle.

Further on, to think of a possible conceptualisation of a public sphere for this research, it is important to realise the current life and work conditions in hegemonic Western countries. Nowadays, while there is a constraint in labour and social rights, there is also an acceptance of authoritarian-structured working conditions and institutions (Segal, 2006). There is a dominant assumption that it is the responsibility of society to improve their own working and living conditions, making them completely available to work at all times; and therefore, with scarce possibilities for coming together to specific and delimited public spheres as proposed by Mouffe. Moreover, this has therefore the self-internalisation that you have to work as much and hard as possible in order to improve your living conditions. This insecurity of jobs and the lack of security given by waged employments generate a constant feeling of precarisation that includes not only job conditions, but also a sense of insecurity and danger as it embraces the whole of existence, the body. There is a lack of time to live outside work which in many cases means that life and work become one single unit. As political theorist Isabell Lorey argues (2015), at the present time, individuals in Western societies are bodies of work, labour beings.

In the study on precarious work and social rights carried out by the Working Lives Research Institute at Faculty of Social Sciences and Humanities (London Metropolitan University), the authors explain that much employment in Europe was more precarious in 2012 than in 2007 (McKay, Jefferys, Paraksevopoulou, and Keles, 2012). A precarity in work which is irrefutable linked with the greatest absence of social rights. As they note:

‘Individuals in precarious work are more likely to be excluded from social rights while exclusion from these social rights pushes individuals into precarious work. Work precariousness thus feeds into other situations that cement individuals into precarious lives’ (ibid: 5)

A precarious non-state public sphere

Philosopher Paolo Virno states that the worker's life is now more adaptable because production is currently based on human communication, and therefore it is extremely difficult to separate the time when individuals are working (2004a). Therefore, their precarity is not just due to their necessity to improve quality of life, but also to the production system called 'post-Fordist'³. This means that workers now enter into production mainly due to their ability to speak and think, to their communication techniques that can be extrapolated to any aspect of their social life. Knowledge, communication, and creativity have become the main modes of production due to how work is organised and how capital accumulation occurs. It is motivated by the pursuit of profit with the goal of increasing the initial investment at all means. Which means that working time no longer covers only tasks that are paid, but 'tend[s] to encompass all social doing' (Lorey, 2019). Accordingly, labour has become an extension of human life due to the increased mobility and versatility of the new labour force.

Considering this, the possibility of having the time to come together into a fixed public sphere is extremely difficult. Therefore, any idea of a public sphere for this project has to be thought of on the premise that hegemonic Western societies now spend most of their time working, and that their work, and an interest in increasing profit, run their lives. In addition, this type of life makes individuals more disconnected from any community⁴ or idea of coming together into a fixed sphere.

Having said that, Virno proposes to think of our lives as fluid and in permanent change, in order to understand the way societies change, evolve, or mutate. In his book *The Grammar of the Multitude* he presents the idea for a non-state public sphere – a hybrid, fluid, mutant and deterritorialised sphere according to the current situation (2004a). In

- 3 It contrasts with 'Fordism' which was the system established by Henry Ford, the automotive factories, whereby workers would work on a production line to generate standardised mass production and consumption of material goods. The 'post-Fordist' refers to an organisation where the means of production are not just reducible to machines but are immaterial and based on their linguistic-cognitive competencies.
- 4 Drawing from the academic Silvia Federici, this project understands 'community' not as an intended gated reality, a grouping of people joined by exclusive interests or formed based on religion or ethnicity; but rather community as a quality of relations, a principle of cooperation and responsibility: to each other, the earth, the forests, the seas, the animals (2012: 145).

the post-Fordist system, it is difficult to say where collective experience ends and individual experience begins; therefore, any idea of a private or public issue or sphere, or an individual and collective experience cannot be distinguished. This means that it is not accurate to talk any more about differentiated, concreted and confined spheres, but rather of multiple individuals who are always evolving while being together in fluid spheres. Virno explains that today, current precarious conditions without any stability, make humans feel lost, uncertain, and unsecured. They do not have a substantial community, in contrast, they have the sensation of 'not feeling at home' (ibid: 34). Therefore, their intellect becomes their main tool to orientate themselves in the world. They do have not a fixed life, a community or home, thus the trust and use of their intellect is no longer a 'secluded' activity, but the very condition of the precarious who do not feel at home. He calls these subjects 'multitude' - a multitude of thinkers who connect with others using their intellect and with whom they share the same concerns, no matter when or where. Gerald Raunig describes this as 'a collective and militant intellectuality in post-Fordist cognitive capitalism' (2009: 127). As such, their connection starts from the things they have in common.

Sociologist Vassilis Tsianos and Dimitris Papadopoulos argue that this dissolution of boundaries whereby work becomes incorporated into our non-labour time and across time and space, implies an embodiment experience of the new immateriality of labour (2006: 2). Your connection with others is an embodied experience. You are in your totality a device for productivity and, consequently, a labour being. This is the main condition of the precarity and that which you share with others, a condition that for Virno has the capacity of rescuing 'political action from its current paralysis' (2004a: 68). Individuals come together to challenge their precarity and to subvert the current relations of production by using their intellect outside their workplace. By questioning their obedience to the productive system using their intellect outside the realm of wage labour. They share their experiences collectively and make their intellect public. This new alliance with other labour beings generates for Virno a different public sphere in as much as it does not follow the normality, sharing your intellect with your colleagues, but rather it exists beyond the workplace and the borders of state logic.

Considering this, in this project you are not proposing to come together into fixable spheres. You understand that there is not just one permanent public sphere. Individuals are now in a constant state of flux and can connect over time and space with those with whom they share similar worries and conditions. These demands are not encapsulated to a specific space and time. Rather you propose to constitute ongoing permeable channels of collaboration amongst mutually related singularities. Precarious subjects who want to engage with new forms of being together based on their embodied experiences. This continuous process of singularities who come together to live and work differently is what Virno calls ‘constituent power’ (2004).

The constituent institution

The conceptualisation of constituent power varies significantly depending on the theorist in question. However, its primary function is to ‘specify in constitutional language the ultimate source of authority in the state’ (Loughlin, 2014: 219). For Virno, constituent power is not constructively juridical, but is rather an ongoing movement of individuals, one that modifies the authority of the state from its own acts and efforts to change living conditions. For instance, establishing new forms of becoming together that differ from the established normality (for instance groups of people who share ideas and projects due to their working requirements, or based on their work interests.)

Virno is influenced by the scholar Antonio Negri, whose book *Insurgencies: Constituent Power and the Modern State* (1999) presents a break with the constitutional and juridical understanding of constituent power. He explains that such power is in a constant battle with constituted power, to form new imaginaries and go beyond the current codified limits. The constituted power is the ruling hegemony, the fixed power of the central authorities that establishes the sensible and the meaning of the world. Constituent power meanwhile is not a preconceived community or decisive force, rather it is the definition of ‘any possible paradigm of the political’ (ibid: 333); constructed according to a thousand directions, networks, and variables (ibid: 318), being the social aspect ‘its vital breadth’ (ibid: 328). In other words, it is the constant association of

individuals, across time and space, who find in their own sociability and cooperation the capacity to change the system, ‘cooperation is the form in which the singularities produce the new, the rich, and the powerful – the only form of reproduction of life (ibid: 332).

Therefore, rather than identifying an enemy or constituting a sphere, he proposes cooperation of the multitude as the point of departure to develop radical alternatives to the social order and to change the hegemony. A constituent power that constitutes itself in a collective process. This means that it is not about ‘seizing power’ or coming together to form counter-hegemonies (2004a), but rather fomenting new political forms while the current system collapses by itself. In an interview Virno defines this act as exodus. The constitution of “a distinct context, new experiences of non-representative democracy, new modes of production’ (Pavon, 2004).

This suggests an emancipation from the current system but not from the institutions. This means a distinct context that starts from a collaboration of individuals who come together to form chains of social cooperation that are not based on profit or the accumulation of power or goods. This idea of the exodus has also been incorporated to the discourse of the art institution, as it can be noted in the book edited by Gene Ray and Gerauld Raunig called *Art and Contemporary Critical Practice: Reinventing Institutional Critique*. Here Raunig argues that exodus, in relation to institutions, means ‘inventing other forms of institution and instituting’ (2009: 176); a parallelism to the theoretical propositions of Virno. In this case, the participants of the institution come together to generate from their commonalities alternative forms of instituting.

This connection to Virno is even more evident in the section of the book named ‘Institutions of Exodus’. The passage includes, for instance, chapters by Virno and Lorey. The latter writes about the idea of the exodus as an act of going beyond the boundaries established by the dominant power relations, of no longer taking that frame as an absolute horizon, and of creating new assemblages outside it (2009b). In relation to the art institution this means generating different types of encounters among participants and modifying the internal structure of these organisations. In this section, ‘Institutions of Exodus’, the editors want to reflect on the conditions that make ‘critical’

institutions possible and specify the modes of action for politicizing these conditions (2009: xvi). With the word critical the editor Raunig refers to institutions that are willing ‘to shift the relationship of power and resistance’ (2009: 115); ‘search for alternative forms of living, different from the marital dominance, clerical, and patriarchal order, and ... as a struggle for broader knowledge production’ (ibid: 126). Despite these opinions, however, the writings on this book remain completely theoretical and with no applications to actual institutions⁵. Nevertheless, it indicates an interest on the part of contemporary art institutions and academics to consider possibilities for instituting differently and to align their practices and projects to specific theoretical approaches.

Contrary to Virno and Negri however, who propose the intellect as the common aspect that all individuals share and thus the starting point of any collaboration, in this project you are proposing to rethink this conceptualization. You will argue instead that it is our vulnerability to one another the point of departure for any idea of being in common. Lorey explains that the Latin verb *constituo*, for the term ‘constituent’, has ‘a strong meaning of the shared and of joint situating’ (2009: 136-137). Constituent power as the capacity of (self-) organising composition (ibid: 137) and the experimentation with ‘collective forms and modes of subjectivation’ that develop ‘new relations and other modes of instituting (2019b: 126). Modes that are, as you will explain in the following section, ‘tied to questions of social reproduction’ (ibid).

Bringing reproduction to the centre

‘Precariousness becomes extensive at birth, because survival depends from the beginning on social networks, on sociality and the work of others... also highlights the eminent significance of reproductive work ... it denotes the

5 Similarly in the book *The Constituent Museum: Constellations of Knowledge, Politics and Mediation: A Generator of Social Change* edited by L’Internationale network in 2018. The editors of this anthology aimed to question ‘what would happen if museums put relationships at the centre of their operation,’ thinking the visitor as a ‘member of a constituent body’ and who is in a ‘constituent relationship’ with the museum (2018: 11). But most chapters are still completely theoretical or based entirely on the experience of the writer.

common existential vulnerability that is shared with others ... that makes everybody, every life fundamentally dependent on others' (Lorey, 2011).

In the previous passage, Lorey argues that all beings are dependent from the day they are born. They instantly need care and time from other individuals to survive. However, as Federici notes, reproduction has been relegated to the private sphere since it has been considered an intimate action that should remain personal, and thus not part of public human matters (2012). For Lorey, this has led to an understanding that the individual is an independent being who is detached from their 'connectedness with others' (2019b: 120). In combination with the current lack of time outside work the time and capacities for cooperation and caring activities have become scarce.

Federici states that during the formation of the current system, whereby you have to be prepared to produce more, care work has been systematically devalued (2012). The aim now is to be better at work, and thus it now serves, almost exclusively, to maintain the individuals' profitable and productive body. For instance, when you want to sleep well it is in most cases to be more focused the following day. When you do yoga it is to avoid having back pain from sitting in an office chair, when you meditate is to cope with stress, or when you delegate the care of your family it is to work, or rest, for longer hours. In this regard, social practices that are oriented not solely to the self, but to living together have been transferred to the background of human lives due to the current hegemonic structure of labour.

In addition, Lorey explains that the dismantling of social protections in neoliberal regimes has become a political and economic instrument of 'biopolitical governmentality' whereby society is taught that you are autonomous and free to succeed and be (2015). Reinforcing on this mutual estrangement of society. This can be noted in slogans such as 'Just Do it' by Nike in 1987 (and since) or 'The Power of Dreams' by Honda in 2001, used to give consumers the feeling that they could do anything just by dreaming and working for that specific purpose (and also by buying the product advertised.)

However, this 'freedom' is contingent on others lack of freedom, as it requires other individuals to take care of you. The scholar Jacob Segal explains that for instance, the

promise of freedom ‘contains a demand for efficiency and the implicit warning that failure constitutes an inability to be free’. He explains that freedom is in no way the ‘absence of the law’, but the ‘dense set of norms’ (2006: 334). This means that freedom is now a disciplining instrument of domination. It is ruled by the idea that you, in yourself, have the potential and capabilities to work more and be better. You have the key to any problem or situation, or to say that the key to the solution, is in your hands. For example, you are solely responsible for your success, hence, if you work hard you will be able to do anything you want.

This, for Lorey, is ‘biopolitical governmentality’. The mode of governing based on the induction of insecurity as the main tool to make individuals self-govern themselves, so that your actions and personal and professional progress depend on your own effort. This concept draws from Michel Foucault’s notion of ‘governmentality’, which he uses to designate the structural entanglement between the government of a state and the techniques of self-government in current societies (2008). As Foucault explains (2007), the ‘arts of governing’ do not consist in being repressive, but rather in establishing a mode of thinking that makes individuals internalise self-discipline. In this regard, Lorey proposes the idea of ‘governmental precarisation’ as the control that the hegemonic order does on society introducing specific forms of freedom and independence condensed in the concept of self-responsibility (2011: 200). This means that individuals feel responsible for the improvement of their life, in as much as they are free to work and progress. This can be noted in our everyday language, whereby for example hard work and delayed gratification are understood as reward.

Thus, it is from this interplay between the independence of improvement and the dependence to work where precarity becomes the precondition of individual self-governing, and a method of normalisation and domination. In this regard, in biopolitical governmental societies, ‘the constitution of the normal is always also woven in with the hegemonic’, with the norm (Lorey, 2006).

In addition, for Tronto, the problem is that individuals have lost sight of the idea of common support besides the world of the ‘economy’ (2013). Nowadays society is interested in their own provision of goods and success without considering those who

are working for the maintenance of their position. This entails a dimension of the precarity based on a structural inequality whereby some are less protected than others or that their protection is altogether denied (Lorey 2015). For instance, those who have unstable jobs and who will be exposed to more precarisation and worst living conditions. When this occurs, workers are offered with least levels of employment and welfare protection, leading to more precarisation (McKay, Jefferys, Paraksevpoulou and Keles, 2012).

Yet, this normalised condition of individualisation, and freedom, is entangled with its social-ontological dimension, whereby no one is ever completely autonomous, but always vulnerable to another's life for protection. Butler explains that 'precariousness implies living socially, that is, the fact that one's life is always in some sense in the hands of the other' (2009: 14). Bodies are dependent on the care and reproduction of others since birth, both upon beings who they know and who they do not. Hence, precariousness is 'coextensive with birth itself' (ibid). You are precarious as much as you are a living being. All become ill or suffer. This shared precariousness and vulnerability is the affirmative basis of politics and the fundamental connection of all living bodies that you are arguing in this project. Relation that you are proposing as the premise for starting to think a word in common.

The problem is that people are focused on their own improvement and do not realise the care work being done for them to succeed. Humans have forgotten the vulnerability inherent to their bodily nature. In fact, philosopher Santiago Alba Rico (2017) explains that falling ill is one of the key aspects that makes humans realise that they are vulnerable bodies who need care and support from others to heal, to recognise the vulnerability inherent to their bodily nature. As he argues, the human being is the only animal that runs away from its body. Almost everything they do in their life is an attempt to leave their mortal body behind, their weakness.

Therefore, the distancing of reproduction to the private sphere in the current productive system has led to disregard the conditions of vulnerability and interdependence (Mies, 1988). As Federici states (2019), this has contributed to hiding and rationalising care, making individuals feel autonomous from the rest of society. However, the creation of

centres for productive labour is coexistent to the displacement of the labour done in the home. This means that without the displacement and devaluation of reproduction, the current system, and individualisation, would not be possible. You cannot work long hours if you cannot depend on someone cooking or cleaning for you, caring and sustaining your body. As Puig de la Bellacasa explains, ‘caring is more than an affective-ethical state: it involves material engagement in labours to sustain interdependent worlds, labours that are often associated with exploitation and domination ... not necessarily rewarding and comforting’ (2012: 198-199). Therefore, to put care and reproduction at the centre, and point of departure for any idea of being in common, requires making visible these everyday practical doings to transform and recombine what the social division of labour has separated. To reclaim for care is to affirm the centrality of those vital activities that are needed to sustain lives (Carrasco, 2001).

Drawing from Butler’s ontological conceptualisation of precariousness, Lorey argues for recognising our vulnerability and dependence on other beings as the common point from which to start acting in collaboration, and the foundation of the multitude. Similarly, the Spanish feminist collective Precarias a la Deriva argues that is this precarity that we all share which can enable us to be in commonality with others, changing the logic of individualism and security to a ‘logic of care’ (2006). Therefore, in their view, situating reproduction and care at the centre can enable humans to generate alternative political responses to current problems based on the creation of networks of care and collaboration. In doing so, you propose to bring this condition of precarity and vulnerability to thinking institutional discursive public programmes. Acknowledging that your position in society is due to those who are working to hold you, and that for instance, without the technicians or audience members the programme cannot be materialised. Understanding that, as philosopher and performance art theorist Bojana Kunst explains (2015), we in our vulnerability are not alone, we are together with others because life generally is vulnerable.

In fact, the situation in relation to COVID-19 has evidenced the need to (re)connect with others to survive, both physically and mentally. Societies witnessed the foundation

of new communal organisations in their neighbourhoods and cities. As a response to the coronavirus outbreak, many individuals realised that they were not autonomous beings, but their bodies necessitated from the care of others. In this regard, many mutual aid groups sprung up across the world; basic bonds of solidarity, empathy, and altruism to help those most vulnerable. Individuals needed help from their neighbours, from their partners and from many beings who they did not know to keep them safe. Suddenly they were recognising the precarity of their lives if they were not connected – a connection that goes beyond human life, involving all living beings. In addition, this showed the amount of care work that is needed to survive. For instance, people were realising their reliance on the work done by the cleaners, the shop assistants, and drivers, even that one of the seasonal workers. As the Care Collective notes, during this global crisis they were realising the importance of not only having robust care services, but of putting care at the centre of their lives (2020). Acknowledgements though that were quickly forgotten as soon as the production system started to operate again, but that were once recognised.

In addition, this idea of the autonomous individual capable of working without considering others collapsed. Society suffered for not being able to focus and to cope with the rhythm of life and work, while the productive system was expecting them to keep working and being productive. COVID-19 made therefore humans appreciate the vulnerability of their bodies, that they are mortal and unlimited. In Alba Rico's words, they understood that their body is an object that is fragile and vulnerable:

‘This has helped us to realise that we are the ones who are naked ... we have discovered the common condition that unites us all. The dead are no longer the distant ones that we only watched on television ... We have rediscovered the body: its slowness, its gravity, its anchorage in death’ (2020).

The social life of public programmes

Puig de la Bellacasa argues that to re-articulate the system, societies have to think in the world with care. She argues that ‘thinking in the world involves acknowledging our own involvement in perpetuating dominant values’ (2012: 197). Therefore, from the way

individuals think they have the chance to change current understandings of the world. This means that you have the possibility to alter the system through an ongoing effort of thinking differently within the existing hegemonic conditions and without accepting them as given (2017:11); to ‘open new ways of thinking’ (ibid: 28) that will ‘show how forms of domination affect the construction of things and lead to exclusions’ (ibid: 61).

‘Thinking-with belongs to, and creates, community by inscribing thought and knowledge in worlds one cares about in order to make a difference – a diffraction ... Thinking with care is a response led by awareness of the efforts it takes to cultivate relatedness in collective and accountable knowledge construction without negating dissent’ (Puig de la Bellacasa, 2012: 205).

When a multitude of individuals start thinking with care, then there is a realisation that you are not alone, that you are vulnerable, that you need others, and thus, that you need to care and dedicate time and effort to building relationships. In other words, thinking with care involves a thoughtful acknowledgement of the interdependency with the world that has been denied by the current capitalist patriarchy (Mies and Shiva, 2014). A system that is being sustained on the ecocide where there cannot be life, nor care. In this regard, Tronto argues that it is in fact by posing the idea of care at the centre of our lives that we can break and disrupt the current hegemony and its frames (1993). Butler explains that it is difficult to recognise life outside these frames in which it is given; those that sustain and condition our lives (2009: 24). They constitute the norm and the way we understand life. However, for Tronto, there is a possibility to break this frame questioning the structure of values in our society by posing the idea of care at the centre of humans’ lives (1993: 180). When you think with care, you are acknowledging your own vulnerability to others and calling into question the frame that rules current mode of living – for instance, that you are not free and autonomous but that your life is dependent. Contrary to Mouffe, who aimed to challenge and dismantle this hegemony by playing with the same rules, here the idea is to construct different forms of being together based on the act of thinking with care. This way you are interacting with the world in a different way than the one established by the prevailing system, and thus modifying your relation to it.

Bodies need an enormous number of hours of care that is done however by others. Not seeing it, does not mean it does exist. Therefore, ‘once we recognise how the boundaries and structures of current institutions have created problems, we are then in a position to challenge them’ (Tronto, 1993: 18).

In *Dissensus: On Politics and Aesthetics* (2010), Rancière explains that there is a general consensus configured by the ruling hegemony that establishes how society understands and makes sense of life. However, this can be disrupted, inventing new subjects of collective enunciation of the sensible. The sensible is what dictates how a shared social order is understood; what it is seen, thought, and touched; which is organised and distributed by the current hegemony. In his view, this can be changed when those who were destined to remain affirm that they belong to a common world; ‘when they make the invisible visible’ (ibid: 139). This means that those who were neglected become visible subjects; constructing ‘a new sensorium and ethos of the world’ (Rancière, 2004: 139).

In relation to this project, this means making visible all the care work, also to dedicate the time and effort to build nurturing relationships, contingent on others, who as Puig de la Bellacasa reiterates in her book *Matter of Care: Speculative Ethics in More Than Human Worlds* (2017), are not only humans, but all beings are connected, and thus, ‘organisms are soil’ (ibid: 189).

In this sense, to change this consensus, there is a need to generate changes ‘between a sensory presentation and a way of making sense of it’ (Rancière, 2004: 139); then care can be the starting point for that change. Thinking with care can disrupt existing articulations of the world because it establishes the conditions to break the implicit rules and conventions which determine the distribution of roles in a community, and thus the forms of exclusion which operate within it. This fragmentation of the normal consensus is what brings about new subjects. ‘The loss of a steady relation between the sensible and the intelligible is ... the multiplication of its forms’ (ibid). However, for Puig de la Bellacasa, it is not only ‘unveiling’ the conditions but changing them through thinking with care. This requires a form of knowledge and curiosity regarding the situated needs

of an ‘other’ (2017: 90). When there is an actual thinking of the other and their needs, there is a changing of the current hegemony.

In the words of the scholar and activist Vandana Shiva, there is a need to acknowledge the necessity of care as something that traverses entities and agencies and intensifies awareness of how beings depend on each other. Understanding that acts of caring are never isolated; but rather we care in an ‘entangled way’ (Puig de la Bellacasa, 2017: 166). In relation to this project, this means that if the institution is thought as relational, then it ensures the creation of *intra-ventive* spaces due to their need to share infrastructures, ideas, and work – as Architect and scholar Alberto Altés puts it, institutions would then operate from the ‘thinking-with, becoming-with, making-with’ (2018: 85).

Therefore, you propose to think of institutions as open cultural ecologies whereby ‘everything is connected to something that is connected to something else’ (Van Dooren, 2015: 60). For Altés, it should be ‘a practice of moving along, of inhabiting, of encountering others and building up responsibility and correspondence ... defined as a practice of co-responsibility, a becoming-with others, not necessarily always human or alive’ (2018: 83-84). Acknowledging and welcoming vulnerability in institutional practices in the sense that ‘we need to be open to becoming fragile if we are to care’ (ibid: 85), to ‘world’ with others (ibid: 83).

Considering mutual relationality with others and the environment as the key pillar from where to start thinking, living, and participating art institutions; taking the time to ground on the programmes knowing each other needs and generating slow and nurturing relationships.

Ultimately, based on this theoretical position, you are thinking of art institutions as relational spheres that go beyond their physical space and that are connected with their environments. Institutions that are rooted in the ground and connected with their surrounding habitat. Recognising that you are already part of the times, spaces, and situations you inhabit and that you have to think from there. Also to learn from them and construct institutional practices from the common embodied experiences of all the

participants, from what they know and have experienced, from their 'limited location and situated knowledge' (Haraway, 1991: 190).

Athena Athanasiou states that institutions should not be abandoned altogether but defended and repaired to be instituted differently as sites for ongoing struggle (2017). This means keeping the thinking and doing dispersed, across the site and in dialogue and to be able to be changed and influenced with the programmes they organise and put into practice. Having said that, in this thesis you are intending to bring this theoretical framework into workable practices in contemporary art institutions. You want to engage with actual actions that can be taken and practiced avoiding staying on the surface of the theory. Include yourself in the research to experience these programmes. Also to contribute to the thinking and acting of practices that account others and that have their point of departure in the collective process.

CHAPTER 3: METHODS

Ecology of Relations

This chapter focuses on the process that I have followed to obtain the data and information needed to construct this thesis. The intention in explaining this process for you is to understand the position that I have held during this research, and that of my arguments. In this section I put the contextual and theoretical framework introduced in the previous chapters in dialogue with the praxis, while explaining the methodology used in my study of contemporary public programmes. This chapter is writing from the person of the researcher, myself, to focus on the specific personal motives that might have impacted this thesis. Also to align the ideas presented in this thesis with the way it is communicated. This thesis is a response to current forms of power and knowledge production at different art institutions that are leading to exclusion in contemporary discursive public programmes. It is in addition a remembering that we are not alone but need of others – without the individuals involved in this thesis this study would not have been possible. I, therefore, write this chapter in first person to acknowledge my own involvement in this project, rather than retreating into the secure position of an ‘enlightened outsider’ who knows better. (Puig de la Bellacasa, 2012: 197). Understanding that the way I have undertaken this research is reflected with the way it is communicated.

It is important to state that this is my personal study of this specific project, influenced by the particular conditions of this research. As a researcher, I am not assuming full knowledge of the object of study but a partial one. This clarification is important, otherwise I will fall prey to the ‘god-trick’ of ‘knowledges’ claiming ‘to see everything from nowhere’ (Haraway, 1991: 191) – of ‘all-seeing’ vision (Rhodes, 2009).

These propositions are based on my own ‘locational politics of reflexivity’ (Marcus, 1994: 403). This means that as a researcher, I do not have a disembodied position, and thus I have influenced on the outcomes of this project due to my own personal

background (Haraway, 1988). I have necessarily made judgements about the information that has been included and thus, interpreted (Marcus, 1994) – information that I have gathered from all ‘the multitude of relations’ that I have had during my fieldwork (Puig de la Bellacasa, 2017: 72).

This chapter will, therefore, discuss my experience researching two contemporary art institutions to better understand how knowledge construction and engagement with discursive public programmes can vary depending on their internal structures. In order to do so, this section will firstly include a justification for using a case study approach combined with a mix of ethnographic approaches (participant-observation and semi-structured interview); next, a description of and argument for the sites selected, and the process of data gathering and analysis, further reasoned with the need to gain permission and access from the institutions; and it will finish with a critical reflection on the ethical considerations of this research, especially in relation to my own positionality as a researcher in relation to the project.

For this fieldwork, the project entails two main research questions:

1. What is the process whereby discursive programmes are created in art institutions?
 - Who are the key figures within such processes, and what resources do they wield to produce these programmes?
2. How does engagement with discursive practices change according to the different nature of institutions?
 - How do individuals engage with such programmes?

These questions aim to understand the relationship that exists between the internal organisation of an art institution and the engagement with its discursive public programme. In this project I have adopted a qualitative approach which has implied the study of the ‘what’, ‘how’, and ‘why’ of these questions (Watson, 2011). In addition, I have conducted a large number of interviews and observations with the aim of engaging with views from many different individuals and their various contexts (Grossberg, 2013). This means that these questions will be replied to through the perspectives of multiple subjects. I have understood this research dialogically, aiming to construct

knowledge in collaboration with the participants to find a space of mutual influence in shaping and framing this practice. Also to study how discourse is being performed and represented, and how it is established within the research field.

The starting point of my research, and methodology, is the acknowledgement that I am dependent upon others because I do not have all the knowledge to write a thesis. I am not a solitary producer of knowledge, but I am a component of a process where multiple subjects have taken part. Therefore, this thesis cannot be understood without all the individuals who have helped me. In other words, this project is inevitably dependent on all of those that have cared for my research and have shared with me their experiences of these programmes, and of previous practitioners and academics. Thus, the knowledge that is constructed in this project comes from an ecology of relations established before, during and after the fieldwork.

Considering this, the response of these questions, and aim of this project, is not to comment on the work done by a specific institution or group of individuals, but to analyse aspects of the production and delivery of the programmes that in the opinion of multiple individuals could be changed. In this regard, this thesis is not using any real names from the individuals or the institutions but naming the two case studies as the ‘Orchestra’ and the ‘Circus’ which are based in the same city in the UK. In addition, as explained before, the individuals working in and for these institutions will be named accordingly. I am aware that perfect anonymity is difficult to guarantee; thus, some individuals can be easily recognised due to the time frame of this research project or quoting them. However, my intention is not to focus on people/institutions, but on their practices, models, and standards. This way I can then think of possibilities for working differently in contemporary art institutions.

Research Design

As stated before, the aim of this project is to understand the different types of engagement that exist within discursive public programmes depending on the way they are created and delivered. In addition, I am interested in critically analysing the

constitution of the institutional discourse prevailing in both, discursive public programme literature and practice. Accordingly, this research has used a mixture of methods to create a body of research material to help me understand, and answer, my research questions.

As stated in the contextual framework of this project, discursive public programmes have been extensively studied. The authors, however, have usually delved into the creation and delivery of these events without considering the engagement of other individuals except themselves – a paradoxical attitude if we consider that the goal of these programmes has been the transformation of art institutions into venues for critical dialogue and conversation (Aranda, Wood and Vidokle, 2009). Due to the lack of opinions of the audiences, speakers or members from the staff team apart from the curators, the use of case studies has been fundamental to complete this research. In my opinion, these have allowed me to really understand how existent discursive public programmes are currently constructed, and how in consequence they are engaged with. Having this in mind, the material from the fieldwork comes from several different angles, including a large number of observations to different types of events and meetings, and interviews to participants as overleaf:

ORCHESTRA	AUTUMN	WINTER	SPRING	NON-RELATED
EVENTS	04/09/2018, 6.30–8.30pm 13/09/2018, 6.30–8.30pm 04/10/2018, 6.30–8.30pm	06/11/18, 6.30–8.30pm 14/11/2018, 2-4pm 20/11/2018, 6.30–8.30pm 28/11/2018, 6-8pm 05/12/2018, 5.30–8.30pm 06/12/2018, 2–5pm 18/12/2018, 6.30–8.30pm 18/01/2019, 6-10pm 19/01/2019, 10am-8.30pm 20/01/2019, 10am-2pm 23/01/2019, 2-4pm	26/02/2019, 6.30–8.30pm 20/02/2019, 6.30–8pm 26/03/2019, 6.30–8.30pm	20/09/2018, 6.30–8.30pm 08/10/2018, 6.30–8.30pm 27/10/2018, 4:30-6:30pm 16/11/2018, 1-3.30pm 21/01/2019, 7-9pm 19/02/2019, 7-9pm
	STRINGS	STRINGS + WINDS	ORCHESTRA	
MEETINGS	30/10/2018, 2-3pm 31/10/2018, 12-3pm 04 /12/2018, 2.30-3.30pm	10/01/2019, 10-11am 15/01/2019 12-1pm	23/01/2019, 3-4.30pm	
	PARTICIPANTS	SPEAKERS	STAFF	
INTERVIEWS	23	7	9	

Figure 1: Fieldwork data from Orchestra

CIRCUS	PUBLIC PROGRAMME	EXHIBITION PROGRAMME	NON RELATED
EVENTS	05/09/2018, 5-6pm 12/09/2018, 5-6pm 26/09/2018, 5-6pm 02/10/2018, 6–8pm 17/10/2018, 6pm–8pm 24/10/2018, 6-9pm 07/11/2018, 4-7pm 04/12/2018, 6–8pm 08/01/2019, 6-8pm 23/01/2019, 6-8pm 05/02/2019, 6-8pm	29/11/2018, 6-8pm 06/12/2018, 6-8pm	10/10/2018, 6-8pm 13/11/2018, 2-6pm 21/11/2018, 6-8pm
	MANAGEMENT	PROGRAMMING	CIRCUS
MEETINGS	07/11/2018, 10am-12pm	04/01/2019, 11am-1.30pm	25/03/2019, 6.30-7.30pm
	PARTICIPANTS	SPEAKERS	STAFF
INTERVIEWS	11	7	5

Figure 2: Fieldwork data from Circus

The design of this project was submitted to and approved by the Ethics Approval System at the University of Leicester on January 9th, 2018.

- Selection of the sites:

Due to the scarcity of perspectives and experiences of discursive public programmes in previous curatorial writings, it was important to establish few sites for studying these processes. A case study method ‘explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information’ (Creswell, 2013: 97). This means that the selected sites would be studied in great detail to understand the different dynamics involved in those systems.

In this regard, it was important to find a case study with an extensive discursive public programme and, if possible, one related to earlier literature. Therefore, the selection of the case required a specific setting and background to be then studied (Cousin, 2005). As explained in the first chapter, most of the institutions that participated in the discussion of these practices had either closed or their programme had changed by the time of my PhD. However, the Director at the Orchestra from 2007 to 2015, who had been a key figure in the theorisation of discursive public programmes established some institutional structures intrinsically linked to the public programmes before leaving. Therefore, although he was not working at the Orchestra by the time of my research, he had created a staff team specifically dedicated to these events, the strings family. This ensured that his ideas continued in the work of the institution, making the Orchestra a perfect site to study the processes whereby discursive programmes are created in art institutions.

However, considering my second research question, how engagement with discursive practices changes according to the different nature of institutions, there was the need to study another institution comparatively. It needed to have a large number of discursive public events, aim to generate social dialogue, and work differently. The juxtaposition of two institutions was essential to comprehend the differences and the similarities between the cases (Baxter & Jack, 2008; Stake, 1995), as well as to understand the data collected both within each institution and across situations, events, and programmes (Yin, 2009). Therefore, I had to select an institution with an important discursive public

programme, and if possible, one that would engage with a similar context. The idea of focusing on two institutions working in the same city was firstly to better understand the differences in the type of engagement, attendance, and programming. But also to see how this changed depending on their way of working, their location and relations with their context.

The Circus is an artist-led institution. It has an extensive number of discursive public events, but unlike the Orchestra, a curator-led institution promoted and created by Art Council England in the city centre. It started from a group of artists from the city who wanted to have a space where both an art institution and a working space could cohabit. Instead of a new building, they took over an old primary school which they are currently reusing and renting in a neighbourhood which is 30 minutes' walk from town. The programme is intended to establish conversation between the institution and their neighbourhood, as well as engaged society collaboratively in their practices.

Also, as I will explain later, their budgets are quite different which means that their site, capacity, and resources vary. In this regard, these institutions are different in their beginnings, internal structures, and relation with their context, as well as in volume and capital, but have both of them an institutional interest for the development of discursive public programmes. These differences and similarities made the Orchestra and the Circus the perfect sites to answer my research questions. The study of these institutions, however, is not a comparison between these two cases as in good/bad binary. Rather the Circus is juxtaposed with the Orchestra in the form of a mirroring-effect. This means looking at these two institutions together to make connections between their practices and programmes to learn from both. To cultivate relatedness between these cases and to think and constitute new forms for thinking and practising contemporary discursive public programmes. In other words, in this project I am constructing knowledge from their differences and commonalities to arrive to a final conclusion whereby the information from both institutions is combined. As philosopher Isabelle Stengers points out a practice that does not divide but relate (1993). With this approach I also aim to reinforce on the idea that thinking with care, and to care, is a doing. In this case by constructing knowledge from the interconnections between sites, practices, and theories.

In words of Puig de la Bellacasa, writing-with as a pattern of thinking-with which generates a collective, and populates a world. To keep saying: I am not alone, there are many others (2012: 203).

Since an earlier stage, these two institutions were planned to be the sites to answer my research questions. Therefore, during the writing of this PhD application I informally contacted both institutions. However, it was not until the beginning of this research that I formally spoke with them to agree upon access. In fact, in the case of the Orchestra the violinist had changed by the time my project started, and in the case of the Circus the first contact I made was with a different staff member to the one in charge of the public programme. Finally, this decision of choosing two institutions in the same city was also influenced by the type of research needed to be done. My scholarship lasted for three years, and it would have been difficult to do such detailed work in two different locations.

- Selection of time frame:

The fieldwork was planned considering the calendar of events at the Orchestra. The reason behind this decision was that the events at the Circus are usually part of long-term projects, which means that distinctions between seasons are less defined, while at the Orchestra the discursive public programme changes four times per year together with the exhibitions programme since they are related. For example, if an exhibition is about science, the events of that season are going to explore that theme for the months the show is on display

The research design set a time frame that would cover at least two full seasons at the Orchestra to understand whether the theme of an exhibition had much impact on the way the programme is created, delivered, and engaged with, and the individuals participating. The two exhibitions I planned to study were Winter (27 Oct 2018 – 27 Jan 2019) and Spring (16 Feb 2019 – 6 May 2019). Thus, the fieldwork was intended to start in October 2018, run for eight months, and finish in May 2019. However, due to

the unexpected resignation of a member of the staff team at the Orchestra, whose last day of work was in mid-September, I decided to start one month earlier.

It was important to observe her last events in order to understand how things would change with a new person in the team. In this vein, I was able to observe the transition between both individuals, both in the content and the dynamics of the staff team and the events. Moreover, it allowed me to observe events of three different seasons (Autumn, Winter and Spring), and internal meetings in relation to three seasons (Winter, Spring and Summer).

- Selection of methods:

Because of the limited number of perspectives in previous literature, the main aim of my fieldwork was to understand the complexity of actors, subjects, and interactions during these programmes. This included not only opinions from the staff, speakers, or audiences, but the interplay between all the individuals involved in the programme. Therefore, I decided to use two different methods: observant participation and semi-structured interview. In my opinion, looking at my case studies from a variety of angles would provide a more comprehensive understanding of them, as well as different experiences.

In this project I have used ethnographic methods with an interest in studying ‘matters of human identity and strategic practice in organisational and managerial settings’ (Watson, 2011) through the lens of the individuals involved in these public programmes. Thus, the time spent in the field involved the study of these programmes, and ‘getting inside’ the institutions to understand their daily interactions, decisions, and procedures (Hammersley and Atkinson, 2007). Also it included planned and unplanned chats, events or coffees with people who occasionally, or not, had spent time in these organisations. In this regard, the main motivation that has driven this project is my personal interest in knowing how organizational infrastructures influence how we relate and inhabit these institutions.

- Observant participation to meetings:

In order to understand differences in engagement depending on the internal structure of the art institution, I decided to be involved in some internal procedures to have a closer perspective on them. Instead of researching these institutions, I was researching with them. I was in constant conversations with the staff members, sharing time and spaces, to get to know their work, role, and interests. Being an observant participant enabled me to move from the front stage and to the inside of these spaces; and thereby, gaining information and knowledge that would be otherwise available only from the workers (Moeran, 2007). Also, I spent time with the staff and audience in their 'natural' setting. For instance, I went with them for dinner or to unrelated events, interacting and sharing experiences with them that went beyond the simple academic work. Accordingly, I was 'the passive, if reflective, observer of a chosen subject area' (Brett Davies, 2007: 174), in this case, discursive public programmes. This method involves 'people watching people doing things' (Frankfort-Nachmias and Nachmias, 2000: 23). For me it consisted of going to internal meetings at both institutions to understand the process of creating these programmes, as well as how the internal organisation worked. Even though I did not directly interact in the meetings, my presence influenced the type of conversations and meetings; therefore, I participated.

The meetings I observed were not planned in advance, since staff had to give me permission to attend. They usually contacted me a few days in advance of the meetings. At the Orchestra I observed six – three meetings regarding the events of Winter exhibition and the making of the Spring exhibition; two events in relation to the preparation of the Winter exhibition gathering⁶; and one last event in which all the staff working in the office discussed around the summer exhibition.

At the Circus I attended three meetings, one in relation to the general functioning of the institution, which included not only staff but two members of the Board team; a second meeting with the staff and a student doing a placement, which focused on the calendar of events for 2020; and finally, a meeting organised by a Board member and resident

6 The Winter exhibition gathering was the final event of the season which ran for three consecutive days, from 18th to 20th, January 2019.

artist who wanted both resident artists and staff to think about the internal-external structure of the Circus.

- Observant participation to events:

During the events I observed, I was not just a researcher, but acting as a member of the audience. The most important aspect of this method is that while ensuring that I kept my attention in the research process, I was also taking part in the same events and activities I was studying. Holding firm to my specific research questions and conceptual framework to see as much as possible in each situation (Musante DeWalt, 2010: 77).

I observed forty-two events in total. This means most of the discursive public events at both institutions from September 2018 to March, 2019 and some from April. Due to how art institutions work, realising their programmes with weeks or months in advance, the decision to attend to each of these events was made at the same time as the fieldwork was taking place.

During the last month of fieldwork, I decided to focus on the staff interviews rather than on the events, which meant that I was not able to attend all the events that took place in April. To attend an event not only involved writing field notes, but also interviewing audience members, and transcribing interviews and field notes. It thus required more time than just the two hours of the event.

- Semi-structured interviews:

Interviews were ‘strategic’ encounters to access information I was not able to observe in the meetings and the events (Brett Davies, 2007: 156). Even though each individual responded differently, the interviews were planned to address the specific research questions of this project in a space of mutual reciprocity. The main objectives of these interviews were to understand how people felt during discursive public events, as well as how they engaged with the creation of the programme.

The conversation was different depending on whether the interviewee was part of the staff team, an audience member, or a speaker (Appendix 1). For instance, questions to the staff members aimed to better understand their involvement with the programme and their role within the institution whereas interviews with speakers were planned to explore their engagement with the event, their degree of participation, and their relationship with different members of the staff. The combination of these conversations helped me to better comprehend the phases of the programme as well as the actors involved in each of them and their level of influence. In other words, to know which bodies were part of, and allowed in each stage of the programme. Ultimately, the interviews with the audiences were designed to note their engagement with the institution, the art scene in the city and their motivations for participating.

Thus, each group had a different structure for their interviews, the questions however, were open-ended to allow for different and flexible responses. These were carefully planned ahead of time, and in conjunction with the theoretical framework of this research.

In addition, the idea behind doing interviews was ‘to become aware of when and how one’s own reactions and sensitivities differ from [others]’ (Emerson, Fretz and Shaw, 2011: 25), and to understand some aspects that were not possible to know otherwise – for example, why the audience was going to the events. In this regard, each of the fifty-nine interviews refreshed my research with new insights and ideas. In my opinion, doing observations only would have overly limited the project to my own positionality. The interviews therefore were not planned to validate data due to a repetition of facts, but to locate experiences to specific situations and contexts in relation to this research, and to construct knowledge together with those involved in the field. Once again, understanding that knowledge cannot be constructed alone, but only in relation with wider experiences and participants (Puig de la Bellacasa, 2017).

Most of the events took place in the evening, which meant that the people attending were leaving as soon as the talk had finished; I therefore designed the interviews to take place on a different day. Before the event started, I collected email addresses from members of the audience to arrange a meeting with on a day after the event. Similarly,

the speakers were interviewed after the event so they could reflect on their experience during the whole process. Finally, the staff were interviewed at the end of your observations in April.

Data Collection

The gathering of the data followed the research design explained in the previous section, whereby each of the two methods were used to collect different information from both of my case studies.

Before going into the field, I firstly studied the city where the institutions are located, its history and the role that the arts play within it. This helped me to understand some of its cultural dynamics. In addition, I completed exploratory fieldwork from October 2017 to June 2018 which was intended to familiarise myself with the place. During this first year, I went to different events at both institutions and informally interviewed some people who had done previous research in the city. However, the main data upon which this study is established is based on the main fieldwork from September 2018 to April 2019. In total, I gathered information from forty-two events, fifty-nine interviews and nine internal meetings (Figure 1 and Figure 2). The initial deadline for this gathering was the end of April, however it had to be extended because two people were not available to be interviewed until May and August respectively.

- Observant participation to meetings:

From the beginning both organisations were happy to help me with the research and allowed me to access some of their meetings and observe the events. I was contacted a few days or weeks in advance, usually via email. However, during the last period of the fieldwork it became harder to access some meetings or information. In fact, in some cases, it was impossible to observe some internal meetings, either because I had no response or because staff were not comfortable with my participation⁷.

7 Such cases were my intention to observe managerial meetings which my gatekeepers did not find appropriate or did not reply to me.

For each meeting I mapped the position of all the members and their movements during the meeting. I then narrated the meeting, including information on the type and number of interactions of each person, the division of labour, the number of times they interrupted each other, the exchange of gazes between individuals, and the starting/ending time of each point. My notes were concise because I did not want to miss anything or write something that could be read by any member of the staff. After the meeting, these notes were re-typed, with an exhaustive narration including long descriptions, maps, and personal perceptions.

- Observant participation of events:

During the events I observed and participated as a member of the audience, I took notes following the same template (Appendix 4) apart from the first event at the Orchestra. The template, although having specific guidelines, was designed to be flexible depending on the type of event or observation. This helped me focus on the same aspects in every event while keeping my observations and comments quite open.

The idea of using a template was picked from the book *Participant Observation: A Guide for Fieldworkers* (2010), written by Musante and DeWalt. During my first event at the Orchestra, I found myself completely lost. I did not understand my role as an observant, I did not know what to observe, look at, or note down. Thus, I decided to start using this same scheme for the rest of the events to make sure I knew what I was doing. The field notes were quite abstract, due to light conditions, and the fact that I was ‘participating’ which meant being around more people and engaging with the knowledge shared. Because I attended two or three events per week, it was important to re-write the notes in an orderly way every week. After each event I typed the notes, adding more comments using the same template in a Libre Office Writer document on my laptop.

Both observations followed sociometric guidelines whereby I focused on the nature of the relationships between different people (Moreno, 1951), for example looking at verbal and non-verbal interactions, who talked to or looked at whom, who finished each

sentence or who remained silent. Therefore, my interest was determined both on what people said or did and how they interrelated between them. In addition to this, because the aim for this research is to conceive art institutions as social and relational spaces, all these observations were extended and detailed elaborated with information acquired from the interviews.

- Semi-structured interviews:

The audience interviewees were selected randomly. Before each event I was asking different individuals for their email addresses to be contacted for a later interview. Because the programme usually ran in the evening, the audience was leaving just after the events finished, which meant that I had to do the interviews on a different day. I learnt this from the first event at the Orchestra, where I did not do any interviews. No one stayed on afterwards, and I had not collected any email addresses before, plus I was quite lost and lacking in self-confidence and initiative. Accordingly, from that event on I started to introduce myself to different groups or individuals before the event, explaining to them that I was a PhD student doing research at the public programme of that institution, and that I would love to know their opinions about the event.

A few days after I sent an email to all of them offering a cup of coffee in exchange for a conversation (Appendix 5). Sometimes no-one replied, but usually I interviewed around three people per event. There were some events in which I decided not to ask for the email addresses. These were some set of events under the same name, where usually the people were the same, and I did not want to influence the dynamics of the group. Therefore, I waited until the last event. In one of these sets of events at the Orchestra, the last session was cancelled which meant that I was not able to ask for any email addresses. However, the cellist at the time had all the email addresses from the audience, and she sent two emails to the participants on my behalf (Appendix 6).

The interviews with members of the audience lasted around thirty minutes and took place in a cafe in the city or - in the case of someone not living there, or too busy - via Skype. However, I tried when possible, to meet them in person and over a cup of coffee

to construct a friendly atmosphere. At the beginning I explained this research before interviewing them but did not share too much information since each interview was different, depending on each individual's interest, and I preferred to know their instant responses without them consciously thinking much about the questions.

In the case of the speakers, they were contacted after the event. On some occasions, the staff provided me with their email addresses, although most of the time I had to search for them. Speaking over a cup of coffee was a bit tricky this time; they were not usually from the city, nor did they stay in longer than for their event, so I usually chatted via Skype.

Finally, the staff, and some people from the Circus, were interviewed during the last weeks of your fieldwork. I did not want my comments, or their comments, to influence their job or mine, so I decided to interview them after my observations were finished. In this regard, during April I did not attend many events since I was just focused on these interviews. Not all the interviews took place during these months since a few individuals had to be interviewed in May and August. The individuals who were not part of the Circus staff, but whom I interviewed during this same time, had different roles and degrees of involvement within the institution which made them difficult to 'categorize'. Due to the way this institution works, with constant crossovers between staff, speakers, organisers and audience members, some 'audience members' were speakers and organisers at the same time, and the other way around. I finally decided to name them as 'invited artists' if they helped with the organising of the programme, and 'participants' if they just delivered a talk. At the end, it was a decision of the members of the Circus to allow or invite them to take part in specific occasions. This will be further analysed in the chapters dedicated to the fieldwork.

The length of the interviews varied depending on the person, but they usually lasted, from 30 to 60 minutes with audience members and speakers, to 1h30m to 2 hours with staff members. Since the very beginning of this project, I have been interested in the construction of dialogical processes where all involved can contribute to the formation of knowledge. This means that I have put more emphasis on the length and sharing of experiences, than in the number of interviews. Thus, having long and detailed dialogues

with the people involved has been key in the fieldwork. All the interviews were recorded with an Olympus VN-540PC and transcribed using Nvivo.

After all the interviews were done, I sent an email to all the interviewees expressing my sincere thanks and asking them if they thought that something in the process should have been done differently (Appendix 7). In my opinion, it is important that researchers listen to other's opinions to improve working with people next time, especially when I was asking them to meet me in their free time, as well as a voluntary participation in a project whose main interest in this case was mine.

Data analysis

My data analysis has focused on answering the main research questions of this study, namely how individuals feel, engage or participate in discursive public programmes. Such a perspective is repeatedly missed by previous literature and this approach therefore creates a link between the data gathered in the field and the contextual and theoretical framework of the previous two chapters.

Because I was transcribing the interviews and typing up the events systematically, by the end of the fieldwork I had all the material prepared to be printed, bound and analysed. All the material, observations and interviews, was printed and bound in two books, one per institution. I see things clearly when I read them in paper, plus I prefer to use colour pencils and sticky notes; thus, analysing on a computer was never an option.

I took **four different approaches to analyse the data**. I studied all the data together. This means that I did not separate between observations and interviews, but rather understood that all the experiences were interconnected with one another:

- 1 **Identification of predominant ideas:** The decision I made in relation to the analysis of the data was to initially neither use nor establish any predefined codes or themes. I did not want to miss any angle by just focusing on pre-established topics. Thus, I started to read all the material, highlighting and writing in the margins the main ideas being expressed. I was reading each event

together with the related interviews to get a better understanding of its atmosphere.

After a first read, I started to write in a notebook those ideas and visions that were more popular, provocative, or refreshing. This helped me to better understand the experiences and encounters of those interviewed, as well as the similarities or differences between events and institutions during and after a public programme.

Examples include the difficulties of entering an art institution, the fear of speaking in public, or the need to prioritise your time when you decide to go to an event. I did this because I thought that it was important to set a framework before doing any deep analysis.

- 2 **Differences between events and institutions:** Once I had this preliminary framework, I knew the general attitude of the individuals participating in the programmes, as well as that of the institutional members, and I was able to start analysing the data by events and institutions. I read the material once again, but this time I established open themes and categorisation for including the previous data depending on the institution and/or programme.

This included ideas such as the influence of the layout of the event, the number of people participating, or those going to more than one event and to both institutions. Also the process of planning events and the number of staff members involved in the programmes.

This second reading of the data was more specific since I divided the information into different categories and sections to be further analysed – institution, type of event, topic of the talk or setting of the event. Firstly, I classify opinions and observations by institution to have a general idea and understand each institution in their specific context. This gave me a holistic idea of each organisation without the need of narrowing my research or defining it into any fixed idea, but rather open themes. I wrote notes about questions that

were emerging, and alongside this, I addressed further ideas about the context in which themes emerged in the field.

- 3 **Personal experiences:** A third reading focused on personal experiences and comments made in relation to each specific 'category'. Unlike the first reading this one was more focused on personal opinions. For instance, experiences in relation to the type of layout, the institution, or the talk such as: 'I felt cosy', 'I was surrounded by students', 'I was cold', 'I did not understand what the event was about', 'I like the seating structure'. The idea behind this reading was to see if the engagement with these programmes varied depending on the type of event, layout, or topic, also to better understand the position of the participants.

After this reading I had the material divided in institutions, meetings, and events, with the main differences and similarities between them in terms of structures, layout, people attending or topic; as well as each of them completed with the experiences of the people participating.

- 4 **Reading 'anew':** The most difficult task was the fourth reading. I read the data without considering the highlighted comments. This was really challenging since, at this point, I had already written three papers combining my data with previous curatorial literature. However, I found this exercise especially refreshing, and it helped me in narrowing the structure of this thesis. In fact, it was from this fourth reading that I started to consider how people felt in relation to the others, and not just to the events or institutions. This practice allowed me to think of the data differently, not just dividing and categorising it, but making relationships between experiences, subjects and feelings among both institutions and events. Therefore, focusing less on the context but on the individuals.

These four main readings allowed me to get deep into the analysis and understanding of the public programmes at both institutions. However, during both the data analysis and writing of the thesis, I was continuously coming and going between the data, the theory, and my own reflections. In fact, as my knowledge on the topic was becoming more substantial and better constituted with each reading, my perspectives and ideas were evolving, getting a greater understanding of my project.

Through the reading, I established a framework for all the information I gathered during my fieldwork to be further considered. It was analysed using **four main methods**: critical discourse analysis, comparative, theme mapping and use of sociograms.

- 1 **Critical Discourse Analysis (CDA)**: It is important to mention that CDA is not just a method of analysis, but rather a philosophical and personal position for constructing knowledge and pertinent in all the following methods used. It is thus embedded in all the decisions made towards the study of the programmes.

This method is used to study the discourse operating in specific situations to define the social and power relations between and among the individuals involved. In this case, it focused on the study of the discourse around public programmes to explain how it has been constructed, mobilised and in whose interests.

It is important to note that I understand discourse as everything that is happening and influencing the moment I am observing. It is not only the linguistic practice or the specific structures of the text or talk, but the whole social situation. A multimodal text where meaning is conveyed through varying combinations of visual, written language and spatial modes – aspects that are not separated from one another, but that are intrinsic parts of the discourse. As scholars Per Ledin and David Machin argue, these elements ‘should not be conceived as independent modes as they always operate, and indeed evolved, in relationship to others’ (2018: 61). Hence, the study of the interviews and observations has been a reciprocal and interdependent action, rather than disconnected.

As one of the founders of CDA, Norman Fairclough states, the ‘relations between discursive practices and wider social and cultural structures’ provide information on ‘how such practices are shaped by relations of power and struggles over power’ (1995: 132). For this study, I focus specifically on the different layers of hierarchy prevalent in discursive public programmes, specifically in relation to the construction of knowledge. I have studied conversations, situations, and attitudes to identify uses of power and influence, as well as positions of authority.

- 2 **Comparative method:** It is the described phase of reading the material explained before. It intended to count all the combinations and ideas observed in the data set, generating a dialogue between experiences, institutions, and events. My aim with this method was to summarise the different themes of the data and to set a context for them. It provided me with a frame and base to study different experiences across a set of similar cases, ex: events, meetings, or moments, and to relate them to substantive and theoretical criteria. As sociologist Charles C. Ragin explains, this method ‘attends to configurations of conditions; to determine the different combinations of conditions associated with specific outcomes or processes’ (2014: 15).

For instance, with this method I studied the similarities and differences in the layout of the events at the Orchestra.

- 3 **Thematic maps:** After having studied the different events and institutions, I was able to construct thematic maps that showed the main themes discussed. I compared and contrasted all the maps in order to highlight the predominant themes related to the main research questions. The interest behind using both methods was to keep the data open to examination (comparative method) but having a ‘kind of mini representation’ of the research using theme mapping (Thomas, 2009: 202). In addition, these helped me to structure my notes, since maps are great tools to organise research, reduce data, analyse themes, and present findings (Daley, 2004). In addition, I understand ideas better when I see them organised in ideas and topics as I can think around with them.

In this regard, I identified and analysed the data, summarising it in key words or phrases. Then I derived them into themes that I visualised in a map. Using this method was not premeditated, but a consequence of my personality. I need to contextualise my ideas within their context, relate them to a specific set; to see and visualise them together, as well as have them in paper. These sets of themes were then studied further through the establishment of a framework with the research question and the literature review. I have decided however not to include these maps. These include personal descriptions and opinions of the

different institutions and staff members which I prefer to keep in private since they are not needed for the comprehension of this research.

- 4 **Sociograms:** This method was used to map the location of each person during the meetings and events. Sociograms are graphic representations that diagram the structure and patterns of a group relations. These identified pathways for hierarchy, or acceptance, from the members of the team, or those who have more authority over the programme and decision-making and are especially helpful to understand channels of influence and lines of communication between the staff.

In addition, in these graphics I was noting who was going alone or accompanied, who spoke and where they were sitting, or where staff members sat, constructing information on the complexity of the field, as well as helping me to familiarise with the location, individuals, spaces, and interests.

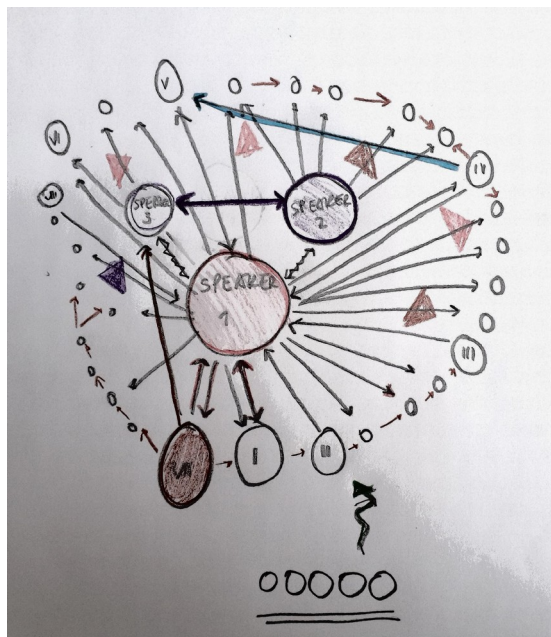


Figure 3: Sociogram event Orchestra
04/10/2018

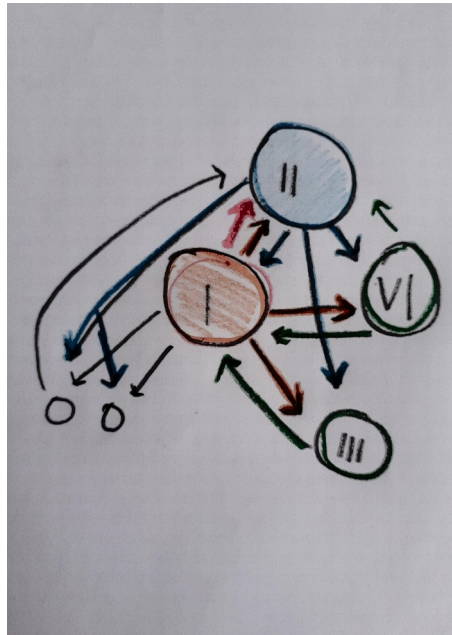


Figure 4: Sociogram meeting Circus
04/01/2019

The intention using all these different methods was to understand the field in relation to the literature review of this thesis.

Reflexivity and ethics

- Reflections

When I started thinking about my role and position in this project, I decided to delve into the experience and concerns that other researchers have previously had. This helped me to understand that my concerns were also shared by many other individuals, as well as to frame my ideas. Geographer Kim England (1994) starts her article ‘Getting Personal: Reflexivity, Positionality, and Feminist Research’ quoting the writer Virginia Woolf in her book *Three Guineas* (1938) - the passage reads as follows:

‘What is this ‘civilization’ in which we find ourselves? What are these ceremonies and why should we take part in them? What are these professions and why should we make money out of them? Where in short is it leading us, the procession of the sons of educated men?’ (ibid: 62-63).

Woolf wants the reader to consider the structure of their social relations and how their actions perpetuate those relations. By quoting her, England argues that in a moment when research is being asked to be objective and value-free, her study intends 'to dismantle the smokescreen surrounding the canons of neopositivist research-impartiality and objectivist neutrality' (1994: 81). England also proposes the researcher and the researched to be thought of as social beings and entities that influence and are influenced. In other words, that I as a researcher have a position within the study.

Conducting social research entails researcher participation in building knowledge. This means that the data is constantly being influenced by the 'observer effect' (Hirschman, 1986). As a researcher I construct knowledge from the data I have collected. However, I have specific beliefs, interests and backgrounds whose values play a significant role. It is therefore important to be aware of how I 'affect' the data, to understand the potential ways in which I could have influenced the research (Creswell, 2014; Mason, 2002). The way I see the world is partly based on my personal and professional experiences, and thus, I cannot put that knowledge of social structures to one side when conducting research. I am not dematerialized nor a disembodied entity because research is personal. As Hastrup notes, the researcher is positioned by their biography (1992). My way of interacting with the world is dependent on my subjective understanding and interpretations of it. In this way, I cannot conceive this project without recognising that it is influenced by the views, definitions, and motives I hold. That my personal beliefs and assumptions directly impact my making sense of my experiences.

For instance, as a researcher, the decision for the topic of this research comes from a long-standing interest in the question of how critical public spheres are sustained through both the use of public space and the work of art institutions. Personally, I think that art institutions should respond to current injustices by engaging with socio-political actions. Accordingly, this 'belief' has directly influenced my view on what should constitute a discursive public programme, and the methodologies of working.

Moreover, my academic qualifications, BA History of Art and MA Art Museum and Gallery Studies, provided me with specific tools that have helped me to better engage with the fieldwork. I am a white academic involved in the theorisations of the arts; thus,

an art institution is for me a 'comfortable' space. I am not going to feel some of the difficulties accessing these spaces. In fact, I enjoyed visiting and participating in these spaces. In addition, and as an academic, I have been surrounded in many cases by an academic audience, especially in the case of the Orchestra, and I am used to the setting.

This positionality of the researcher, a non-neutral person, is in my opinion vital because it forces me to recognize that I have made decisions and consider the fieldwork differently than any other person. This does not mean that I have constructed knowledge without taking in consideration those involved in the research, but that my values are part of the process, shaping and framing the practice of doing research. In fact, I have understood the fieldwork as a co-construction with the participants, I have taken the time to meet the researched, treating them as people, not as data, and approaching the field as a dialogical experience, and acknowledging the contributions made from everybody. In other words, I have engaged the field with conversations to generate a space of mutual influence where knowledge could be constructed together and in reciprocity. In fact, my ideas were evolving after every conversation with new insights to thinking this project. This means that without their opinions the outcome would have been completely different; and thus, this research is also located and grounded in the experiences of the participants.

I know that ultimately, however, the writing has been composed by me, which means that the knowledge that this project aims to provide has been produced by a subjective individual. As Ronald Pelias highlighted in his *Methodology of the Hearth*, it is impossible to remain 'outside of' our body when conducting research. The whole process is located in the body of the researcher, 'a body that takes as its charge to be fully human' (Pelias, 2004: 1). In addition, each of us have specific 'ways of life', and our perceptions directly influenced our writings (Haraway, 1991: 190). Indeed, both researchers and the researched 'cannot suddenly switch off their personal predilections and purposes and stop being human in the name of objective research' (Meighan and Siraj-Blatchford 1997: 228-9).

Moreover, as England states, as a researcher I cannot escape the contradictory position in which I find myself, in that the information that the informants share with me are

ultimately data (1994). In fact, agreeing with her, there have been interviews when I was listening to the participants commenting on a specific event or experience, while also thinking how their words will make a great quote for my thesis.

In other words, after all, even though the quotes I have included are those that better reflect on the main ideas and themes underlined in the study and use of methodology, I took the decision of introducing them. Hence, the research relationship has been inherently hierarchical – not that as a researcher I have adopted strategies to counterbalance, such as constructing knowledge together with the participants, but reflexivity alone cannot dissolve this tension because as a person I have filtered the “data” and interpreted my fieldwork experience.

In addition, I am a distanced expert from the field, in the sense that I have constructed knowledge from the social and material relations developed in the particular moment of this research which can only be understood in its specific temporal-context.

Moreover, although being an academic with a background in art studies helped me feel comfortable in the spaces of research, being a researcher made my integration in these institutions quite difficult. Most of the staff kept a safe distance with me, which made me feel quite lonely or an outsider. Except few members with whom I had similar interests. This friendship, thought, brought up some issues with staff members at one of these institutions. As you will explain later, there was a wedge between different individuals which made me appear at some points, especially during the last few months of my fieldwork, as if I was in the middle of a battlefield. Nonetheless, I think that recognising how I might have influenced my fieldwork is important for a better approach to its analysis.

In fact, it was from my experiences during these eight months, especially in relation to this ‘battlefield’, that I realised the importance of caring, and that I decided to focus the thesis on this issue. Understanding that research is a cathartic process, a learning path which ‘changes every researcher in many ways’ (Palaganas, Molintas, and Caricativo, 2017: 1). And in my case, it changed completely. When I first started this PhD research, I was not specifically interested in writing from a perspective of care; nor was I

concerned with the interrelation and the importance of considering the perspective of multiple bodies. It was during the fieldwork that I began to listen to those aspects.

In addition, I was privileged to have a supervisor who had previously been the violinist at the Orchestra and is part of the Board team at the Circus. Although she did not influence during my fieldwork, she did orientate me during these eight months, especially during the moments where things started to be more challenging. Moreover, my scholarship paid for my accommodation in the city which allowed me to live in the same place as my case studies, while having the opportunity to disconnect from them at my home in another city of the UK. In my opinion, this was particularly relevant since I had the chance to abstract myself from that setting, and as soon as my fieldwork finished, I isolated myself in my home to work on my data.

Finally, philosopher Marina Garcés argues that we have to abandon ‘the third person, which dominated the traditional critical thinker, and explore our own field of possible experiences’ (2009: 206). In this regard, this thesis is largely written in the second person, from the voice of a diary, with the idea of providing two reflective processes. Firstly, the one from the writer, myself, the reader will track the course that I, the author, from the voice of my diary, have followed to arrive at the conclusion of this project. In this the reader will read my thoughts, perceive my feelings, and understand the different challenges I have encountered. Therefore, the diary abandons this third person to break the hierarchy ‘writer-reader’ and as a literary framing tool. The second reflective process refers to involvement of the reader who is included in the thesis, especially in the fieldwork chapter since the second person in used can be perceived as if it speaks directly to them. The reader can easily feel included as if the ‘you’ of the diary was referring to them, thus implying a second reflective process, this time undertaken by the reader.

- Ethical considerations

As a social research study, ethical considerations have been part of the research design, especially in relation to the performance of interviews and observations. These refer to

‘moral deliberation, choice and accountability on the part of researchers throughout the research process’ (Edwards and Mauthner, 2012: 14).

As Alan Bryman explains, the term ethics has had many different connotations; however, it is clear that ‘ethical issues cannot be ignored as they relate directly to the integrity of a piece of research and of the disciplines that are involved’ (2008: 113). For this research, I have decided to focus on five key ethics points: informed consent, privacy, avoiding harm and exploitation, and sensitivity to cultural differences and gender (Cloke, Cooke, Cursons, Milbourne, and Widdowfield, 2000: 135). The discussion of these aspects has helped me to better engage with the ethical dilemmas presented during my fieldwork. The first encounter with these five points was when designing the fieldwork. This was in accordance with the guidelines on ethical research at the University of Leicester, as well as specific departmental guidelines set out by the School of Museum Studies.

As explained previously, during the fieldwork, the participants were firstly contacted in person, then by email, and then in a café or via Skype. At the beginning of the interviews, I provided them information of my project and asked them if they allowed me to record the interview. There was only one case, an interview via Skype, where I forgot to mention the fact that the interview was going to be recorded. However, afterwards the individual agreed on it. Once I had provided them with some information about my project and the interview, all participants had to sign a participant consent form – either before or after the interview (Appendix 3). In some cases, we started talking without realising that they had not signed the consent form. But in these cases, all of them had verbally agreed to participate, and be recorded, beforehand.

In addition, all participants were informed about who was conducting the research, for what reason, under whose guidance and at which university, as well as about the purpose of the research and the following use of the material. This information was always transmitted orally but following the participant information sheet that had been previously accepted by the Ethics Committee at the University of Leicester (Appendix 2). Also, I informed them that they had the right to withdraw from the interview (and the study) at any point, even after the interview. If necessary, they should have to

contact me as soon as possible, and ideally within one year of the interview, to maximise the chances of reaching me before anything had been published. To this day, nobody has contacted me to withdraw from the research. Moreover, even though in the consent form some people stated that they were happy to have their names on the project I decided from an early stage not to use them.

The interviews were semi-structured, meaning that they were planned in advance. Thus, I carefully chose the interview questions and designed them in a way that they would not provoke any conflict, especially in the case of the staff interviews. However, due to the nature of this research project, none of the topics discussed could significantly harm any of the participants or myself.

To ensure privacy, I tried to meet them individually, despite a couple who wanted to be interviewed together; and in a different café from the one at these institutions. Although many people preferred to meet in the institutions.

At the end of the interview, they all concluded with a debriefing period which allowed participants to ask further questions or to establish conversation. Some people decided to use this time to reflect on the interview after the recorder had been turned off. In my opinion, this provided a space in time in which researcher and researched could share opinions without the need of thinking in the data itself.

For the participant observation, I previously informed the staff via email the events that I was going to observe. In the case of the meetings the gatekeeper would send me an email a few days in advance (the violinist or acrobat in most of the cases). In the meeting, the staff usually introduced me as a researcher who was attending to take notes. I did not take pictures at any of the observations since I did not want to expose the individuals involved in the public programmes.

The data collected, and the accompanying analysis, was stored on my personal computer which has always been protected by password. In addition, the two notebooks have not been outside my house. Furthermore, all data was revealed using pseudonyms or numbers based on an anonymous approach. To ensure that the readers of this project do not just focus on the practices of two specific art organizations, but rather understand

that this is a study on the influence that institutional frameworks have in the construction of knowledge. I decided to avoid any personalization of these practices, also to reduce tension for particular individuals. By naming the institutions as the Circus and the Orchestra I have hope to maintain the most of their anonymity.

Finally, this project is written in the second person to make the reading more personalised to the experiences of the writer. Also to challenge canonical academic formats and the hierarchical divisions between writer and reader. Ultimately, it aims to allow for a second reflective process, that of the reader, by positioning themselves directly within the research.

Limitations

The crucial limitation for this project is that it represents the sample of two art institutions, focusing exclusively on the discursive public programmes of this specific context. However, this project does not aim to propose an end to knowledge or a generalisation, but to engage with an understanding of the functioning of the art institutions in relation with the construction of knowledge and accessibility to public programmes.

An additional limitation that I understand from this project has to do with the chosen data and the methods used. Again, they cannot reflect the mode of working in the art institutions over time or be extrapolated to other contexts. This research has been done by a specific person in a specific context, and thus the resulting writing cannot be compared or transferred to other situations. The type of methodology, however, can be certainly used to study similar cases.

Also, if one were to have the time to conduct a longer study, then this would have produced more relevant information in relation to the long-term engagement with an institution or programme. Moreover, after spending time in the field, especially during the last few months, I was aware of the potential danger of sympathising with particular decisions or individuals.

Finally, this project is limited in the number of observations of internal meetings, nine in total. Accessing meetings became difficult, especially when they involved observation at a senior level. More specifically, a board meeting at the Circus and other meetings happening across departments at the Orchestra. However, neither of them were possible due to either a non-response to that specific issue or a refusal. Therefore, my knowledge on how the different layers of authority influence the internal organisation is limited to the interviews and other observations.

TAKING PART IN DISCURSIVE PUBLIC PROGRAMMES

Your aim with this thesis is to study current discursive public programmes in contemporary art institutions. More specifically, you want to understand the conditions of participation and the hierarchy of knowledge in these spaces. From this, you will be able to propose alternative forms for thinking, living, and inhabiting these organisations. As you have explained before, however, this cannot be achieved through the study of the literature, but rather, from proactive field research into actual institutions. In this regard, you have studied the constitution of, and engagement with, discursive knowledge at two art institutions in the UK, named as the Orchestra and the Circus.

In order for the reader to fully understand the project, you have decided to immerse them in an eight-month journey of researching these institutions. They will come with you to experience and feel your participation in these programmes; including for instance the observation to events and internal meetings or to the conversations you have had with some of the participants.

Firstly, you are going to take the reader to an event you attended at the Orchestra. You are going to participate in a discursive public programme, listening to people talk and engage in conversations. After this event you are going to reflect on that experience, thinking about the aspects that might have not worked if the aim was to generate a dialogical and sociable space among the participants; juxtaposed with the events at the Circus. After this study on the delivery of discursive public programmes, you will focus on the internal organisation of the institutions. The idea is to understand the differences that might exist in the engagement with particular programmes depending on their creative process. You also provide insights of the negotiations to access the internal structures of both institutions. You will also consider the role that each individual played in the creation of public programmes, and how different nuances and types of

relations can emerge depending on the nature of the institution and the staff working there.

In the following chapters, you will study discursive public programmes ethnographically. This means constructing dialogical self-reflexive knowledge, acknowledging that everything is connected to their past, present, and future as well as with the multiplicity of actors who are involved in the act, both visible and invisible, animate or not. As argued in the theoretical framework of this thesis, understanding that thinking with care compels us to think relationally; ‘a style of connected thinking and writing that troubles the predictable academic isolation of consecrated authors by gathering and explicitly valorising the collective webs one thinks with’ (Puig de la Bellacasa, 2012: 202). Thus, thinking-with recognises and builds relations and connections.

In order for the reader to have a clear comprehension of the nicknames given for each member of the staff team and institutions, you have composed the following key which can be used simultaneously when reading the following chapters. During the process of amending the thesis, you, and your supervisors, realised that sometimes it is difficult to remember the role of each artist or musician.

ORCHESTRA	Curator-led institution
Director	Director
Public Programmes and Research Team	Bowed String Family
Head	Violinist
Curator	Violist
Assistant Curator	Cellist
Exhibitions Team	Winds Family
Head	Clarinetist
Curator	Trumpeter
Assistant Curator	Oboist
Community and Learning Team	Percussion Family
Speakers	Musicians / invited musicians
Front house staff	Front house staff

Figure 5: Chart Orchestra

CIRCUS	Artists-led institution
Director	Magician
Engagement Curator (Public Programmes)	Acrobat
Admin & marketing Coordinator	Dancer
Artist Development Coordinator	Juggler
Collaborators and speakers	Artists /invited artists

Figure 6: Chart Circus

CHAPTER 4: AN EVENT

The first stop in your journey is your participation in an event at the Orchestra. In its literal sense, an event is defined as ‘a planned and organised occasion ... that occurs in a certain place during a particular interval of time’ (Collins Dictionary). In this project, an event is the planned and organised moment when audience members, speakers and staff meet together for the first time, usually inside an art institution, and in the evening, to enjoy a discursive practice. This event however cannot be thought of as an isolated episode, but one related to the multitude of actions, factors and actors that directly influence it. This can be the creation and engagement of the programme and the different circumstances around them.

In *Escape Routes: Control and Subversion in the Twenty-First Century* (2008), Papadopoulos, Stephenson and Tsianos observe that an event is never present. On the contrary, it can only be understood as an episode in retrospect or anticipated as a future possibility. This means that the experiences of the present are thus connected to a past and a future. In the context of this research, you understand an event as a moment within the public programme of an institution which is determined by both the way it has been previously done and its future interactions – therefore showing complex temporal relations.

Ethnographically, this chapter narrates an event that takes place at the Orchestra, with your observations complemented with insights from different participants. An event that is in relation, and a consequence of different aspects that are involved in its realisation. However, even though for the purpose of the narration of this thesis everything happens within one single evening, it is actually composed by your own observations of the different events you attended at this institution and the experiences of people who participated - as staff, audience members or speakers - in their programmes. Therefore, this chapter rather describes the type of participation in the public programmes generated at this institution. The comments and observations are not specific to a single-case event, but refer to the various encounters that individuals have had in similar

practices during the fieldwork. The idea is not to accurately reconstruct an event minute by minute, but rather to show the atmosphere and affects latent at the discursive public programme at this institution. It is important to mention that although the comments are from different moments, they all refer to the same type of layout, conversation, and format. In fact, in many cases, the responses from the participants in the interviews did not just answer to a specific event, but to their experience at the institution in question.

The public programme at the Orchestra found you

The summer of 2016 was especially sunny in the UK. Or at least that is how you remember it. At that time, you were doing an internship at the learning department of the Imperial War Museum as the final part of your MA. During those months, you thought a lot about your future career and the possibility of doing PhD research. As mentioned in the introduction of this thesis, you had always been interested in thinking of the art institution as a sphere that could foster socio-political conversations and have an impact on the way societies live. In the middle of such thinking, you remembered a talk you had during your MA by visiting lecturer from London, Yaiza Hernández Velázquez, about ‘New Institutionalism’ – a name that, as the lecturer explained, refers to a series of institutional practices that tried to transform the art institution into a place for radical democracy and a home for social movements and activism.

Throughout the talk she pointed to a number of art organisations, mainly in Europe, which had developed dialogical spaces within the art institution for fostering socio-political discussions and actions. However, she criticised the lack of information about these practices and the consequences that they had had. Due to moving from Leicester to London you lost your notes, but you remember that during the talk she showed a tiny green book that contained some of these ideas. After asking some of your classmates, someone told you that she had the book and that she could send it to you. A few days after, a parcel from Liverpool arrived at your flat.

After reading the book, *Verksted #1 New Institutionalism*, and googling the authors’ names, you found that the journal *Oncurating* had published a volume in 2013 on that

topic called 'New Institutionalism Revisited', which included more critical interpretations of these practices. Within these articles, there was one written by the former Director at the Orchestra, where he stated that the practices, they were following at this institution were related to some of the principles of New Institutionalism. In fact, in the article, he hoped that 'they may have some general application to the situations of other more or less like-minded institutions in other regions' (Farquharson, 2013: 55), thus directly relating their programmes to the discursive practices explained in the contextual framework of this project.

Just after reading the article, you decided to check the programme. In the course of 2016, the Orchestra was putting together challenging programmes that in your opinion were questioning the structures that sustained the political system at that time (challenging and political based on your theoretical framework). This means understanding the public programme and the institution as living spaces that are connected to their context, open to be influenced and changed by their participants, and interested in questioning organizational power structures both within and outside the institution. For instance, they were organising talks such as 'Protests, Plenums and the Struggle for the Commons' which discussed 'new forms of direct democracy ... in relation to worker movements in the UK' and a series of events around the city which questioned the different urban changes it was witnessing (Monuments Should Not Be Trusted, 2016).

The latter programme not only aimed to discuss those changes, but to question who was shaping them and why, and to explore possibilities for 'collective citizen research practices' within the city. In this regard, they were trying to host conversations, but also to work and have an influence on the context where the institution was located.

Moreover, they organised study trips - such as one to the British Geological Survey in Keyworth, Nottinghamshire, to explore fracking exploration areas in the UK - thus moving the programme beyond the physical space of the institution.

They also arranged events led and organised by different collectives, including Black Lives Matter. In addition, the institution organised the project 'Manual Labours', a long-term residency that questioned the labour conditions in the arts broadly and

specifically at the Orchestra itself. The aim according to the project was ‘to explore the architecture of the workplace, looking into the ways in which buildings and bodies are fluid ecosystems which affect each other’ (Manual Labours, 2018), therefore understanding that public programmes should also study and question the internal structures of the organizations within which they take place.

Having this in mind you decided to write a funding application for a PhD project that would explore whether discursive public programmes can produce politically active, plural, and critical spaces.

The brochure is in your hands

It is Thursday evening, already dark in this noisy and cold city. You arrived this morning, but you did not leave the house where you are staying during the fieldwork. You had to prepare for a class for MA students tomorrow, finish some paperwork and do some Skype interviews. You could have done this at your place before driving here, but you like to come in the morning in case there is any chance to chat with someone or attend a meeting. Also because you like to go a bit early to the institutions and have a walk in the city.

The house where you are staying is that of a former staff member at the Orchestra. She has moved out for a few months and offered you her home as a place to stay. You can park in front of her house, come, and go whenever you want and without having to book in advance. Thus, you both benefit. You take care of her home, and she gets some money from your rent. This arrangement is convenient, specially considering that due to the nature of your case studies, they update you of the events and meetings in the last minute.

Tonight, you have decided to go to an event at the Orchestra. Last week you visited it for a meeting and took a brochure from the reception desk. It has all the activities that they are organising during the Spring season. Four times a year the institution hosts a different exhibition and programme of activities. As some members of staff have explained to you, each exhibition relates to a specific topic which the programme

activates through a series of public events (former violist). Therefore, the programme is created as a 'way of researching and expanding on the exhibitions' (violist); of 'touching upon in a more pragmatic way than the exhibition' (trumpeter); and to 'expand into the topics establishing dialogues with certain ideas, art works, artists, practitioners and people involved in the making of the exhibition' (violinist).

In relation to the events of the programme, the staff team think that they are a 'place to stay around with complicated questions and to take time to understand those complicated questions' (violist); as well as a 'safe space where you can discuss things that you do not normally talk about in your daily sort of life, like sort of intellectual exchange of ideas and things, also to learn new things that you do not normally do' (former violist).

Considering this, you are going to the event with the idea of exploring the subjects of the exhibition through listening and talking to others. From your conversations with different participants, you have learnt that their main reasons to go are either for academic purposes or personal interests. For many of them, due to the type of participants and their careers – mainly academics, their academic and personal motivations are interrelated. As someone has mentioned to you, 'I do not know where one motivation ends and starts, they are kind of the same for me' (participant 1). As you have explained in the theoretical framework of this thesis, at the present time, due to the current productive system and increased precarisation in Western societies, there is a dissolution of boundaries between labour and non-labour time that has led to an understanding of the individual as a labour being. All their actions are oriented to the self, their work, and their productivity. Including leisure activities as in this example.

The few who attend without clear intentions are in most cases individuals who go frequently to the Orchestra. Usually, they have been involved in academia in the past and go to events to enjoy the conversations, to do something, or to keep their brain working. 'I do not expect it to be amazing or horrible. I just go and see what happens; it is an experience. I just enjoy listening to conversations and I am very happy when people ask questions' (participant 3).

Moreover, in general the participants at this institution mainly attend an event because of its topic or speaker, but rarely because of an interest to expand on the exhibition. In fact, in many cases, the participants of the events have not been to the exhibitions, or they do not even know its topic. 'I have not actually been in the exhibition so I am not sure if it is linked; that would make sense' (participant 2). Therefore, the reasons for participating in an event tend to be that the theme of the talk is related to their personal or academic interests, rather than to expand on the exhibition, and much less to coming together with other people to engage in conversations and further projects. It is largely due to a personal and individualistic interest, often one related to their jobs.

In addition, most of the people you have spoken with already knew the institution before going to the event. Rarely is it their first time participating in the programme. As someone told you, the Orchestra 'is quite a big element of the landscape of [the city]. If you walk around the city centre it is quite difficult to miss it; and the building is slightly different to what you see. It stands out as a physical environment' (participant 4).

Despite the iconic building however, in many cases, they did not already know they could enter without being charged, that there is a free public programme, or that they were invited to participate; rather, someone had told them. 'When I found out about the Orchestra at the beginning, I did not really go. But then the thing is like ... a friend of mine told me about the study session ... she likes to go to a lot of events and that is how I started going' (participant 5). For instance, as an artist working for the Circus explains 'I know quite a few artists and arty people. So, I will know quite a few people who have been to the Orchestra. But in other fields that I work in where none of the people are artists, I know, they will never go to the Orchestra, they wouldn't even think of going' (artist 1). Therefore, even if they know about the institution, they may never participate in their programmes, or visit their exhibition, until someone mentioned to them: 'I went because someone invited me, so I did not know about it' (participant 6); 'it was suggested by my supervisor, she told me, so that is how I knew about it' (participant 7).

Thus, not many people went there because they found the brochure, nor because of an active interest from the institution to get closer to the individuals from the city. Rather they decided to go because someone recommended that they participate in a specific

event. In fact, the brochure that you took from the reception desk is placed only at other art and cultural institutions in the city. This means that only the audience already interested in the field will have the opportunity to find the brochure and be informed. 'I have not really seen any actual publicity from it' (participant 8). In this regard, the institution is somehow crafting their audiences through both activity and also passivity – due to the selective spaces where you can find their brochure. In your opinion, this act of not distributing the programme outside the art and academic fields is indicative of their alienation of other individuals within the area. As people from the audience mentioned to you, in their opinion, 'the communication strategy already selects' (participant 4), not only because of the spaces where you can find the brochure, but due to the language used, because 'if I do not understand the description of an event, I am not going to go' (participant 9). In fact, for some it is 'a bit difficult to access to the programme of the Orchestra, sometimes it feels ... very academia related' (participant 5). And this might be because in their view, 'most of the things that the institution does for the public programme are not really related to ... [what] is happening outside the building or the communities' (participant 10). Rather, they are linked and related to academia: 'we can identify parts of the programme which are simply crafted from the university, and some individuals who work in university just come over and basically do pretty much what they would be doing in the university' (participant 11).

Having said that, the event you are going to tonight has been previously organised by the art institution. In the brochure there is no information about a possible collaborator, thus you assume the whole programme has been done in-house. From the brochure, you understand that the institution organises different events with the aim of promoting 'research, discussion, and the sharing of ideas, inspired by today's art practices across disciplines and cultures' (Trix+Robert Haussmann, 2018). However, because you do not read of any partner, you assume that this all comes from their own interests, which are then communicated to the audience during the event.

The specific event is named 'a conversation' but it does not state between whom but gives only the name of the main speaker. There is no information about it in either the brochure or the website. Maybe when the programme was released, the institution did

not know either. You wonder whether the conversation is between the main speaker and the audience, the staff or more speakers. Since the intention of the institution with these programmes is to construct a dialogical space between all the participants, you expect it to be a lively discussion and exchange of ideas between all the people involved. However, yet, the only information that you have is about the key speaker – who they are, what they do, and what are they going to talk about.

The main door is in front of you

The event starts at 6.30pm, but in the brochure you cannot find its location. You are in the city centre, but you do not know where you should go. Would it be inside the institution or are they collaborating with a different organisation? You go to the Orchestra. From previous experiences during the time of your fieldwork, this institution has rarely done events outside their own space. It feels as if the programme has to be done within the walls of the institution which might restrict the type of audiences who attend these events.

Visiting an art institution for the first time can be an intimidating experience for many people. It is well-known in the sector that going inside and crossing its threshold involves more than the simple physical act of moving across space. These thresholds, including entrances, lobbies, and foyers, are for many difficult barriers to be overcome (Donnini, 2020). They are often a journey into a cultural realm with its own set of values, rituals, and codes (Duncan, 1995). This literature on the difficulties of entry to art and cultural institutions is extensive and well-known, especially by individuals working in the cultural sector. Therefore, in your opinion, continuing to deliver all the events inside a space that is widely viewed as restrictive will delimit the type of audiences who will attend. In addition, it shows a lack of care from the institution to establish dialogical relationships with people outside the art sector and to gather a diverse audience. This means that for some people going inside can be a terrifying encounter: ‘when I first came ... I was walking through and going down the stairs I felt lost ... you can feel intimidated’ (participant 12); and for many not even a choice: ‘no, I

have not ever been, I don't even know where it is. I am really not into contemporary arts ... so this is not going to be for me' (participant 35); 'I worked with a group of people, the first session we brought them to the Orchestra ... and for many it was their first time ... I remember that quite a few said that oh I walked throughout this building many times and I did not know that you could go in' (participant 10).

In fact, as explained below, this has led to a type of audience in majority made up of university students, researchers or lecturers or art practitioners – people who feel comfortable in these spaces – thus limiting the type of involvement and participation with these practices. As one person from the audience told you, 'A lot of the people that are there are professors or art students, you know philosophy students ... a lot of stuff that is there is linked to topics, academia ... it is a very academic key kind of vibe with you know a lot of conceptual stuff' (participant 2). This in itself is not a problem, since 'you won't see everyone in church or in a club on Friday night' (participant 4). The issue is with the type of discourse these institutions are self-promoting of their practices and the consequence lack of consistence with it.

The door is now behind you

It is 6.20pm and you are in the main door of the Orchestra. You checked the brochure before entering so that you could go directly to the room where the event takes place. However, it does not say where this is. Because you have been to previous events there, you think it is going to take place in a room located in the bottom floor, but you are not sure. You decided to enter as hopefully there would be someone from the staff welcoming the audience and showing the way to the event. This way you will not only feel more comfortable navigating through, but also you will know those who are hosting you.

The post-structuralist philosopher Jacques Derrida explains in his book *Of Hospitality* that when you enter into someone's property, in this case that of the institution, you are always in the position of the 'guest', the 'stranger' who comes into a different house and are expected to respect their home (1998). As he writes it, even when they ask you to

‘make yourself at home, this is a self-limiting invitation ... it means: please feel at home, act as if you were at home, but, remember, that is not true, this is not your home but mine, and you are expected to respect my property’ (ibid: 111). This means that there is a power structure embedded in the act of entering other’s property whereby you are always a foreigner, there is some short of hostility in the act of hospitality.

Philosopher Elizabeth Telfer argues (2000), however that the motivations behind hospitality, the amount of hospitality that ‘hosts’ can and wish to offer influence the feeling of being welcomed. This means that the owner, in this case the institution, can help in reducing the outsider experience, but for that they have to make efforts to minimise the feeling of being a disturbing intruder. As a participant told you, ‘Welcoming and hosting is really important; so, a sense that somebody is meeting you and greeting you as you arrive and that they know that you are going there’ (participant 13). There is, however, no such welcome.

The first thing you see when you enter the institution is the shop and the counter, then a staircase behind the shop and three more doors to the exhibition spaces. Some people have mentioned to you that having the shop as the first thing you show is not exactly welcoming: ‘I think it is kind of sad to have that big shop, and especially in the entrance because it means it is all about money. I do not feel welcome because what is expected is that you have to spend money. So, it is not very welcoming I feel’ (participant 14); ‘when you go into the Orchestra, you look to your left you see there is a kind of shop there and the people who work there are involved with the shop but not inviting you to go down. They do not have staff there to, when they have events, to say hello, okay it is downstairs, it is on the second floor, down the stairs or turn right here, you know, it is going to start in ten’ (participant 16). Therefore, without the interaction of the owner greeting you, in this case a member of the staff team, there is no actual hospitality, but rather a feeling of intimidation because you are in a property that is not yours.

You are inside now, but, apart from a person working on the counter, there is no-one there to help you. You are not sure whether you can ask them or if that person is just there for the shop. This person is front of house staff, their role is to help and be of support, both for the institution and the audience. They are key agents in shaping

audience experience in the entrances and foyers of art institutions. You used to work for the Victoria and Albert Museum as front house staff, and it is hard. You are a main actor encountering the audiences. You do a lot of emotional labour which affects you and your mental well-being directly. You are there, alone on the ground and having to negotiate with the problems and issues of all the people who come to the institution. Day by day you arrive at the institution, mentally and physically prepared to go into the battlefield. Invisible to the institution and not acknowledged by it, this emotional labour or unpaid care work - generating relationships and dealing with the audiences - is overlooked. Even though they are the people who are directly interacting with the audience, and who, thus, have first-hand knowledge on their experiences, their role is limited to being in the ground, and rarely entering the main staff office.

Ultimately, because you do not know where to go you decide to ask them. The front of house staff member at the counter tells you that the event is taking place in the bottom floor where there is a large room that they call 'The Space'. After speaking with some people, you realise that you are not the only one who did not know where the event would take place and had to ask for directions. In fact, many people have told you that they have found the explanation of the events and their locations a bit ambiguous (participant 15). That it is not clear where do you have to go: 'When you go to the Orchestra it is a bit overwhelming; when you go inside with these large corridors, tall ceiling and no one comes and talks with you, you do not see any signs of which way you should go, no one says hi are you here for this event?' (participant 16).

After a few days, you found that they did state the place of the event, as in 'The Space'; however, they only published it on their Facebook webpage.

The ceiling is above you

You walk down the stairs. There are two floors below you. Firstly, there is a floor with lockers and two doors that lead to the offices and the studio. This latter room is used for meetings and events; in the offices there is also another room that they use for meetings and events. The next, and last, floor down has the Café, a big room for events (the

Space) and some toilets. When you arrive at the bottom floor, there are some people waiting in a foyer to go inside the Space. The foyer connects the staircase with the Space, the Café, and toilets. The queue is waiting to go inside. In general, all the people you can see are young (between 20 and 40 years old), white and arriving in groups. It is clear to you now that their communication strategy does select their audiences. There is a discrimination in place established by the type of talks, the selected location for the event, the distribution of the information or the exclusive relations between the institution and the city. For instance, as the scholar in Cultural Policy and Participation Leila Jancovich explains in her article ‘Great Art for Everyone? Engagement and Participation Policy in the Arts’ (2011), the data from the Taking Part Survey⁸ suggests that large numbers do not participate in the activities by the arts and heritage sector, such as contemporary art institutions, and that participation rates are clearly correlated with socio-economic position (the middle classes and more affluent being much more likely to participate). Today, waiting for this event to start and seven years after this article, you can still confirm this evidence – at least at your case study. Before joining the queue, you go to the toilet. You have read in the brochure that the event is going to last for around two hours, and you will not feel comfortable to go to the toilet in the middle of the talk. From what you remember these events are quite formal, plus you know that the structure of the seats requires other participants to stand up to make space for you to leave. You are seating in rows organised in a theatre-style, which is not the best layout for people to move around or leave if they need to. In fact, you are not the only one who has decided to go to the toilet first, there are another four people waiting before you.

Finally, you join the queue. Even though you fit the demographic of the group perfectly, you are not with friends, unlike the rest of the people, and you feel a bit lonely. When you reach the entrance, two individuals are there to confirm that you have booked for the event. They ask for your name and check that you are on the list. Fortunately, you knew that you had to book for the event because a friend told you; it was not, however,

8 The Taking Part survey is a continuous face to face household survey of adults aged 16 and over and children aged 5 to 15 years old in England. It has run since 2005 and aims to generate reliable evidence sources that can be used to analyse cultural, digital, and sporting engagement, providing a clear picture of why people do or do not engage (GOV, 2021).

written in the brochure. Otherwise, if the event was full, you would not have been able to attend it after the long journey to the city. Before going to the event, you had to book your ticket via Eventbrite, an event management and ticketing website.

The staff checking the tickets have an iPad with all the names of the audience members. They are front of house staff as well, like the person in the main reception, there to help you and the institution with logistics and customer service. On the website of the Orchestra there is a section with all the staff team, but the front of house staff is not there. It is as if they are not counted as part of the team; not only is their emotional labour invisible for the institution, but their actual role is obscured within the structures of the Orchestra. From talking to different people, you know that, as from your experience at the V&A, their working conditions are not great and neither is their type of contract. They ‘work very hard to keep these places alive, but they do not get paid well; they do not have fantastic prospects’ (participant 11). As a former member of the front of house team mentioned to you ‘It is a very precarious position; we were on zero hours contracts, so we went on shifts, and I was trying to pick up as many shifts as I can, including public programmes shifts’ (front house 1). This latter comment refers to her experience from three years ago, which means that, after all these years, the institution has had no intention in improving their working conditions, nor in recognising their emotional labour.

The Space is accommodating you

You made it; you are inside the Space. Luckily you went to the toilet first – the room is dark, and the theatre-style layout is not ideal if you need to leave your seat. If you are sitting in the middle of the row, all the people sitting on the sides would need to stand up for you to leave. When you enter you realise that the room is already organised and clean; someone has had to come before you to make sure the room was set and ready. But you cannot know who has done that labour; it is invisible to you and those around you, and you cannot find information about it in the website or brochure.

The Space is divided in two. On the left is a seating area which is stepped so that those sitting in the back rows can see the 'stage'. On the right, there is a kind of set composed of a table and three chairs in the middle, a lectern on the left and a large screen behind the chairs. You now understand that the conversation is between three people, not with all the participants attending the event. The layout of the seating contains all these participants together, in a kind of stand separated from the speakers. In your view, this structure won't facilitate a fluid and amicable conversation among all individuals involved. Rather it is a layout where the information is going to come from the speakers, sitting in the front, to you, the listening audience. Like in a university lecture.

Unconsciously you go to the seating area. You know that as part of the audience that is your place. You count seven rows; you do not feel confident sitting in the first rows, so you decide to go to the penultimate. You feel less judged and observed when you leave a space between you and those who speak, those who know – the experts. Or at least that is how you have learnt it. Moreover, you feel that the back is darker and fewer people will be able to see you. In addition, you assume that those who sit in the first rows are those who know more and prefer to be near the speakers. Assumptions based on your own self-understanding of the sensible.

After five minutes the room starts to get full, most of the people are young, probably 80% of the audience are between 20 and 40 years old. There is a nice mix in terms of gender but not of race; probably 95% of the people are white. In fact, as someone has commented to you, in their opinion, they 'can see that there is a majority of white people' (participant 3). In addition, there are no children. These types of events are not planned for them since the nature of talks tend to be quite specific and the format relatively solemn. It is a bit like a space for well-educated adults to go to their serious stuff events, where no children can go, nor people who have not gone through high education. A separate sphere for experienced grown-ups.

Moreover, the time of the event, 6.30pm on a weekday, restricts the type of audience that can go to these events, which means that only a small part of the population can enjoy them. 'You need to have the time to go to these things, there is still this kind of middle classy thing running throughout' (participant 17). For instance, those in charge

of their families, working at night or early in the morning will not be able to come. As a speaker mentioned, 'the issue of timing is quite difficult to manage, because you know, parents with children maybe would not be able to come in the evening session' (musician 1). Either you leave your children with a babysitter if you can afford it and want to leave their care to another person, or you do not go.

The door is closed and lights turned off

It is 6.30pm and the speakers take their place in the table. The main speaker sits in the middle and two individuals sit around him. You know who the main speaker is since their name was the only one written in the brochure. Moreover, the main speaker is usually seated in the middle. This is a preferential place from which to speak and deliver a class. Even the physical structure of the event highlights a series of hierarchies in the construction of knowledge in these programmes. The person who knows has a status embodied in their place within the event.

In addition, the two people who were checking the tickets come inside the room and close the door. The event is starting. Someone from the audience goes to the stand. You suppose that person must be involved in the event, probably he is someone from the string family who is going to present the speakers. Otherwise, why would someone go to the stage? As an audience member your role is to sit and listen, not to act or talk, especially not before the speakers do. Firstly, he presents himself as the Director of the Orchestra; making clear who he is. Then he introduces the speakers. He begins introducing the main speaker, who has priority in the introductions, and then the other two. At this point you realise that those who are on the stage, the Director, and the speakers, are the experts in the subject, and that you are there to listen to them. There is an interest in them but not in you, the audience. You know about them, but they do not know you. As someone from the audience told you in relation to this type of event, there is a 'clear hierarchy between the speakers, the staff and then everyone else' (participant 18). The 'speakers, they are in their position because they have published enough, they have their position you know, there is a privilege of having an audience of people sitting

up to the front on the stage' (participant 11). Thus, even the selected division of the space and time entails a physical and temporary hierarchy among all the participants of the event.

Within the audience, you try to find someone from the string family. Maybe the Director is there to present the event, and as a public face of the institution, while the string instruments enjoy the event. They have organised it, which means they have to be interested in what they have developed. However, there is no one from the string section there. You are a bit confused about this; how will they evaluate the event and programme if they are not even present; and why would they programme something if they are not there to learn from those materials, share ideas and find new ways to improve the events? If they have developed these events, is it not because they have to be interested in the topics? Paradoxically, they create the events but then do not attend them. It seems to you that they just generate a bunch of events, but without intending to learn from them, their own practice, and be in contact with their context. If they do not have a reflective process of engaging with; why are they doing this type of programme? It feels to you that they are just organising aleatory events that could take place anywhere in the world.

After the introductions, the conversation starts. The first speaker is the one on the left. They explain how the event is going to be organised; firstly, they are going to ask questions to the main speaker in relation to their job for an hour. Then they will open the conversation for the audience to ask questions. As soon as the conversation begins, many people start to take notebooks from their bags. One of the reasons you are there is to make notes on the interactions that happen during the event. Thus, you are happy to not be the only one writing in a notebook, which means you will go unnoticed as an observer during the event. You feel, however, like you are in a university class, the teacher giving a lecture and the students taking notes from the talk. In fact, you are not the only one who feels like a student, as someone mentioned to you, 'the format is quite familiar as working as an academic' (participant 1); in the sense that 'the events are a little bit academic ... they mostly have lectures from universities (participant 15). Moreover, the way you are sitting and the information coming from the front recreate a

lesson like the ones you have had at university. Like in class, you are sitting in front of some experts, stressing a spatial difference between knowledge holders and listeners. 'You are in a lecture space ... you are coming in from an idea that okay I am sitting here; I am listening to someone teaching me about some things' (participant 17). You are not there to actively debate in the conversation.

At 6.40pm the door opens. Some people come inside. From 6.40pm to 6:53pm the door is opened six times. People might have had to work until late or had to do something before coming so they could not arrive in time. In any case it is good that people can come despite being late. However, you wonder whether the institution has ever asked the audience what time suits them better, or whether they could do more of this type of event at different times, so more people could join. Although by noticing that none from the string family has attended, you think you already have your answer to that question. They do have some afternoon events, but their format is rather different. These are in the galleries and are aimed to actually expand on the artworks in display, rather than discuss and interact in conversations.

At 7.03pm someone turns the lights off. Although you cannot see them, there is at least one person, maybe more, controlling the lights, the projector, the microphone and all the technologies. If you did not realise that technology needs someone managing it, these people might have gone unnoticed, like the cleaners or front house staff. They have not been thanked, nor taken into consideration in the website or the brochure, although they are essential for the smooth running of the event.

During the talk, the main speaker is being interviewed about different projects, which are at the same time projected on the screen. The speakers, however, have to correct themselves very often during the event. In fact, everything seems quite improvised and unprepared. Numerous times they have to re-explain some of the concepts and ideas that they are discussing and clarify the use of certain words. You feel some of the ideas that they are talking about are not clear to you, a bit complicated to understand. But you are not alone; other people from the audience have told you that 'if you are familiar with the topics that they are covering you are okay, but if you are going because you are interested ... it is definitely not as a beginner's level' (participant 2). In other words, that

‘they are accessible if you know about it ... if you have some background (participant 19). Which means that ‘you cannot just go there, because the Orchestra assumes that you know ... you have to have an idea of the event, you kind of have to be able to navigate (participant 20). Otherwise, you can feel ‘out of the conversation and some of the questions that the people asked, I was like what? I do not consider myself to be that stupid or dumb, but it seems to aim quite high, if you know what I mean. I think it is good, but it kind of discourages people from going’ (participant 30).

Accordingly, the complexity of the topic and conversation means that some people can feel ‘quite ignorant and naïve’ and ‘slightly fearful’ (participant 13). In the opinion of some individuals this is because the events are ‘quite academic’ (participant 21); ‘the people who are coming to talk, because they all come from academia, they are a bit detached from people who are not from academia’ (participant 5).

For instance, participants have argued that the ‘format relies quite heavily on academics’ extra time work for the events’ which is in itself ‘a bit of an issue’ (participant 22). Because ‘if you present this material, then you are almost saying well this is material we have associated with the level of audience’ (participant 11). This reinforces again the lack of hospitality from this institution. As Derrida explains, hospitality should not discriminate among people (1998). However, the programme here does. In fact, for some people the programme is a ‘complement of university’ (participant 6) and ‘very purely academic based’ (participant 9).

This means that on the one hand there are individuals who feel comfortable in the spaces, like those participants who say in the first person that ‘I am really happy because I am the type, it is exactly for me the content because I am researcher and so I am very happy, but in a way I am like wait, it should not be that focused in my interest because it is problematic’ (interviewee 20); ‘I am good here, but I kind of feel that I live in my nice academic bubble full of nice people and experts and I have quite little contact with the world outside and when it happens I usually think, oh!, good to know, but let’s go back to my nice bubble’ (participant 23). However, in the same way there are a vast majority who do not, ‘I cannot relate now, I am not an academic so I do not necessarily see how the general public ... go to those things; like you know when you

read about in the brochure, I am still not clear on what they are about ... it is aimed at researchers and students only, because to me when I read those things; I just think that would only suit to somebody doing you know higher education' (participant 9). In fact, as someone mentioned referring to participants who might not be knowledgeable on the topic that if so, 'I would have left after five minutes or if I would stay for the whole thing, I would not have understood anything and I would have left feeling stupid which I do not think it is the purpose of any of these forums' (participant 4). Therefore, the programme is not only excluding people who are not being 'invited' because the brochure or the topic are out of reach, but also the actual participants who decide to not continue attending the institution. 'I just did not understand the topic at all, I think it was very close to [my friend] field of work. So, I do not know if I am going to go' (participant 5).

After an hour, the main speaker proposes to open the conversation to the audience. In fact, when the Director presented the event, he said that their conversation was planned to be for an hour long. However, it seems as if the two interviewers do not want to stop asking questions, even though they are going back together on the same train. You found out about this because during their conversation they said that they will discuss some concepts later on the train. From 7.31pm, the first time the main speaker mentioned opening the conversation to the public, until 7.51pm when they did, the speaker repeated several times their intention to engage with the audience, opening the conversation. However, they did not.

At some point their conversation became quite vague and not significantly interesting. In fact, someone has mentioned that since most of the speakers come from academia, talks tend to be quite passive: 'I enjoyed both presentations, but they were not particularly efficient presentations in terms of the delivery and I think that it is a problem in academia, arts and humanities. We are not particularly good presenters and that is a problem; there is a lack of theatrics on presentation ... I do not want to come here and listen for two hours as if I were in a school lecture' (participant 4).

The microphones go around the audience

Finally, the conversation is extended to the audience. The two staff who were checking that we all had booked for the event each take a microphone. From what you have learnt from previous events, their task is to give the microphone to those from the audience who have questions. Like the technicians, cleaners or the person in the main reception, their presence is fundamental, otherwise it would have been difficult to speak aloud. Neither of them has been introduced though. Even though it is impossible to run this event without them it is, again, as if their role was made invisible.

There are eight questions in total. The sixth is from the Director. After the fourth question, at 8.08pm, he raises his hand. There are more people with their hands raised, but it is his turn. His question is in fact not a question, but rather just a comment on people whose works are related to the topic, and whom he admires. After his comment there is time for two more questions, it is already 8.22pm and the event finishes at 8.30pm. You wonder why the Director decided to comment while there were more people wanting to speak; he could have asked afterwards. It seems as if he wanted to assert his position and ensure that he was going to be listened to. As if being able to speak, to show his knowledge on the subject matter to the listening audience, will position himself as a knowledgeable person on the topic. This is, however, an uncaring action regarding the participating audience, taking away the opportunity for someone else to ask a question to the speakers – or to the other participants.

Of the eight questions, none actually reflected on the conversation that you had just heard; instead, they commented on different aspects and works of the main speaker and could have been thought in advance. In fact, ‘it was just the speakers that you could hear, and maybe some people had some remarks ... but I did not feel that it was a discussion as such’ (participant 24). Someone mentioned that in his view, ‘there is an agreement like a previous consensus of everybody that the person is going to give a talk, and we, as an audience, we are going to ask some questions, but there is not an opportunity to actually have a discussion as well, because I think sometimes is really difficult to come up with a discussion’ (participant 11). In other words, ‘these spaces are not particularly effective in creating discussion and generating discussion ... we come

here and then we just reproduce what we might expect of people; it is a performance ... we were not expanding anything, we were just saying whatever the person might have thought about it' (participant 4). Even though these programmes are expected to host discussions, they eventually become a performance – a dialogical act that takes place inside an art institution, and that is replicated repeatedly. They are performative also in the way they enact realities, making things happen and legitimating specific worldviews, as technologies of knowing that make certain positions perceptible.

This format of these events, with no interaction with the audience until the end of the talk, the unbalanced division of time for each person and the lack of communication between the individuals involved, means that during the period for questions there is no opportunity to have an actual discussion. Thus, in your opinion it is not intended to host an actual debate, but rather to give people space to divulge their own views. 'It is difficult because ... I always find it very hard to listen to people's replies ... I can never really hear them when they are replying because I am really nervous after asking a question. I have to really concentrate, and then you have to work out whether you should reply to their reply, but then you are just simply taking up somebody else's time, you know, so there are conventions about that' (participant 11). There is not much time to think about the talk so 'you do not have the time to reflect on what people said and you have to react' (participant 3). In other words, 'it does not leave a lot of time for people to think, sometimes you do need people to digest before asking questions' (participant 5).

In fact, one person told you that 'the questions are often dominated by people who already know a lot about it. So, I do not think it is very good for people who just come in from a curious perspective' (participant 2). Therefore, 'sometimes it is not necessarily up to who is giving the talk, but who is actually listening; if certain people take over the conversation, it can become a little bit academic and it would probably put other people off ... particularly when people are studying at PhD level, because even if you are well educated you cannot know what they know and you can feel a little bit aside of what is happening' (participant 15). Moreover, there is a feeling that 'the people who were talking had a really strong background on it ... I really felt that everyone who was, you

know, taking part were really into this and had a really strong background and a lot of knowledge so let's say that they were not the average people ... I felt a bit, really, I did not feel encouraged with those people, because they seem really, you know, more advanced ... they appear to me at another level, let's say that the type of discussion was not for everybody' (participant 6).

Therefore, apart from the lack of dialogue in these events, only if you already know about the topic of the conversation you are going to be able to understand the event. For instance, one person commented to you that 'once I brought a friend with me, and she found it difficult ... she never came back' (participant 15). The same happened to a person who said they 'know two people in particular, and I thought this could really help them build up confidence, but they were already people that are basically, you know, come through higher education' (participant 9). In other words, 'there is like a boundary for people who are not academic or are not arty. So, I think that you would feel really out of place if you did not, if you were not from that kind of background' (participant 15).

You as a participant could have asked a question. However, there were different reasons why you decided not to do it. Firstly, you did not feel as if your question was going to be of interest or relevant. Also, you did not know those around you, and you did not feel confident enough to raise your hand. As someone told you, 'It can be almost intimidating sometimes to ask questions, because [you are] going to use such simple words than everybody else' (participant 5). For some people 'it requires a lot of prior knowledge, but mostly confidence on asking a question because there are ... things that are coming to play that already put some people and bodies in a different situation and spaces' (participant 4). For instance, asking a question in English when it is not your mother tongue, or depending on the people who are in the room you may be influenced to not talk. 'You can tell that people who speak up in *The Space*, they have probably been to something like this before' (participant 17). Moreover, you have used a microphone just once, and you know that it makes funny sounds sometimes, that your voice might sound weird, too loud, or maybe you would switch it off unconsciously,

and that makes you feel nervous. Therefore, the objects in the room have as well their part to play in your experience and possible interaction.

In addition, as you have previously noted, the layout of the room does not help to generate a discussion. It is difficult to speak to someone if you can just see their heads and not their faces. Moreover, the number of people attending does not allow for an actual conversation. As one person from the audience told you, ‘These conversations ... do not happen after five minutes; happen after kind of being in groups or in a situation where you encourage this discussion and when people ... are going to be talking about as well’ (participant 25). It might have been completely different if the chairs were in a big circle so that you could see all the faces. However, there are many people who said that to speak in a circle is not that easy: ‘I think for most of us it is a bit more terrifying to speak in front of everyone when everyone is watching you. So, the setting of the circle was supposed to be more comfortable, but it felt that it was still ... you still have to have a lot of self-confidence about what you are saying to speak in front of everyone (participant 6). Therefore, there is a need to find alternative ways for people to speak and share their knowledge. ‘I think that there are strategies and ways of engaging people ... it is not simply about putting some chairs in a circle’ (participant 24). But the institution needs to allow moments for socialising and for participants to know one another and feel less intimidated.

Despite this, you enjoyed the questions part. It was at least a bit more dynamic than the talk; different people were speaking, and it was a bit more fluid. In fact, different people have mentioned to you that even though they did not feel capable of asking a question they ‘really enjoy when people ask questions and the response that they get’ (participant 8); ‘even when you feel that you cannot say anything, it is interesting to hear what other people are saying’ (participant 15). However, at the end of the day, even if the event ‘was a success because many people were present ... it was the same type of people, a lot of academics, of very educated people ... a very monolithic audience’ (participant 14). The institution did not generate a space where you could feel capable of interacting, of socialising, of learning, and of being surprised. To gather a single-minded audience seems to enough for the institution.

The door is opened and lights turned on

The event finishes at 8.30pm; two people however left a bit earlier, one at 8.23pm and the other at 8.26pm. You leave alone without speaking with anyone, not even having the chance to introduce yourself to the group. You were neither asked about the event nor of your opinions. As different participants have told you, ‘There is no hand holding afterwards, so people invite you to an event and then you go and that is it ... I went into that building ... and walked out again and I did not engage with anyone in the Orchestra. Nobody from the Orchestra knows that I attended there’ (participant 13).

In addition, the event was not a conversation. When the institution decided to publish this event as ‘a conversation’, they referred to a dialogue only between those on the stage, and not with the audience. Your place is in the dark, listening and waiting for the Q&A sections, if there is enough time and you feel comfortable within the topic, the layout and the participants surrounding you. But it was not a conversation with you, ‘in contemporary art we talk about conversations when there are two people talking and other people looking at them, but it is not my idea of a conversation you know. When I am looking at people talking, this is not a conversation, but a dialogue’ (participant 14). In this regard, in this kind of event ‘you cannot engage as much ... the people who were talking; they were sitting around a table where they were debating with each other, but the audience obviously was not as engaged. I think they could not read the audience because the lights were deep down on the audience, so it was almost like a, more like a performance’ (musician 1). In addition, ‘it would be more interactive let’s say, beside attending this event ... if the data of the event or whatever was produced in this event was also available after the event ... either a follow up event or a room in the museum ... like an archive’ (participant 6). If there was thus a long-term engagement between the participants, the institution, and the subject.

In fact, the specific talk you attended was public and you could watch live online. Moreover, the institution put it on their YouTube channel. However, this record does not include the final discussion, which was in the live version. In your opinion, if the institution is interested in generating discussion, conversations and being a site for social opinions, deleting that part in the public video of the event is a contradiction of

their supposed intentions. Moreover, this limits any potential future engagement between the audience and the institution.

In any case, you left the Orchestra as you entered it two hours before; alone and without clear ideas of what the event was about. However, you did learn that engagement with a programme is not just a consequence of the type of talk, the topic or the layout used, but that institutions need to think about the creation and dissemination of knowledge, as well as the conditions of participation. Otherwise just a few people are going to be able to engage with the conversations. Considering this, in the following sections of this thesis, you are going to reconstruct this event with the aim of considering the different layers that interfere in the creation of actual discussions, sharing of ideas and construction of knowledge among all included.

CHAPTER 5: TAKING THE EVENT TO PIECES

The morning alarm did not ring

You look at the watch on the bedside table. It is already 10am. Your partner left for work at 8am but he did not wake you up. Yesterday you arrived home quite late and by the time that you went to bed it was 1am. You were involved in fieldwork from Monday evening, and after the event on Thursday you decided to drive back home. During the last seven months you have been staying in the field three days per week, usually from Tuesday to Thursday, sometimes longer. This week you did not have anything to do on Friday. Therefore, after the event you drove back home. However, it was 10pm by the time you got to the car. The event finished almost at 9.00pm and you had to pack and eat dinner first. You tend to pack before the event, but that day you had to do many interviews.

After the events everybody tends to go home. There are no social gatherings, or at least no one has ever told you about them. Thus, you drive back home. After the whole week there, you prefer to drive at night without traffic – this way you can sleep in your bed and wake up at home. In fact, if possible, you like to squeeze everything between Tuesday and Thursday so that you can be back home on Thursday night. Usually there are no events on Mondays and Fridays.

In your opinion, it is a shame that they do not do social activities after the events for people to get to know the other participants. That way maybe the audience would feel more comfortable to speak and raise their opinions during the event, since they would already know some people from the social gatherings. This would be especially helpful for those that, like you, are a bit shy. You have been living in the field for seven months now, but for example you do not know many people that attend the programme at the Orchestra. Unfortunately, even though you go to every event, you still feel sometimes

an outsider from the institution and lonely in the talks. In fact, you only know the people who have been interviewed for this thesis. Therefore, you think that if the Orchestra organised something afterwards, you would now know more people and you may feel more comfortable and integrated during the events. Maybe you would even also feel like asking questions because you would have already spoken informally with some of the participants, or you would have done different things with them. However, there is a sense that the institution does not want to be in contact with the participants, but rather to maintain a separation between them and you. They have no interest in knowing those who are going to the programmes. They just plan a set of events in the isolation of their office and with no connection to their context, nor the participants.

For instance, with the people attending the Circus you have had the chance to have dinner or a drink together, and to cook with them. The staff at this institution tend to propose plans for after the events, allowing you to meet one other. Moreover, in the events there is always food or hot drinks to share between all the participants. This way you can chat with the people around you, establish conversations with them, and feel a bit more integrated within the group. ‘I was speaking to somebody that I had not met before, we were making tea together before the event started on Wednesday’ (participant 26). They create a space where you can freely interact without the presence of the institution and the hierarchies implicit in the distribution of the time and space of the event. In other words, ‘a talking point [where] you know, you end up ... just getting into conversations’ (participant 1).

In your experience, being around food develops an informal setting that helps you speak with others and feel more comfortable within the space because you are engaged in something more than listening. These are moments when the participants can come together and know one another more informally, while they share a meal or a drink. In this regard, in the Circus, you have noticed that they tend to always offer food and serve drinks. ‘I think I have never been there without having food served ... is so nice, people talk to you, you know, when they eat, they encourage social interactions. So, people start to know each other ... It is a nice gesture you know and that makes you go again; everybody likes to be welcomed in a place and to belong to something’ (participant 16).

There is an intention from the institution to make individuals comfortable within the space provided, acknowledging their attendance, and offering moments for informal conversations to happen. Coming back to this concept of hospitality mentioned in the previous chapter, it seems to you that the staff members at the Circus have considered this idea and are trying to make the space more welcoming to the participants. For instance, 'there is always food, like it is something very practical, but it is something whereby you invite people to come in and do, rather than just sitting and listening' (dancer).

Therefore, instead of leaving the event without speaking as it tends to happen at the Orchestra, at the Circus you usually engage in conversations and socialise with different participants. As someone you met in an event commented to you, 'I came on Wednesday ... and you know, I talked to the person next to me and a person making a cup of tea and ... I spoke to four people that have not spoken to before ... my role as an audience member was to interact' (participant 26). It is quite a different experience than the one you have previously had, whereby your role has been that one of a quiet and listener audience.

At the Orchestra, people just go to the events and leave; there is not a space for chatting or open interactions, except the structured time dedicated for questions. In fact, as a musician from the Orchestra told you, in their opinion it would have been nice if they could 'have had some drinks there with the audience ... having tea or coffee' (Musician 1). Because having a time, after or during the event, where you can share something with all the participants generates a nicer environment, than sitting alone in a dark room. It allows people to know each other and maybe to feel more confident to speak in public. Otherwise, as in the Orchestra many people do not see them as a social and amicable space, but rather 'If I want to socialise, I go to another environment, I only go to the Orchestra because I have an intention' (participant 13). In any case, since there are not any follow-up activities in the events you attended at the Orchestra, you tend to drive back home on Thursday nights.

The fieldnotes call for action

Every Friday that you have been home you have had the same routine. After waking up, you go running. Once you get home you play the Instrumental Study playlist from Spotify on the living room speakers while you have breakfast and get ready. After the shower you take your laptop and notebook from your unpacked backpack. You won't unpack the whole bag until tonight because most of the clothes would go to laundry, and you do housework during the weekends. Paid work takes much of your time during weekdays, and it is not possible to do both jobs at the same time if you want to also have time for socialising and rest. Therefore, you try to keep the flat clean during the weekdays; but, the main cleaning of the house, the laundries and the cooking are tasks of the weekend.

When you open your laptop, you start typing your observations and comments from the week. This time you have attended two events at the Orchestra and one at the Circus. You not only type your observations, but you also add some personal reflections that you have had afterwards. During the events you just write brief notes and drawings that you then explain better once you are home. In fact, your brain tends to work lots while you are driving back home on Thursdays and during the time you are running on Fridays. You allow your mind to lose itself in a deep wondering. These are moments when you are alone thinking about your own things in an unbounded way, and you usually have many ideas and thoughts from the week there inside resonating, lingering, knocking. You have been running for more than fifteen years now, and it has always offered you moments to listen and reconnect with your inward feeling and ideas.

These days you have been thinking about all the aspects that are not happening during the events, but that are an intrinsic part of their planning and unfolding. The institutions decide how they want to organise their programme; therefore, they consider which aspects they want to include, and those that they do not. This means that when an event is planned, such as the one explained in the previous chapter, there are some elements not happening but that are influencing your participation in the programme and discussions. For instance, not having time to chat or share a drink with other participants or being seated in the gloom of that big room.

During your research visit at MACBA, from January to March 2020, you had the opportunity to be part of the *Translation and Discourse Studies Research Group* at the University Pompeu Fabra as well as to attend some lessons led by the scholar Montserrat Ribas Bisbal. In one of her classes, she argued that the concept of the ‘context’ when we are analysing a text or discourse does not make any sense. In her view you cannot separate the discourse from its context because they are indivisible. You are studying an inseparably multimodal text whereby everything is influencing everything. In relation to this study, and your methodological and philosophical position within Critical Discourse Analysis, this means that the study of discursive public programmes does not just include the talk and its afterwards discussion. Rather all that is happening, and not happening, that are tied to the reproduction of existing social hierarchical relations within these programmes. In other words, understanding of discursive public programmes holistically, across time, space, and bodies, to address the power relations implied within.

Ribas Bisbal explained how for example aspects such as the position of the chairs in the room or the time when a class takes place are intrinsic to the lesson. They are not the context but are part of the same discourse. For instance, if you are sitting in the first row of the room, it is 11am, and the teacher is giving a lesson proactively standing up, you might be more focused, and thus, you might get more information from the class. On the contrary, if the teacher is reading from the textbook, not interacting with you, and it is 7pm, you might fall asleep. Therefore, you cannot analyse the speech of a professor aside from all the different elements that are influencing the class. All that is happening in the room is part of the same discourse. In this regard, as narrated in the previous chapter, you cannot understand an event if you do not consider it as a whole. This includes for instance its location, schedule, layout, language, participants, or as will be explained in the following chapter, the way it is created. And consequently, all these aspects directly affect the type of discussion and participation in these programmes.

Having said that, in this chapter you are focusing on your experience attending these discursive public events, specifically during the delivery of the programmes. The aim is

to stress the different types of engagement with these practices, which will be studied from your observations during the events at both the Orchestra and the Circus.

The institution is intimidating

As you have noted from the event of yesterday, not all the participants feel comfortable going inside the Orchestra. It is not a space where people tend to go alone or frequently. Rather it is seen as an exclusive site where only those knowledgeable in arts go. 'In my mind, people come to the Orchestra every week to discuss the value of art ... I do not think I necessarily belong to this vibe' (participant 4). Thus, 'I guess for some people it can be a bit intimidating I would assume, it is not a place where you feel that you can go inside without any purpose, like you need to have a purpose to go inside the building' (participant 17). However, this institution continues to do all their events inside their walls, which does not make much sense to you if they want to 'permeate outside the walls and within' (violinist). In your opinion making all the activities in-house and aimed at a particular audience won't open the events to different kinds of discourses, nor to influence or be influenced. In fact, it will remain a space where only few people will feel relaxed entering, much less comfortable to engage with the conversations.

The Circus, on the contrary, organises events outside their physical building. They swap spaces with the neighbourhood, which facilitates people attending the programme. For instance, you might feel more comfortable going inside the neighbourhood library, than to an art space. 'I understood that lately people meet in the library so maybe because it is a warmer place, or because it is more neutral, or I do know why but actually I was glad that we met in the library' (participant 16). In your opinion, this helps to balance the difference between institution and participants, since all are new in that space, and it is not linked to any particular subject in the event. Moreover, it might allow different people to go to this kind of programme, as it might be easier to enter into places that are more familiar to them. In addition, you can find information of these events in the library itself, which means that individuals who may have not heard about the Circus before can see the brochure on the main desk, and even decide to participate.

The Circus is not a welcoming space. It used to be an old primary school; therefore, you need to know first that they are now an art institution, or that they are open to decide to attend, which means that many participants are going to be art practitioners or art students. This implies that, similarly to the Orchestra, you need also to feel comfortable entering into an art organization. 'I guess with the Circus is double effort because people might not even know that it is there. Because unless you know about it, how do you know it is a gallery or a public space at all? ... But the Circus has the advantage of being quite relaxed [comparing with the Orchestra] that can be adapted and take some posters outside' (participant 10). However, at this institution there is an intention from the staff team to make the space and the programme more permeable, which means that they are trying to find solutions to these challenges, such as swapping spaces.

If the programme always takes place inside the institution there is always a position of authority for those working, there. As one participant observed, 'When you have the curator, or all the curators coming to talk about conversations, they are like at home, it is like their space and so you do not have this equality' (participant 14). In fact, this is one of the main problems that you feel when you go to the discursive public practices at the Orchestra. You are out of place or not belonging, because this is the space of an art institution who decides upon the functioning of the programme for the participants, but not with them. This is contrary to the words of the former Director of the Orchestra, who proposed to think visitors as 'participants, collaborators even, in the development of what constitutes the institution' (Farquharson, 2013: 57). Thus, this is not happening as yet.

In addition, unlike the Orchestra, where you enter the institution and there is no one to greet you, at the Circus, there is always someone from the team there to receive you. From the first moment you go inside the institution, you have a feeling of being considered, even cared for. It seems as if they are interested in having you there. 'It was really nice to be greeted by the organiser and offering water and tea, it was just really nice. You enter at the Circus, and you have the person greeting you so you feel welcoming straight away' (participant 12). As a participant told you, 'The acrobat, she is really nice and she comes out to meet people' (participant 16). Therefore, it is not

only the event, but also its location and how the institutions interact with the participants, among many other aspects that you will be studying next in this chapter.

There are no follow-up events

The event you attended on Tuesday was the first one of the Spring season at the Orchestra. You were really enjoying the talks and the thematic of the Winter season, but four times a year the institution changes the theme of the public programme because the string family follows the duration of the exhibitions. As explained before, this institution is the larger of the two and has a standardised way of working. It works through seasons (four per year) and each instrumental family works for their specific part of the programme. During this new event you felt a bit awkward. You did not know the participants well and there were not many people from previous seasons. In fact, the participants whose faces you could recognise were people who used to come sporadically to some events, so you did not know them well. Therefore, even though you have been an active participant at that institution for the last seven months; you have gone to all the events, eaten in the Café, and participated in internal meetings, you still do not quite feel comfortable attending the programme.

Every new season, new people come to the Orchestra to participate in the programme. As explained in the previous chapter, the participants go to the events because of the topic, or the speaker. So, every time that the theme changes, the audience does as well, and there is no follow-up action taken by the institution to maintain connections with that group of people.

The changing of theme and participants is good because that means that different individuals are going to attend the institution and enjoy the programme. However, in your opinion, this impedes people from talking and engaging in the discussions because there is not enough time to be familiarised with the space and to know the participants, nor any space dedicated for this. Since the theme of the events at the Orchestra lasts for just a few months it is difficult for a group of people to consolidate, establish actual relationships and feel comfortable to talk. In addition, it is not only because of this

limitation of time, but also due to the lack of interest from the institution in engaging with the participants. As you have discussed before, the staff members do not tend to participate in the events, the institution does not know who is attending the programme, nor if they are engaging with the themes. In this regard, if you are going there out of interest, but without knowing much about the topic, you probably won't raise your hand, or engage with the questions. You neither know the people around you nor the topic in-depth, and the institution does not create spaces to do so. As a participant commented, in relation to the events from the Winter season, 'It was really nice and there was a lot of energy as well between different generations and it felt like it was a shame that there was nothing that we could do to somehow keep that group together' (participant 27). In this, she referred to the fact that because there was not a moment to continue the conversations, the group of people who were attending the events had to be disintegrated. There is no space for long-term dialogues which means that the engagement with the programme is superficial. Despite the perception of the violinist who thinks that '[the Orchestra] is a house for long term dialogues instead of invit[ing] someone that you think people will recognise is popular in the field'. From the information of your fieldwork, however, her impressions seem quite detached from the reality of their programmes. This could be a consequence of her absence from the events themselves. She has attended three of the 24 events you have observed at this institution.

In fact, from your experience attending a whole season, just when you were starting to recognise faces and feel comfortable within the group the programme changed. This means that you need more than a two-hour event to know the space and the participants, and some dynamics to facilitate engagement to happen. Even if you go to all the events, there is no time to know one another; thus, you barely know those around you. And in your case, you do not feel fine speaking in public if you are not familiar with the people who are sitting next to you. Thus, you need the institution to generate those spaces for you to socialise first.

As a musician commented, the only thing they would like to improve in relation to their event 'would be to develop something from that ... a more ongoing dialogue' (Musician

2). However, if every three months the topic changes and part of the audience too, and there are no moments to socialise more informally within those seasons, then it is complicated to keep the conversations going.

As an example, during the seven months that you have been observing events, you have never raised a question. At first glance you are quite shy, plus you tend to think that your questions won't be of interest for the group. This means that due to the short time that the institution spends with a topic and the programme structures, people like you might not be able to comment in any of the talks that they will attend at the Orchestra. But only if they are an expert in the topic.

Moreover, because the theme changes frequently, in your opinion there is a lack of commitment from the institution to a specific topic. It is hard to create an engagement with an idea and generate things from there if four times a year there is a change in the season, and more so if staff members do not attend the programme. In fact, as a former member of the staff team commented to you: 'I think in certain cases, people do not even think about what they want to generate. They just put on the event, invite people and do it without thinking about what you actually want to generate' (former violist). With this comment, she referred to the fact that the institution has no interest apart from 'organising a show', hence filling a time spot in the calendar. This is box-ticking exercise rather than a practice of thinking towards the public when the staff is engaged in programming the seasons. In this vein, the violist commented in relation to a talk that she did not 'feel like there was anything nourishing for the person who presented. The person came out from London, you know, with the same day return trip'. This means that if the institution does not change this way of working, they won't be able to establish relationships and projects with the location where they are situated, because three months is enough time to build mutual reliance, especially if the team does not participate in the programme. Therefore, even though the violinist sees their programme as 'a house for long term dialogues'. Their events are disconnected from one another and from the interests of some of the participants.

In fact, in the opinion of a musician that participated leading an event, 'the public programmes that have the most success are the ones that do sort of ongoing engagement

rather than one thing' (Musician 3), in the sense that 'it is less about what type of event, but it is more about the length of time you can engage a group of people' (Musician 3). Therefore, you realised that if there is no possibility to have longer interactions, then it is going to be quite difficult for the participants to take part in conversations and, as the violist expected, 'to stay around with complicated questions, and to take time to understand those complicated questions,' since there is no such time over the length of a planned public programme.

As Janna Graham, Valeria Graziano and Susan Kelly argue, in these types of programmes it is common for 'the participants to hold hands and be present, and sometimes deeply connected to one another, but not to any space beyond the room in which the ritual is staged' (2016: 32). As you have mentioned before, there is no continuity of the events, nor an actual intention to establish relations with, and within, the participants. You enter and leave without even interacting with the people sitting next to you. Thus, your connection with them is limited to the temporal space of the event.

In your view the institution should discuss the way they organise the events, reflexively, and critically. Because if there is not space for socialising, the conditions of participating are not questioned, the thematic of the events changes every three months, and the participants are being barely acknowledged. Then, in your opinion, it is impossible to feel comfortable speaking. As described by a former member of the staff team, the problem is that 'there is nobody there to think about this ... there is nothing worse than not knowing what they are doing and why they are doing things' (former violist). The team should think about the reason and intention behind their programme, the relation to their context and location, and allow the thematics to affect their work and practice. Because, if 'it does not influence the staff ... I question if it is just an activity or is there a means for making it' (participant 9).

Moreover, as a member of the audience argued, 'it would be nice to be more consistent and more things happening, not just the occasional' (participant 28). For example, as she proposed, they could have monthly talks or events around a similar theme for a longer period of time, similar to the programme organised by the Circus. This latter

institution works long-term, which means that almost all the events from the public programme, except those related to the exhibitions, are part of the same project. For instance, the events that you have been observing during the last seven months are part of a long-term programme that started in 2017 and finished in 2020. This means that the institution has an interest to work around a certain thematic; it lasts longer and there is a deep and continued engagement with the topic. Also, that many of the people who are participating in the programme would know each other from previous events.

Every month the Circus hosts three types of events, and each of them takes place on the same day of the month and has a similar format. For instance, the same event always happens on the first Wednesday of the month. Therefore, after the first time you go, you start recognising faces and know what to expect. You know the institution and the structure of the events, and consequently you feel more engaged. As a person told you ‘The more I started attending, the more people I knew because you keep seeing the same faces coming more often, so you feel more relaxed’ (participant 34); ‘the longer I have been going to the Circus, the more comfortable I am ... the Circus gives a space of openness and relaxing. No one is looking at you or judging and they all have some advice to give or smile on their face’ (Invited artist 2). If an institution has a long-term programme, the longer you go, the greater engagement you are going to have with the institution and the participants attending. ‘You meet people that you wouldn’t have met without this kind of event ... and like you build a community that comes to this place to do stuff together, talk together’ (participant 35).

In this regard, if the aim is to generate discussions between the participants and ‘to take time to understand complicated questions’ (violinist 2). It is important to build spaces where the participants can feel comfortable to speak. Because ‘to feel comfortable does not happen after five minutes; happens after being in groups or in a situation where you encourage these discussions ... so [participants] do not feel awkward discussing something that maybe they will say the wrong thing’ (participant 25). Otherwise, you are only going to feel fine raising your hand if you know a lot or you are a person who fits within the dynamics of that institution, making the event an exclusive sphere where only a few people are eligible to participate in the conversations.

The talk is overwhelming

During the conversations you have had about the public programme at the Orchestra, many people mentioned to you that they were not able to fully understand the knowledge that was being shared by the speakers. Consequently, they could not ask questions and engage in the conversations. Because ‘you are not going to talk about a topic that you do not know that you are not a specialist in, and that you do not know if you can talk’ (participant 14); much less if you do not know the rest of the participants. This means that also the topic, type of speaker and language in used is going to have a direct influence on your enjoyment.

A musician commented, in relation to an event during which she spoke, that in her opinion, ‘there was not enough engagement in terms of audience in the questions and answers’ (musician 5). However, if there was not much engagement, it may have been because the participants did not know what to ask or feel that they had permission to speak. You cannot expect to have a fluid and amicable conversation if the access to knowledge has not been previously thought about, both in terms of theme and space. Because ‘people have different levels of access, of language, of feeling kind of confident in a space like that; and it is down to like partly to us as speakers in terms of like, what gets talked about and how; what language is being used as there are lots of jargon or people speaking really fast’ (Musician 4). Therefore, all these aspects should be considered when organising an event. ‘I do not want them to dilute the message making it feel too simple, I think you can still pass across a lot of relevant messages without going into very complex details all the time’ (participant 5).

Moreover, many of the talks are led by scholars who are not from the city and do not relate to it. The scholars delivered a talk that had no relation to the context where they are speaking or its region, and in a register which is difficult to understand. This reminds you of the type of sessions that you have attended at academic conferences. Therefore, these talks could happen almost anywhere in the world. They have no connection to the area where they take place, except to maybe some scholars at the

University, making it hard to have a genuine discussion among all the participants. For instance, a person mentions that even ‘how [a talk] was presented by the institution ... itself set a very academic tone. It was probably ten minutes of theoretical positioning of the speech ... I think that was maybe, I do not know, it was a bit dense for some people and set quite a serious tone to the event’ (participant 1). This can be partly because as a former member argued ‘you do not have somebody who is actually thinking about the institution, and what the building is doing there in the city’ (former violist). The institution programmes the talks without critically considering the relations that their practices can have within the city where they are located, nor whether they are of interest to the participants.

However, if neither of these two aspects are taken in consideration, in your experience sometimes it is impossible to actually understand the information transmitted in the event because it has no reference to your experiences and competences. In fact, when thinking about this idea, you realised that this reminded you of some ideas presented in the book *Pedagogy of the Oppressed*, written by the educator and philosopher Paulo Freire. In this book he explains that in his opinion there is a type of relation between the teacher and the student which is based on the ‘act of depositing’ information (2017: 45). By this he means that the students accept their ignorance in the presence of the teacher because they do not know the information explained, thus they cannot question the contents of the class. The teacher has all the authority in the construction and sharing of knowledge. In other words, the teachers talk about their own area of expertise, which is not the one of the students and it is not contextualised to their experiences – hence they have to accept without examination. As he explains it:

‘The teacher-student relationship ... involves a narrating subject (the teacher) and patient listening objects (the students). The contents ... tend in the process of being narrated to become lifeless and petrified ... a topic completely alien to the existential experience of the students ... which are detached from reality, disconnected from the totality that engendered them and could give them significance’ (ibid: 44).

From this quote, you understand that the relationship that exists between the audience and the speaker at the Orchestra is similar to this idea established by Freire. There is division between the participants and the institutional members, both in the space and in their participation, which situates them in different realities. In conclusion, the audience cannot relate themselves with the knowledge being shared and have to accept their ignorance towards the speaker, and the institution for selecting the talk. This establishes an inherent power imbalance in these programmes; and when there is such dissymmetry you cannot speak in equal terms, nor feel qualified to do so. Therefore, the construction of knowledge in this case is hierarchical and unequal.

Moreover, in his opinion, it is ‘through dialogue, [that] the teacher-of-the-students and the students-of-the-teacher cease to exist ... the teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach ... They become jointly responsible for a process in which all grow’ (ibid: 44). However, to generate this type of dialogue, the knowledge must be contextualised to the experiences of the students, in this case of the participants, and they should have their time to speak in that dialogue. Otherwise, it is not a dialogue; because ‘dialogue is the encounter in which the united reflection and action of the dialoguers are addressed to the world is to be transformed and humanised, this dialogue cannot be reduced to the act of the one person’s depositing ideas in another, nor can it become a simple exchange of ideas to be consumed by the discussants’ (ibid: 61). This means that the division of the space, time and selection of the talk have to change if the aim of the institution is to actually host genuinely dialogues.

The event narrated previously therefore neither encouraged a dialogue, as this is understood by Freire, nor allowed participants to engage with the information shared. There was a talk led by three speakers who delivered a lecture to the audiences, it was not a joint conversation, and neither was it located to the embodied experiences of all the participants. In this regard, as participants have mentioned, ‘I think it is good to speak global, but you have to really think about the context where you are based and not look to London or other places for speakers and public because otherwise what you are doing is to alienate your audiences, the city and the region. You are kind of alienating

those who are your core audience because they are on the doorstep' (participant 9). In fact, some would prefer if 'it could be discussions, or seminars type but with something that is more locally discussed it feels more cosier I believe' (participant 31). Because for them, 'it would be interesting to see more people from the region, those kind of places in the area, and kind of maybe more regional, more local and with smaller galleries or organisations' (participant 18). Since 'if you just have a panel of speakers or workshops or activities that have lots of people from London or international to me that I find that quite problematic' (participant 9).

In addition, in your opinion, if the programme is not contextualised to the region where the institution is located and it is planned for participants from other areas, it probably will not work as a space for conversations. Because, as one person mentioned, 'you need to be more local' (participant 14) for the discussion to be engaged long-term, especially because 'you won't attract people from London because they are not here' (participant 9). Therefore, you have to focus, and start the thinking of the programme situated in the place where you are working to then move on to international matters.

In this regard, the programme at the Orchestra could be more engaged 'maybe having different people, trying to make it a bit more accessible. I do not know, like maybe trying to get people from offices around, offices in [the city] to come to the sessions or to do some sort of offer for like people from nearby areas to come more to the Orchestra because ... most of the time it is always the same people' (participant 5). To have a relation to its context and involve them in the programming. Otherwise, their activities are not going to be connected to the reality of the city. As mentioned by one participant, 'most of the activist things that they have it is kind of something that does not really relate to the kind of actual activism that happens outside the building or the communities' (participant 10). This means that the institution does not even know what is happening around them. There is no relation to either the city, or to the actions that are taking place there because 'they are not actually working with the actual community ... you need to do more apart from talking around that idea and discussing it in an academic conference ... you are just studying it; you are not actually engaging with what people are doing' (participant 9). Consequently, because most of the talks are led

by scholars, there is a limitation on the types of talks and themes, as well as with any potential real engagement with that matter: 'it is excluding people who do not have the knowledge or do not feel comfortable in that environment, or maybe they have not been in academia. I do not think that it is bringing new people in; it is more for people who are already regulars here' (participant 15).

In fact, as a musician told you it would have been good if for the programme, they had worked with different practitioners, 'with academics, with journalists, with artists, with writers, so there is an ability to consider different questions' (Musician 4); because 'the speakers were all academics so it would have been interesting to invite different people or, I do not know, other thinkers, authors or journalists to kind of change it' (participant 33).

In your opinion, in order for the talks to be better engaged, they should be working with individuals who are involved in the city and get to know them. This way they can contextualise the discussions and develop a knowledge that is aligned with the experience of the participants or their context. In addition, this might encourage other people to go, as well as different types of engagements with the theme. In this vein, the scholar Donna Haraway states in her book *Simians, Cyborgs, and Women* that knowledge should be constructed from our own experiences 'for politics and epistemologies of location, positioning, and situating, where partiality and not universality is the condition of being heard to make rational knowledge claims' (1991: 191). She argues that you can only form knowledge from what you have lived and experienced. Moreover, it has to be understood by acknowledging that you have a condition from where you begin and that directly influences your stance. In relation to your fieldwork, this can be translated to the functioning of the events at the Orchestra, whereby the programme, and selection of the talks, should be constructed from the position where they are based, recognising their location, and working from their immediate surroundings and from the experiences of those living there.

The Circus for instance has a relation to their neighbourhood because the programme is connected to the area where the institution is situated. They work from their own emplacement, learning from their place of activity and the people living nearby. There

is an interest from the institution to get to know their context and work from there. This means that 'it is more contextual at the Circus, because they are working from a specific place; but also, from a specific history' (participant 24).

Unlike the events at the Orchestra, in which 'you can easily see that there are many scholars coming from London giving talks' (participant 31), at the Circus, 'the acrobat is really keen to ensure that the building and the people have a relationship with their neighbours; rooting this place within its neighbourhood and to ensure you know that ... it is open and accessible to respond to what is going on around it and that it is not kind of something that is separate and exclusive' (participant 26). Therefore, as an artist told you, 'The programme is looking at how to try and keep and help the people who originally were here in the community ... to be connected to that community ... rather than us coming in from outside and just taking over and ignoring everything else that is around here' (artist 3).

Moreover, to construct actual knowledge from the area where they are established, they try to collaborate with people from their neighbourhood to be the speakers, rather than always looking for them outside. Hence, they have 'a connection with what is going on locally, but they are also making partnerships and international sort of showcasing' (artist 1). Which means that the type of audience is more varied than in the Orchestra. Here for example people come to see their neighbours talking which generates a more heterogeneous mix of participants. 'It was nice like a lot of different people coming. I think it was really interesting. Yeah, talking to very different people coming from very different places, doing different jobs and stuff. I think that was really cool and the event itself was nice' (participant 35).

In addition, instead of having a fixed speaker, as in the case of the Orchestra whereby a speaker from outside comes to give a talk, at the Circus there is a constant overlapping between public and speakers. People from the audience present talks; speakers are part of the audience; and in some events there is no division between speaker and audience, but they are all participants at the same level. In other words, there is no clear distinction between those roles. As a participant told you, in the programme of the Circus, you can see 'that idea that there is an exchange ... I think that it is really

important; this relationship is one way that there are opportunities for people to come and be valued for who they are, by making the audience speaker you make them part of the institution, adding them different roles' (participant 26). Consequently, people go there because 'you are able to listen to where other people come from or what their backgrounds are and get ideas or share ideas and stuff' (artist 2); because you are 'learning something new and meeting new people, you know, building connections with other people' (participant 16).

In this regard, the Circus organises talks whose themes have a connection to their location and to participants. Moreover, the provision of spaces for informal chats during the talks, as well as the work with long-term projects, ensure that the talk is better engaged.

The discussion is a performance

In the previous chapter you cited a comment by a participant stating that the discussion that happens after the talk is a 'performance' (participant 4). He continued by saying that: 'we come here and then we just reproduce what we might expect of people. It is a performance' (participant 4). With these words, he wanted to explain that this discursive format does not generate the dialogue the institution expects and thus that there are different aspects that should be modified. As you have argued before, these could include the lack of space for socialising or the use of alienating language. Therefore, even though these curators aimed to position their practices within a particular political and social scenery 'for producing politics that are relevant to real politics' (Möntmann, 2004). Ultimately, from your observations it seems that these have not been able to generate the conversations and involvement expected. As Graham, Graziano and Kelly explain, these types of programmes tend to produce a 'space for the inoculation of politics, immunizing its participants against the implications of radical ideas' (2016: 31). This means that instead of considering the programmes as possible forms of actions, they are producing 'sanitized places' for staging temporary theatres of public discourse that maintain a strategic distance from the social and political practices there

are suggesting (Steyerl, 2010). Programmes without a plan for action and where the tackle of actual socio-political concerns is only dealt in the programmed talks; which tend to be indeed detached from their context, their participants, their urges and often fail to recognise the singularities of their location.

In their attempt to increase the participation in the discussion, the Orchestra has tried to generate spaces where audience members would feel more comfortable to speak. For instance, the violist mentioned that ‘what I try to do with the events that I am organising is to step outside the conventional discursive format ... to think of discourse as something that is also performative ... so sometimes it just has to do with the ways in which we speak, rather than what we say’. In this regard, they have modified the event, but just focusing on the format so that the speech is produced differently.

As explained in the previous chapter, the events at this institution tend to be rigid and formal, similar to an academic lecture. In order to make them more engaging, the violist decided to change the setting of the events, moving the chairs around or the colour of the light, as in an event that you attended last week. However, because there were no changes to other aspects that influence the programme, audience participation in the event did not significantly change. It remained to be similar to an academic lecture. The division of time between speakers and audience, as well as the serious tone of the talk remained the same. Therefore, in your opinion it is necessary to think the programme as a whole, to be able to consider all the aspects that influence the participation of the audience. As a participant stated, ‘if it is done in the classic you know, a panel has a discussion and then there is like a 10 minutes question at the end. I do not find that event really interesting. I rather prefer to be involved in something more interactive or have more time for questions where audiences feel comfortable to engage at the panel level discussion or debate’ (participant 9).

The institution does produce events in spaces other than that described in the previous chapter and uses different formats for each type of event. These include the ‘walk-through’ whereby a speaker walks through the galleries explaining artworks to the participants, and the ‘study session’. The latter takes place in the meetings room of the Orchestra, are generally attended by a maximum of 25 people, and the short article in

relation to the topic of the talk is sent to the participants some days in advance. However, although the format changes, these different types of events are similarly led, on most occasions, by an academic who gives a talk, with other participants contributing by asking questions at the end. The type of engagement therefore does not change. 'Obviously the size of audience influences, but they just seem like where I work, the difference between a lecture in the lecture theatre, seminar and a seminar room, it is exactly the same as a university format' (participant 1).

Even though the layout and space change, the format does not. In relation to the walk-through format, for example, a member of the staff team commented that, they are 'like literally explaining people what the exhibition is about which is a bit disappointing, because they can read that on the program, they can read that on the walls; that is information that they already have at the reach of their hands' (cellist). Therefore, although in the brochure you can find a variety of events, at the end the type of speakers, audience and talk tend to coincide. Moreover, these all take place within the institutional infrastructure, reinforcing once again the position of the audience as strangers who enter into someone else's space. However, 'in the current climate, [art institutions] cannot survive by just having curators curating something and then bringing forward to the public. There must be a dialogue ... be spaces where you allow different thoughts to happen' (participant 17).

In some cases, changing the layout may help some people to engage more in the discussions, in that they might feel more immersed in conversations when they can see everyone's faces, as in a circle. But if those attending do not know the group or understand the talk, however, they are unlikely to speak because there is not a space for genuinely conversations to occur. As a person from the audience told you 'There is on one level something really accessible of just being seated in a circle, and everybody asking questions; but also we are coming to that from a completely outside perspective ... I would say that success has usually more to do with the content than with the actual format and it is often to do with where do you do it' (participant 10). Because, otherwise, you are just replicating the standard format, a talk inside an art institution, but with a different layout. Changing just the division of the space does not mean that

the audience is going to interact more, nor that the knowledge that the room is going to be constructed in collaboration between those involved. Thus, still ‘it was basically a talk, it did still have like a division ... maybe they could have pushed it to be a bit more inclusive with the audience, so perhaps they could have allowed more time at the end or maybe made it a bit more integrated’ (participant 18).

For some invited musicians, being seated in a circle helps them to interact better with the audiences. In their opinion, they are able to see them, to check their face gestures, and feel less of a figure of authority. Because ‘being able to sit down and debate with people on the same physical level is much nicer, than if you are on an almost a stage because you are being seen as a figure of authority’ (Musician 1). Also, ‘it made me feel more comfortable sitting on the same level as everyone on the circle. It makes you feel like you are talking to friends and comrades’ (Musician 4).

However, for the rest of the participants, the setting might not influence their experience that much if they do not feel comfortable within the space. ‘I think that the sort of choreographic form of the chair, you did not feel as if you were an audience and there was a speaker. There was less sense that we were an audience and a speaker, but ... I was probably slightly fearful, and I think that it was because I felt like there was a lot of knowledge in the room’ (participant 13). As a participant suggested, ‘It looked really great to be sat in a really big circle. But honestly, I was not sure how successful it was. Because I felt like the audience was such a large volume of people. It was too intimidating to expect people to talk’ (participant 25). Sometimes, therefore, even if ‘you are in a circle, you do not have the chance to speak’ (participant 22). In the sense that, ‘I felt that even though they said it was open, ... it did not happen ... I mean you need to create smaller groups, take more time ... I mean only half an hour’ (participant 14).

During an event that you observed, an audience member seated within the circle asked questions that, when compared to the level of knowledge elsewhere in the room, seemed basic. From your vantage point, you could see that other people, in response, started making faces at him – even within the staff team.

This experience was mentioned to you by two other participants who were present. One recalled that ‘there was one guy who was trying to give his views on feminism with kind of a naïve perspective and it did not feel like it was the time and place to have that kind of exchange’ (participant 27). This reinforces the idea that these are not spaces for genuine conversation, nor for everybody to join, participate and be involved in the discussions or at least not as yet. Another commented that ‘that male member of the audience who spoke and like everyone ... you could see was just glaring at him. I know he was speaking a lot but ... people were actually looking like shut up; and I just do not like that kind of animosity; and that kind of just makes me feel uncomfortable. If they were trying to make an open discussion, he felt like he did not have the self-awareness to realise that he should have stopped speaking’ (participant 25).

As Freire states, ‘dialogue cannot occur between those who deny others the right to speak their word and those whose right to speak has been denied’ (2017: 61). This means that in order to have a full discussion among the participants there has to be more than just a layout where you can see everyone’s faces, but also spaces to both speak and feel welcomed to do so, as well as respect and consideration for the opinions of others.

At the Circus, the layout might be slightly less frightening; there are not many people and you are usually seated in the same level as the speaker. Thus, there is no spatial hierarchy between you and the person speaking as in the previous example at the Orchestra. What makes you feel more comfortable, however, is recognising faces within the participants, either because of coming frequently or because the institution makes an effort for you to know the group. They tend to do a game and round of names at the beginning of the event, so you know who is in the room. This type of activity helps participants to feel less nervous. ‘I thought the little thing we did at the beginning, the character, that was fun and normally these things are awful but that one, it was a bit sort of anonymous so I quite liked that’ (participant 30). This does not make everybody feel more relaxed, but at least it creates an informal space where you can speak with those next to you and know their names. For example, a person who attended an event at the Circus alone for the first time told you that ‘it was as if we knew each other from childhood, but we have actually never met’ (participant 32). The environment ‘was

super relaxed, definitely, there was no pressure or anything ... it was really, really nice' (participant 35). Therefore, you have to think the programme holistically if the aim is to change the type of participation an institution has with their public programme.

The event is over

It is already time for lunch, and you have finished typing your observations of the events and have started transcribing one of the interviews from this week. While you are chewing over the participant's words that you were transcribing just before cooking, they start to make a lot of sense in your head. She was talking about the different events that she had attended at the Orchestra, and how in her opinion they were similar to the seminars she had when she was at university. She described the idea of going inside a terrifying and unwelcoming institution, into a room where there is an expert at the front who is going to deliver an overwhelming lecture from which you need to take notes, and the discussion afterwards; which is more a performance of questions from those who have studied in advance, than an actual debate. Also, how these different aspects underlie a hierarchy of knowledge that is unquestioned through the programmes; 'like authority, agency, knowledge and what type of knowledges are valuable and sometimes it can, perhaps, unintentionally bring out this thing of like academic experts or how knowledge is shared' (participant 21).

As commented before, art institutions are spaces where some people might not feel welcome entering, much less if the events that are published are not understood or of interest to the individuals living in the area. There are also standardised formats, those which art institutions have become used to reproducing and that limit the participation of the audiences in conversations and constrain potential discussion. In most of the cases, there is 'a lot of listening' (participant 25), and 'not enough time to unpack a lot of the kind of discussion' (participant 18). This predominant format does not allow participants to be involved in the event freely, or even naively. In fact, 'the people who I know that come here, they already established a certain kind of standard that I feel I have to catch up' (participant 4). This experience accentuates a hierarchical separation

between those who know and those who do not; those who feel comfortable and those who do not; those who enter and those who do not. Making it impossible to have genuinely conversations and consider possible actions from there. Therefore, in your opinion, if art institutions do not consider both their position of privilege and authorship, and that of their practice; it is impossible to generate honest forms of participation and support among all the individuals involved in an event.

As the participant cited above commented, events held at the Orchestra tend to reproduce a university lecture, where a professor is teaching the students some knowledge that they have to absorb, and only in the final parts of the class can they ask for explanations. Most of the time the students (audience) are listening to the teacher (speaker), and thus both parties are divided by an assumed hierarchy of knowledge. Elements such as the distribution of the time designated to each participant, as well as the organisation of the space and the location of the event underlie specific social constructions that impede actual and fair participation among all the attendants.

Based on the idea of the 'distribution of the sensible' established by Rancière (2004) and explained earlier of this thesis, the social constructions that occur through programmed discursive events are generally accepted by all participants because of how they are made perceptible by, for instance, the seating plan or the length of the speaker's talk. These aspects are not questioned when the Orchestra is organising a programme, and neither are you given an opportunity to question them as a member of the audience. You know that you have to sit in the row of seats, that the speaker is going to talk first and that you can only interact with them when they allow you to do so. If the aim of an art institution is however to generate spaces for dialogue and mutual aid, this accepted distribution of the sensible should be thought with greater care. In addition, this sensible is in itself constituted by a defined public, mainly academics and art practitioners, those who are interested in the talks, as well as spaces and structures of these programmes. In other words, the format and configuration of these practices trigger a type of exclusive audience. No space is provided for individuals who are not included in such categories of interests and that construct the sensible.

This morning, while typing your field notes from the week, you have realised that there is a certain consensus on how an event in an art institution should be, that such a consensus generates a series of hierarchies among the participants that art institutions hardly challenge. Nor do their own role in maintaining them through deciding the form of the event and consequently, the type of speaker, topic, site, and structure. The selected format, as observed through your fieldwork, reproduces a certain social order – one that therefore becomes implicit in the structure of these programmes. If an institution wants to host a space for coming together, and for critical discussion, there are therefore many aspects to consider when planning an event. To understand how decisions are made in the process of programming, and the extent to which engagement with proposed events is considered in relation to their structure, you have decided to observe internal meetings at your case study institutions. This way you intend to think and study all the aspects that may influence your participation with the discussions, the establishment of hierarchies and how these are understood by the different art institutions.

CHAPTER 6: CONSTRUCTION OF THE PROGRAMMES

From the previous section of this thesis, you realised that the Orchestra's public programme limits engagement because it does not generate a space in which to come together socially. Conditions of participation and involvement seem to be hardly taken into consideration, producing vertical, hierarchical relationships among those involved. On the contrary, the programme at the Circus seems to be better interacted and participants feel a sense of community when attending to the events. On the one hand, as has been studied in previous chapters, this can be a consequence of the format of the events, the type of conversations held, or the interaction between institutional and non-institutional people. However, these differences suggest to be intrinsically related to the function these programmes have within the institution; how are these being thought, elaborated and constructed. Therefore, in this chapter you are considering the relation that may exist between the role and internal structure of an institution with their public programme, as well as with its engagement.

In so, you are hoping to understand the role that the planning process, prior to publishing the programme, has with the type of participation of these events. This will be studied juxtaposing the working practices at the Orchestra and the Circus. As explained in the methodology section, the analysis of these two institutions does not aim to compare them thoroughly, but on the contrary to recognise how engagement changes depending on the nature of the organisations. Also to learn from the nearness of these institutions to combine knowledge, ideas and propose alternatives on the way art organizations relate with their contexts, participants and programmes.

This chapter will firstly explain the function of the public programme at both institutions, as well as your interaction with them. Then, it will describe the way the different teams work, both alone and in collaboration with the other teams or individuals at these institutions. Your intention is to locate the use of hierarchies within the

institutions, to understand how this influences both how the teams work, and the dynamics of the programmes they produce.

Because this chapter is going to move between one institution to the other, as well as using the nicknames given to those working for these institutions, you thought that it would be beneficial for the reader to briefly explain the characteristics of each institution first, as well as to remind them that in pages 106/107 there are two tables with the correlation between nickname and role of the worker.

A regional Orchestra and Circus

As you have explained in many different sections of this thesis, when you first started to consider this project back in 2016, you wanted to understand all the complexities around discourse public programmes. This included not only their contextualisation in a framework, or to memorise key curators, galleries, or practices, but also to interact with these events, with the people participating in them, and those planning them. To understand and feel the engagement with these programmes.

In the previous two chapters you have focused on the conditions that are visible to all the participants. This means the aspects that happen during the actual events and that everybody included can observe. In this part of the thesis, however, you are focusing on the specific internal conditions of each institution. This means that you are going to reflect on their working methods, staff structures, and intentions towards programming.

The Circus and the Orchestra are located in the same UK city. The dimension of this city depends on the previous experiences of the reader, but in your view, it has an intermediate size – it is the second-largest in its region. It is large enough to get lost in during your first days there, but not so large as to need google maps after a week being there. In relation to the cultural scene, however, there is considerable local interest which has translated into the existence of a number of artist-led studios, museums and art institutions.

Within this context you decided to focus on the two art institutions of this research both because of their discursive public programmes and their contrast in internal management. As explained before, the selected organizations, the Circus and the Orchestra have a different internal structure as well as institutional interests. The Orchestra refers to a curator-led institution, hierarchically divided into different teams and roles. As an instrumental ensemble there are different families, including string, percussion, or winds, as well as a ranked order depending on the level of authority and importance of the instrument within the group, for instance the violinist leading the string family. At the case study named as the Orchestra each team has a specific task within the institution and a particular level of organization. This means that there is a manager who oversees the team and has more influence over the programme and decision-making. In addition, this institution has a Director who supervises and conducts the ensemble. In this case, he ensures the correct functioning of the institution, decides the type of exhibitions, and is the point of communication between the staff team and the Board of Trustees. In addition, the project for this institution was developed due to a national and regional initiative to have a prominent Orchestra in the city. Finally, the public programme tends to always take place within the walls of the institution, similar to the activity of an instrumental orchestra which usually happens in the same auditorium.

The organization named as the Circus does not have specific teams, but each person employed by the institution, for instance the acrobat and dancer, has their own duties. This organisation was founded by the artists themselves, rather than by a commission from the city council. They started and constructed the project from its origins. Unlike an Orchestra, which tends to be developed from a national or regional ambition, the artists decided to start the Circus. In addition, whereas the Orchestra occupies purpose-built space, the Circus rents an existing space made available to them: 'It is owned by the City Council, and we rent it from them, we have a 30 year lease ... we pay rent on the space, and we are completely responsible for all aspects of the building' (magician). As in a Circus, the Director also has his own show (magician), he does not only function as a manager of the space, but is also as much a part of the programme as any other resident artist. As you have explained before, there is also more collaboration and

crossover between the staff team and the audience. Participants are invited to take part in the show as well as the different artists who work together in the spectacle. Finally, as a Circus, this institution changes its setting; it acts in different spaces and locations moving the spectacle to different places.

Public programmes at a regional Orchestra and a Circus

One of the reasons to choose these two art institutions was that Public Programmes is a separate team in both of them. At the Orchestra they work independently from the learning department⁹, and the Circus does not have this latter section; thus, it evidently occupies a different place within the knowledge dynamics of the institution. In the case of the Orchestra, ‘learning’ tends to focus on children, young people, and communities¹⁰. This means that their practices are ‘structured around the audience demographics they are working with’ (Director); rather than to specific themes. It is interesting, however, that the ‘community’ programme is separated from the string family, despite attracting similar age group. When the Orchestra was first established, they decided that these two teams will have different sources of funding, interests, and will attract different types of adults. For some staff members this can be ‘very problematic in the sense that you see a clear difference of the profile of who runs each team, how they run it, how they see themselves in the institution and what they do’ (former violist). In your opinion, this reinforces the argument that the programme developed by the string family is aimed and thought not to be inclusive, rather to construct ‘a sort of free adult education programme’ (former violist), that mainly attracts scholars and art practitioners.

9 Learning departments in the UK tend to be part of the same team as public programmes., e.g.: New Art Exchange (Nottingham), Serpentine Gallery (London), Modern Art Oxford (Oxford) or The Whitworth (Manchester).

10 With communities the institution refers to projects they do with defined groups of people to ‘inspire creativity, cultivate ideas, stimulate conversation and support positive physical and mental health’, such as First Waves (it explores the impact of race relations legislation), Bulwell Creative Connectors (it promote creativity and community cohesion in a local area) or Loudspeaker (it offers free, creative workshops for women to express themselves in a supportive environment) (Nottingham Contemporary, 2021).

In addition, this distinction is strengthened by their funding bodies. Because of the way the institution was first thought of by the former Director and Board members, the string team benefited from an agreement with the city's two universities that would ensure the budget for the continuity of the staff and programme. In this regard, 'they don't have the same pressures that the other teams have. They are not continually having to fundraise a certain percentage of their budget, as the percussion family, because it is just there' (Director). This agreement is not permanent, but renewed on a three-year cycle, however, no-one from the staff team even mentioned the risks of this type of arrangement, and thus it was not seen as a condition for programming. This means that since the beginning, 'the percussionist family and the strings family have been super separated ... they decided that percussion was one thing, and strings was another thing' (former violist).

At the Circus, learning that is not for adults is barely considered. There is not an individual staff member working directly in that area, but they hire artists to do learning activities from time to time. From the start they had the idea of having 'a kind of programme that would run within the building' (magician); however, it did not include learning activities for children. In fact, during the time you were participating in the programmes at this institution, all except one activity (during half term) were planned to address an adult audience. Considering this, both organisations have a particular interest in adult public programmes which is granted with a privileged position in relation to the institutional concerns.

Janna Graham argues that there is now a distinction in place between the institutional role of education workers and that of artists and curators (2010). The former has been placed outside of the core remit of the institution and at the bottom of the gallery hierarchy. Graham, together with Graziano and Kelly, explain that around 2006, the art world, specifically curators, started to put together ideas about education, pedagogy, and the art school, with the idea of merging them with their curatorial practice in contemporary art institutions. These would soon become coined as 'The Educational Turn' and gained prominence after the publication of the article 'Turning' by curator Irit Rogoff in 2008 (2016: 29). In this article, Rogoff writes about projects that curators

(including herself) organised in art institutions, with the aim of bringing principles of education across the cultural sector and institutional activities (2008: 35). They wanted to make the museum a 'mode of life-long learning' (ibid: 36) 'more active, more questioning, less insular and more challenging' (ibid: 43). Such ideas somehow resonate with the curatorial discourse explained in the contextual framework of this thesis.

Graham, Graziano and Kelly argue (2018) that this 'Educational Turn' neither brought about any intervention into the management processes of the art institutions, nor questioned the 'marketization' of the educational system. Instead, they contributed to the idea of adult public programmes in contemporary art institutions as a tool for generating, once more, spaces for socio-political discussions, leaving the role of education itself aside. In the same vein, curator Nora Sternfeld notes (2010) that this turn did not question the position of learning in museums, which has become a 'unglamorous task' partly because of the connotation of education as art, which situates artists and curators as agents and commissioners, neglecting the role of specialist educators themselves.

When the Orchestra was created, the former Director was interested in the establishment of an institution that would not only exhibit art, but host conversations for an adult audience. As you have explained, he planned for the Orchestra to be 'a move away from a consumption-based model towards a more discursive one that linked institutional practice to the formation of a critical and plural public sphere' (Farquharson, 2013: 56). To ensure this, he decided to establish conversations with both Universities in the city to formalise an arrangement whereby they would pay for the expenses of the public programme and the salary of this team. In return, the institution would offer employability placements to their students, and public engagement opportunities for their staff.

The string family was therefore organised between the Universities and the Orchestra. This means that its budget does not come from the institution's core funding, which mainly comes from Arts Council England and the City Council. Rather, this funding system gives the string family not only a stable financial condition but also an autonomy from the targets and reporting requirements generated by governmental funding bodies.

Unlike for instance the winds family who 'have to report everything to the Art Council and comply with their guidelines, which I think puts lots of pressure on everything' (trumpeter) the Strings team does not have to meet such requirements, giving them greater freedom to programme. As the current Director notes, because of their different funding agreement, 'it feels like [the string family] are somewhat autonomous in the best possible way within the organisation'.

One might assume that the universities influence the Orchestra's public programme, due to this funding agreement, but the string family in fact maintains freedom to decide content and approach. It is up to them to select the type of events that they organise. As the current violist explained to you, 'personally, I was never told of any responsibility that I must absolutely comply with. There is no assumption or action that I must take whether I like it or not ... they are funding the programme without giving any particular directives, in terms of content, in terms of agenda'. Therefore, '[the university] influences if you let it influence, because the university does not give us a guideline on how to spend the money or demands on what kind of events they want to see here. We do have to show a report of how many people have attended, how many events we have done and all that, but it is very loose' (cellist).

Despite there being no explicit expectation from the universities themselves, the existence of an academic funding partnership nevertheless affects how the string family perceive the public programme. 'I do feel like it is my responsibility to honour that commitment' (violist). In other words, 'because the funding comes from the universities, there seems to be an understanding that the programming is going to be a bit more academic, a bit more conference-like' (cellist). There is therefore an internalisation that the string family's roles are marked by the funding bodies to whom they owe their employment. This is what Isabell Lorey, influenced by Foucault, names as 'governmental precarisation' (2011). The social subject internalises a responsibility to do a certain type of job which even if it has not been established by funding bodies, is self-established and perceived as a duty.

In distinction to the longer-term funding provided for the Orchestra's public programmes by the Universities, the Circus relies on funding applications for planning

specific programmes, meaning that the consistency, type, and length of the activities depend on a shorter-term external resource. As the acrobat explained to you, ‘the programme that I run has been basically composed of two projects that are like, you know, kind of these umbrella projects ... [the first programme] lasted for around two years. And then based on that I could put together this proposal for this longer three-year programme’. This means that this institution has to constantly look for funding to continue working. ‘We kind of spend a lot of time looking ... and writing funding applications’ (acrobat) because ‘a third part of the incomes comes from grants ... so non-Arts Council funding and partner funding’ (magician). In addition, these funding bodies request regular reports to ensure that the programme is working according to plan.

Despite these differences in funding, discursive public programmes at these two sites have an important place within the dynamics of the organisations. However, as you are going to study in more detail in the following sections of this chapter, due to their different ideas towards programming the development of these events are alike.

Entering to the inside of the institutions

Back in 2016, when you were writing your funding application for this PhD, you contacted the then-violinist, in charge of the string team at the Orchestra, to ensure viability of your proposed research project, and with the magician at the Circus. By the time that your project and funding was approved in April 2017 however, this violinist had left, meaning that you had to start new conversations and to rebuild a trustful relationship with her replacement. You did not know the new violinist, and therefore began by contacting the former violist instead, who knew of your research from the former violinist, and was still working within the string family at the time. In June 2017, you exchanged some emails with the former violist to ensure she was still happy to support your research, and in October 2017 she introduced you to the new violinist in charge of the team, via email. From that moment, until the beginning of your fieldwork,

you had continuous conversations with the whole team, apart from the cellist, who was not introduced to you until the first meeting you observed in October 2018.

In the case of the Circus, your first contact, the magician, was still working at this institution when you started your research. He introduced you to the acrobat. The latter was the person dealing with the public programme that you wanted to study. During the period of your fieldwork, none of the members of the staff team left the Circus, and it was thus easier to maintain conversations.

In July 2018, a few months before starting your fieldwork, you decided to meet the people in charge of the public programmes. In the case of the Orchestra, you contacted the former violist, then still working there, as you were starting to organise your research and wanted to know about plans for the next season. Your initial plan was to carry out your fieldwork from October 2018 to May 2019, as this would allow you to observe two distinct seasons. During the chat you had with her, however, she told you that she too was leaving the Orchestra at the end of September, just before you were going to start your fieldwork. After this conversation, you decided to change your initial plans and start your fieldwork a month earlier so that you could observe her introducing and interacting during her last events. This meant that instead of observing two entire sets of events, you were going to engage with a whole season (Winter), and a few events from the previous (Autumn) and the following ones (Spring). This way you could study the way the former violist was engaging in events (Autumn), the last season organised by her, but not being delivered by her (Winter), and the first season planned and led by a new violist (Spring).

After organising everything and deciding the dates, you sent an email to the violinist in August 2018, to update her about your plans and the events you were going to attend, as well as discussing potential meetings you could observe and asking her for the dates of these. From that moment, the violinist took on the role of gatekeeper, the key individual who would grant you permission to participate in internal meetings.

Similarly, at the Circus, you contacted the acrobat when you were planning the dates of the fieldwork. You met at the beginning of September 2018 to talk about your intentions observing the programme and the meeting. From that moment, she acted as the

gatekeeper at the Circus, being the person who informed and allowed you to attend internal meetings. As with the Orchestra, you updated your gatekeeper on your plans as the study was evolving.

Working as a team and alone

During the period of your fieldwork at the string team at the Orchestra you met four different members of staff, although there were just three roles, violinist, violist, and cellist. However, from the start to the end of your fieldwork there were two different musicians playing the viola. From the three roles/musicians, each of them had different responsibilities and tasks in the creation of the programme. This is one of the main differences compared to the Circus, since at the latter the programme was planned and constructed by just one person, the acrobat.

At the Circus, the task of the acrobat was mainly to ‘oversee the programme’ (dancer); ‘I am fundamentally focused on the work around programme and engagement’ (acrobat). Also, due to the instability of the budget she oversaw ‘writing funding bits’ (acrobat). Because the programme does not have constant funding, she had to find the resources to maintain the events. In addition, the low capacity of staff members meant that she had to as well ‘do a lot of the work around, volunteers and internships’ (acrobat). These interns tend to help with the practicalities of the programme, such as organising the space for the events, greeting participants, as well as helping with the research of speakers and topics for following activities. During your period at the Circus there were two different students doing placements. In addition, she had help from other members of the staff team and participants from time to time: ‘I obviously rely on other people. So, it is like with the events, me and invited artist 2 sat down at the beginning of the year and said, like, what has happened, what would you like, you know, what would you like to see, what is the feedback we have had ... and we then put together lots of ideas’ (acrobat). However, she had the overall responsibility for the programme, meaning that of generating all the connections with the artists, funders, participants, sites, speakers, and students, as well as managing them.

As she explained it to you, ‘my job is like, predominantly about trying to maintain relations and it is quite, that is, quite a lot of emotional labour, is something I think is super important and needs to be done’. From this comment, you understand that she was relating her job with an emotional burden; going beyond her professional duties and invading her personal life. If you remember the ideas from Virno in the theoretical chapter, he argues that connectedness with others has now been turned into economically exploitable relations of exchange, grasping every social doing of human beings (2004a). In this case, you realised that the work of the acrobat had spilled out over her personal life. As she commented: ‘I am massively self-exploiting myself in order to support the survival of this place. And obviously, I care a lot about it ... but there is that side of things where I feel like I have put a lot of myself to the Circus’ (acrobat). As you have explained before in this thesis, nowadays individuals have become labour beings. Their job rules their lives, a dynamic of self-governing which ensures not only productivity, but obedience to the workplace. You put yourself under huge pressure to get the results expected. Coming back to Lorey, ‘there is a tendency for the whole person to become labour power, body and intellectual capabilities included’, whereby you are responsible for your prosperity and yourself (2006: 157). This insecurity makes you completely available to work all times, or in the case of the Circus, it makes you ‘work for free ... so [there are] lots of people in the organization who put an extra time here to help with things’ (acrobat). In this comment you can note how she was identifying help as a meaning of working; however, not acknowledging it because ‘self-precarisation is spreading like a virus’ (Lorey, 2006: 157) that individuals do not realise.

Therefore, unlike the Orchestra where there were three people to do these tasks - dealing with funders and reports, with student placements, with the programme (including speaking with the speakers and organising the space, format, and layout), and practicalities of the events – together with the front house staff, cleaners and technicians who helped them with the delivery of the events. During your period at the Circus, it was just the acrobat.

At the Orchestra, the violinist was the person who held overall responsibility for the programme. In an orchestra, violins lead the group; they play the main melody and are performed as the highest string instrument since their bright tone rises above the rest of the section. Here, the violinist was the main person in charge of the ensemble. As she explained to you, ‘ultimately, I sign it off ... I am responsible for anything so the cellist won’t be called responsible for anything that happens; so ultimately, it would be my decision’ (violinist).

Moreover, during your fieldwork, she was the person who dealt with the budget and maintained relationships with both university funders and other senior staff at the Orchestra. This required her to attend different meetings and check that all the parties were happy with their job, to ensure that the team had enough media and space to do their events, as well as to report their programme, activities, and agreements to the Universities. As she said, ‘I do report very frequently, I spent a lot of time in meetings with both Universities. I meet with senior managers, but also employability officers, and all sorts of cultural partnerships, directors, strategy, strategy managers, things like that to make sure that everybody is happy with what is happening at the Orchestra’ (violinist).

The violinist explained to you that the universities do not have many requirements in terms of programming, but that they do ask the Orchestra to host several placements for their students (around sixty per year), to apply for research grants with academic colleagues, and to host two interns per year. As the violinist said, these requirements are ‘very much embedded in what they [the string family] do’. As she noted, her role is ‘kind of sort of mixing or trying to navigate between these two different fields’, between university and art, which in her opinion is ‘the potential of this programme’ (violinist). Establishing direct links between their programmes and the curriculums, formats, and practices of the Universities.

Therefore, because she was in charge of the funding and the senior conversations, it was understood during your fieldwork that the violinist had the authority to decide what the team programmed. The violist, meanwhile, oversaw the main research and development of the programme and of sending invitations to the speakers. As she explained to you,

firstly there is ‘a lot of in conversation to myself and the violinist for the kind of conceptual development ... and then after, so this is kind of an exploration phase, when we get to kind of inviting and confirming, I am doing most of that work’ (violinist).

In words of the cellist, the violinist ‘is the person who is basically programming the seasons; she is having the curatorial conversations with the speakers mostly’. Thus, she ‘is channelling the communication between the first round of communications between us and our guests’ (violinist). However, this role was conditioned by the ideas of the violinist, since she was the person running the team and who had the last word on the programme.

In fact, this became obvious to you when you were checking the different types of programmes that the institution has had over time. Every time the person in the role of the violinist has changed, the public programme has also changed: ‘so whatever the violinist decides that the programme needs to be, then that is what it is’ (former violinist). Thus, ‘the programme has been changing with time, especially with the appointment of a new violinist (former violinist). As the cellist explains, ‘obviously the interest shifts’, or in other words, with the change of manager, the programme ‘is like *borrón y cuenta nueva*’ [to wipe the slate clean]’ (former violinist).

The role of cellist meanwhile was to support ‘practical and logistics’ aspects of the programme (violinist). Her main task was to help the violinist when ‘conversations moved towards practicalities of the event’ (cellist). In this regard she would ‘take over with like room hire, room setting, how many people can attend the event, doing the bookings, all the marketing, and everything else’ (cellist). As the violinist explained to you, ‘it is very important to have two people who are doing different kinds of work; so, whereas mine is responding more immediately to the exhibition, and responding to certain emergencies ... there needs to be a counterbalance of someone responding and concerned about the urgencies’. In this regard, the cellist participated in most of the programme meetings and contributed to the ideas, but the main programme was organised between the violinist and the violinist.

Finally, there were interns or students doing placements who, depending on their role, helped the family with different tasks, especially with research for the following seasons

and practicalities of the events. For instance, the person working with them during the period of your fieldwork told you that ‘the work I was doing with them was kind of as a researcher ... to help them develop a part of the public programme’ (intern). Therefore, the responsibilities and participation of each of the team varied considerably depending on their role.

Having said that, these roles at the Orchestra do not necessarily need to be entirely fixed, but could potentially be intertwined, with responsibilities shared. The decision to work hierarchically and have clear figures of authority will depend on the person managing the team. There will be contexts, however, in which the violinist needs to take on the role of leader, for instance during the management meetings and meetings with the Universities. But in relation to the type of governance in the team, she could decide. Some musicians mentioned to you that there was a time when ‘everyone was pitching in, and all ideas were as important as any others’ (cellist); ‘that was more about generating things together and thinking together, rather than imposing what we had to do or ideas on the rest of the team. There was a verticality, because it was clear that the former violinist was sort of manager ... but the way she approached the actual running of the department was a lot of us ... it was us deciding what we wanted to do and how we wanted to do it’ (former violist).

Due to the approach of the violinist, during the time you were observing the Orchestra, the string family’s way of working was very defined and clear. As explained before, the violinist supervised and programmed, the violist programmed and invited speakers and the cellist helped with the technicalities of the events themselves. This can be noted in a comment made by the intern who said that ‘the violinist was very much the one who was in charge and the one who was, you know, kind of pushing the idea of pushing it kind of down a very particular route’. The internal organisation between them at that moment was differentiated according to salary and competence, which implied layers of hierarchy between them.

In addition, it constrained the interests of the rest of the staff team. During the period you were observing the programme, some of the projects that the team was doing before the then-violinist arrived either had to be finished or else all responsibility for them was

handed over to the people who were involved before her arrival. The cellist noted that 'because I was part of the project, it kind of fell on me. If I leave, I do not know what is going to happen', and likewise the former violist reported that '[the violinist] was like okay; you finish that but then after you finish, that is done, that is gone. You do not finish that ... you know, some things we did not even actually finish them properly'. Thus, as will be explained later, the public programme at the Orchestra 'is very personalised, it is very sort of embedded in the authorship of the particular person who runs it. It is very vertical as well ... the violinist has all the power to do that, because there is nobody above interested in deciding those kinds of things' (former violist). In this regard, in the words of the violinist, 'the public programme necessarily changes depending on who is the person leading the programme'. This means that neither the Director, nor the universities decide on their work.

Therefore, even if the programme is done together with others, it is always subject to the preferences of the violinist. This logic of individualism predominates in this institution entrenched by their institutional habits. Each person does their own job, and the manager decides based on their personal perspective. They are a team of at least three people working towards the programme, but each complete individualised task. In addition, during the time of your observations each person was responsible of their part, and there was no interest in anything but work: 'there has been a very big change in the team dynamics. Now it is much more work based' (cellist). Therefore, there was a lack of personal relations, and all the communication was focused on their productive activities. There was no space for socializing, nor to think and contribute together to the programme. In other words, they were subservient to their productive work, including their relational capacities that have been extended to the concrete place of the institution and thus the place of work (Lorey, 2019). In fact, their relations cooled down over the months, 'to the point that, for example, today is my birthday so we went for lunch, and I had no idea what to talk about during lunch because all our relationships are around work' (cellist).

Constructing the public programme

As mentioned before, the strings team at the Orchestra and the acrobat both worked separately on their own research and tasks from their institution. However, their attitude towards programming was slightly different which can be noted in the different steps they followed to generate the public programme.

At the Orchestra, they held meetings of two types: one in which they organised forthcoming public programmes (programming meetings) and one to check that everything was running according to plan (check-in meetings). During the period of your observation, you could only witness those meetings that the violinist allowed you to attend, which included one programming meeting and two check-in meetings. Your perception of how the public programme worked is therefore constructed according to the observation of these meetings together with the conversations you had with the different members of the Orchestra.

The three string family meetings you observed started 30 minutes late, because they were running behind with other activities and meetings. Apart from the first meeting, where you started talking about your project so the violinist and the cellist could meet you and understand your project, the beginning of each meeting was the same. The violinist always spoke first, to ask what the topics were to discuss, the cellist noted these down and then – as you will address in more detail later – they would start talking.

- Programming meeting at the Orchestra:

The aim of these meetings was to organise the events for the forthcoming season. Information about the next exhibition was provided by the winds family, so that the strings could create a related programme. The Director, together with the winds team, would have decided the topic of the exhibition between two to three years before its projected opening; during the year before the opening, the winds team selected artists and artworks, as well as the structure of the exhibition space. Only once this was all decided would they communicate the exhibition to the rest of the teams for them to organise their programmes. Therefore, ‘normally ... the only exchange between

departments at the Orchestra is when winds do a presentation two months before opening a show about it when everything is decided on, closed ... in like half an hour and that is it' (former violist). Therefore, the 'subjects are being picked from winds and explored more in-depth in the events' (cellist).

As the violinist explained it to you, once they had this material, in preparation for this meeting, 'everybody in the team is responsible for looking into the next show ... when winds start communicating with us what they are thinking'. Then, we, the string family, have 'brainstorming sessions ... kind of a ping pong between ideas' with 'very exploratory conversations where we share stuff ... and eventually, at some point, we have a kind of a clear idea of what we want to do for the season' (violinist).

Despite a bit of 'brainstorming' at the beginning, the programming meeting you observed at the Orchestra had clear boundaries concerning who would do each part of the programme. Firstly, the violist explained the research that she had done in relation to the exhibition, and the type of events and speakers that she wanted to include.

During the meeting, she argued that her vision for the programme was to host political and challenging conversations because she felt an obligation to generate these debates. In her view, their programme 'plays out a series of concerns that are happening at a global level ... So, the kind of work that we do for me ... has an international mission ... of spreading networks of solidarity throughout global politics' (violist). Thus, considering this, her intentions with the programme were to make the Orchestra a site for social cooperation and debate, for mutual aid and support.

After proposing her programme, she asked the violinist if she was happy with her ideas, asking for approval and permission from her boss and thus reinforcing the strong hierarchical relations that exist within the team. Then, the violinist commented on the planning and included different ideas and concepts to be taken into consideration into that plan. As if she already had her own idea of what the season was going to be, she also proposed alternative events in relation to those from the violist.

During that particular meeting, once the violist had explained all her ideas for events, the violinist put numerous events on the table that she had already organised (that

neither the violist nor the cellist knew about) and that therefore needed to take place. As some musicians from the team told you, 'It is a bit like she already has a plan, and then we will just continue it with ideas or suggestions. So, it is a bit from the top down' (cellist). This meant that, for instance, for the former violist, 'there was not a space for the team to actually decide collectively on what we wanted to do as a team'.

The meeting finished with the violinist and violist trying to fit in all the events that each of them wanted to do, and then reducing the ones organised by the violist due to lack of dates and funding. The violinist kept repeating the fact that they did not have enough money, and that they should try to avoid organising some of the events proposed by the violist, even though international speakers who needed to travel to and stay in the city for all their seasonal programmes were frequently invited without question.

The violinist especially, but also the violist, were the people dominating the conversation, while the cellist's contribution was limited to adding some of her opinions and suggestions for dates. Her own proposals for events were only vaguely considered. As she explained it to you, 'I have restrictions from the violinist, who is a person who manages the funding the budget, and I have restrictions from the violist, because obviously, she is also programming at the same time as I tried to programme' (cellist). Furthermore, this time, the violist and violinist were talking about some events and ideas for the future season that the cellist did not know about; as if they were having separate meetings between themselves without including the cellist. In fact, a few weeks later you found out that they were indeed having separate meetings together for programming.

Therefore, even though these meetings were a possibility to come together and contribute collectively towards the programme, not all comments had the same importance. As the cellist explained to you, 'I am not sure I am going to last much longer because of the restriction, the current restrictions of the programme, I do not think that fits my way of working or my aims on where I want to work'. This meant the cellist could not exceed her own role and established responsibilities.

- Checking-in meetings at the Orchestra:

Apart from programme meetings, the string family gathered ‘to make sure that we are on track with communication with texts, is a bit more pragmatic really; it is not very exciting, but just to cover what we need to cover’ (violinist).

The first meeting you participated in was one of these, and you were introduced to both the new violist and the cellist. Despite being in conversation with the team for over a year, the cellist had never been introduced to you before, which highlighted the different roles and restrictions that the team had, as well as a lack of communication among themselves. The cellist for instance did not really know your intentions researching the Orchestra and the Circus, even though this had been explained to the violinist in advance.

This type of meeting took place more often and aimed to check that everything was running according to plan, in relation to the current and future seasons. In contrast with the previous meeting you observed, in these ones the cellist was speaking more since she oversaw the practicalities of the events.

The two meetings that you observed of this kind were usually divided in two parts. The first one, led by the cellist, which was about the current season. She explained how the events were going, how many people attended, and if there was any problem with the musicians or the bookings. The cellist was the only person from the staff who was taking part in the events of that season (Winter), apart from the final event (the Gathering¹¹). She was in charge of six walk-throughs, four study sessions and three larger events that took place in the biggest room of the institution with a capacity of more than 100 people, and was therefore the only one who could speak about these events. As she stated, ‘I would like to see people pulling their weight on event division or like task division’ (cellist), meaning that everybody within the team should be part of the seasons, contributing to it and helping her with the delivery. As she explained it to you, ‘I was pretty much on my own ... I delivered all of them, even the Gathering. Even

11 The Winter exhibition gathering was the final event of the season which ran for three consecutive days, from 18th to 20th, January 2019.

though we had help from Winds and members of the winds family delivered it. It kind of felt on me to coordinate the whole weekend and that was exhausting' (cellist).

During one of these meetings, it was clear that the violinist did not see participating in the events as part of her role and responsibilities. They were talking about an event that was taking place on a Saturday; the cellist could not attend it and asked the Director to go and introduce it, despite the violinist being in the city that weekend. This means that she saw her role as being primarily concerned with the relationships with the Universities and the specific programmes she was organising.

After talking about the events of the current season, the second part was led by the violist and the violinist. It was mainly related to future events and to ensuring that they had everything they needed. In fact, when the violinist was talking about the programme that the violist was doing, she talked in plural, such as, 'we were thinking' or 'we were planning' in relation to the work they both were doing. This meant that the cellist was excluded from some of the planning meetings that the violinist and violist were having. In fact, for the second meeting you attended of this type, you and the cellist received an email from the violist the day before, saying that the meeting was going to be delayed for an hour because she and the violinist were having a separate programme meeting together. You could tell that, from the first meeting you observed to the last one, the role of the cellist was reduced. Moreover, and as it has been explained, she did not even know the plans that the violinist and the violist had in mind, nor that they were having planning meetings without her.

As the former violist told you, 'There is an issue with this extreme, hierarchical structure', where not everybody can be involved in each of the decisions. The violinist told you once that 'we share those sessions with whoever is involved with that season so ... there will be ideas from the cellist, from the violist, from for myself, and in this case, from the intern ... and those things kind of organically start creating a shape'. But as the intern told you, 'I was involved in like the kind of early initial meetings, kind of how they are going to shape up the programme ... just kind of like the initial ideas without sort of yeah ... I was like outside the three of them, for sure'. Therefore, it would be

wrong to think that they were working together, since in reality, the violinist was deciding.

In addition, in most of the occasion, they did not took into consideration any other individuals except themselves: for instance, regarding the relation the Orchestra has with the participants, the former violist explained that ‘I think people feel like, it is not for them, because it is like, every time people send a proposal ... they say, oh, sorry, we don’t take proposals, you know, we curate, we organise them in house, we make decisions; so, it is very tricky’. This can be noted too in the following comment made by someone who wanted to work with them. ‘The Orchestra is a proper institution for me with their audiences, their practitioners, the way they curate so I mean it is, there is a kind of elitism and vertical structure that you need to respect if you want to work with them’ (participant 31).

- Programme meetings at the Circus

Unlike the Orchestra, at the Circus there was only one person thinking, organising and deciding the programme. They had a few events in relation to the exhibition programme, but in general it remained largely independent. During the time you were observing the institution they hosted events part of a unique long-term project. As explained before the budget for the programme came from a funding application that covered all the activities. In this case, the acrobat proposed a three-year project ‘to make a shift away from short term projects’ and ‘do something really meaningful, like cross-fertilization’. Therefore, there was an interest from the institutional members to think the programme long-term to have the time to work around the themes established.

The programme that you observed focuses specifically ‘on learning from the city and use of public space ... [aiming] to explore the issues that shape the neighbourhood ... and re-imagine and influence the place where we live and work’ (Making Place). The intention with this project was to better understand the relationship between the Circus and its immediate neighbours; ‘which type and what its kind of function is and who it is for’ (acrobat). In this regard, the acrobat established relations with different centres and

individuals from the area to think about the programme and the events. In other words, she had ‘a genuine interest in making these processes of creative practice accessible to lots of different types of people and having a really healthy dialogue around that’ (acrobat). The programme was thus constructed by meetings she had with people working in the neighbourhood as well with former participants of the events.

Unfortunately, you were not able to observe any of such meetings. Therefore, the information you have about these comes from the interviews you had with the acrobat and people involved in the conversations. You asked several times for permission to attend, but the acrobat kept forgetting to reply to you. In the first meeting you had with her, she actually invited you to observe any meeting you wanted, but she was always informing you hours in advance which made your participation in these meetings impossible. You genuinely do not think that she did not want you to observe the meetings; rather that as you have written before in this chapter, she was doing all the work for the programme so for her it was quite difficult to keep all the conversations going, including that with you.

From what she explained it to you, ‘we invite people I have met through the project we have been doing so it is kind of focused on resident people who have a relationship with this place ... we try to keep in touch with people and then we had a conversation about the event and marketing’. This means that ‘how things come out or get set up is through conversations and meetings, then a commission, allocating budget that shapes what we can do together ... and then I would say like, with evaluation it is normally sitting down having a chat with the people [involved]’ (acrobat).

These comments correlate to the conversations you had with people involved in these meetings and projects. ‘She came and met me at work ... the acrobat and I looked for funding ... and we did get it, which is how we have been able to fund the workshops. So the funding is to develop this [programme], and offer some of the workshops like the ones that invited artist 4 does, and the ones that invited artist 2 does and see where it can develop from there’ (invited artist 1); ‘so it was talking to the acrobat about some projects, she said that she would like to put some suggestions forward to do something with it’ (invited artist 6). As it can be seen, the programme was formed from the

conversations between people interested in generating something together: 'He came in and spoke to the acrobat, and ... she said oh that is a really nice idea I will look for funding and so that is how it came to be' (invited artist 1). In addition, this can be noted in the comment made by the invited artist 5 who said that 'I was quite free. I was really quite free and that was beautiful. Actually ... I was really respected, really given the space and the support as well when it was needed'. You are thus not entirely sure of the power dynamics in these meetings because you did not participate, but those involved seemed happy with the processes, 'it is about genuine and long lasting mutually beneficial relations (invited artist 5).

In this regard, the Circus programme is more connected with their context and that of the participants because the planning happened in conversation with them. In fact, during the time you were observing, some people who had frequently attended the programme at the Circus were helping with the preparation of events. 'I have gradually got more involved in helping with the events and stuff as well, sort of contributing ... to help going forward ... getting involved with meetings and stuff like that' (invited artist 3); 'sometimes [the Circus] runs sessions ... where people from the public come and talk about different subjects ... so I did two talks' (participant 16). Similarly, the acrobat explained to you in relation to some individuals who are now organising events that 'they are both people who I have got to know from doing the public programme at the Circus ... they have run quite a lot of activities and then ... they are helping me now to programme'. Therefore, from what you could observe, at this institution there was an interest in developing connections between the individuals working internally and those participating in the events; making the programme more attached to the interests and matters of the individuals attending. As an artist who was part of the programming told you, 'I got involved through the management team ... asking people what they wanted to get involved. So that is how I got involved ... we had a meeting and from that meeting we organised the workshop' (invited artist 2).

In this regard, there was a figure of authority, the acrobat, but during your research, she aimed to open the programme working with the participants and artists from the institution and root their practices within their location. The acrobat planned the season

with the help of other artists and participants. There was thus a thoughtful acknowledgement of their independence with their context and an interest to learn from different individuals and spaces. The way the programme was constituted was then more permeable and opened to be influenced and changed. 'At the Circus I was approached by the acrobat, while at the Orchestra I feel I would have needed to send an email and find the person to send that email ... it seems as if it is a business; it has an operational process' (invited artist 2). Therefore, even though the acrobat supervised the programme, there was space for collaboration between all the people involved; 'various ways ... to affect the kind of decision making' (magician); a more reciprocal and dialogical attitude towards the construction of the programme. This main difference is in your opinion key for understanding underlined differences in the engagement with these programmes.

The public programmes as part of an institution

In addition to these meetings, you asked both the violinist and the acrobat for permission to observe some management meetings. In the case of the Orchestra, the violinist as gatekeeper held the power to decide which meetings you could observe but could not grant you permission to attend management meetings without consulting the other senior management staff involved. Some of her colleagues told you that it would be good for your research to participate in these meetings, particularly in understanding the place of the string team within the institution as a whole. On one occasion, you offered to obtain consent from these colleagues directly, but the violinist did not accept this option.

After efforts to understand the reason behind this restriction, the violinist told you that in her opinion, considering your own research framework and the Orchestra's organisational structure, observations of meetings of the string family alone were more appropriate. In this, she referred to the fact that the public programme is funded by the two universities, and therefore depends more on this wider organisational structure. Although you explained that you wanted to observe these meetings to better understand the immediate context within which the string family sits, and how it interacts directly

with other departmental priorities, she did not grant permission to attend them. In January 2019, however, she did invite you to observe a meeting between all Orchestra teams (except for the front of house staff, as will be discussed later in this chapter). On this occasion, the violinist told you that observing this meeting would help you understand how all the staff worked together, and how the public programme relates to the institution.

One reason you had wanted to observe management meetings was because you had already attended a meeting of this type at the Circus. You found this especially productive for better understanding the dynamics of the public programme team in relation to the institution as a whole and wanted to gain a similar perspective on the Orchestra. In this meeting, the whole staff team at the Circus was involved as well as two members of the Board of Trustees who would then report to the rest of trustees. It focused on the strategic plans for the Circus as well as its fundraising, programme, and marketing. It was led by the magician, who in this case was acting as Director.

Therefore, even though at the Circus you were not able to observe the specific meetings the acrobat had with the people involved in the events, you did participate in two meetings involving the whole staff team, as well as a meeting, organised by a resident artist at the Circus. This latter looked at the perception that staff, board, and artists had of the internal structure of the institution. However, you met a similar barrier there, in that you were not allowed to observe a meeting of the Board of Trustees. In this case, rather than explicitly refusing, they simply did not reply to this request.

The Circus did therefore also have areas of their management structure that were not entirely open to you. The acrobat never said that you were not allowed, but rather that she had to speak with the magician, thus exposing a layer of hierarchy within the institutional structures. This time the magician did actually act as a Director. The acrobat asked you to write an email to both the Director and herself, explaining the reasons you wanted to attend. You wrote two emails but neither of them received a reply, hence you do not know the reasons behind that decision.

The Board of Trustees is above the authority of the Director, and even though in your observations you could not see much influence from this group into the programme,

they do have final decision-making power, and Board meetings might be perceived by the staff as being too official and delicate for you to observe. As the magician explained to you, ‘ultimately, because of the hierarchical nature of how a charity operates, the Board has the final say’. Their responsibilities are thus beyond the Director.

‘I think the Board definitely has influenced in some decisions ... And, you know, if they specifically agree that we should take the organization in a certain way ... we would need to do that. But decision-making is usually with us ... there has not been really a huge decision that has come down for the Board’ (dancer).

The Circus therefore does have a fixed structure, one that in their daily activities and relations the staff try to reject. They worked together in the construction of the programme and opened their practices to different participants, but ‘the actual structure of it is quite clear. It is a charity, and it has a Board, we have four members of staff and we each have different responsibilities’ (acrobat).

Nevertheless, during the time of your research the Circus could play around with the given structures. ‘It has a fixed form, but it feels kind of fluid in a sense ... and that means the shape kind of changes over time. But the structure is fairly clearly defined because there are certain parameters in terms of charity status. But there are some things that are sort of flexible ... actually the way we actually operate on a day-to-day basis it feels like it is quite fluid’ (juggler); which ‘makes me feel more like I am part of a community, a kind of collective that is like working towards a shared project’ (acrobat). Therefore, they tried to work collaboratively where possible, which was reflected not only in the way the acrobat planned the public programme, but also within the staff team. As the juggler told you, we worked ‘on a kind of quite horizontal level’; ‘a relatively collaborative kind of process within the kind of staff team about kind of how decisions are taken’ (magician). This meant that ‘decision making is slow because ... we do work collaboratively ... we would rather be slow than like then being in a position where, you know, one person is making a decision and the rest of the team are not really like, on board with their, or do not know what is happening’ (dancer).

In addition, at the Circus each member had their own role, but they also played with it and could modified depending on their interests. 'I have a lot of autonomy over how to change the role and how I want to put systems in place, because it means that I can bring stuff from my previous working experiences which have been useful' (dancer). This means that there is a sense of trust towards the artists and their work. 'There is quite a lot of control over your own role in defining what that is and there is kind of an opportunity to push it in a direction and develop that role' (juggler). Each member of the team had therefore their own independence and freedom to work according to the different needs that the institution required, as well as their own personal motivations. However, they tried to encourage and support one another and work together. This also affected how the magician's role as Director of the Circus was perceived by the staff that he managed: 'Technically, we report to him ... there is someone who can like, back you up in kind of a more sort of official capacity ... But I think it is kind of done in a way that means that everyone still has some sort of agency over the kind of ideas or how they want to develop their aspect of the programme' (juggler). The dancer told you that the magician 'would have the final say, because of his role as a Director', but also that 'I do not think that is ever a position that he is putting there'.

Under these circumstances, you understood that they did not only have a less hierarchical and divided structure in the delivery of events but also in the internal functioning of the institution. The Circus appears to operate as an institution that is open to both influence and be influenced, and capable of changing and mutating in common; of instituting otherwise. In addition, they are not only more welcoming with the participants (as observed in the previous chapter), but also with the staff members. As the cultural worker Laurence Rassel argues, institutions have to be hospitable with her first participants, their workers (2014).

Following from this experience at the Circus, during the period you were observing the programme at the Orchestra, you had the chance to study a season which was intended to be devised and produced cooperatively. This way you were able to better understand the relations of the string family with the institution. As a former member of the staff team told you, 'Because of the way the Orchestra was structured and established at the

first time ... it is super departmentalised, it is super, really separated; so every department is like, really defined, really close ... there is no sort of collective sense of doing something together' (former violist). For the winter season of 2018, however, the Orchestra tried to challenge this. The winds family decided to work collaboratively with strings and percussion. The season addressed feminisms as a topic and thus the clarinettist, in charge of the winds family, thought that it was important to plan the programme according to a feminist approach to management. Such an approach would imply questioning and dismantling the structures that produce the marginalisation of certain individuals involved in the institution. It would thus involve questioning your position as an institutional member and trying to modify your work accordingly.

As the art historian Griselda Pollock suggests (1988), feminist curatorial work should challenge existing museum practices by rejecting canonicity, hierarchy, and classification. Laura Diaz Ramos, a museum scholar whose thesis deals with ideas from Pollock, and other feminist curatorial interventions, explains that it is indeed a practice whose objective is the reform of the institution and 'a strategy which dismantles museological authority, challenges the structures of institutions and breaks down the rules of the establishment and of patriarchal culture' (Diaz Ramos, 2016: 37).

In line with this, the former violist gave you an account of her understanding of the clarinettist's motivations:

'The clarinettist started the idea of the show and ... because the show was ... about feminism, both things together made her realise that she had to do things differently because it was not appropriate for the show ... to have a structure where lots of people are totally silenced, and they do not have any say'.

In this regard, the idea was to develop the exhibition and programmes together, instead of deciding them separately. 'The clarinettist only had like a very sort of a small idea, and she wanted to build everything from there. So, there was a good intention. There was, you know, some things that were quite obviously challenging for the institution' (former violist).

Although the violinist told you that the idea ‘was received with a lot of resistance’ in the sense that it was a new way of working, the former violist viewed the experience as a very positive one ‘because you can share not only knowledge, but also the actual process and the stress and the bad things that happen you know. It is like you are not alone you are with people, and you can talk to them and share responsibilities’.

In this regard, the three teams started working together for the Winter season ‘a year or more before’ (trumpeter). So, the ‘clarinettist said that she wanted to collaborate with the string team and the percussion team to curate the whole thing’ (former violist). This would be the first time that the three teams were going to work together.

In your opinion, the idea of working together towards the development of an entire season sounded great. It would be an opportunity to change the hierarchical divisions of the institution and challenge the way it had been first instituted. As you have argued in the theoretical framework institutions are always instituting, this is the act they do when they are working. As an act it is not permanent, but in constant change and, thus, can lead to a different form of institution; it can perform ‘other forms of institution and instituting’ (Raunig, 2009: 176). In other words, there is always a structure, but you can play around within it, as in the previous example of the Circus.

Considering this, you were excited to observe this transformation. The main problem, however, was that there were no conversations about the dynamics of this new big group, the responsibilities and resources of each person, or the methodology they were going to follow. In fact, some people wanted to question the way the institution works, in the sense that it was important for them to not only do a collaboration for an exhibition, but to question the type of management of the institution: ‘I really wanted to talk and to work around ... the resistance that some people had of opening the process, truly ... there were so many processes and layers of what happened that could have been changed and they were not’ (former violist).

The former organisation of work therefore remained in place. And, as the trumpeter told you, these existing layers made it ‘very difficult for them to collaborate and to agree on things ... because people have very different visions on how things can be done and what are the priorities, how people should access knowledge ... and how people are

being managed’. In this regard, even though they worked together, the different hierarchies that were in place were not questioned. This was evident in the task that each person was assigned, or the responsibilities of each member. It was ‘like keeping the hierarchy between departments because ... a lot of the resources are kind of channelled through the winds family’ (violinist). As the former violist said, ‘[winds family] did not really question their privilege, the power relationships, nor the actual way of managing certain processes. And you know, some people [who were] super overworked on doing admin for the show but then [were not] even mentioned in the catalogue or in the show you know, like, lots of little things that were quite important’.

There was therefore ‘huge power imbalance in itself because winds have more, like the biggest budget, and percussion and strings do not have that. So, the collaboration was already imbalanced in the first place and that is something that we did not address’ (trumpeter). Moreover, for other members, ‘people also asked a lot from the other teams’ (violinist), in the sense that ‘the collaboration was not necessarily ... necessarily cooperative’ (violinist), but ‘it was like a project initiated by one person in the first place’ (violinist); which meant that ‘it certainly was not a feminist approach to curating or working together’ (former violist).

This means for instance that ‘the dialogue was not working, and people were definitely not respecting each other’s voices’ (violinist). Therefore, this attempt at collaboration ‘was actually quite similar to any process, but just having some chats’ (former violist).

Accordingly, there was no actual and equal division of labour, money, and responsibilities. For instance, this was reflected in the names of those publicly acknowledged as curators of the exhibition, a list which did not include everyone involved in this supposedly collaborative process. In fact, only the winds team were mentioned as curators, the string players as collaborators but the assistants, interns, front house staff, technicians, percussionists, and cleaners were not acknowledged – following the entrenched habits at this institution. The curators in this case did not question the privilege inherent to that role, nor its dependency on other workers and participants who had also been involved in the project. In other words, they did not

recognise their shared connectedness with the rest of the individuals working for the programme, main condition for working through a feminist methodology.

The aimed to do a show on feminism, based on a feminist approach, would have been more effective if the dynamics and hierarchies that were in place had been addressed, and if each participant had questioned their own position and influence within the institution. As Joan Tronto explains, to challenge the structures of current institutions, in this case the verticality of the work, you need to first recognise those frameworks in order to be in a position to challenge them (1993: 18). Otherwise, as in this example, you will be doing a feminist exhibition with others while replicating the same system and problems that existed before.

For Butler, this acknowledgement of our connection with others, ineluctable sociality, is needed for starting of a more equitable society (2009). Therefore, because this practice did not consider the established power relations, nor their vulnerability to the work done by the rest of the team, it failed to institute differently. This project reproduced this paradox of people working together and in collaboration but without any realization of their interdependence with one another. At the end of the day each of them had their own task, supervised by a manager who was established as the producer of the show. A form of sociality and togetherness where being with the other did not involve a change in their position, but rather ensured them a protection of the self. This occasion could have been performed as an Exodus from its previous hierarchical organizational model (based on the theoretical framework on this project). An emancipation from the former hierarchical organization of work. There was however no space for questioning the institution, not their methods. This is not a singular case due to the specific individuals involved, rather long-entrenched institutional habits and structures that tend to be reproduced by the staff, not always consciously. Moreover, this goes beyond the Orchestra since in these practices these are much enmeshed. For instance, when applying for a job, curatorial authorship and projects coordination are expected. Also, 'that [the clarinettist] didn't have the tools and the knowledge to actually do it' (former violist).

In any case, because of all these frictions, the violinist decided not to continue with the collaboration. 'The violinist was not on board with the whole collaboration ... so she stopped coming to the meetings and showing interest. But she would still stop things from happening ... because unless she was on board, she would not be contributing to the programme'. It is important to remember that the funding of the string family is controlled by the manager, therefore, because she decided to stop participating, she stopped the money to flow. The institution thus had a define structure whereby the managers are ultimately those in charge of deciding on the budget allocation and programme. Since she had all the authority over the budget, she could choose the type of events the string family was supporting monetarily. In addition, this also meant that the cellist, since the former violist left just before this season, had to take care of all the events for this exhibition. Even though they kind of plan the exhibition and programme together, then the delivery of the programme was a task of the string family.

You observed only two of the meetings relating to the feminisms season. When you arrived at the institution in September 2018 to do your observations, the Winter programme and exhibition was already planned, and the only thing left to be discussed between the winds and strings families was the three-day Gathering. During the first-string family meeting, you noted that they did not speak about the Gathering. There were still no details about the speakers or format in either the brochure or the website, so you expected them to chat about it. The same happened during the second meeting you observed. The family commented on some technical aspects of events that the cellist was delivering, but the gathering was not mentioned. Because the violinist had decided not to continue collaborating, the events for that season were barely mentioned and you at first assumed that no joint meetings were not taking place. This highlights the problem of hierarchies within this institution whereby you could not observe part of the construction of the programme because the gatekeeper did not communicate these meetings to you. This time was not because she was opposed to the idea, rather that because she was not taking part, she assumed it was not part of the strings job even though it was actually part of the Winter public programme. After this second meeting, you asked the cellist about the Gathering preparation, and she told you that it was being organised in separate meetings. You therefore decided to ask the violinist if you could

join these meetings. In response she told you to contact the cellist, since she was no longer involved.

You then observed two such separate preparatory meetings, between winds and strings. During these meetings you could observe the conventional hierarchies that musicians subsequently mentioned to you during interviews. The fruit and food of the event, for example, was a task of the intern; booking space and dealing with tickets was that of the cellist, and communication with speakers was led by the clarinettist, violist, and trumpeter. In fact, after one of the meetings you observed, everybody had to leave because the clarinettist and trumpeter were going to chat with one of the speakers via Skype. Therefore, clear distinctions between them were maintained.

The gathering took place over three days, each of which was organised by a different individual. Only the clarinettist, trumpeter and the former and current violists were in charged of moderating the talks however. The larger number of individuals, those who had worked for months for this gathering, were not involved in curating it but instead responsible for technical details, such as organising the chairs, cleaning the rooms, or arranging the food. These essential tasks were invisible in the brochure, and – as usual – not mentioned in the acknowledgments. In your experience attending to contemporary art events, the work done by others than curators tend not to be acknowledged in the information available publicly in their websites or brochures.

During both meetings, the clarinettist was going through all the different aspects that needed to be spoken about, and the person in charge of reporting on these. During one of the meetings you observed, others were always asking for her opinion, and she once replied by asking them to stop asking her questions, since the planning was a conversation, and not something led by her. Because the dynamics of this group had not been discussed in the months before the Gathering, however, such a conversation was not possible. To construct an actual collaboration among those participating requires, therefore, more than just intentions, but you have to work around the embedded hierarchies of each member of the staff team to be able to challenge them. Also that some of those present were used to having the clarinettist as their manager.

All the meetings relating to the gathering that you observed were delayed for at least 15 minutes, with one starting 25 minutes late, but were only booked for one hour since all the musicians attending had different things to do afterwards. This meant that not all aspects were covered, and it also suggested a lack of institutional commitment to the collaboration. As the former violist commented, ‘we only met once a month ... it was really difficult to find the time to work on it because we were all super stressed and overworked. And so, they did not want to talk about how we were going to do it’. In fact, because of this need of being constantly effective in the current productive system, the staff were working on this show, as well as the followings which meant that they did not have the time to think on the structures to be changed. ‘We prepare things in advance and then when it is installed, we are already working on something else, on the following exhibition’ (trumpeter). Thus, even if there was an interest in working more cooperatively, there were no institutional structures in place to allow the staff team to take the time to work slowly and together. This internalised pressure, enforced by the institution and reproduced by members of the staff, exemplifies that the only points of reference are the next project and how to perform better.

In your view, if sufficient time is not given to work through the dynamics of collaboration, and if institutional structures are not addressed, working practices are unlikely to be changed. After this experience, however, the teams did decide to continue collaborating. The cellist told you that she thought that ‘the winter exhibition opened up these doors and possibilities ... now we have realised that we can actually influence what is happening’. The trumpeter also reflected positively on the process, saying that ‘that whole experience kind of led to the creation of that committee that we have now called the programming meeting, where percussion, strings and wind are meeting all together to talk about things’. And the violinist commented that since then ‘there is a constant conversation’. ‘We do not call it collaboration as such, but we do have events ... in collaboration with winds ... we are much more communicative between teams’ (cellist).

The comment by the trumpeter cited above refers to a new monthly meeting (named the programming meeting), which the Director decided to put in place following the

experience of the Winter season. This new meeting would involve him and the winds team explaining their ideas for future exhibitions and projects. The Director would then collect opinions from other teams for his own further analysis. From your experience of observing such a meeting, you noted that this was neither a conversation nor a collaboration, but rather an opportunity for the Director to comment and report on his own ideas. In other words, a 'sort of instructive model where, you know, the Director says, oh, tell me your ideas, and then I will decide if I like them or not' (former violist), and one that is 'still in a model of winds talking about what we are thinking at the moment' (trumpeter).

The meeting you observed was entirely led by the Director; he explained his ideas for the following season and how the gallery space was going to be, and then proposed two projects he had in mind for the future. Some musicians in attendance contributed ideas, while he wrote them in his notebook. One person therefore led the conversation and explained his ideas, with others contributing to his pre-established agenda. Although there was better communication among teams, existing structures were persistent. Not all members of the staff team were part of this meeting, and it was again the front of house team or technicians who were excluded. The principle of this 'cooperation' was not based on ideas that they had in common, but rather on the interest of one person who was sharing his ideas. Therefore, there was no question of the hierarchical division within the group, nor on possible structures to modify.

The end of your fieldwork

After attending internal meetings and chatting with the members of both staff teams, you realised that there has to be an interest on the part of staff members to root the institution and their programmes into their location; establishing relations with their context and being dependent from it – but also institutions have to internally allow, support, and care for their projects. It is not just to be flexible and have the independence to work, but also to do it reciprocally between the institution, the staff members, and also the publics.

In addition, as you have explained in the previous chapter, the way the events are organised and conceived also influences engagement with discursive public programmes. In this regard, it is not a coincidence that the event you attended on Thursday, as narrated in chapter four, was barely engaged with. It replicated the same hierarchical structures prevailing in that organisation that silenced a great part of the staff members, their work, and interests.

The execution and delivery of discursive public programmes mirror the internal structures and interests of the people who organise them, as such they are directly affected, and infected, by the institutional members and frameworks. Considering this, in the next, and last chapter of this project, you will focus on all the knowledge you have constructed throughout this thesis with the aim of considering possible forms of being together that can be accommodated within the current structures of art organisations, as well as answer to your research questions.

CONCLUDING REMARKS: HOW DO INSTITUTIONS THINK?

A dream

After a bit of traffic, you finally arrive in the city. It is 6.00pm – tonight you are going to an event organised by the Orchestra, but this time it is at an animal rescue centre in the city. You found out about it on the Orchestra website but have also seen information about the event on the websites of other art institutions, in the monthly ‘what’s on’ paper, and in different cafes within the city too. Some people who you know mentioned that they saw the leaflets at the University, in a neighbourhood library, and at their climbing wall centre. The institution critically analysed their practices and realised that they needed to spread the information in more spaces to make it more visible.

The information sheet said that, if possible, you should bring a cup, plate and spoon because you are going to share some drinks and food, and they would like to avoid using disposable crockery. Also, it said that the meal is going to be vegan and gluten-free but that you could bring your own food if preferred. In your opinion, this is great because if you are rushing from work or to get somewhere afterwards, you cannot eat properly and have to spend money in a cafe or supermarket.

You checked the address yesterday and the centre is 40 minutes’ walk from the city centre. There is a direct tram that takes just 15 minutes in case people prefer not to walk, but you are meeting a friend to go there. Lately, she has been going to this programme at the Orchestra. She did not know about their public programme before; however, she found the information about this programme in the pet shop where she buys food for her dog and thought it could be interesting. The Orchestra has organised a two-year-long programme, in collaboration with different animal centres of the region, to deal with issues such as the abandonment of animals or the conditions of livestock farming. The events, meetings, and activities that they are organising take place in different spaces of the city and not just inside the art institution.

This is the first time that you are going, but your friend has told you that there is a friendly environment with a nice mix of people participating. There are several events per month, but she has not been to all since some of them take place in the morning. The institution has understood, from reflecting on past practices, that their programmes were excluding people who worked during the evening or had to take care of their children. Therefore, they are doing events at different times to allow other types of participation to take place. In addition, both children and their primary carers are going to some of these events together. There is an interest in the importance of children, carers and friends spending time doing things together. This reminds you of the talk led by Silvia Federici during the conference you participated in Nicosia back in 2019. She explained that the Bolivian group *Mujeres Creando* questioned the dominant practice of ‘parking’ children to get to the ‘real’ work by creating a learning and care community where women supported each other with childcare. In this regard, the institution is trying to create spaces where both adults and children can be together. As well as recognising the labour implied in childcare, allowing people to come together to share their experiences different moments for socialising as well as be supported.

After 40 minutes, you arrive at the location. There is a big cardboard panel that says ‘Join for a hot curry and chill talks’. Your friend tells you that they did this for one of the first events. Since the programme is taking place in spaces where people are not used to going for talks, they realised that not everybody in their neighbourhood knew about them. Therefore, their aim with the placard is for people passing by to see it and maybe come inside or to the door. In the entrance, there are two individuals welcoming you. When you approach them, they explain to you that the event is going to take place in the room on the left and that there are already a few people inside having tea. The event starts at 6pm, but from 5.30pm the space is open for tea. In the leaflets it says that if you have not been before and want to have more information about the project, there will be people talking about it from 5.30pm. When you enter the space there are two groups of people drinking tea. Your friend has a call so she stays outside. You are a bit nervous; it is your first time going to that space and you do not recognise anyone. You decide to make yourself a tea and wait there for your friend. While you are serving the drink, someone says hi to you. He is the Director of the Orchestra; he tells you that

some people are chatting about the project if you want to join. You decide to join the group and listen. As soon as you join, someone asks your name, and straight after everybody is greeting you. A small gesture, but one that makes you feel more comfortable within the group. Unlike the event described in Chapter 4, this time they know your name, and you know theirs. Your friend joins the group a few minutes later.

At 6pm, the room is full, and the group decides to have a seat. The chairs are in a semicircle, with two rows, so if you do not want to be the centre you can sit behind them, but with the possibility of seeing everybody from the group. Also, this way you can see the screen and speakers. You sit in the second row of chairs. On your seat there are some sheets of paper and a pen. The sheets say 'Keep your thoughts'.

Some workers from the centre and a person from the audience start talking. At the same time as they speak there is a person translating their words into British Sign Language. Of course, otherwise D/deaf people would not be able to join the programmes and conversation. You have not realised about this before, but naturally the institution had. Their purpose with these activities is to have conversations around different social questions and themes, and to include all the people interested in them, you have to work around the accessibility of your programme. Firstly, the speakers introduce themselves before the talk. Then they explain the project and the location of the toilets and the tea. They also mention that the sheets on the chairs are for us to take notes, write questions or doubts, give feedback, draw, send notes or whatever we want. They also tell us the events and trips planned for the following weeks and the opportunities to be involved with the programme. They also give five minutes for us to introduce to the people who are sitting next to us and have a short chat. In your opinion this was a great decision since you did not have to speak yourself in front of everybody or lose a lot of time from the event with the introductions but allowed us to at least know the names of those sitting next to us.

After the introduction, the talk starts. It is led by a worker and a volunteer from the rescue centre. With facts about animals abandoned specifically in the city, and in the UK, they explain to you that there are many animals in the streets and the consequences that this has. Once they finish, they open the talk to explore solutions and ideas together.

They presented it clearly and it was great to have the images and graphics, also to know the local specificities about the subject. In addition, many people participated in the conversation. The programme has been running for more than 8 months which means that many of the participants know each other, or if not, you have been previously introduced to some of them.

After a bit of discussion, an academic from the Ethics, Ecology, Identity research group from the University continues the talk. She links her talk to the previous presentation but moving a bit further into a critique of the current system and mode of consumption. She relates the idea of abandoning animals to the current fast consumption. She explains to us that when we buy dogs it is because we want them, we need them, however as soon as we get bored or they are an obstacle to our progress and life, then we abandon them. Likewise, humans get tired of what we have bought and want more. This wanting more entails a process of the destruction of resources of the Earth, of creating that new consumption which is encouraging the devastation of our home.

When she finishes talking, she asks if we have questions. This latter talk was a bit more formal, but because you have already had some ideas from the previous talk, you have been introduced to the project and had some time for socialising before, you feel it is easier contributing to the dialogue. In fact, because you have had a sheet of paper with you, through the whole event you have been writing key points and ideas, so it is easier for you to now follow the conversation. After 30 minutes of discussion, the staff bring a vegetable curry and rice to share. It is around 7.30pm and everybody seems quite happy to see the food arriving. People pass the pot so you can dish up your food and pass to the next. While we are serving the food, we are still talking. The act of sharing food and hot drinks with the group makes you feel more integrated and comfortable. You feel fine just sitting there, enjoying the food, and listening to the conversations.

In your opinion, it is nice to chat with people who are working within the theme of the talk. This way the dialogue and discussion are somehow led by those involved in the theme, and they can explain to people what is actually happening in their region and how to be involved. Moreover, the link between each presentation was great because you moved from a familiar topic that appears in the news frequently, to a deeper talk

where an academic shared part of their research and investigations to a wider audience. This way you could contribute to the conversation even if you did not know about her research before.

During the time of eating and chatting they pass a list to write your name and email just in case you are interested to be in a shared list of emails and information. The list was on the tea table, but you did not see it. The conversation continues while some people start to leave. Before everybody would have left, the staff asked people to please stack their chairs and ensure that everything is cleaned before they leave so that they do not have to clean everything alone. You find the room cleaned and the dinner cooked, because someone has gone before to do it for you. Those tasks are also part of the programme because without them, you would not have had food and a clean space. Thus, the organiser wants you to be involved in all the different processes of the programme.

The event finishes and some people suggest going to the pub, but you are too tired for that. You arrive home full and after a really nice evening learning about rescue centres, ways to help them and with some thoughts on how your mode of consumption could be damaging the planet. After the event, you decide to participate in other events, and some preparatory meetings, of this programme. You do not have much time to help organising, but you go to the monthly forums where you discuss future events and ideas. It is nice to see how from participating in a programme, people are creating networks of care and mutual aid.

Your friend is more involved, and for example she helps with the setting of the events and the cooking. She has told you that there is a hierarchy since the institution is leading the project, being paid, and working full-time, but that there are opportunities for people to be involved, have their opinion, and contribute. In her opinion it is good that there are some people leading the project so that it has a specific aim and goal. They structure the meetings, send an agenda a few days in advance where you can add points, and after the meeting they send the minutes. The group is led by the institution, but it is open to participation. Moreover, the institution is always questioning their practices to change them if the group thinks that it is needed. In this regard, your friend thinks that the setup

is good. People are really busy, so having individuals working full-time with the project makes the process of being involved more enjoyable. In fact, even though only those working for the institution, and thus working full-time, get paid. In all the preparatory, evaluating meetings and events they provide you with food and pay for the travel expenses. This way because the budget of the team is not spent on bringing people from far away, it can be distributed to other areas of the programme.

The World Knocking on the Door

The voice of your mother saying ‘Hello’ wakes you up from your sleep. Lately you have been working many hours on your thesis and it has started to invade your dreams. Last night you saw that the Orchestra had initiated a public programme that radically questioned its own past practices and engaged with the conditions of access and participation of the events; that tried to work with more individuals than those working for the institutions; that was rooted to its specific region; that aimed to translate discourse into action; that was collaborative and opened institutional structures; and that was connected to some of its cultural and social ecologies. This event is based on the opinions of the participants of your fieldwork on how they would like to feel after and during an event.

However, this is only happening in your dreams since at the moment, you are living with your parents waiting for the second lockdown to come. Today it feels like winter. It is only late October, but the cold in 2020 has come early to the Castilian plateau in Spain. You are already wearing your socks over your sport tights and your brother’s extra-large fleece. People walking on the other side of the window have their hands inside their pockets and their mask covering almost to their eyes. With this weather, the mask does not seem to be an inconvenience, but rather something to keep your face warm from the cold wind.

You left the UK in July after flying back there from Barcelona half-way into your placement at MACBA. Your plan was to stay in Spain just for the summer, but because of the aggravation of the pandemic in Europe, and some personal complications, you

decided to stay with your parents for a few more months. After two moves, 3297 miles, and a coffee you are now sitting at the desk where you spent your teenage years studying, but now writing what is going to be the final piece of your PhD thesis – a section that was supposed to be the conclusion of your research. However, it ends up opening new possibilities for how to think and practice contemporary art institutions. In your opinion, this project has opened you to new ideas and questions on actual possibilities for making art organizations more connected, more grounded with their practices and context.

In your thesis, you have suggested the importance of working collaboratively and of placing collective responsibility for the care of others at the centre. Looking back to the last three years, and to 2020 especially, to care for other bodies and to be together has, in your opinion, become essential for the mental and physical health of many who are suffering now from isolation, uncertainty, and fear.

A few months ago, you were listening to the anthropologist Yayo Herrero on the radio. She was speaking about the lessons that we were learning from Covid-19. She mentioned that even though those who are sicker are in the hospitals, the greatest care is taking place inside the homes. It is inside our homes where bodies are caring for others, and where most of the ill people are, and are being cared for. And it is indeed inside their homes where people are waiting for their food delivery or their families to come and say hello from the foyer because they are too afraid of going outside. Care is taking on great importance since it is maintaining our lives. It is being visible, people are recognising their vulnerability and are, even if it is temporary, understanding that care needs to be placed in the centre to keep living. She explained that during the strict lockdown in Spain where you were not able to leave your home from mid-March to mid-May of 20120, it was a necessity for everybody to know the names of their neighbours and whether they needed something. During that time, there was a development of care structures and logics of mutual aid due to that sensation of feeling fragile and lonely; of being vulnerable with others.

Today, while you stare at the screen of your laptop you start thinking about the last three years of research and the fact of being back at your parents. You left this house

seven years ago, but your room has remained the same. The walls are still covered with leaflets from the student union and pictures with friends and family. Working from there has not changed either, your father is in the next room, and you can listen to the music playing from his old hi-fi. While you listen to his music, you start thinking on the surreal first year, living with Chiara in Leicester, your weekly trips to Nottingham during the second year or the evenings climbing in Oxford until the lights of the sports centre were off. Then the lockdown started, and everything changed. The social restrictions, closure of public spaces and limitations of travelling led to a modification of your entire life and your work. Your hectic life completely changed and today you are sitting in the same chair as yesterday and tomorrow.

This retrospective nostalgia makes you reconsider your PhD. You start questioning what you, and your research, have done in relation to the study of current discursive public programmes. While thinking, you realised that your laptop is lifted by using the two notebooks you printed and bound at the end of your fieldwork with all the material from the field. Certainly, it is the material, and methodology, of your project which has contributed to a different understanding and study of these programmes. You established conversations with multiple bodies who actively supported you and your research, highlighting the interdependency that you had with them. You underlined the importance of moving from your own well-documented thoughts and opinions about institutions, to the construction of a knowledge that comes from the interconnection with other bodies and thinking. You understood that the art world cannot continue operating by just narrating the achievements and progress of a few curators. But that it has to include all the different people who are participating in their programmes – individuals who make their work valuable. Your research is therefore not only aiding the understanding of discursive public programmes, but the way we think and act in the world, contributing to the idea of ‘thinking with care’ established by Puig de la Bellacasa (2017), whereby thinking is something we do that is always relational and is possible through the relations we have. This means an acknowledgment that we do not exist alone, but in constant dependency with one another. As explained before, it refers to the idea that when we think with care, we are recognising such dependency and can modify our social relations and position in the system.

From the study of the literature, you realised that the most prominent appraisals of discursive public practices are those written by curators and directors who did not question their position of privilege within the programmes. Therefore, instead of challenging the status quo, they imposed their own control over the programme. They maintained their hegemony over the art system via a self-referential narrative on the programme engagement and organisation which privileged the voices of Euro-American curators. In contrast to this monologue and attitude of power, your thesis aims at changing perspectives on public programmes and participation in contemporary art institutions.

Laurence Rassel argues in her lectures that her way of thinking, living, and working is partial, subjective and situated (2017). By this, Rassel means that she can only speak from her own specific area of competence that is restricted to her practices, her zone of working and her own beliefs. Like her, you have not written about the potential engagement of practices that you have not studied, but about your own experiences observing two contemporary public programmes – experiences that are defined by your own personal ideas and opinions regarding art institutions, public programmes, and the participants.

The philosopher Marina Garcés argues that nowadays the principal challenge ‘to embody critique, to subvert one’s life in such a way that the world can no longer remain the same’, is the ‘privatisation of our existence’ (2009: 203, 206). She refers to the fact that the experiences that you have of the world are based on your private field of references. No matter whether these are individual or collective, they are always self-referential. Therefore, this PhD is grounded in your own experience of the world.

Considering this, in this project you are contributing to the scholarship of discursive curatorial practices, care, and public spheres, answering the following research questions:

- How is knowledge constructed and made public in current discursive public programmes?

- What types of engagement and participation can be identified within the public discursive practices at contemporary art institutions?
- In turn, how is the engagement different depending upon the different nature of the art institution?

To study the relationship between engagement and discursive public programmes, you have focused on two art institutions, here named the Circus and the Orchestra. While it is important to acknowledge the fact that the long-term engagement of the public programmes within these institutions is difficult to evaluate, this research has contributed to an in-depth analysis of a significant moment in its development, which also provides insights into how this might change in the future. You conducted your fieldwork from September 2018 to April 2019, but there have been changes in these institutions since then and change will probably continue in the future. Thus, your project is limited to the duration of the fieldwork.

To answer the questions above, you first reviewed the literature on discursive public programmes in Chapter 1, which serves as the conceptual framework of your thesis. In this chapter you explained that curators, directors, and scholars forget to consider opinions other than their own. Therefore, you argued for the construction of permeable channels of communication within the art institutions in Chapter 2. In that section, you pointed to the need to create new forms of relating, based on ideas of interdependency and care. Next, the chapters based on the data analysis have engaged with a particular moment in the articulation of discursive public programmes – focusing specifically on responding to the research questions. As you have explained before, existing curatorial literature is evidently indifferent to other perspectives on these programmes, and therefore most of the information used to reply to the questions has come from the case studies. In this last section of the thesis, you aim to answer the main research questions, summarize, and reflect on the project, and finally to propose future research on the subject.

How is knowledge constructed and made public in current discursive public programmes?

You remember your feelings after attending the event narrated at the Orchestra in the fourth chapter of this thesis. You did not engage much in the event, nor did you meet or chat with any of the attendants. Moreover, you noted that everything was already organised and set for the specific purpose of listening to the talk. There was not much space for dialogue, socialising or learning. The programme was prepared for hosting a conversation among experts in front of a passive audience. Therefore, rather than being a sphere for coming together and to make visible the different concerns people might have around various social aspects. Here you could see a discursive event produced from an art institution as a form for public participation and engagement but taking the shape of a university lecture.

In addition, the space contributed to the sustenance of power relations through the distance between the knowledge holders (the speakers and institutional staff) and the rest of participants. There was a clear consensus of who the knowledgeable individuals within the group were and it was reinforced on the seating structure, allocation of time and format of the talk. When you arrived at the room of the programmes, there were always individuals, part of the audience, already seated in a specific area opposite to the stand in the front part of the room. From that position you could see the speakers perfectly and listen to their talk but not interact with the rest of the participants. In fact, your intervention could only take place in the time allocated by the institution, or the invited artist of the event, and in most of the cases there was a strict monitoring of questions and answers. Therefore, the layout, specifically chosen for these types of events, created a choreography whereby the audience was spatially and conceptually separated from the generators of knowledge and prepared to listen.

The way knowledge is constructed and made public at this institution reinforces a separation between the different participants of the programme. Moreover, in relation to the former, the production of knowledge in the event, had been previously planned hierarchically by the institution and in isolation from the rest of participants. In chapter six of this thesis, you explained that the creation of discursive public programmes at the

Orchestra are planned and printed in-house; everything that composed the event, including you as an audience member, had been selected in advance by the institution and with no interaction from people outside the team. This means that prior to the event, they had already decided the type of knowledge expected for the programme and its form of representation.

At the Circus, the processes whereby these programmes were created were also hidden from most of the participants since they were organised on-site. The Circus selected the location of the events, the division of the space, time as well as the speakers. In some cases, however, attendants of the events engaged with the decisions of the programme. There were more opportunities for people to get involved and take part, but they had to be previously invited by the institution. There was a hierarchy, but one open to be influenced. Moreover, the type and format of events were thought ahead of time and taking in consideration the different accesses of knowledge. This means that the institution questioned their practices and tried to enable actual possibilities to share competences and interests. In fact, this self-consciousness of the Circus when programming was translated into a greater contribution of ideas and projects during all the different aspects of the programme and construction of knowledge. In any case, though, it was the institution, and specifically the acrobat, who ultimately decided, invited, and opened this collective construction of knowledge. She planned the whole project and chose the type of events and involvement of the attendants.

Therefore, your research argues that despite some initiatives at the Circus to programme being organised more collaboratively, the knowledge is constructed within and according to the structures of the institutions. Institutions decide and thus the generation of knowledge in the event is agreed ahead by the staff members. You were going to the events because you were interested in the theme or speaker, and because you were free at that specific time. In this regard, your attending the event was already planned and predicted by the institution. These selections produce a specific audience, and also the possible relations between the participants and their contribution to knowledge formation. This means that the type of knowledge, and its construction/presentation, depended on the interests of the individuals working for these institutions. The

institutions choose the speaker, and thus information that is going to be shared, determine the organization of the conversation and your involvement. It is based on the concerns and plans of the institutional members.

What types of participation can be identified within the public programmes at contemporary art institutions?

During all the events you attended the engagement in the room did not vary as much as you expected. The kind of talk and type of audience were relatively similar in each event, which meant that the participation remained altogether very much alike throughout the different programmes you observed. All the attendants in the events engaged and participated in the programme in as much as they were part of the social logistics of the event. You were sitting in a specific room of a particular institution in a pre-determined temporal space listening to people speaking. Therefore, even if you did not understand or enjoy the talk you were in the event, instead of a different person. Your body occupied a space in the room and thus impacted on the dynamics of the programme. You directly influenced the course of the event because you were there, occupying a seat, a space, taking notes, and listening to the talk instead of someone else. In addition, you were there listening, therefore, even if you did not follow the whole conversation, you assimilated the ideas in your own way and pace.

In his work *The Emancipated Spectator*, Rancière explains that ‘viewing is also an action ... The spectator also acts. Spectators see, feel, and understand something ... We also learn and teach, act, and know, as spectators who all the time link what we see to what we have seen and said, done and dreamed ... Every spectator is already an actor in her own story’ (2009: 16-17). However, as you have observed, in these cases, the level of engagement with the programme was limited to your own understanding of the talk, your comfort in that specific space, as well as with the bodies sitting around you. Therefore, engagement differs from people based on their knowledge and adaptation to that space.

Engagement also depends on your involvement in the programme. If you have been taken into consideration, asked, or implicated, as for instance in the Circus, you are going to be more confident with the topic, the space, and the other participants. There is a different experience of participation just from being involved in the decision-making of the programme. You have actively participated in the planning and thus, you are going to be more informed on the theme. In addition, you are going to feel more comfortable within the dynamics of the programme and the institution since you have contributed to its development. At the Circus you were able to experience a different type of participation in the sense that there was a vivid, relaxing, and interesting conversation between the people involved, and some events felt you were part of a group of people who are interested on one another and the space. However, because of the length of your fieldwork you cannot ensure that the participants perceived themselves as part of a social network, interconnected with one another.

Therefore, despite some of these differences, as an audience member you are always participating in the programme. However, to actively engage with the conversations and creation of knowledge, you have to either be an expert on the topic, feel comfortable with the theme and space, or having been previously considered by the institution, and thus taken part organising the programme.

Janna Graham, Valeria Graziano and Susan Kelly, in their article, 'The Educational Turn in the Arts' (2016), recall the concept of the public sphere established by Virno, more specifically to his idea of the 'publicness without a public sphere' (2004: 40). Virno argues that sometimes participants are present together in a space, but not connected beyond the room where the event is taking place (ibid: 65). Considering this, they explain that in the type of discursive programmes that your project described, there is a tendency to think that you, as a participant of the event, are part of a collective. However, these programmes eradicate any sort of collectivisation inasmuch as you are a sole individual surrounded by other participants with whom you do have neither connection nor relation (2016: 32).

You as a subject experienced a type of engagement based on your social isolation from the rest of the participants. You act socially, but alone. You are part of a group and

event, but your interactions are skimpy and superficial. For instance, in this research on no occasion did you establish interpersonal relations with those involved or feel personally supported by the participants¹². These programmes thus generate the perfect social isolation whereby you feel part of a group and moment, with people whom you do not even know.

In this regard, the type of engagement and participation that you encountered in these programmes constantly protected your subjectivity from that of others. You were another individual who did not feel vulnerable or invoked by the other. As Bojana Kunst states this is possible because precarity, ‘instead of opening the vulnerable life towards the other and towards the social, rehearses constant protection of one’s own life toward other competing vulnerable and individual monads’ (2015: 10). The format and structure of these practices produce a social and common bond between all the participants, but this is a type of participation which is not based on the sharing of their embodied experiences; rather, the point of departure lies on the interest and objectives of the institution.

In addition, this latter aspect, the fact that the programmes are based on the interests of some institutional members, triggers an engagement that is equally limited because of the process of constructing the practices. The following of a hierarchical managerial model whereby there is no interaction from anyone apart from the staff team sets the conditions for a passive and monolithic audience. The way the programme is decided, negotiated, and designed echoes and reflects the type of individuals they attract; a uniform audience who does not interact but remain in silence throughout the event.

12 You do feel supported by those who agreed to be interviewed and be part of this project. However, this relationship was a consequence of your attitude towards the programme and research, nor one promoted by the institution.

How is the engagement different depending upon the nature of the art institution?

As you have explained, participation is altogether dependent on the interests of the institutional members, thus the level of engagement with the programme and the people involved is subject to the degree of institutional openness.

Rassel explains that every institution institutes and is instituting (2018a). By this she means that an institution institutes in as much as it is a place with rules and structures. However, it should not forget to consciously institute, to be constantly moving and changing, to be open to modification and adaptation across time and spaces. In fact, in the case of the string family at the Orchestra, they did have flexibility in programming, in instituting. No-one interfered in their work. Thus, if the programme was not engaged with by the majority of the audience, it was because they did not prioritise this. They were not interested in instituting differently, being more permeable to the participants of the programmes, or generating dialogue. On the contrary, the staff wanted you to listen to their voice and interests. They wanted to express ideas and promote themselves and the institution through the public programme. Similarly, the Circus developed a programme based on their own interests. The acrobat selected the programme and had the funding to accomplish it. However, as you have explained, this latter was better engaged with, people participating felt more comfortable. The reason for this contrast in type of engagement was the Circus's form of instituting. The conceptualisation of the event and the participant in relation to the programme, the institution, and their context were thought different. Therefore, depending on their way of instituting, and of acting, the engagement has been different.

Philosopher Santiago Alba Rico argues in his book *Ser o No Ser (Un Cuerpo)* [To Be or Not to Be (A Body)] (2017) that a radical transformation of the world, what we would call a revolution, essentially consists of bringing together the place where we live and the place where our lives are decided. This means that to actively transform our mode of living, thinking, and inhabiting of the world, we should be involved in deciding the course of life. In relation to this project, the previous chapters have explained how the lesser involvement of the participants in the creation of programmes is translated to a

lesser engagement with it. Therefore, engagement with an institution does not depend on the nature of the institution, but rather on their openness to have individuals involved in decision-making. In other words, in understanding that they are dependent on them, that the programme has to start from the common experiences of all the participants and acknowledging that the institution is rooted and placed within a specific context and cannot exist alone.

The Orchestra and the Circus have their own body which is constituted by their location, their past and present practices, their relation to their context and the staff. This means that these institutions are not physically immobile, but rather are formed by many different parts that constitute and influence their functioning. The two spaces that you have studied were both art institutions with a regular discursive public programme. Though, as argued in the previous two chapters, their approaches towards the public programme were different, and thus the engagement with them. However, both were art institutions, therefore, engagement does not change according to their nature, but to their way of instituting; to the interests of the staff team and the relation between the different parts of their bodies.

The need for hierarchy?

In your dream, your imaginary friend told you that it was important to have some individuals working full-time in the programme to ensure that everything was running smoothly, to have people who could deal with institutional procedures and funding applications. To have, therefore, a hierarchy whereby some people were in charge and responsible for everything working but following an interdisciplinary and collaborative approach towards the programme, one where all the participants involved were cared for and taken into consideration. The institution was not a closed and rigid space, but embedded in relations with different institutions, bodies, and objects of the city – embedded and connected to some of their cultural and social ecologies. In this collaboration, there were differences between the participants, because some were working full-time on the projects and were being paid for that, but decisions were taken

together. Therefore, knowledge was constructed by more people than just members of the staff team.

In addition, because of the collaboration between different institutions of the city, the programme was known widely. These institutions were welcoming people who did not necessarily know about the Orchestra. This meant that the programme was based on the common experiences of the participants involved and it intended to construct new nodes and possibilities of subjective enunciation.

Alba Rico (2019) argues that fantasy is the desire to transform reality through the multiplication of unlimited possibilities and resources, and the thought that what other beings are suffering cannot happen to you. It aims to be universally affective. It is the illusion of not being a body, and thus not being vulnerable, so you are able to reach any objective, while imagination is the capacity to put oneself in the place of the other and recognise reality. Imagination is the capacity to make long distances in horizontal, to go from a small and particular aspect to another small and particular aspect. In this regard, your dream contributed to an imaginative understanding of discursive public programmes. There was an interest in building networks of people who had similar interests and wanted to organise something together. It focused on the other as the point of departure to understand other realities and work long-term collectively. Therefore, in this project you suggest the need for hierarchy but also for thinking and questioning it with care. Care as recognising our condition of entanglement with the other.

Simon Sheikh, in his article *The Magmas: On Institutions and Instituting* (2017), cites the political thinker Cornelius Castoriadis in his claim that we always institute, society is always instituting, always defining the different norms and procedures of living (1987). This means that, as explained before, there are possibilities for different form of institution and of instituting if the current structures of power are questioned and modified; changing our modes of relating. This way, the organisational structure of these institutions can consciously enable other forms of inhabiting these places. Change however, has to be structural to affect the whole institution. For this to happen, those in the position of deciding to have to first question their position, as well as the privileges they hold.

Laurence Rassel insists that there is always a hierarchy in place (2018a). However, it can be softened and shared, if those with the power decide to make changes and to challenge the type of authority they put in place. This way they can generate an interdisciplinary approach to act on the structure of the institution. She proposes to think of the institution as an open software, and thus based on open-source principle. This means that ‘the institution should be open in reading, writing and executing’ (2018b: 19). You give free access to be shared, modified, and improved by all their users. In the same way because it is maintained commonly everybody involved takes care of it. All take care of the maintenance of the open software. She uses this metaphor to demonstrate that to take care of the institution, to that device, is a task made by numerous individuals. The audience member, the curator, and the front house, all are involved and working for the continuity of the programme, and thus should be acknowledged. All have their say on how they are helping to maintain it and can have the agency to act accordingly (2014). In addition, she suggests thinking about the conditions of production and the structure that supports and sustains this production. In her view, this can help institutions to carry a self-conscious practice, questioning its structure of power to be able to consider different hierarchical, but genuine, systems.

‘Most institutions are built on power. The least we can do, as people in decision making positions, is to be conscious of it, and we try to be less toxic to others, and to be as least violent as possible’ (Rassel, 2018b: 8)

If management is planned, thought with care, if you understand that you need from the labour, interest, and presence of other bodies to work, you start challenging the normalised thinking of how things should be managed. You stop imposing your power and responsibilities on others, and you start considering that those are actually contributing to the realization of your job. You acknowledge that you are dependent on them to maintain your current place and position. You realise you are vulnerable with and to others and you engage with them collectively to construct a place where all feel welcomed and engaged. It challenges the enforced hierarchies that exist in the construction of discursive public programmes and destabilizes the institution and encourages a more collaborative approach toward working.

Looking back

Four years ago, when you started thinking about this research project, you were interested in thinking of the art institution as a public sphere. This idea was influenced by curatorial writings which argued for the possibility of creating a space that could host social movements and discussions and that would influence social life (Esche, 2004; Farquharson, 2006; Ribalta, 2010). In fact, your PhD was first titled ‘Creating a Politically Active, Plural and Critical Public Sphere: Discursive Programmes at Contemporary Art Institutions’. However, over the last four years, you have realised the impossibility and inconsistency of the term ‘public sphere’ when thinking of the art institution as a fixed space for discussion, dialogue and being together.

As addressed in the theoretical framework of this thesis, the concept of the public sphere has been extensively theorised since *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* was written by Habermas. After this publication, the concept of the public sphere has developed many different connotations, depending on the scholar. For instance, you could mention, among many others, Habermas’ bourgeois public sphere (1991), the proletarian public sphere of Oskar Negt and Alexander Kluge (1993), the subaltern counter-publics of Nancy Fraser (1990), or the agonistic public sphere of Mouffe (1993).

This historical study allowed you to get deep insight into the possibility of transforming these ideas into workable practices in contemporary art institutions. However, each author has a different idea of the public sphere, which means that there are many ideas of the public, many ‘publics’ that cannot be fixed into a single idea of the public sphere. There cannot be a unique conceptualisation of a public, but of multiple ‘publics’ and you cannot locate them all in a fixable space. On the contrary, you should think of ‘the public sphere as fragmented, as consisting of a number of spaces and/or formations that sometimes connect, sometimes close off, and that are in conflictual and contradictory relations to each other’ (Sheikh, 2004a: 192). In this regard, institutions can only be a space and/or formation open to be connected to some of their ecologies.

Moreover, the conceptualisation of the public sphere exists due to our contemporary culture, one that perhaps makes us think that there can be a space where anybody can freely enter, join, and speak. However, not everybody enters in equal conditions into the art institution (Bennet, 1995; Duncan, 1995). Again, Sheik argues that ‘we cannot talk of art’s spaces as a common, shared space we enter with equal experiences’ (2004b: 1). In this regard, as your thesis has argued, we are not equal, and we have to start from here in order to construct spaces and/or formations where different bodies can come together to share their ideas.

In addition, the concept of the public sphere entails a space open to discussions, and available for society as a whole. The institutions in this thesis, based in the UK, are largely publicly funded by local and national government bodies (with a smaller amount of income gained from private sponsors, trusts and foundations, retail, and space hire). However, public here does not mean to share or to own, but the provision of goods or resources by an institution. These resources are managed and distributed by the senior members of these organisations. Therefore, you have realised that the public no longer signifies the ability to express your own social demands, but rather the authority of the staff who control these resources. In relation to art institutions, this can be noted in the growing discontinuity between those bodies excluded from decision-making and the few who dominate the processes. There is nothing public in these processes, rather these are organised and held internally.

Ultimately, you understand that the current social conditions of working do not allow for people to come together into a fixable sphere, but rather this has to be an ongoing process whereby anyone can join and be supported. Individuals who share similar opinions and struggles. In this regard, this thesis has given you the time to reflect on your previous propositions and allowed you to reconsider your former theoretical proposal. After four years of thinking, acting, and working you are proposing the creation of loose institutional structures based on communitarian relations, rooted practices, and mutual aid. This means that the programme is not previously organised or decided solely by the staff team, but according to the interests of many different bodies

who participate in the programmes and are working in the same context as the institution.

As you have recurrently repeated in this project, if the aim is to create spaces for discussion, and for being together, there is a need to understand that the institution is dependent on each participant as well as to the location where it is established, and that it has to address that interdependency in their actions and decisions. They cannot work in isolation because their work, and job, depend on a multitude of individuals who are holding them, namely, the participants of the programmes or the front of house staff. The institution is reliant on and part of a social ecology of the city, to which they are connected. In other words, understanding that living socially means that ‘one’s life is always in some sense in the hands of the other’ (Butler, 2009: 14).

If the programme is neither related to the experiences of the participants nor has considered them when proposing events, institutions cannot reasonably expect genuine engagement with their proposed plan. Your PhD is therefore not proposing to think of the art institution as a possible public sphere, but as fluid networks of people who participate and engage with the act of programming.

It is important to clarify that the collaboration this project refers to would be, in many cases, voluntary and unpaid. The idea of participation and collaboration has been long studied and criticised by many scholars and practitioners, including yourself, since it implies institutions asking for free and unpaid labour to improve their programmes and profiles (Miessen, 2011; Harvie, 2013). However, the idea of collaboration in this project is not the buzzword that you can find in policy discourses in the UK – theorised as good for ‘communities’ empowering, social cohesion, regeneration or personal development (Matarasso, 1997; Belfiore 2002; Gray, 2017), an instrumentalist tool used by the UK political system to reward the institutions that demonstrate and reinforce that they generate a benefit over and above the aesthetics (Gray, 2008). Rather, in your project it refers to a recognition of the institution as a dependent body to its context and, consequently open to it.

The collaboration that you are proposing has hierarchies because there are individuals being paid and working full-time. But this means at the same time, that others

collaborating together in the programme are not involved with tedious tasks, such as funding applications or checking numerous emails, but engaged with the decision and selection of activities and projects. In any case, this collaboration has to be always reviewed to question the structural conditions under which it takes place, including the asymmetric funding and remuneration arrangement. Having said that, in this project you are not aiming to propose a participatory decision-making model, but rather an argument for positioning art institutions within their locations and think of these spaces as sites for praxis and collaborative approaches based on the idea that without all the participants of the programmes, art institutions would not exist. That they are vulnerable to their cultural and social ecologies and should work with them. As Yaiza Hernández Velázquez commented on a panel on New Institutionalisation and Neoliberal frameworks (2021), let's not forget that communities keep institutions alive.

An ethnographic methodology

As you have explained before, the study of discursive public programmes has tended to focus on the critique or promotion of these practices. Curators, scholars, artists, or directors have addressed these without considering other perspectives (Esche, 2013; Farquharson, 2003; Graham, Graziano and Kelly, 2016). They have written their own opinions based on their own experiences, but without thinking about the participants of these programmes. Considering participants as all the individuals involved in the production of an event, from staff members to speakers and audiences. In your opinion, an uncaring attitude that has not considered the fact that without the actions of the other the programme is impossible to be completed.

Therefore, you have approached this project holistically to understand discursive public programmes from multiple points of view, especially from those that have not been recognized and acknowledged in previous studies. This has required the participation of numerous individuals who have shared their experiences and time with you; evidencing once again your dependency with other beings. Without the conversation you have had with the participants, this project would not have been possible. In this regard, the

approach you have taken demonstrates the methodological limitations of previous writings that have aimed to construct public programmes individually. Previous studies did not pay attention to the reception of the events, nor question their practices. Therefore, the starting point of your research has been the acknowledgement that you are dependent upon others because you do not have all the knowledge to write a thesis. You are not a single producer of knowledge, but part of an ecology and of a collective process whereby multiple individuals have taken part in giving form and content to these programmes and the present thesis.

Puig de la Bellacasa argues that ‘knowledge ... is embedded in the ongoing remaking of the world’ whereby ‘the view of care can open new ways of thinking’ (2017: 28). By this she means that the way you study and represent things has ‘world-making effects’. Your own personal actions and relations impact on how reality is perceived and constructed, and you can help modify the uncaring hegemonic system by considering your vulnerability to the world. In this regard, the way you have addressed the knowledge of this thesis, considering, and caring for others, contributed to the understanding that we need from each other constantly.

In this project you have focused on discursive public programmes as possible caring experiences within art institutions. You have proposed that current art institutions should reformulate their structures to generate spheres where they can constitute possibilities for common knowledge and dialogue. You have argued that they should consider their understanding of ‘programming’ to generate different opportunities for people to interact together.

It is important to mention that this has been possible because of your position and privileges as a researcher and that of your supervisors. They helped you contact the institutions, and thus granted you with the access to studying them from the inside. Also, their own position as established researchers, and a curator in the case of one of them, influenced the treatment you received from the staff at both institutions, and that of the participants. In addition, you were doing a scholarly project approved by the University of Leicester and its ethics committee, and independently from the institutions. These factors facilitated your possibility to get in contact with the

participants, as well as encouraged them to speak with you, especially due to the latter. In addition, your academic background, and that of your supervisors, contributed to a better understanding of the functioning of both organizations and to navigate within them. Furthermore, because of your study of internal meetings and interviews with participants and events, you gained several competencies which positioned yourself as knowledge-holder with regard to your case studies. You knew the opinions of the participants in relation to the programmes and management of the institutions. In addition, because you were funded through the whole of your PhD process, you were able to focus entirely on your project, not having to work elsewhere, and thus having the privilege of spending the required time in the field.

Now, this does mean as well, that you have been a distanced expert on the topic. You observed and studied it from your position as an academic researcher. You have done a study of just eight months, within a specific context and with a narrowed focus to answering your particular research questions in a specific time frame. Thus, this study has to be understood on the premises that you have always been a researcher studying a particular set of ideas in relation to knowledge construction in discursive public programmes and their engagement.

In addition, while it is important to be aware of the influence you have had on the participants, as well as the topic. Reflexivity in a project is a two-way process whereby you have to recognise how the research experience has affected you. In particular to this thesis, the influence that studying and inhabiting these institutions have had in your research and subjectivity. In your case, it has made you realise the importance of continuously questioning the reason behind your own position and action. This means thinking why you are there, what are you doing there, under which conditions, with and by who. To not take anything from granted and always understanding that you play a role within society, and thus your research. Also, to recognise that you have a voice that should be heard and to value yourself to then be able to stand for your personal ideas and beliefs. Ideas that have enlarged and nurtured this project and your personal life.

A month before submitting this thesis, you gave a presentation to the Baltic Film, Media and Arts School at Tallinn University. After your talk, one of your supervisors

commented to you that one of the key points of ethnography is that it always comes with unforeseen questions, problematics, and ideas that you did not consider at the start. In his opinion, this was the most valuable aspect of this methodological approach – the surplus, or excess of data – the fact that you keep asking questions while you study, and that you are constructing knowledge without assuming it is limited and absolute. To your experience for instance, this contact process of learning, and also the acknowledgment that your ideas could be challenged, allowed you to change prior conceptions around the idea of the public sphere. This term was in fact one of the key ideas and propositions for your thesis, even featuring the title of the project. However, this decision became eventually the departure for a different contribution to knowledge, and your decision to focus on the idea of care. You understood that the term was not adequate or at least not from your point of view as you have explained throughout this thesis. Indeed, instead of a solution or an object of study, this concept (the public sphere) became a key part of your problematic.

The last page

To conclude this thesis, I want to say that to consider the idea of discursive public programmes as possible spheres for mutual care, requires a detailed study of the institutions and their immediate ecologies. During the last four years I have learnt that every moment, person, and event influence and cannot be studied alone. That we are embedded in constant relations with one another. Thus, future studies should generate the actual networks that would allow the introduction of these ideas into practice. In my opinion, it would be valuable to continue studying the actual possibilities of such practices in the art institutions. This time, however, working and generating practical insights within the field.

This research could be also expanded to find forms for academic knowledge to be translated into non-academic talks and texts that can be accessed widely. This includes the study and practice of ways that could deconstruct regressive elements of the academic format for structures of sharing and learning and to rethink forms of

politically oriented academic gathering and programmes. Also, to engage with different forms of knowledge formation and distribution.

My co-supervisor Pat Thompson in her blog <https://patthomson.net/> is constantly arguing that a PhD should be able to answer to 'So What Now What' (2018). By this she refers to why my contributions are important to know now, and who needs to do what as a result of knowing this. Considering this, my research is important to know now in order to change the practices undertaken in art institutions to recognise that they need to work with others and engage with forms of being together in order to create spheres of mutual learning. This needs to be known by those who feel that our mode of living has to be changed and modified due to the lack of care and interest for the other. In addition, I feel that my research is not concluding, but moving into another phase. In relation to contemporary institutions, this is translated to a revision of the premises that sustain institutions, both physically and in their procedures, and to question the conditions of access and of working.

APPENDICES:

Appendix 1: Interview question guidelines

- Staff
- Audience
- Speaker

Appendix 2: Participant Information Form

- Staff
- Audience
- Speaker

Appendix 3: Consent form

Appendix 4: Events template

Appendix 5: Invitation to participate

- Audience
- Speaker

Appendix 6: Invitation to participate (Cellist).

Appendix 7: Thank you email

APPENDIX 1: INTERVIEW QUESTION GUIDELINES

STAFF: Interview rubric

Sample questions for:

Topic 1: Personal Background

Please tell me a bit more about yourself.

Age? Residence?

How did you become a *curator/gallery assistant*?

Have you undertaken *art/curation* training?

Have you worked for (*other*) arts organisations?

What is your title within the museum/gallery?

Topic 2: Event/Set of Events in question

How would you describe the purpose of the event/set?

What is the political intervention of the event/set?

What strategies do you use to try to make political interventions effective?

How do you evaluate this event/set taking into account your aims on doing it?

What do you think that society takes from this event/set?

How do you structure the programme to encourage public engagement? How do you evaluate such engagement?

Topic 3: Business plan

Where does the funding for this event come from?

Is there any prohibition/preventive told before doing any event?

How do you published/promotion events? Is there any particular way which you have found more effective?

How do you create and justify a programme?

Is it always link with the established exhibition?

Who is the last person who decides the proposed programme?

How does the decision-making of the institution work/governing? what resources (e.g. expertise, power) do you wield to put these programmes on?

Topic 4: Wrap-up

What do you think is best practice to create spaces for public engagement?

Do you have any questions for me?

AUDIENCE: Interview rubric

Sample questions for:

Topic 1: Personal Background

Please tell me a bit more about yourself.

Age?

Residence?

Family?

Where did you study/which level?

Where do you work?

What is your relation with the arts?

Have you worked for arts organisations?

What is your title within the museum/gallery?

Topic 2: Event/Set of Events in question

What was your motivations to come to this event?

How would you describe the purpose of the event/set?

Do you think the gallery has reached that purpose?

Is this event influence in the way you think now about that topic?

What would you change? Improve?

Would you come again to this event?

What are you going to did you do once you were out from the gallery?

Would you implement what you have seen/listen/learn to your daily routine?

Have you ever been asked about what events should the gallery do?

What kind of event would you like to be next?

Topic 3: Relation within the gallery/art field

How many times have you come to this gallery before?

Have you gone to other galleries in the city? In UK?

What is your idea about arts?

Topic 4: Wrap-up

What do you think is best practice for art galleries?

Do you have any questions for me?

SPEAKER: Interview rubric

Sample questions for:

Topic 1: Personal Background

Please tell me a bit more about yourself.

Age?

Residence?

How did you become *an artist/activist*?

Have you undertaken *art/curation* training?

Have you worked for (*other*) arts organisations?

What do you do for living?

Topic 2: Event/Set of Events in question

How would you describe the purpose of the event/set?

What is the political intervention of the event/set?

What strategies do you use to try to make political interventions effective?

How do you evaluate this event/set taking into account your aims on doing it?

What do you think that society takes from this event/set?

How would you structure the programme to encourage public engagement? How would you evaluate such engagement?

Topic 3: Business plan

Is there any prohibition/preventive told before doing the event?

Who is the last person who decides the proposed programme?

How does the decision-making of this institution work/governing? Is there any special different comparing with other institutions you have worked for?

When were you contacted to participate in this event?

Have you been involved in any decision regarding the making and delivering of such?

Topic 4: Wrap-up

What do you think is best practice to create spaces for public engagement?

Do you have any questions for me?

APPENDIX 2: PARTICIPANT INFORMATION FORM

STAFF: Participant Information Form

You are being invited to take part in a research project on production and curation of socio-political programmes. Before you decide on whether to take part in it, it is important for you to understand the reasons why the research is being done and what it will involve. Please take time to read the following information carefully. Please ask me (contact info below) if there is anything that is not clear or if you would like more information.

Purpose of the research

This is a study regarding socio-political practices carried out through art programmes and curatorial practices. It is motivated by my great personal and academic interests in politics and art, and by the desire to prove the possibility of creating public sphere in an art framework and its effectiveness/influence to its audience, and more important, to its local community. In turn, I hope to report this information publicly, so that Public Programme curators alike can benefit.

Why have I been chosen?

The study asks public programme curators to comment on how they integrate politics into their practice. Individuals are chosen based on their work/contribution in this field. Vulnerable individuals, such as minors, will generally be excluded, though individuals aged 14-18 can/may participate with parental consent. If you feel that there is any reason why you may not be able to consent participation in an interview study please let me know.

Do I have to take part?

Participation in this project is always voluntary. You may request that the interview stop at any point, and you can request that any or all of the interview not be used. You may ask questions before the interview, and at any point during or after the interview.

What do I have to do/What will happen if I take part?

Participating in the project means to do an interview. The interviewer will ask you basic questions about the sort of curation you do, and strategies you think can be effective for making political interventions through art programmes. The interview will be undertaken in person, by phone, or by Skype, at a time of your convenience. The interview will be audio-recorded, unless you specifically request that it is not. If you request that it is not, I would have to take handwritten notes. There is little chance that I may be in contact with follow-up questions or for a follow-up interview, but this would again be entirely voluntary and a further interview would constitute second participation, which would involve a second consent form. Further participation, then, is not required after this interview.

What are the possible disadvantages and risks of taking part?

We do not anticipate any risks from your participation in the study. In terms of content, the interview is similar to an everyday conversation or journalistic interview on your artistic

practice, and no particularly sensitive topics are expected to be discussed. If you experience any significant inconvenience or discomfort that makes you feel uncomfortable, the interviewer will not progress with it.

What are the possible benefits from taking part?

You may benefit directly and indirectly from participation. The knowledge gained herein will be synthesised into both publications, and also a plain-language report for participants. Participating in the study itself, and reading these documents, may provide you with new ideas about how to execute political projects in the arts. Finally, for those who participate publicly, the project may provide further publicity and attention for their curating.

Will my participation be kept confidential?

You may choose your participation to be public or confidential generally, with academic publishing, it takes at least 6 months for any publications to be produced. If you want to change your privacy choice or drop out, it is best to respond in that time. Excerpts from your interview may appear in publications written by the researcher. If there is any content that you would like to not appear with your name, please let the researcher know, and quotes can either be anonymised, or the content can be reported only collectively (not in a quote, with findings from other participants as well; for example, 'most curators found that ____').

To ensure this, identifying information will NOT be contained in any sound file or any notes. They will be kept on a password protected computer only accessible to the researcher. There is little chance an external transcriber will be contacted. In that event, a professional academic transcription agency will be used; they will only be given the audio files through a password-protected medium; and they will be contractually obligated to delete all files at completion of the transcription work.

At a later date:

If you have any concerns about your participation in the interview, please contact me at my personal email address bj18@leicester.ac.uk. I recommend you to write me as soon as possible, and ideally within one year of the interview, to maximise your chances of reaching me before anything has been published.

Finally, you may use this contact information to provide me with your email address, so that I can give you a plain-language summary of the findings. I like to share such summaries so that the participants in my research can benefit directly from their participation. This report will not contain any more identifying information than any other publications that result from the research. In other words, I will not reveal any of your personally-identifying information to other artists or curators unless you have already consented to such information being used in the study.

Thank you so much for your time, and for sharing your thoughts about this topic with me.

Blanca Jové Alcalde

PhD Museum Studies

bj18@leicester.ac.uk

University of Leicester, University Road, Leicester, LE1 7RF, United Kingdom

AUDIENCE: Participant Information Sheet

You are being invited to take part in a research project on production and curation of socio-political programmes. Before you decide on whether to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully before you decide whether or not you wish to take part in it. Please ask me (contact info below) if there is anything that is not clear or if you would like more information.

Purpose of the research

This is a study of socio-political practices through art programme and curation. It is motivated by my great personal and academic interest in politics and art, and a desire to prove the possibility of creating public sphere in an art framework and its effectiveness. In turn, I hope to report this information publicly, so that Public Programme curator alike can benefit. Thus, public having more committed events to assist to.

Why have I been chosen?

The study asks visitors to comment about their opinions/ideas in socio-political events. Individuals are chosen based on their participation on these events. Vulnerable individuals, such as minors, will generally be excluded, though individuals aged 14-18 can participate with parental consent. If you feel that there is any reason why you may not be able to consent to participation in an interview study (mental incapacity, either temporary or permanent), please let me know right away and participation will not occur.

Do I have to take part?

Participation in this project is always voluntary. You may request that the interview stop at any point, and you can request that any or all of the interview not be used. You may ask questions before the interview, and at any point during or after the interview.

What do I have to do/What will happen if I take part?

Participation involves only an interview. The interview will ask you basic questions about their thoughts about the events, what they think is missed, how to involved more people, feedbacks. The interview will occur in person, by phone, or by Skype, at a time of your convenience. The interview will be audio-recorded, unless you specifically request that it is not. If you request that it is not, I would have to take handwritten notes. There is a small chance that I may be in contact with follow-up questions or for a follow-up interview, but this would again be entirely voluntary and a further interview would constitute second participation, and would involve a second consent form. In short, further participation is not required after this interview.

What are the possible disadvantages and risks of taking part?

We do not anticipate any risks from your participation in the study. In terms of content, the interview is similar to an everyday, and no particularly sensitive topics are expected to be discussed. If you experience any significant inconvenience or discomfort that makes the interview unenjoyable for you (for example, if you become unwell), it can be terminated

immediately.

What are the possible benefits from taking part?

You may benefit directly and indirectly from participation. The knowledge gained herein will be synthesised into both publications, and also a plain-language report for participants.

Will my participation be kept confidential?

You may choose for your participation to be public or confidential. You may change your mind at a later point. Excerpts from your interview may appear in publications written by the researcher. If there is any content that you would like to not appear with your name, please let the researcher know, and quotes can either be anonymised, or the content can be reported only collectively (not in a quote, with findings from other participants as well; for example, ‘most visitors found that ____’).

To ensure this, identifying information will NOT be contained in any sound file or any notes. They will be kept on a password protected computer only accessible to the researcher. There is a small chance an external transcriber will be used. In that event, a professional academic transcription agency will be used; they will only be given the audio files through a password-protected medium; and they will be contractually obligated to delete all files at completion of the transcription work.

At a later date:

If you have any concerns about your participation in the interview, please contact me at my personal email address bj18@leicester.ac.uk. I recommend you to write me as soon as possible, and ideally within one year of the interview, to maximise your chances of reaching me before anything has been published.

Finally, you may use this contact information to provide me with your email address, so that I can give you a plain-language summary of the findings. I like to share such summaries so that the participants in my research can benefit directly from their participation. This report will not contain any more identifying information than any other publications that result from the research. In other words, I will not reveal any of your personally-identifying information to other artists or curators unless you have already consented to such information being used in the study.

Thank you so much for your time, and for sharing your thoughts about this topic with me.

Blanca Jové Alcalde
PhD Museum Studies
bj18@leicester.ac.uk
University of Leicester, University Road, Leicester, LE1 7RF, United Kingdom

SPEAKERS: Participant Information Sheet

You are being invited to take part in a research project on production and curation of socio-political programmes. Before you decide on whether to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully before you decide whether or not you wish to take part in it. Please ask me (contact info below) if there is anything that is not clear or if you would like more information.

Purpose of the research

This is a study of socio-political practices through art programme and curation. It is motivated by my great personal and academic interest in politics and art, and a desire to prove the possibility of creating public sphere in an art framework and its effectiveness. In turn, I hope to report this information publicly, so that Public Programme curator alike can benefit. Thus, public having more committed events to assist to.

Why have I been chosen?

The study asks speakers to comment about their opinions/ideas in socio-political events. Individuals are chosen based on their participation on these events. Vulnerable individuals, such as minors, will generally be excluded, though individuals aged 14-18 can participate with parental consent. If you feel that there is any reason why you may not be able to consent to participation in an interview study (mental incapacity, either temporary or permanent), please let me know right away and participation will not occur.

Do I have to take part?

Participation in this project is always voluntary. You may request that the interview stop at any point, and you can request that any or all of the interview not be used. You may ask questions before the interview, and at any point during or after the interview.

What do I have to do/What will happen if I take part?

Participation involves only an interview. The interview will ask you basic questions about their thoughts about the events, what they think is missed, how to involved more people, feedbacks. The interview will occur in person, by phone, or by Skype, at a time of your convenience. The interview will be audio-recorded, unless you specifically request that it is not. If you request that it is not, I would have to take handwritten notes. There is a small chance that I may be in contact with follow-up questions or for a follow-up interview, but this would again be entirely voluntary and a further interview would constitute second participation, and would involve a second consent form. In short, further participation is not required after this interview.

What are the possible disadvantages and risks of taking part?

We do not anticipate any risks from your participation in the study. In terms of content, the interview is similar to an everyday, and no particularly sensitive topics are expected to be discussed. If you experience any significant inconvenience or discomfort that makes the interview unenjoyable for you (for example, if you become unwell), it can be terminated

immediately.

What are the possible benefits from taking part?

You may benefit directly and indirectly from participation. The knowledge gained herein will be synthesised into both publications, and also a plain-language report for participants.

Will my participation be kept confidential?

You may choose for your participation to be public or confidential. You may change your mind at a later point. Excerpts from your interview may appear in publications written by the researcher. If there is any content that you would like to not appear with your name, please let the researcher know, and quotes can either be anonymised, or the content can be reported only collectively (not in a quote, with findings from other participants as well; for example, ‘most visitors found that ____’).

To ensure this, identifying information will NOT be contained in any sound file or any notes. They will be kept on a password protected computer only accessible to the researcher. There is a small chance an external transcriber will be used. In that event, a professional academic transcription agency will be used; they will only be given the audio files through a password-protected medium; and they will be contractually obligated to delete all files at completion of the transcription work.

At a later date:

If you have any concerns about your participation in the interview, please contact me at my personal email address bj18@leicester.ac.uk. I recommend you to write me as soon as possible, and ideally within one year of the interview, to maximise your chances of reaching me before anything has been published.

Finally, you may use this contact information to provide me with your email address, so that I can give you a plain-language summary of the findings. I like to share such summaries so that the participants in my research can benefit directly from their participation. This report will not contain any more identifying information than any other publications that result from the research. In other words, I will not reveal any of your personally-identifying information to other artists or curators unless you have already consented to such information being used in the study.

Thank you so much for your time, and for sharing your thoughts about this topic with me.

Blanca Jové Alcalde

PhD Museum Studies

bj18@leicester.ac.uk

University of Leicester, University Road, Leicester, LE1 7RF, United Kingdom

APPENDIX 3: ETHICS APPROVAL – CONSENT FORM

CONSENT FORM FOR CREATING A POLITICALLY ACTIVE, PLURAL AND CRITICAL PUBLIC SPHERE.

Please tick the appropriate boxes	Yes	No
<i>Taking Part</i>		
I have read and understood the project information		
I have been given the opportunity to ask questions about the project.		
I agree to take part in the project. Taking part in the project will include being interviewed and audio recorded.		
I understand that my taking part is voluntary; I can withdraw from the study at any time and I do not have to give any reasons for why I no longer want to take part.		
<i>Use of the information I provide for this project only</i>		
I understand my personal details such as phone number and address will not be revealed to people outside the project.		
I understand that my words may be quoted in publications, reports, web pages, and other research outputs.		
<i>Please choose one of the following two options:</i>		
I would like my real name used in the above		
I would not like my real name to be used in the above.		
<i>So we can use the information you provide legally</i>		
I agree to assign the copyright I hold in any materials related to this project to Blanca Jové Alcalde		

Participant..... Signature Date

Researcher..... Signature Date

Project contact details for further information:

Blanca Jové Alcalde

PhD student in Museum Studies

University of Leicester, University Road, Leicester, LE1 7RF, United Kingdom

bj18@leicester.ac.uk

Supervisor:

Isobel Whitelegg - icjw1@leicester.ac.uk

Amanda Earley - me162@leicester.ac.uk

Patricia Thomson - patricia.thomson@nottingham.ac.uk

Adapted from UK Data Archive (2011) 'Managing and Sharing Data: Best Practice for Researchers (available at <http://www.data-archive.ac.uk/media/2894/managingsharing.pdf>).

APPENDIX 4: EVENTS FIELD-NOTES TEMPLATE

Event:

Date:

- **MAP OF ARRANGEMENT OF SPACE/PEOPLE:**

- **Number of people:**

-Staff:

-Speakers:

-Audiences:

-Usuals:

- **Movements of people during the event and non-verbal interactions:**

-Staff:

-Speakers:

-Audiences:

-Usuals:

- **Verbal Interactions and questions:**

-Staff:

-Speakers:

-Audiences:

-Usuals:

- **Narration of the event, storyline.**

APPENDIX 5: INVITATION TO PARTICIPATE

Invitation to participate - Audiences:

Hello,

I hope you are fine.

I am Blanca Jové, the PhD student at the School of Museums Studies (University of Leicester), who asked you for your email on [Tuesday] at [Nottingham Contemporary/Primary]. First of all, I would like to thank you for giving me your email, having your feedback and opinion about the event and programme is super important for my research.

As I briefly told you before the event, my research project looks at how discursive public programmes at different art institutions are creating a spaces for socio-political discussions. I am trying to understand these programmes from different perspectives in order to construct them from various angles – so speaking with you would be great. Accordingly, I was wondering whether you would like to meet up to chat about the event one of these days - it should not take more than 30 min.

You can find more information here:

<https://www2.le.ac.uk/departments/museumstudies/PhD-Students/CurrentPhDStudents/BlancaJoveAlcalde>

Again many thanks for your time and interest, and please email me with any question you might have.

Best,

Blanca

Invitation to Participate - Speakers

Dear [Martha],

I hope you are fine.

I am Blanca Jove, the PhD student at the University of Leicester who spoke to you last [Tuesday] during the event at [Nottingham Contemporary-Primary]. First of all, I would like to thank you for giving me your email, having your feedback and opinions is super important for my research, and your talk it was great, super inspiring and interesting!!

As I briefly told you during the event, my research project looks at how public programmes at different art institutions are creating a spaces for socio-political discussions. I am trying to understand different perspectives of these programmes in order to construct them from various angles – so speaking with you would be great. Accordingly, I was wondering whether you would like to meet up to chat about the event one of these days, either by skype or in person.

You can find more information here:

<https://www2.le.ac.uk/departments/museumstudies/PhD-Students/CurrentPhDStudents/BlancaJoveAlcalde>

Again many thanks for your time and interest, and please email me with any question you might have.

Best,

Blanca

Invitation to Participate - Staff

Hello [Martha],

I hope you are fine.

I am writing to you with regard to my project. I am currently finishing my fieldwork and data collection, but before finishing I would like to thank you for the support these months and the accesses and information you have provided me.

As you might know, I have been trying to understand different perspectives of these programmes in order to construct them from various angles – so speaking with you would be great. Therefore, I was wondering whether you will be willing to help me with my project; speaking with you and having your opinions would be super helpful for my research. It should not take any longer than 1h.

Many thanks in advance.

Best,

Blanca

APPENDIX 6: INVITATION TO PARTICIPATE (CELLIST).

Hello,

I'm emailing regarding the Study Sessions: *Still I Rise* that you have been part of at Nottingham Contemporary.

First of all, thank you so much to everyone who came and added to the conversations, it has been really wonderful to meet you all. I also wanted to confirm that, unfortunately, we couldn't find a date to re-schedule the session that was cancelled with Humaira Saeed.

One another note, here's a request from a PhD Student from Leicester University: Her name is Blanca and she has been attending the Study Sessions as part of her fieldwork. She was hoping to get some feedback from the people who have attended one or more sessions. If you could get in touch with her it would be very helpful for her project, she only wants to ask some questions, and promises it won't take long! Feel free to email her directly or I'm happy to do so myself, just let me know if you'd like Blanca to contact you. Her email is bja18@leicester.ac.uk

Thank you all again, and keep the conversations going!

Best wishes,

Hello,

Just a quick reminder of Blanca's request below. It'd be very useful for her research if you could spare few minutes to get in touch with her and answer very brief questions about your experience. Blanca's email is bja18@leicester.ac.uk

This is my last email about this, promise!

Thank you again

APPENDIX 7: THANK YOU EMAIL

Hello,

I hope you are fine.

I am writing to you with regard to your contribution to my project. I am almost at the end of my fieldwork, and I would like to really thank you for your help and interest in my project. Without your help this would not have been possible!!

I know it is really hard to find the time, specially nowadays that we are always busy... So I really appreciated that you find the time to help me.

Just as a final thing, if you have the time it would be really good to know your thoughts on how did you feel when I approached you before, during, and after the interview.

Please do be as critical, I am concerned that you have provided me with time and knowledge, and I would love to do it as better as possible for future projects.

Again many thanks for your help.

Best,

BIBLIOGRAPHY:

Alba Rico, S. (2017). *Ser o No Ser (un Cuerpo)*. Barcelona: Seix Barral.

Alba Rico, S. (2020). *Lo que pase después del Covid-19 depende de los ciudadanos*.

ANF News,[online] Available at: [https://anfespanol.com/reportajes/filosofo-alba-rico-lo-que-pase-despues-del-covid-19-depende-de-los-ciudadanos-19143?](https://anfespanol.com/reportajes/filosofo-alba-rico-lo-que-pase-despues-del-covid-19-depende-de-los-ciudadanos-19143?fbclid=IwAR1ElJocqGzPQyPnlbUBDYwbgc8KM-xNQ-Q5lbLem13A2erfxLzKN35MunM)

[fbclid=IwAR1ElJocqGzPQyPnlbUBDYwbgc8KM-xNQ-](https://anfespanol.com/reportajes/filosofo-alba-rico-lo-que-pase-despues-del-covid-19-depende-de-los-ciudadanos-19143?fbclid=IwAR1ElJocqGzPQyPnlbUBDYwbgc8KM-xNQ-Q5lbLem13A2erfxLzKN35MunM)

[Q5lbLem13A2erfxLzKN35MunM](https://anfespanol.com/reportajes/filosofo-alba-rico-lo-que-pase-despues-del-covid-19-depende-de-los-ciudadanos-19143?fbclid=IwAR1ElJocqGzPQyPnlbUBDYwbgc8KM-xNQ-Q5lbLem13A2erfxLzKN35MunM) [Accessed 3 April 2021].

Alberro, A. and Stimson, B. (2009). *Institutional critique: an anthology of artists' writings*. Massachusetts: MIT Press.

Altés Arlandis, A. (2008). Architecture of Encounter, Attention and Care: Towards Responsible Worlding Action. In: J. Byrne, E. Morgan, N. Paynter, A. Sánchez de Serdio and A. Zeleznik, eds., *The Constituent Museum - Constellations of Knowledge, Politics and Mediation. A Generator of Social Change*. Amsterdam: Valiz / L'internationale., pp. 80-92.

Amundsen, H. B. and Morland, G. E. (2015). *Curating and politics: beyond the curator: initial reflections*. Ostfildern: Hatje Cantz Verlag.

Aranda, J., Kuan Wood, B. and Vidokle, A. (2009). What is Contemporary Art? *E-Flux*, 11(12).

Araujo, M. M. and Bruno, M. C. O. (1995). *A Memória do Pensamento Museológico Contemporâneo: documentos e depoimentos*. São Paulo: Comitê Brasileiro do ICOM.

Arendt, H. (1958). *The Human Condition*. Chicago: University of Chicago Press.

Arts Council. (2020a). *Awarding Funds for The National Lottery* [online] Available at: <https://www.artscouncil.org.uk/> [Accessed 3 Nov 2019].

Arts Council. (2020b). *Our organisation* [online] Available at: <https://www.artscouncil.org.uk/about-us/our-organisation-0> [Accessed 3 Nov 2019].

- Athanasίου, A. (2017). Performing the Institution, As if it Were Possible. In: M. Hlavajova and S. Sheikh, eds., *FORMER WEST: Art and the Contemporary After 1989*. Massachusetts: MIT Press., pp.679-693.
- Barrett, J. (2011). *The Museums and the Public Sphere*. Oxford: Wiley-Blackwell.
- Baxter, P. and Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. *The Qualitative Report*, 13(4)., pp.544-556.
- Beinart, R. (2021). Reflections on the DAAR seminar and a follow up at Primary Studios. By artist Rebecca Beinart. *A Common Assembly. Nottingham Contemporary*, [online] <https://www.nottinghamcontemporary.org/event/decolonizing-architecture-art-residency-daar> [Accessed 13 May. 2018]
- Belfiore, E. (2004). Auditing culture: The subsidised cultural sector in the new public management. *International Journal of Cultural Policy* (10)., pp.183– 202.
- Bennett, T. (1989). Museums and Public Culture: History, Theory, Policy. *Media Information Australia*, 53(1)., pp.57-65.
- Bennett, T. (1995). *The Birth of the Museum: History, Theory, Politics*. London: Taylor and Francis.
- Bishop, C. (2013). *Radical museology, or, What's contemporary in museums of contemporary art?*. London: Koenig Books.
- Borja-Villel, M. (2010). Feature Manuel Borja-Villel. *The museum revisited Artforum*, 48(10)., pp.282-284.
- Bourriaud, N. (1998). *Relational aesthetics*. Dijon: Presses du Réel.
- Brett Davies, M. (2007). *Doing a Successful Research Project: Using Qualitative or Quantitative*. London: Palgrave Macmillan.
- Bryan-Wilson, J. (2003). A Curriculum for Institutional Critique, or the Professionalization of Conceptual Art. In: J. Ekeberg, ed., *Verksted #1 New Institutionalism*. Oslo: Office for Contemporary Art Norway., pp.89-107.
- Bryman, A. (2008). *Social research methods*. Oxford: Oxford University Press.

- Buchmann, S. (2015). Curating with/in the System in *Curating Degree Zero Archive: Curatorial Research Oncurating*, 26(4)., pp.32-39.
- Bürger, P. (1936). *Theory of the Avant-garde*. Manchester: Manchester University Press.
- Butler, J. (2009). *Frames of War. When Is Life Grievable*. London: Verso.
- Byrne, J. (2008). Becoming Constituent: Introduction. In: J. Byrne, E. Morgan, N. Paynter, A. Sánchez de Serdio and A. Zeleznik, eds., *The Constituent Museum - Constellations Of Knowledge, Politics And Mediation. A Generator Of Social Change*. Amsterdam: Valiz / L'internationale., pp.26-30.
- Byrne, J., Morgan, E., Paynter, N., Sánchez de Serdio, A. and Zeleznik, A. (2018). *The Constituent Museum - Constellations Of Knowledge, Politics And Mediation. A Generator Of Social Change*. Amsterdam: Valiz / L'internationale.
- Calinescu, M. (1987). *Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism*. Durham: Duke University Press.
- Camnitzer, L., Faver, J. and Weis, R. (1999). *Global Conceptualism: Points of Origin, 1950s-1980s*. New York: Queens Museum.
- Carrasco, C. (2001). *Tiempos, trabajos y género*. Barcelona: Publicacions de la Universitat de Barcelona.
- Chatzidakis, A., Hakim, J., Littler, J., Rottenberg, C. and Segal, L. (2020). *The Care Manifesto. The Politics of Interdependence*. London: Verso.
- Cloke, P., Cooke, P., Cursons, J., Milbourne, P. and Widdowfield, R. (2000). Ethics, Reflexivity and Research: Encounters with Homeless People. *Ethics, Place & Environment*, 3(2)., pp.133- 154.
- Ciric, B. and Nikita Yingqian, C. (2007). *Life and Deaths of Institutional Critique*. London: Black Dog Publishing.
- Castoriadis, C. (1987). *The Imaginary Institution of Society*. Cambridge: MIT Press.

Cousin, G. (2005). Case Study Research. *Journal of Geography in Higher Education*, 29(3), pp.421-427.

Creswell, J. W. (2013). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. London: SAGE.

Daley, B. (2004). Using concept maps in qualitative research. Paper presented at Concept Maps: Theory, Methodology, Technology, Pamplona, Spain.

Davies, A. (2007). Take Me I'm Yours: Neoliberalising the Cultural Institution. *It's Not Easy being Green: The Climate Change*, [online] 2(5). Available at:

<https://www.metamute.org/editorial/articles/take-me-im-yours-neoliberalising-cultural-institution> [Accessed 3 Jan 2018].

Davies, S., Dilleuth, A. and Jakobsen, K. (2005). *There is no Alternative: The Future is self-organised*. What's Next? [online] Available at: <http://whatsnext.net/042> [Accessed 3 Jan 2018].

De Baere., B. Borja-Villel, M. and Esche, C. (2016). Art Museums and Democracy in *L'Internationally Dialogues*. [video] Available at:

https://www.internationaleonline.org/dialogues/4_art_museums_and_democracy [Accessed 8 April 2018].

Deleuze, G. and Guattari, F. (1987). *A Thousand Plateaus. Capitalism and Schizophrenia*. Minnesota: University of Minnesota Press.

Derrida, J. (2000) *Of Hospitality*. Stanford: Stanford University Press.

DeWalt, K. M and DeWalt, B. R. (2010). *Participant Observation: A Guide for Fieldworkers*. London: AltaMira Press.

Diaz Ramos, L. (2016). *Feminist Curatorial Interventions in Museums and Organizational Change: Transforming the Museum from a Feminist Perspective*. PhD. University of Leicester.

Donini, S. (2020/21) *Discourses about Audiences: Spatial Strategies and Public Programming in the Barbican Centre's foyers*. PhD. Guildhall School of Music & Drama.

- Duncan, C. (1995). *Civilizing Rituals: Inside Public Art Museums*. Oxford: Routledge.
- Edwards, R. and Mauthner, M. (2012). Ethics and feminist research: theory and practice. In: T. Miller, B., M. Irch, M. M., Authner. And J. J. Essop, eds., *Ethics in Qualitative Research*. Los Angeles: Calif: SAGE., pp.14-28.
- Ekeberg, J. (2003). *Verksted #1 New Institutionalism*. Oslo: Office for Contemporary Art Norway.
- Emerson, R.M., Fretz, R.I. and Shaw, L. L. (2011). *Writing Ethnographic Fieldnotes*. Chicago: University of Chicago Press.
- England, K. (1994). Getting Personal: Reflexivity, Positionality, and Feminist Research in *The Professional Geographer* 46 (1), pp. 80-89.
- Enwezor, O. (2002). 'The black box' in Documenta 11_Platform 5: Exhibition, Catalogue., pp. 42–55.
- Esche, C (2001) *The Autonomy Project. At work the Symposium and 2nd Summer School*. Eindhoven: Onomatopée.
- Esche, C. (2004). What's the point of art anyway. *Republicart*. [online] Available at: http://republicart.net/discinstitution/esche01_en.htm [Accessed 3 Oct 2017].
- Esche, C. (2005). Temporariness Possibility and Institutional Change. In: S. Sheikh, ed., *In the Place of the Public Sphere*. Berlin: b_books., pp.112-131.
- Esche, C. (2013). We were learning by doing: An Interview with Charles Esche. In: L. Kolb and G. Flückiger, eds., *(New)Institution(alism) Oncurating* 21(4), pp.23-27.
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. Boston: Addison Wesley.
- Farquharson, A. (2002). Curator and Artist. *Art Monthly*, [online] (270). Available at: <https://www.artmonthly.co.uk/magazine/site/article/curator-and-artist-by-alex-farquharson-october-2003> [Accessed 3 Oct 2017].
- Farquharson, A. (2003). I Curate, You Curate, We Curate. *Curator & Artists Art Monthly*, (269), pp.7-9.

- Farquharson, A. (2006). Bureaux de Charge. *Freize*, 101(9).
- Farquharson, A. (2013). Institutional Mores. In: L. Kolb and G. Flückiger, eds., *(New)Institution(alism) Oncurating* 21(4)., pp.55-59.
- Federici, S. (2012). *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle*. Oakland, CA: Common Notions/PM Press.
- Federici, S. (2019). *The Politics of the Commons*. Phygital Unconference – Free/Libre Technologies, Arts and the Commons. University of Nicosia Research Foundation.
- Fiambrera Obrera. (2018). *De la Acción Directa como una de las Bellas Artes* [blog] Available at: <https://sindominio.net/fiambrera/memoria.htm> [Accessed 18 April 2019].
- Fletcher, A. (2011). *Curating Subjects: Occasional Table*. Amsterdam: De Appel Arts Centre.
- Forgan, S. (2005). Building the Museum: Knowledge, Conflict, and the Power of Place. *Isis*, 96 (4)., pp.572-585.
- Foucault, M. (2007). *Security, Territory, Population: Lectures at the Collège de France, 1977–1978*. New York: Palgrave Macmillan.
- Foucault, M. (2008). *The Birth of Biopolitics: Lectures at the Collège de France, 1977–1978*. New York: Palgrave Macmillan.
- Frankfort-Nachmias, C. and Nachmias, D. (2008). *Research Methods in the Social Sciences*. New York: Worth.
- Fraser, A. (2005). From the Critique of Institutions to an Institution of Critique. *Artforum*. 44(1)., pp.278-286.
- Fraser, A. (2006). A Museum is Not a Business It is Run in a Business-like Fashion. In: N. Möntmann, ed., *Art and its Institutions: Current Conflicts, Critique and Collaborations*. London: Black Dog Pub.
- Fraser, N. (1990). *Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy*. Durham: Duke University Press, (25/26)., pp.56-80.
- Freire, P. (2017). *Pedagogy of the Oppressed*. London: Penguins Classics.

- Garcés, M. (2009). To Embody Critique: Some Theses, Some Examples. In: G. Ray and G. Raunig, eds., *Art and Contemporary Critical Practice: Reinventing Institutional Critique* London: MayFly Books., pp.203-211.
- Giltrow, J. (2005). *Academic Writing: An Introduction*. Peterborough: Broadview Press.
- GOV. (2021). *Taking Part Survey* . [online] Available at: <https://www.gov.uk/guidance/taking-part-survey> [Accessed 16 April Nov 2021].
- Graham, J. (2010). 'Between a Pedagogical Turn and a Hard Place: Thinking with Conditions. In: P. O'Neill and M. Wilson, eds., *Curating and the Educational Turn*. Amsterdam: De Appel Arts Centre., pp.124-139.
- Graham, J. (2018). Where are we when we think? Space, Time and Emancipatory Education in Galleries. *International Journal of Lifelong Education*, 37(1)., pp.21-39.
- Graham, J., Graziano, V. and Kelly, S. (2016). The Educational Turn in Art. *Performance Research*, 21(6), pp. 29-35.
- Gray, C. (2002). Part 1: Intellectual and political landscape. Instrumental policies: causes, consequences, museums and galleries. *Cultural Trends*, 17(4)., pp.209– 222.
- Gray, C. (2017). Local government and the arts revisited, *Local Government Studies*, 43(3)., pp.315-322.
- Graw, I. (2006). *Art After Conceptual Art*. Massachusetts: The MIT Press.
- Gripsrud, J. (2010). *The Idea of the Public Sphere: A Reader*. London: Lexington Books.
- Grossberg, L. (2013). Theorising Context. In: D. Featherstone and J. Painter, eds., *Spatial Politics: Essays for Doreen Massey*. Chichester: Wiley-Blackwell., pp.32–43.
- Habermas, J. (1991). *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Massachusetts: The MIT Press.
- Hammersley, M. and Atkinson, P. (2007). *Ethnography: Principles in Practice*. London: Routledge.

- Haraway, D. (1988). Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. *Feminist Studies* 14(3)., pp.575–599.
- Haraway, D. (1991). *Simians, Cyborgs and Women: The Reinvention of Nature*. London: Routledge.
- Hastrup, K. (1992). Out of Anthropology: The Anthropologist as an Object of Dramatic Representation. *Cultural Anthropology*, 7(3)., pp. 327-345.
- Heinich, N. (1995). *Harald Szeemann, Un Cas Singulier*. Paris: L'Échoppe.
- Heinrich, N. and Pollak, M. (1996). From Museum Curator to Exhibition Auteur: Inventing a Singular Position. In: R. Greenberg, B. W. Ferguson and S. Nairne, eds., *Thinking about Exhibitions*. London: Routledge., pp.166-180.
- Hernández Velázquez, Y. (2019). Imagining Curatorial Practice after 1972. In: P. O'Neill., S. Sheikh., L. Steeds, and Mick Wilson, eds., *Curating after the Global: Roadmaps for the Present*. Cambridge, Massachusetts: MIT Press, pp.253-270.
- Hernández Velázquez, Y. (2015). *Perspectives Lecture 3*. University of Leicester
- Hernández Velázquez, Y. (2021). *New Institutionalisation & Neoliberal frameworks: Shall we stop producing altogether?* THINK TANK | 4 | Showroom [Online] Available at: <https://vimeo.com/518956257> [Accessed 10 April 2021]
- Herrero, Y. (2020). Las lecciones del coronavirus sobre nuestro modelo de vida. *Cadena Ser*. [radio] Available at: https://cadenaser.com/programa/2020/04/04/punto_de_fuga/1586000061_427636.html?fbclid=IwAR0B0a8pnvMNgX2252137F0YAZoTgw4kTV95Ruxw4_pSB-h_P8Dn61K-HwY [Accessed 8 June 2020].
- Hlavajova, M. and Sheikh, S. (2017). *FORMER WEST: Art and the Contemporary After 1989*. Massachusetts: MIT Press.
- Hoffmann, J (2006) The Art of Curating and the Curating of Art. *The Utopian Display Platform*, [online] Available at: <http://www.theutopiandisplay.com/> [Accessed 15 May 2018].

- Hooper-Greenhill, E. (1989). *Initiatives in Museum Education*. Leicester: Department of Museum Studies, University of Leicester.
- Hooper-Greenhill, E. (1992). *Museums and the shaping of knowledge*. London: Routledge.
- Hooper-Greenhill, E. (1995). *Museum, Media, Message*. Abingdon: Taylor and Francis.
- Hooper-Greenhill, E. (1999). *The Educational Role of the Museum*. London: Routledge.
- Jareunpoon-Phillips, J. M., Morariu, V., Pafe, R., Scasciamacchia, F. (2014). *Giant Step. Reflections and Essays on Institutional Critique*. Bari: Vessel Art Projects.
- Jootun, D., McGhee, G., & Marland, G. (2009). Reflexivity: Promoting Rigour in Qualitative research. *Nursing Standard*, 23(23), pp.42-46.
- Kaprow, A. (1967). Where Art Thou, Sweet Muse? (I'm Hung Up at the Whitney). In: A. Alberro and B. Stimson, eds., *Institutional Critique. An Anthology of Artists' Writings*, Cambridge: Massachusetts Institute of Technology., pp.52-56.
- Knell, S., Suzanne MacLeod, S. and Sheila Watson, S. (1992). *Museum Revolutions: How Museums Change and are Changed*. London: Routledge.
- Kolb, L. and Flückiger, G. (2013). (New)Institution(alism) *Oncuring* 21(4).
- Kravagna, C. and Bregenz, K. (2001). *The Museum as Arena: Artists on Institutional Critique*. Köln: Verlag der Buchhandlung Walther König.
- Kunst, B. (2015). The Institution between Precarization and Participation, *Performance Research*, 20(4), pp.6-13.
- L'Internationale. (2021). *About*. L'Internationale Online [Online] Available at: <https://www.internationaleonline.org/about/> [Accessed 20 April 2021].
- Ledin, P. and Machin, D. (2018). *Doing Visual Analysis From Theory to Practice*. London: SAGE.
- Lind, M. (2005) *European Cultural Policies 2015: A Report with Scenarios on the Future of Public Funding for Contemporary Art in Europe*. Stockholm: Laspis – International Artists Studio Programme in Swede.

- Lind, M. (2010a). Actualization of Space: The Case of ODA Project. In: Brian Kuan Wood. *Selected Maria Lind Writing*. New York: Sternberg Press., pp.89-138.
- Lind, M. (2010b). The Collaborative Turn. In: Brian Kuan Wood. *Selected Maria Lind Writing*. Berlin: Sternberg Press., pp.177-207.
- Lind, M. (2010c). Learning from Art and Artist. In: Brian Kuan Wood. *Selected Maria Lind Writing*. Berlin: Sternberg Press., pp.236-264.
- Lind, M. (2011). Why Mediate Art. In: Hoffmann. J, ed., *Ten Fundamental Questions of Curating*, Milan: Contrappunto., pp. 98-126.
- Lorey, I. (2006). Governmentality and Self-Precarization. On the Normalization of Cultural Producers. *Machines and Subjectivation. Transversal Text*, [online]. Available at: <https://transversal.at/transversal/1106> [Accessed 20 Dec 2019].
- Lorey, I. (2009). Attempt to Think the Plebeian: Exodus and Constituting as Critique. In: G. Ray and G. Raunig, eds., *Art and Contemporary Critical Practice: Reinventing Institutional*. London: MayFly Books., pp.131-141.
- Lorey, I. (2011). Governmental Precarization. *Inventions. Transversal Text*, [online]. Available at: <https://transversal.at/transversal/0811> [Accessed 20 Dec 2019].
- Lorey, I. (2015). *State of Insecurity. Government of the Precarious*. London: Verso.
- Lorey, I. (2017). Labour, (In-)Dependence, Care. Conceptualizing the Precarious, trans. Aileen Derieg. In: A. Bove., A. Murgia. and E. Armano, eds., *Mapping Precariousness, Labour Insecurity and Uncertain Livelihoods: Subjectivities and Resistance*. London: Routledge., pp.199-209.
- Lorey, I. (2019a). Preserving precariousness, queering debt. *Recerca, Revista De Pensament I Anàlisi*, 24(1)., pp.155-167.
- Lorey, I. (2019b). Constituent Power of the Multitude. *Journal of International Political Theory*, 15(1)., pp.119–133.
- Loughlin, M. (2014). The Concept of Constituent Power. *Journal of Political Theory*, 13(2)., pp.218-237.

Lumley, R. (1998). *The Museum Time Machine: Putting Cultures on Display*. London: Routledge.

Mader, R. (2013). 'How to Move in/an Institution', In: L. Kolb and G. Flückiger, eds., *(New)Institution(alism) Oncurating* 21(4)., pp.29-34.

Manual Labours. (2018) *Manual 4: Building as Body*. [online] Available at: <http://www.manuallabours.co.uk/manuals/manual-labours-manual-4-building-as-body/> [Accessed 4 April 2019].

Martínez, F. (2021). *Ethnographic Experiments with Artists, Designers and Boundary Objects: Exhibiting the Field*. London: UCL Press.

Marcus, George E. (1994). On Ideologies of Reflexivity in Contemporary Efforts to Remake the Human Sciences. *Poetics Today* 15(3)., pp.383–404.

Mason, J. (2002). *Qualitative Researching*. London: Sage Publications.

Matarasso, F. (1997) *Use or Ornament? The Social Impact of Participation in the Arts, Comedia, Stroud*.

McKay, S., Jefferys, S., Paraksevopoulou, A., and Keles, J. (2012). *Study on Precarious Work and Social Rights*. European Commission (VT/2010/084), [online] Available at: [file:///tmp/mozilla_blanca0/Study_precarious_work_EN.pdf [Accessed 13 April 2021].

Meighan, R and Siraj-Blatchford, I. (1997). *A Sociology of Educating*. London: Continuum.

Mies, M. (1988). *Women: The Last Colony*. London: Zed Books.

Mies, M. and Shiva, V. (2014). *Ecofeminism (Critique Influence Change)*. London: Zed Books.

Monuments should not be trusted. (2016). Nottingham Contemporary Brochure.

Möntmann, N. (2004). The Rise and Fall of New Institutionalism Perspectives on a Possible Future in *Progressive Institutions*. *Transversal Texts*, [online] Available at: [https://transversal.at/transversal/0407 [Accessed 20 Dec 2019].

- Möntmann, N. (2005). *Opacity: Saving the Ass of Institutional Critique*. Oslo, Norge: UKS - Unge Kunstneres Samfund/Young Artist Society.
- Möntmann, N. (2006). *Art and Its Institutions: Current Conflicts, Critique and Collaborations*. London: Black Dog Pub.
- Moreno, J. L. (1951). *Sociometry, Experimental Method and the Science of Society: An Approach to a New Political Orientation*. New York: Beacon House.
- Moeran, B. (2007). From Participant Observation to Observant Participation: Anthropology, Fieldwork and Organizational Ethnography in Copenhagen *Business School*. (2)., pp.1-25
- Mouffe, C and Laclau, E. (1985). *Hegemony and Socialist Strategy*. London: Verso.
- Mouffe, C. (1993). *The Return of the Political*. London: Verso.
- Mouffe, C. (2000). *Democratic Paradox*. London: Verso.
- Mouffe, C. (2002). For an Agonistic Public Sphere. In: Enwezor, O, ed., *Democracy unrealized: Documenta 11, platform 1*. Berlin: Hatje Cantz, pp.87-97.
- Mouffe, C. (2007a). Art and Democracy: Art as an Agonistic Intervention in Public Space. *Art as a Public*, [online] 1. Available at: www.onlineopen.org/art-and-democracy [Accessed 20 Oct 2017].
- Mouffe, C. (2007b). Artistic Activism and Agonistic Spaces. *Art&Research* [online] 1(2). Available at: <http://www.artandresearch.org.uk/v1n2/mouffe.html> [Accessed 23 Oct 2017].
- Mouffe, C. (2009). The Importance of Engaging the State. In: Pugh, J, ed., *What is Radical Politics Today?*. New York: Palgrave Macmillan., pp.230-237.
- Mouffe, C. (2010). Feature Chantal Mouffe. *The museum revisited Artforum*, 48(10)., pp. 326-84.
- Mouffe, C. (2013). *Agonistics: Thinking The World Politically*. London & New York: Verso.

- Morariu, V. (2012). Crisis and Critique of Art Institutions: Post-structuralism and Performance Art. In: Jeffery, B. and Marino, M, eds., *Crisis, Rupture and Anxiety: An Interdisciplinary Examination of Historical and Contemporary Human Challenges*. Newcastle upon Tyne: Cambridge Scholars Publishing., pp. 114-127.
- Negt, O and Kluge, A. (1993). *Public Sphere and Experience: Analysis of the Bourgeois and Proletarian Public Sphere*. Minnesota: University of Minnesota Press.
- Negri, A. (1999). *Insurgencies: Constituent Power and the Modern State*. Minnesota: University of Minnesota Press.
- Negri, A. (2004). *Multitude: War and Democracy in the Age of Empire*. London: Penguin Books.
- Nottingham Contemporary. (2020). *Nottingham Contemporary* [online] Available at: <https://www.nottinghamcontemporary.org/> [Accessed 23 Nov 2020].
- Nottingham Contemporary. (2021). *Exchanges* [online] Available at: <https://www.nottinghamcontemporary.org/exchange/projects/> [Accessed 8 May 2021].
- Ocampos, C and Morales-Lersch, T. (2013). The Community Museum: A Space for the Exercise of Communal Power. In: Assunção dos Santos, P and Primo, J, eds., *To Think Sociomuseologically*. Lisbon: Universidade Lusófona., pp.135-152.
- O'Doherty, B. (1976). *Inside the White Cube: The Ideology of the Gallery Space*. London: University of California Press.
- O'Neill, P. (2007). *Curating Subjects*. London & Amsterdam: Open Editions and De Appel.
- O'Neill, P. (2012). *The Culture of Curating and The Curating of Culture(s)*. London: MIT Press.
- O'Neill, P. (2016). *The Curatorial Conundrum: What to Study? What to Research? What to Practice?*. Massachusetts: The MIT Press.

Pafe, R. (2013). What is considered a Giant Step?. In: Jareunpoon-Phillips, J. M., Vlad Morariu, V., Pafe, R., and Scasciamacchia, F, eds., *Giant step: Essays on Institutional Critique*. Bari: Vessel Art Projects., pp.8-22.

Palaganas, E. C., Sanchez, M. C., Molintas, M. P., & Caricativo, R. D. (2017). Reflexivity in Qualitative Research: A Journey of Learning. *The Qualitative Report*, [online] 22(2)., pp. 426-438. Available at: <http://nsuworks.nova.edu/tqr/vol22/iss2/5> [Accessed 10 Sept 2019].

Parry, R., Page, R., Moseley, A. (2018). *Museum Thresholds. The Design and Media of Arrival*. London: Routledge.

Patton, M. Q. (2002). *Qualitative Research & Evaluation Methods*. London: Sage.

Pavon, H. (2004). Creating a new public sphere without the State, interview with Paolo Virno [online] Available at: Generation-online.org [Accessed 1 Oct 2018].

Pelias, R. J. (2004). *A Methodology of the Heart: Evoking Academic and Daily Life*. Berkeley: AltaMira Press.

Philips, A. (2011). 'Too Careful: Contemporary Art's Public Making'. In: Andrea Phillips and Markus Miessen, eds. *Caring Culture: Art, Architecture and the Politics of Public Health*. 1 (1) Berlin/Amsterdam: Sternberg Press/SKOR., pp. 35-56.

Philips, A. (2015). *Curating and Politics: Beyond the Curator: Initial Reflections*. Ostfildern: Hatje Cantz Verlag.

Piper, A. (1983). Some Thoughts on the Political Character of this Situation. In: Alberro, A and Stimson, B, eds., *Institutional Critique. An Anthology of Artists' Writings*. Cambridge: Massachusetts Institute of Technology.

Pollock, G. (1998). *Vision and Difference: Femininity, Feminism and Histories of Art*. London: Routledge.

Precarias a la Deriva. (2006). A Very Careful Strike - Four hypotheses. *The Commoner* [online] 11., pp.22-45. Available at: <https://thecommoner.org/wp-content/uploads/2020/06/Precarias-a-la-Deriva-A-Very-Careful-Strike.pdf> [Accessed 20 Dec 2019].

We Are Primary. (2020) Primary. [online] Available at: <http://www.weareprimary.org/> [Accessed 13 Dec 2020].

Puig de la Bellacasa, M. (2012). Nothing Comes Without Its World': Thinking with Care. *SAGE Publications: The Sociological Review*, 60(2), pp.197-216.

Puig de la Bellacasa, M. (2017). *Matters of Care: Speculative Ethics in More than Human Worlds*. Minnesota: University Of Minnesota Press.

Ragin, C. C. (2014). The Distinctiveness of Comparative Social Science in *The Comparative Method : Moving Beyond Qualitative and Quantitative Strategies*, Berkeley: University of California Press., pp.1-19.

Rancière, J. (2013). In What Time Do We Live?. *Graduate School* [online] 4. Available at: <https://quod.lib.umich.edu/p/pc/12322227.0004.001?view=text;rgn=main> [Accessed 2 Jan 2018].

Rancière, J. (2004). *The Politics of Aesthetics: The Distribution of the Sensible*. London: Continuum.

Rancière, J. (2009). *The Emancipated Spectator*. London: Verso.

Rancière, J. (2010). *Dissensus: On Politics and Aesthetics*. New York: Bloomsbury.

Rassel, L. (2014). *Experimenting with Institutional Formats, Interview with Laurence Rassel* [video]. Available at: <http://creatingcommons.zhdk.ch/experimenting-with-institutional-formats/> [Accessed 23 Mar 2020].

Rassel, L. (2017). Collective Memory. *Documenta Studies* [video]. Available at: <https://documenta-studien.de/en/laurence-rassel> [Accessed 23 Mar 2020].

Rassel, L. (2018a). Rethinking the Art School. *Institution, instited, instituting, common, commoning (House of Electronic Arts Basel)*. [video]. Available at: <http://creatingcommons.zhdk.ch/rethinking-the-art-school/> [Accessed 23 Mar 2020].

Rassel, L. (2018b). Laurence Rassel and Terre Thaemlitz: Hospitality, Secrecy and Other Useless Movements. In: *Who's doing the washing up?* Norway: Bergen Kunsthall

- Raunig, G. (2006). Democracy, Republic, Representation. *Constellations: An International Journey of Critical and Democratic Theory* 13(3)., pp.297-307.
- Raunig, G. (2009). What is Critique? Suspension and Re-Composition in Textual and Social Machines. In: Ray, G and Raunig, G, eds., *Art and Contemporary Critical Practice: Reinventing Institutional Critique*. London: MayFly Books., pp.113-131.
- Ray, G and Raunig, G. (2009). *Art and Contemporary Critical Practice: Reinventing Institutional Critique*. London: MayFly Books.
- Ribalta, J. (2003). On Public Service in the Age of Cultural Consumption. *Parachute Zehar.*, pp.74-83.
- Ribalta, J. (2010). Experiments in a New Institutionality. In: Ribalta, J., Borja-Villel, M. and Cabanas, M, eds., *Relational Objects*. Barcelona: Macba Collections., pp.225-265.
- Ribas Bisbal, M. (2020). *Discurs i Cognició Social*. Universitat Pompeu Fabra, Barcelona.
- Ritchie, S and Rigano, D. (2010). Researcher–participant positioning in classroom research. *International Journal of Qualitative Studies in Education* 14(6), pp.741-756.
- Rhodes, C. (2009). After Reflexivity: Ethics, Freedom and the Writing of Organization Studies. *Organization Studies* 30(6)., pp.653–672.
- Rose, H. (1996). My Enemy’s Enemy Is’ - Only Perhaps – My Friend. *Social Text* 14 (46/57)., pp.61-80.
- Rosler, M. (1979). Lookers, Buyers, Dealers, and Makers: Thoughts on Audience. In: Alberro, A and Stimson, B, eds., *Institutional Critique. An Anthology of Artists’ Writings*. Cambridge: Massachusetts Institute of Technology., pp.206-236.
- Seijdel, J. (2008). Editorial. In: Seijdel, J and Melis, L, eds., *Art as a Public Issue. How art and its institutions reinvent the public dimension*. Rotterdam: NAI Publishers, SKOR Open 14., pp.4-5.
- Segal, J. (2006). The Discipline of Freedom: Action and Normalization in the Theory and Practice of Neo-liberalism, *New Political Science*, 28(3)., pp.323-334.

- Sheikh, S. (2004a). Public Spheres and the Functions of Progressive Art Institutions. In: Muller, V and Schafhausen, N, eds., *Under Construction – Perspectives on Institutional Practice*. Köln: Verlag der Buchhandlung Walther König., pp.192-194.
- Sheikh, S. (2004b). In the Place of the Public Sphere?. *Publicum. Transversal texts*. Available at: <https://transversal.at/transversal/0605/sheikh/en> [Accessed 7 Oct 2017].
- Sheikh, S. (2017). The Magmas: On Institutions and Instituting. In: O’Neil, P., Steeds, I and Mick Wilson, eds., *How Institutions Think: Between Contemporary Art and Curatorial Discourse*. LUMA Foundation and The Centre for Curatorial Studies, Bard College.
- Siegel, J. (2008). *The Emergence of the Modern Museum: An Anthology of Nineteenth-Century Sources*. Oxford: Oxford University Press.
- Shiva, V. (2014). Women’s Indigenous Knowledge and Biodiversity Conservation. In: Mies, M and Shiva, V, eds., *Ecofeminism (Critique Influence Change)*. London: Zed Books., pp.164-174.
- Stables, A. (2006). Sign(al)s: living and learning as semiotic engagement. *Journal of Curriculum Studies* 38(4), pp.373–387.
- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks, CA: Sage.
- Stengers, I. (1993), *The Invention of Modern Science*. Minnesota: University Of Minnesota Press.
- Sternfeld, N. (2010). Unglamorous tasks: What can education learn from its political traditions? *E-flux Journal* 14, Available at: <https://www.e-flux.com/journal/14/61302/unglamorous-tasks-what-can-education-learn-from-its-political-traditions/> [Accessed 20 Nov 2018]
- Steyerl, H. (2009). The Institution of Critique. In: Ray, G and Raunig, G, eds., *Art and Contemporary Critical Practice: Reinventing Institutional Critique*. London: MayFly Books., pp.13-21.

Telfer, E. (2000). The Philosophy of Hospitableness. in Lashley, C and Morrison, A, eds., *In Search of Hospitality – Theoretical Perspectives and Debates*. Oxford: Butterworth Heinemann

Ten Thijs, S and Butcher, C. (2010). One of our favourite words... “Autonomy is not one of my words”. *The Autonomy Project. At work the Symposium and 2nd Summer School*. Eindhoven: Onomatopée., pp.2-5.

Teruggi, M. E. (1974). The round table of Santiago (Chile). *Museum International*, 53(4), pp.15-18.

Thomson, P. (2018). *Leave a Good Last Impression – The Thesis Conclusion* [Blog] Patter. Available at: <https://patthomson.net/2018/01/29/concluding-the-thesis-four-key-actions/> [Accessed 15 Oct 2020].

Trix+Robert Haussmann. (2018). Nottingham Contemporary Brochure.

Tronto, J. C. (1993). *Moral Boundaries: A Political Argument for an Ethic of Care*. Hove: Psychology Press.

Tronto, J. C. (2013). *Caring Democracy: Markets, Equality, and Justice*. New York: NYU Press.

Tronto, J. C. and Fisher, B. (1990). Toward a Feminist Theory of Caring. In: E. Abel, and M. Nelson, eds., *Circles of Care*. New York: SUNY Press., pp.36-54.

Tsianos, V and Papadopoulos, D. (2006). Precarity: A Savage Journey to the Heart of Embodied Capitalism. *Machines and Subjectivation. Transversal Text*. [online] Available at: <https://transversal.at/transversal/1106/tsianos-papadopoulos/en> [Accessed 5 Oct 2019].

van Dooren, Thom. (2014). *Flight Ways: Life at the Edge of Extinction*. New York: Columbia University Press.

van Maanen, J. (2011). *Tales of the Field: On writing ethnography Second*. Chicago: University of Chicago Press.

- Varine, Hugues de (2012). *As Raízes do Futuro: o Patrimônio a Serviço do Desenvolvimento Local*. Porto Alegre: Medianiz.
- Vergo, P. (1989). *The New museology*. London: Reaktion Books.
- Virno, P. (2004a). *A Grammar of the Multitude. For an Analysis of Contemporary Forms of Life*. Los Angeles: Semiotext(e).
- Vogel, F. (2013). Notes on Exhibition History in Curatorial Discourse. In: L. Kolb and G. Flückiger, eds., *(New)Institution(alism) Oncurating* 21(4)., pp.44-53.
- Watson, T. J. (2011). Ethnography, Reality, and Truth: The Vital Need for Studies of “How Things Work” in Organisations and Management. *Journal of Management Studies* 48(1)., pp.202–217.
- We Are Primary. (2021). Making Place Exhibition. [online] Available at: <https://www.weareprimary.org/projects-archive/making-place-exhibition> [Accessed 5 April 2021].
- Welchman, J. (2006). *Institutional Critique and After*. California: JRP|ringier.
- Woolf, V. (1938). *Three Guineas*. London: Hogarth.
- Yin, R. (2009). *Case Study Research: design and methods*. London: SAGE.