

# Social Arts Practice for broadening Consultation and Community Engagement

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# Social Arts Practice

the 'Social Turn'

co-creation + participatory practice

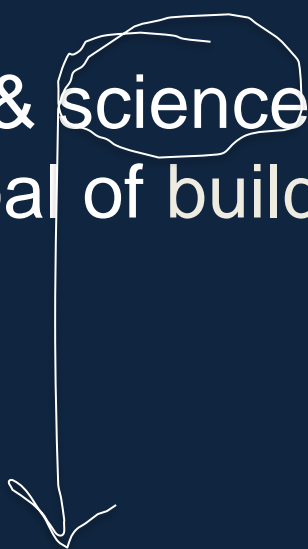


# Post-positivist approach to inquiry & learning:



*“Practices are seen as a kind of space, in which knowledge & insights are created & in which the cultural repertoires of interpretation & meaning are worked out”* (Horning

Both art & science are more concerned now  
with a goal of building dialogue with society



Kuhn - sociology of science – ‘post-normal’ science  
– dialogic & constructivist models of science in society



citizen science – traditional knowledge/local knowledge  
– social capital / social license



*“Artistic activity strives to achieve modest connections, open up obstructed passages, & connect levels of reality kept apart from one another.”* (Bourriaud ‘02)

# social **arts** practice

**practice** vs artefact ('action vs object')

exhibition space now a learning/**participatory** space

**experimental** practice (speculating by making)

Bourriaud's **relational** aesthetics:

audiences now communities to be collaborated with to create "**intersubjective encounters**"

**Artists as mediators, facilitators & co-creators...**

# Visual ethnography

- **arts-based knowledge production** (widening what counts as evidence)
- **multi-social constructivism** knowledge creation
  - conscious & deliberate **participation** in determining a community's **cultural & socio-political choices & policies**
  - **transformative process**  
(challenge own ideas to be receptive to other's)

*“...the ethnographic in art should not be mistaken for documenting but rather it is **a type of method & criticality**. It is about repositioning participation & its relationship between maker & the audience, a relationship that has increasingly been challenged with the rise of the professional amateur [...] moving beyond a mere aestheticisation & becoming an **embodied part of creative, social practice**.”*

(Hjorth & Sharp '14)

**Art performing a culturally significant  
function through aesthetic experience and  
making**

**Critical Making (thinking & doing / head & hands)**

  
**somatic / haptic**

*“...the emphasis is not on art as a centralised  
fixed object but rather as a structure through  
which dialogue is encouraged. [...] allowing for  
aesthetic as well as sociocultural reflection...”*


(Hjorth & Sharp '14)




# **visual** art

visuals prime **reflective process**

(critical reflection → dialogue → participation)

- **tool of interpretation & understanding** (generating new perspective/knowledge)
- **socialises information** (helps people **see** vs **telling** them)
- **represent values** (identify the meaningful), maintain **cultural memory**
-  **making the image encourages authority/conviction**

 Making images = catalyst for reflective practice, expression & inspires intentional dialogue

# **SOCIAL ART PRACTICE + SCIENCE/SOCIETY ISSUES**



- Visual engagement (reflection-expression-dialogue)
- Knowledge construction & social objects
- Civic participation & democratisation
- Critical consciousness (behavior change)
- Visual ethnography (empower & inform planning)
- Beyond consultation: deliberative & participatory

# Art & environmental policy



- Visual art as an “*additional tool in the repertoire of the extension agent*”
- Arts spans the “*dysfunctional cultural space within which social meaning is created by those trying to make sense of the changes in natural resource policy*” (Reeve et al. '05)
- Art provides **safe haven for self-reflection** about relationships with environment (at personal & community level)
- value for **social cohesion/social capital & capacity building**

# social art practice + biodiversity conservation


(predator control)



- aspirational & contested: poisons, fences, GM ...
- inspirational: community-driven ...

(1) space for reflection & expression

(2) beyond the loudest voices: publics not usually 'consulted'

A hand-drawn white arrow on a dark blue background, pointing from the left towards the text.

**social arts practice as a way to generate awareness, critical dialogue & involvement**

# 3 Communities - 3 models

In every case:

- **Collaborated** with a local community conservation group
- Offered **visual art practice** to explore locally relevant biota (both targets for conservation & for predator removal), trap line maps, tools
- Encouraged expression of a visual narrative of **personal perspectives/values**
- **Exhibited** the work to showcase the current community's positions on conservation, as well as that of previous community's
- Used free drop-in model co-designed with a professional printmaker (Lynn Taylor)

## PRINTMAKING WORKSHOP: WITH AN ISLAND CONSERVATION TWIST

FREE !! 12-13 Sept. Community Centre 10-5pm Sat & Sun

\* Try **Solar Print** or **Gelatine printmaking**, or **Wood Block** carving for print. We'll supply materials, equipment & helpers on hand to assist. Lynn Taylor heads the workshop; she's a professional printmaker who has exhibited/sold at The Fernery for years.

\* Drop-in it's **informal**: take a look, have a quick try, or settle in for an afternoon or a day! Everyone welcome (wee ones bring adult supervision).

\* Make some prints showing **your view** of island conservation: maybe a map of traplines or a personal rat tally; maybe a cherished plant or animal; maybe the most feral dangers the island faces ... what story will you tell: celebration or concern?

\* Show people what you think is important about conservation on Stewart Island: be part of an **island-made exhibition**. We'll create a group exhibition from your extra workshop prints for a local show (**19-20 Sept. Community Centre 10-4 pm**).

\* Be a **talking point**: then we'd like to take your exhibition on tour to inspire & challenge other communities starting locally-run conservation work (starting with the Otago Peninsula, & NE Otago communities 'Beyond Orokouai').



## CitizenSci\*Art FROM STEWART ISLAND TO THE OTAGO PENINSULA



27\*28 FEB "Coronation Hall Portobello" 10-4pm

- See the **Stewart Island/Rakiura** community travelling **art exhibition** on conservation
- Try your own hand at making a print about it with tuition from local artist/printmaker
- Find out the **Otago Peninsula Biodiversity** explore their techniques hands-on, & find help out on your own section in operation

\* Drop-in it's informal: take a look, have a try. Everyone welcome (kids w/ adult superv.); g  
\*\*\*\*\*Contact for more info: TheSandpitCollective@gmail.com

## The Halo : CONSERVATION + ART IN A LOCAL STORY OF CHANGE



Pioneer Hall (45 George St) Port Chalmers

Saturday 19 Nov 10:30am - 5pm

- Try your hand at **printmaking** to share your vision for local **biodiversity**
- Hear the latest news from the **Halo & Beyond Orokouai Projects**; find out how you can help out more on your own section or in other local areas
- Be part of the **community story** & inspire others (a **calendar**\* will be produced from your artwork with sales supporting the Halo Project)
- Never made a print before? No problem - expert helpers will be on hand including artist/printmaker **Lynn Taylor**. You'll soon be rolling out ink & spinning the press wheel. Select from premade printing plates like the ones above ... so you don't even have to draw - just make choices!
- Printmaking is a great way to interact with others and focus your ideas; you can work individually, or with friends and **family groups** can make a collaborative work so even the youngsters can be involved.
- See the **Stewart Island/Rakiura & Otago Peninsula communities'** inspirational travelling **art exhibition** on biodiversity & predator-removal.
- Drop-in it's informal: take a look, have a try, settle in, come back! Gold coin donation. Contact for more info: [TheSandpitCollective@gmail.com](mailto:TheSandpitCollective@gmail.com)

(\* A perfect Christmas present ... pre-order on the day!)



## Printmaking:

- technically interesting to many
- no drawing skills, just choices
- form additive narratives
- make own marks

SOLAR ETCHING PLATES of:  
 iconic species, traditional use,  
 conservation tools & methods,  
 other parts of ecosystems, biodiversity...

## ANALYSIS:

What is selected?

What is associated ?

What is said?



# 3 Communities - 3 models

## 'Predator-free printmaking' (Stewart Island community)

2-day drop-in social art workshop

Local conserv. group needing:

Public awareness & involvement in decision-making



Individ visual  
statements (multi)

+

'artist'  
statements



Public exhibition

## 'Postcards to the Peninsula' (Otago Peninsula community)

2-day drop-in social art workshop

Included exhibition from Stewart Island

Local conserv. group needing:

Public awareness & backyard monitors/ trappers



Individ visual  
statement (1)

+

message  
& pledge



Public exhibition  
Pledges of commitment  
to monitor &/or trap

## 'Citizen Sci Art' (Orokonui community)

Added arts therapist/counselor

1-day drop-in social art workshop

Exhibitions from 2 previous communities

Local conserv. group needing:

Public awareness & future backyard trappers



Individ visual  
statement (triptych)

+

story about  
the images



Digital exhibition  
Fund- /awareness-raising  
product



# POSTCARD TO THE PENINSULA

Here we have a rat that's prominent and bold, and a shore plover that's barely present. I'd like to see the opposite of this situation, where rats are gone and the shore plovers once more grace every New Zealand beach.

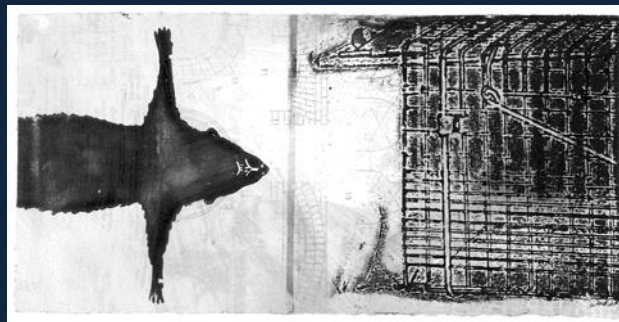
Braydon Moloney

*[Signature]*



## PLEDGE:

- ☐ MONITOR A CHEW CARD
- ☐ MAINTAIN A RAT TRAP
- ☒ VOLUNTEER FOR OPG



# POSTCARD TO THE PENINSULA

To help with the continued job of having a pest free Peninsula and creating an environment that protects native animals & fauna  
~ Paula Cross

## PLEDGE:

- ☐ MONITOR A CHEW CARD
- ☐ MAINTAIN A RAT TRAP
- ☒ VOLUNTEER FOR OPG



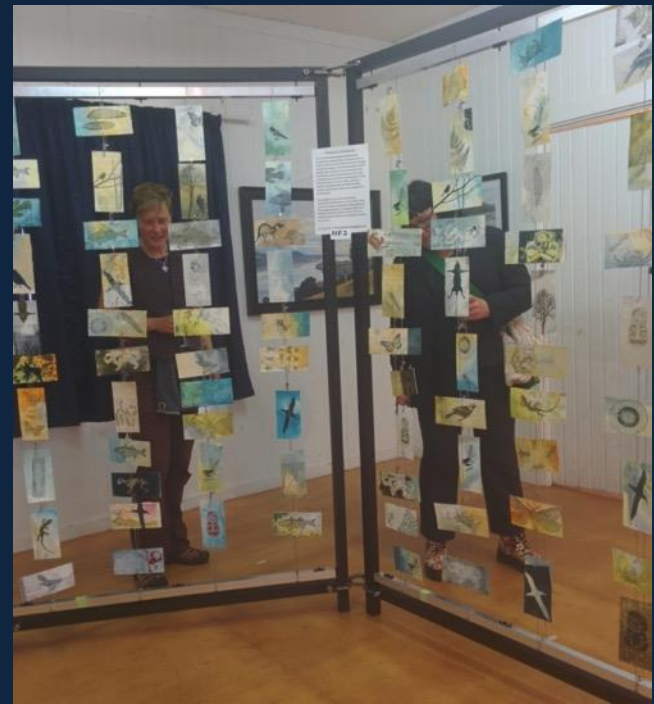
# POSTCARD TO THE PENINSULA

The Peninsula deserves to be returned to the way it was before we set foot on it. Let's get rid of all those pesky Australians (of the brush-tailed variety of course). I'm noticing the difference in our garden already - two have been in.

## PLEDGE:

- ☒ MONITOR A CHEW CARD
- ☐ MAINTAIN A RAT TRAP
- ☐ VOLUNTEER FOR OPG
- ☒ We have a timing trap on our property.

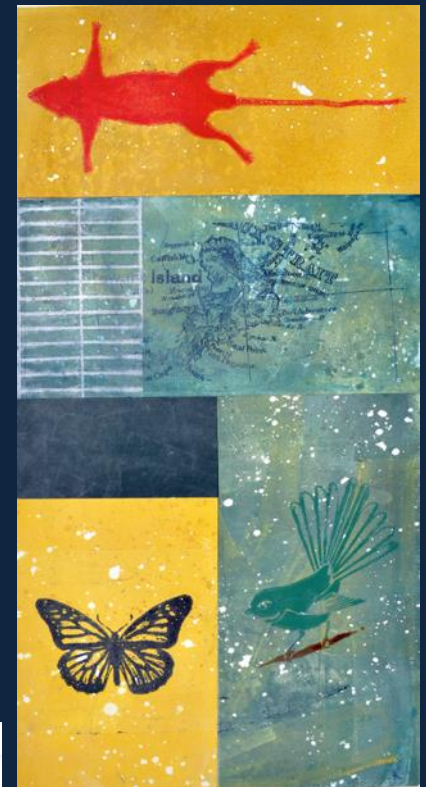




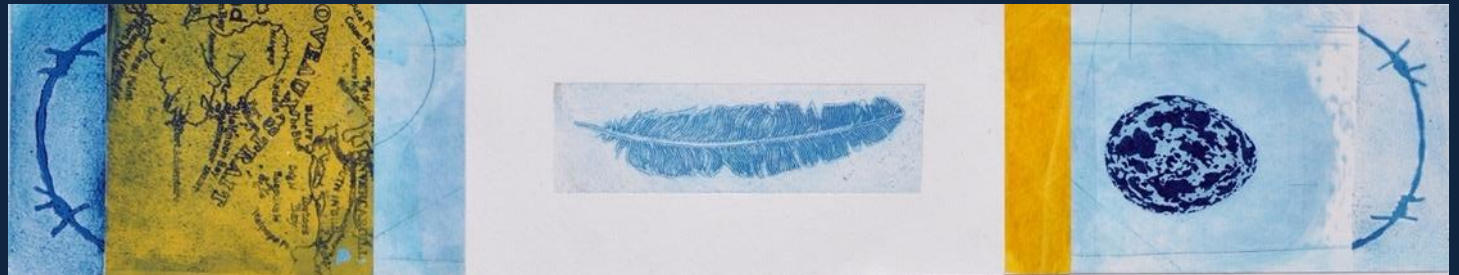


I've volunteered and worked for SIRCET since moving here two years ago. I check three rat trap lines called LSQ2, LSQ3 and PH12. I use this time alone in the bush to reflect and dream. The green light, peace, birds and plants inspired me to make these works, as well as the death of all those rats.

My piece shows the effect of predator proof fencing on Halfmoon Bay residents. On one side of the fence is the eradication of pests, such as the rat, in order to protect native flora and fauna, represented by the fantail. The butterfly represents the fragility of man to buy into any concept to protect our environment.



To fence, or not?





# Successes:

Public discussion & expression  
("glad to see what x thinks")

Wider participatory engagement/support

Communities inspiring each other -social cohesion / networks  
("turned a farmer")



The International Journal of

# Social, Political, and Community Agendas in the Arts

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## Combining Social Arts Practice and Conservation Management

A New Mode of Community-led  
Dialogue for Decision Making?

JENNY ROCK AND LYNN TAYLOR



ARTSINSOCIETY.COM

## REQUEST FOR EXPRESSIONS OF INTEREST

Arts and Creativity in Infrastructure



We are looking for an artist/designer who can work with the project team and Te Rūnanga o Ōtākou to create and manage an arts activation which informs and encourages the public to engage with the project. The intention is that this engagement will capture the ideas, aspirations, and concerns the community have for the coast and raise public awareness of future management options for the area. The specific information to be included in the



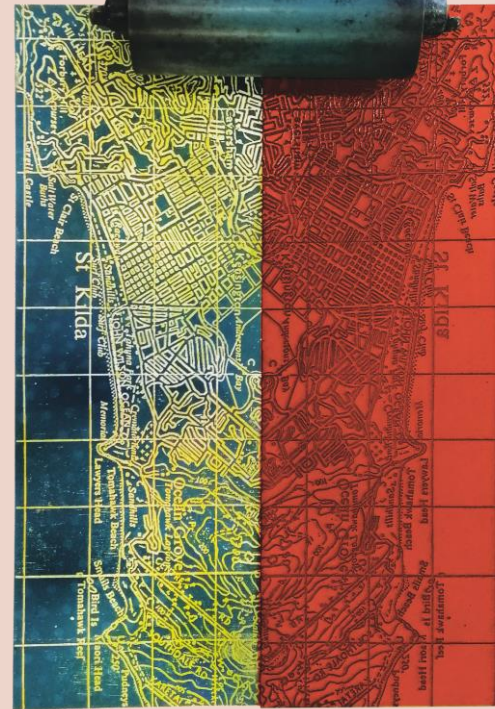
Creative Engagement:  
Whakahekerau – Rakiātea Rautaki Tai  
St Clair – St Kilda Coastal Plan

# Have your say

Please give us your input and

elow.

OUR COAST  
OUR COMMUNITY  
ST CLAIR - ST KILDA  
COASTAL PLAN  
WHAKAHEKEAU - RAKĀTEA  
RAUTAKI TA



IMAGINE OUR  
BEACH MAKE  
YOUR IMPRINT

Come and join us with your friends and family for a day of printmaking to share your vision for the St Clair - St Kilda Coast.

This session is in partnership with the Sandpit Collective.

SUNDAY 4 OCTOBER | FREE  
DROP IN 10AM-4PM

St Clair School, 135 Richardson Street, St Clair



DUNEDIN  
CITY COUNCIL

kaunihera  
a-rohe o  
Ōtepoti

SOUTH  
DUNEDIN  
FUTURE



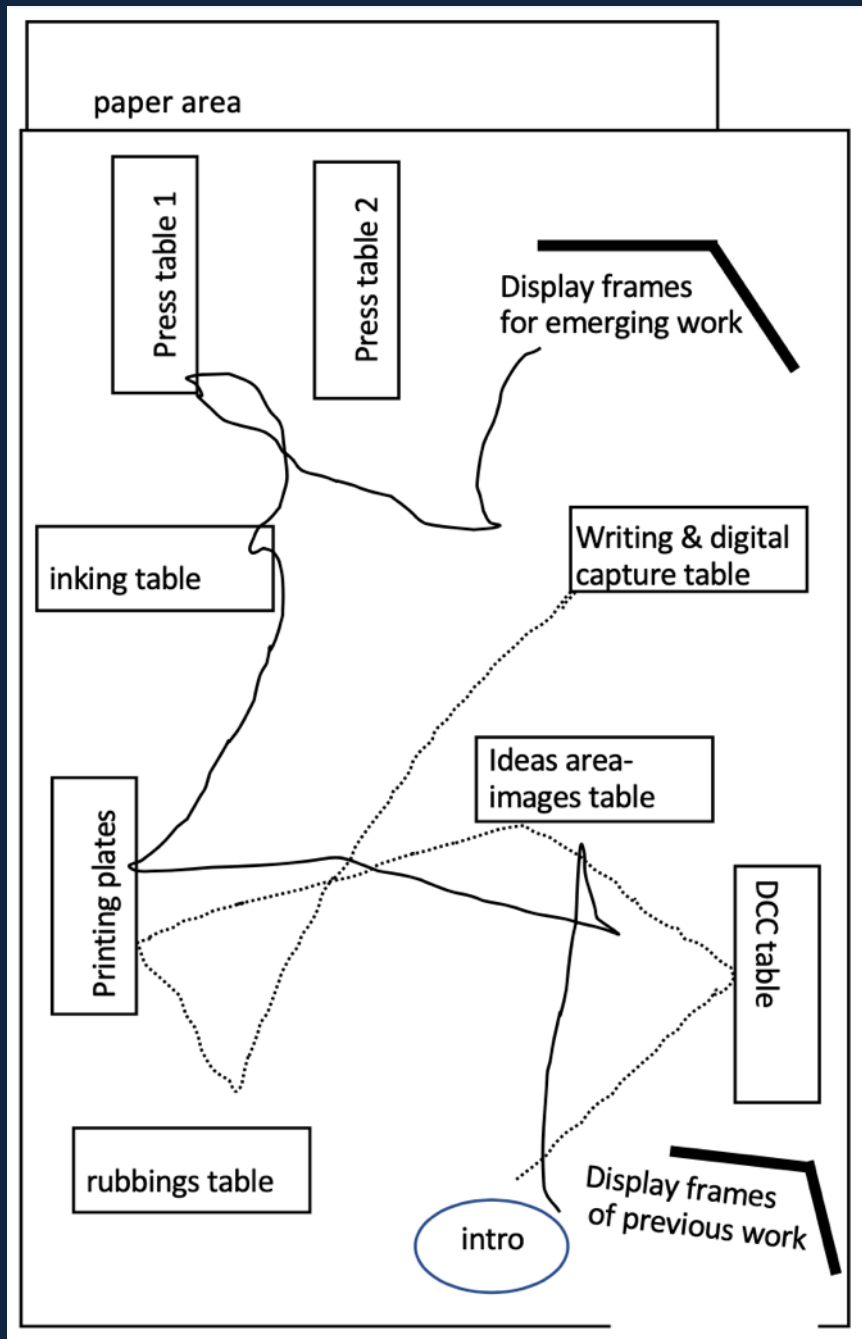
Social arts practice in 2 wor  
- to generate reflecti

*“What is your vision for the  
what do*



# Room layout & flow chart

## Run sheet for participants & volunteers



**Haere mai! Come get creative and expressive with us... and share:**

**What is your vision for the St Clair/St Kilda coast  
... what do you hope its future looks like?**

Here you can use images to think about & express your vision. Using printing plates with different images you can compile your vision, & combine it with a message. Your vision will join others being reviewed by the DCC & create a community artwork to share a collective vision. Below are the different tables to visit & what you can do here!

- **DCC COASTAL PLAN INFO** - get background info, ask questions
- **IDEAS AREA** - reflect on the issues & your vision
- **IMAGE LIBRARY** - choose 1 printing plate (& return clean), then choose another, & another
- **MAKE IMAGE RUBBINGS** - make coloured rubbings from printing plates & construct your multi-image vision for the future coast
- **INKING AREA**
- **PRINTING PRESSES** } - ink up & print your chosen images on a press
- **IDEA MESSAGE AREA** - combine your images with a message about your vision for the future coast
- **LOCAL DISPLAY** - see what other people have envisioned



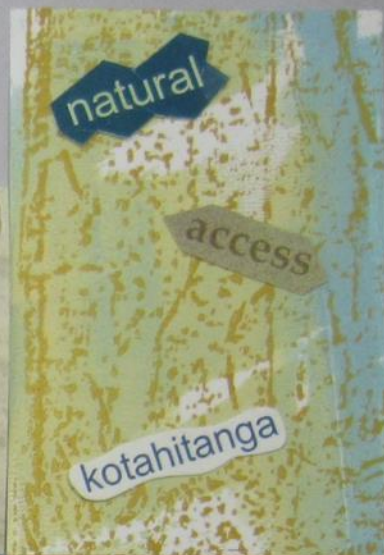


printing plates with both abstract & explicit imagery for representing:

- **human activity** in the area (e.g. living, working, recreation - both currently & historically)
- **cultural & spiritual** connections
- **physical** built and natural environment
- **biotic** environment (including what exists now, as well as what was or might be )







We want to look  
after natural  
elements but  
also people  
access the water  
are a purpose  
enjoy, safety, life.  
Nice if native birds too.  
I want to keep the  
beach safer (for  
itself & for people  
to swim) & for  
animals to have  
safety too.  
Rock over is a bit of a  
- beach is beauty to  
met stones are  
salt water pool when  
I swim.





Workshop 1 examples of visual & textual narratives (left)  
& interwoven community work (right)

# Image Collection, Statements, recorded Narratives and initial interpreted messages

Photo ID: IMG\_8383, IMG\_8379, IMG\_8384



Photo ID: IMG\_8433



**Images used:** shells, sea star, nati

**Words used:** "Sand dunes, trees, a beach, equilibrium, balance, long

**Written accompaniment/transcrip** because they provide shade and ar the rare occasion that I see them, il

"Live in Tainui, Tomahawk beach, ( maintaining, balance, sustaining, si

**Overall 'message':** Intrinsic valuat wildlife needs but prioritising nature long-term thinking; as a place to pl

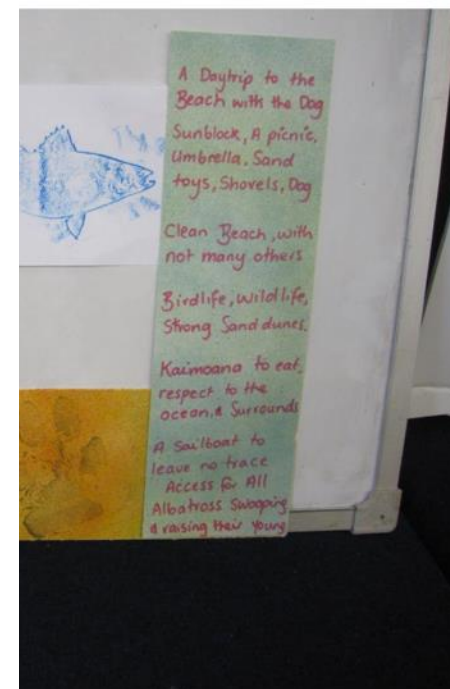
**Images used:** tiki, vegetation, geology, map, surfboard, abstract,

**Words used:** WHAKAHERERAU, high tides, wahi, groynes

**Written accompaniment/transcription:** "identity of the beach long term, from child to adult how is it changing, pro-groynes, love to surf, need local maori identity."

**Overall 'message':** Need to recognize local maori identity; Identity connected to place and changing overtime; Erosion prevention with groynes (Valuation of surfing)

Photo ID: IMG\_8368



sandgrains

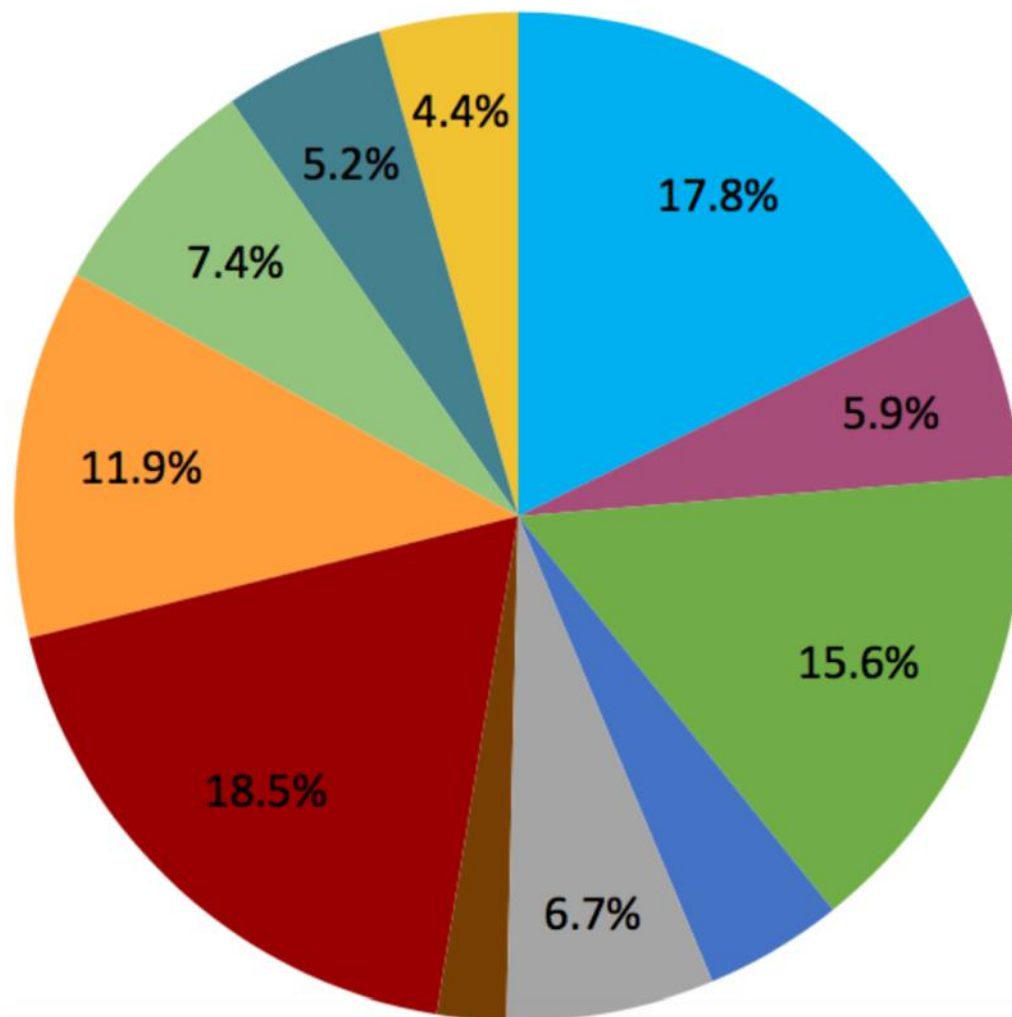
1] "A daytrip to beach with the dog Sunblock, a an beach with not many others. Birdlife, , respect to the ocean & surrounds. A sailboat 'ooping & raising their young."

play and relaxation (including dog); a ritualised imily visiting the beach as part of the family of of respecting; kept clean -not disturbed by



Theme	# of representations (across individual works)			
	<i>Workshop 1</i>	<i>Workshop 2</i>	<i>Total</i>	<i>% of total</i>
"Coexisting"- humans coexisting with nature/wildlife	13	11	24	17.8
Family ties	1	7	8	5.9
Valuing nature/wildlife intrinsically	7	14	21	15.6
'Clean' environment	2	4	6	4.4
Decolonisation/partnering with manu whenua	5	4	9	6.7
Cafe culture	1	2	3	2.2
Sense of place: self (wellbeing), identity, history, & community	9	16	25	18.5
Protect & prioritising wildlife/stewardship	2	14	16	11.9
Local environmental restoration	3	7	10	7.4
Accessibility (general equity & also specifically wheelchair)	1	6	7	5.2
Erosion protection/prevention	1	5	6	4.4
<i>Total</i>	45	90	135	

- "Coexisting"- humans coexisting with nature
- Family ties
- Valuing nature/wildlife intrinsically
- 'Clean' environment
- Decolonisation/ partnering with manu whenua
- Cafe culture
- 'Sense of place'
- Protect wildlife/stewardship
- Environmental restoration
- Accessibility
- Erosion protection/prevention



**Specific Request/Desires:**

Restore dunes/habitat with native plantings	8
Restore wetlands	6
Clean up the beach /lagoon area	3
Prioritise nature's needs over human	6
Consider walkways (including wheelchair access)	6
Make connected communities/coastline	2
Be forward-thinking (for future generations 2x)	5
Maintain infrastructure: swimming pool, toilets, groynes, homes	5
Need to involve the public in decision making	1
Need to inform/include public in awareness of impact	1
Need to involve Ngai Tahu more	1
<b>total</b>	<b>44</b>

**Top Concerns (13) (in order of highest to least )**

climate change/ocean warming/flooding/sea level rise	4
loss of habitat	3
fragility of nature	3
changes in management	2
recognizing destructive habits	1







# Shareable practice & resources





# social arts practice + social impacts:

enabling communities to reflect on,  
identify & express their values

- takes time & money
- yields a different demographic
- different forms of dialogue  
(with self, between others,  
within & between communities)
- visual reminders that endure
- identity- & community-building

