**COMMUNITY ENGAGED ARTS
+
THIRDSPACE:**

FINDING AUTHENTIC ENGAGEMENT
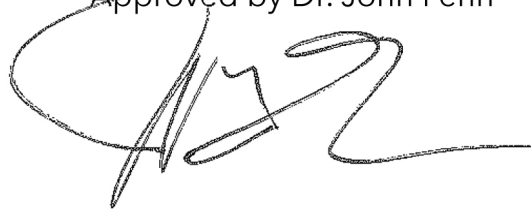IN
CONTEMPORARY ART

CHELSEY ALEXIS THORNTON

A Master's Project Presented to the Arts and Administration Program of the University of Oregon in partial fulfillment of the requirements for the Degree of Masters of Science in Arts Management.

Community Engaged Arts and Thirdspace:

Finding Authentic Engagement in Contemporary Art

Approved by Dr. John Fenn

Arts and Administration Graduate Program

University of Oregon

Date: June 8, 2015

ABSTRACT

There is an ongoing challenge in arts organizations who integrate community engaged arts into their mission, focus and programming. This challenge is to identify tools and practices that help foster valuable and authentic community engaged art programming within a contemporary society. The purpose of this research is to understand how community engaged arts organizations who focus on the presenting of contemporary arts, can be placed within Thirdspace. Through this identification this research will explore how Thirdspace can be utilized as a tool to create authentic engagement for audiences. This research will also explore three arts organizations that focus on the presenting of contemporary arts. Examination was conducted through literature review and an exploration of an organization that has been established through literature as utilizing Thirdspace, Chapter in Wales, which will serve as an organizing principle, and a collective case study of two arts organization's programs who do not explicitly identify with Thirdspace, PICA's *Field Guide* in Portland, Oregon and WPA's *Lobby Project* in Washington, DC. Themes that will emerge from this study are: Thirdspace as a tool of engagement, participatory practices of engagement, organizational structures, and contemporary art as medium. The themes of this study will be useful to the community engaged arts field at large to help further an understanding of how contemporary art can be used in collaboration with Thirdspace to create authentic engagement within audiences.

KEYWORDS: Thirdspace, relational aesthetics, engagement, contemporary art, participatory arts, audience

ACKNOWLEDGMENTS

C H E L S E Y   A L E X I S   T H O R N T O N

E M A I L : thorntonchelsey@gmail.com   P H O N E : 360 . 271 . 9802

EDUCATION + AWARDS //
Master of Science in Arts Management: Community Arts, University of Oregon, June 2015
June King McFee Research Award
Education Laurel Award, Jordan Schnitzer Museum of Art
Museum Certificate
Museum Studies Certificate University of Oregon, June 2015
Bachelor of Fine Art in Illustration and Printmaking, Pacific Northwest College of Art (PNCA), Portland, May 2011
Foundation Award
Deans List

MANIFESTO //
My purpose is to create artistic communities that are connected through communication, narration, physicality of dreams, and poems of conversation. My sense of community drives the work I create to be provocative in challenging people to find place in culture and collaborative in its nature; creating connections to social identity and global culture. I am a facilitator in constructing avenues of community arts to explore relationships between the arts and human experience, creating a sustainable attentiveness to its impact on culture, environment and education. In praxis I am a scholar of significance in culture, social context, and engagement research and a leader of creating change through community arts.

SPECIAL SKILLS + EXPERIENCE //
- Visitor studies: observational tracking and focus groups
- Trained in Visual Thinking Strategies
- Experiential and participatory programming design
- Thirdspace and place-keeping
- Community engagement
- Exhibition design and evaluation

PROGRAMMING + OUTREACH //
Programs Intern, Washington Project for the Arts, Washington, DC, June 2014 to September 2014
- Managed large scale community arts project with over 160 participants.
- Resource development for over a 1000 dollars in a months time period for a large scale public arts event.
- Facilitated artist relations for upcoming exhibitions.
- Interpretively exhibited multimedia with emphasis on public participation and temporary spaces.
- Deployed and constructed community outreach plans for new programming.
- Consulted on public initiatives with the DC Commission on Arts and Humanities.
- Implemented evaluation strategies for community engagement programming.
- Established culturally competent public art projects. Led development initiatives with large corporations.

Social Media Chair, Emerging Leaders in the Arts Network (ELAN), University of Oregon, September 2013 to June 2014
- Elected position running social media platforms for student run professional development organization.
- Established events and programming that focused on student and city culture.
- Strengthened connections between U of O student organizations and the Eugene arts and culture sector.

Facilitator, Sage PhotoVoice Project, Portland, Oregon, September 2012 to June 2013
- Wrote and resourced grants to support LGBTQ elders.
- Developed a series of continuing workshops in which LGBTQ elders used cameras to document challenges of their marginalization, especially in regards to the lack of acceptable housing.
- Budgeted project expenditures and projected costs.

Laurel Award Education Intern, Jordan Schnitzer Museum of Art, Eugene, Oregon, September 2014 to June 2015
- Facilitated, coordinated and developed programming and related materials to be used in future and current iterations of the World of ArtWorks program (WOW) put on by the Oregon Arts Commission.
- Managed mentors and instructors taking part in the WOW program. Evaluated and coordinated evaluation techniques for education programming.
- Liaison between museum departments and education for programming and events.
- Managed offsite events for the museum.

Visitor Studies and Education Intern, Jordan Schnitzer Museum of Art, Eugene, Oregon, January 2014 to June 2014
- Developed adaptable assessment tool for exhibitions.
- Strategized programming to extend patron learning for contemporary works.
- Strategized University and community partnerships for programming and lectures to hold during exhibition.
- Analyzed fall visitor studies to define average audience and profile of museum visitor.
- Coordinated programming and assisted in curricula development for programming.
- Researched programming and development grants.

Educational Consultant, Oregon Zoo, Portland, Oregon, September 2011 to December 2011
- Developed 16 camp curriculums that outlined days scheduled and corresponded to specific age groups addressing animal conservation and thematic lessons of regional and cultural identity.
- Created synopses for publication describing connections between regions, cultures and animals in the living collection.
- Outlined the Oregon content learning standards met by projects for correlating age groups.
- Facilitated staff training on best practices of arts learning in informal educational environments.

Head Teacher, Friendly House Non-profit After School Program, Portland, Oregon, September 2012 to August 2013
- Coordinated lesson plans and structured activity times for elementary aged children.
- Consulted for arts programming and literary arts development for community center.
- Observed and assessed students in transitional housing and state assistance.
- Implemented extended curricula based on research, project learning and self-driven investigation.
- Practiced Positive Behavior and Interventional Supports (PBIS).

MARKETING, COMMUNICATIONS + EVENTS //
Office Coordinator, Craft Center, University of Oregon
- Relaunched transmedia presence and brand on social media platforms and website content for daily audience of 200.
- Designed copy and print materials used in advertising and educational programming.
- Researched media outlets and publications for Craft Center to utilize in promotion.
- Collaborated on marketing projects and created branding campaign for social media.
- Administered office coordination and implemented new policies and procedures to aid in organizational health.

Marketing and Communications Assistant, Department of Arts and Administration, University of Oregon
- Wrote copy for social media platforms and press releases for daily audience of 300.
- Researched media outlets and publications for department to utilize in promotion.
- Collaborated on marketing projects and network broadening schemes.
- Organized events and invitations for special workshops and lectures.
- Audited collateral and departmental websites for alignment with values and graphic standards.

Event Lead, ELAN Beats & Brushstrokes Fundraiser, University of Oregon
- Wrote copy for social media platforms and press releases.
- Designed collateral; posters, banners and event logo
- Facilitated media relations and advertisement
- Administrated and organized event logistics and management

TABLE OF CONTENTS

CHAPTER ONE | INTRODUCTION

I. PROBLEM STATEMENT

In current arts engagement there has been an expansion of the boundaries

that exist between art and audience. These expanded perimeters seek to encourage

a dialogue to be formed between art and audience that is a direct response to a

culture who exists in an increasingly multifaceted public life, "teaching, curating and

understanding of art and visual culture" as it is known in the arts has seemingly had to

abandon the foundations of "traditional aesthetics and center itself in the significant

ideas, topics and themes ranging from the everyday to the uncanny, the

psychoanalytic, to the political" in order to remain relevant (Bishop, 2006, p. 5). This

challenge of perspective on what defines engagement in the arts, and in particular

authentic engagement, has created an uncertainty of how to capture audiences who

are skeptical of current practices. These practices address arts experience and

participation based on systems of engagement and assumed behavior of a whole

rather than individual.

The National Endowment (NEA) for the Arts' *Survey of Public Participation in the Arts* (2012) states that forty-nine percent of adults surveyed attended at least one type of visual or performing arts activity (p. 20). NEA states that of this participation in the arts roughly fifty percent of adult's created, performed, or shared art of various types, the most popular being a collective experience (2012, p. 8). While there is an increase in participation in the arts there is a challenge in the community engaged arts field as to how to address practices that support this participation when audiences are interacting with new mediums of art and expression. The idea that arts organizations are readdressing their roles in the arts is supported by studies such as Kevin F. McCarthy and Kimberly Jinnett's *A New Framework for Building Participation in The Arts* (2001) and *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy* (2008) by Laura Zakaras andJulia F. Lowell, both studies describe a "complex art environment" (McCarthy & Jinnett, 2001, p. xi) with a "growing gap between the quantity of artworks produced by American artists and arts organizations and the desire and ability of many Americans to experience those artworks" (Zakaras & Lowell, 2008, p. iii). These studies offer reports that provide a framework addressing tactics to increase arts participation focused on a behavioral strategy of an informed decision making process (McCarthy & Jinnett, 2001) and how organizations can increase demand for the arts by supplying participatory experiences that are a communicative cycle between art and individual (Zakaras & Lowell, 2008).

Additionally, research, done by leaders in the field of arts and engagement, shares a

collective interest in understanding how to engage new audiences thirsting for

exposure to collaborative arts experiences. An example of this is Henry Jenkins', Ravi

Purushotma, Margaret Weigel, Katie Clinton and Alice J. Robinson study titled

Confronting the Challenges of Participatory Culture (2009) which illustrates a current

society embracing new emerging art worlds and through new forms of interaction are

developing connective and artistic skills sets that are focused on collaboration and

networking (p. 5-6).

II. PURPOSE STATEMENT

The purpose of this collective case and literature study is to understand the

connection between community engaged arts organizations, contemporary art and

Thirdspace as concept that works with audiences and programming to create

valuable and authentic engagement. Case study sites examined in this study are

Chapter in Cardiff, Wales; Washington Project for the Arts' (WPA) *The Lobby Project* in

Washington DC and; Portland Institute for Contemporary Arts' (PICA) *Field Guide* in

Portland, Oregon.

For the purposes of this study the concepts outlined in Edward E. Soja's book

Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places (1996) that

are further addressed in the literature review will act as a framework to examine

practices of engagement that focus on the medium of contemporary art through the

lens of Thirdspace. Through the framework of Soja's work I have come to define

Thirdspace as spaces or experiences that encourage audiences to interact and

connect with each other in unique ways that do not occur in daily interactions. This

definition was also extracted from Ray Oldenburg's work on Third Places and the

need for human experience to be a balanced interaction with the places of home life,

the workplace, and the Third Place of inclusively sociable places (Oldenburg, 1999).

This definition grounds my perspective by extending this concept to arts practices

and community engaged praxis specifically utilized in presenting arts organizations

and, its relationship to establishing authentic engagement in contemporary arts

experiences.

        Despite increased interest in the arts field to understand and define

participation from the individual's experience within a group there are few case

studies that illustrate what these strategies and practices look like when implemented.

This research project examines one established contemporary arts presenting

organization that has been shown in literature to utilize Thirdspace and two other

contemporary arts presenting organizations that I have identified through

examination as using Thirdspace concepts in order to create participatory

experiences and authentic engagement. Thirdspace acts as a framework for this study

by applying the definition to the organizations being considered and using it to

establish identifiers within those organizations that support the definition, such as:

structure, methodology, programming, and art disciplines used. I examined each of

the identifiers with regard to how they supported and connected to the

encouragement of audiences to interact with each other in ways that do not occur in

their daily lives. This framework was established by using Chapter as an exemplifier of

the utilization of Thirdspace in practices of engagement. By doing this I was able to

further establish and interpret the other two organizations within the concept of

Thirdspace.

By illustrating through analysis what the successful practice of Thirdspace is in

connection to the implementations of organizational supports, methodologies and

programming this research provides working examples of what experiential

programming can look like in contemporary arts presenting organizations. Through

this illustration this research project will serve to help the arts field to better

understand the relationship between arts organizations and participant in regard to

their experience with the presentation of specific mediums such as contemporary art.

By providing examples this research will also serve to help arts organizations place

themselves and their practices within Thirdspace and create an enriched network of

informed institutions.

III. CONCEPTUAL FRAMEWORK

This research examines areas of practice in community engaged arts

organizations such as: organizational structures, experiential programming,

contemporary art, constructed space and how they exemplify the theory of what

creates authentic engagement (Refer to Appendix G for conceptual framework). The

theoretical framework of this study illustrates how organizations who do not explicitly

identify with Thirdspace can, through analysis and examination, be aligned with and

be identified as utilizing Thirdspace as a tool to create authentic engagement. The

four main areas of inquiry include: contemporary art, practices of engagement,

impact of Thirdspace, and organizational structures.

IV. METHODOLOGICAL PARADIGM

The inquiry that guided this research project was a hermeneutic approach

focusing on seeing human beings as active creators and, that emphasizes

understanding and communicative interaction (Schubert, 1986). I entered into this

methodological paradigm from the epistemological perspective of an Interpretivist

Constructivist. An Interpretivist Constructivist methodological paradigm, as William

Schubert in *Habermas's Comprehensive Theory of Knowledge* (1986) defines it, the

ontology of emphasizing human beings interaction with each other from their ability

to engage in interpretation. Social constructions that are developed from this

ontology are a result of subjectivism which "emphasizes the subjective elements in

experience and accepts that personal experiences are the foundation for factual

knowledge" (O'Leary, 2010, p. 6). Contemporary art is founded on "exchanges and

displacements between the world of art and that of non-art" (Ranciere, 2004, p. 86).

Nicolas Bourriaud writes in *Relational Aesthetics* (2002) that the viewer-artist

relationship resembles a period of time that has to be experienced and that

contemporary art constructs an opening of a dialogue that never ends for that

relationship (p.16). These foundations connect the idea that experience is the basis

for arts "knowledge cultivated by human interactions" (O'Leary, 2010, p. 6) to one that

is supported by arts organizations that foster arts integration and interpretation of the

contemporary arts through Thirdspace.

The utilization of the aforementioned methodological paradigm influenced the

lens in which I saw my research by grounding it in the viewpoint that reality is a social

construction in which observation and documentation of human nature and human

behavior is influenced by experience (Schubert, 1986). This methodological

paradigm influenced the design of my research by focusing on the effects that

experiential programing such as participatory arts and relational aesthetics have on

the behavior of their audience and how this affects Thirdspace.

In this research I addressed community engaged arts and Thirdspace from a

theoretical construct tying together current analysis of community engaged arts

presenting organizations with emerging contemporary practices that encompass

constructed spaces and participatory based practices of engagement. The objective

of this research was to nurture an understanding of the relationships organization's,

programming, and artists have in the utilization of Thirdspace. Through this lens I

aimed to discover what relationships relational aesthetics and participatory practice

have and how they aid in the utilization of Thirdspace as tool of engagement.

V. ROLE OF RESEARCHER AND BIASES

The biases that have informed and helped to shape my research are of a

personal nature and stem from my belief in the effectiveness of contemporary work as

a medium of participation. This is a result of my background as a professional artist

working in socially driven projects. I also must clarify my professional biases that I

brought to this research, which is past personal observations that I have made in the

community engaged arts workplace between participants in arts programming.

Ignoring my biases would have clouded my data collection method of case studies in

arts organizations by specifically looking for particular queues or asking weighted

questions in my interviews.

VI. RESEARCH QUESTIONS

The lens through which I view the phenomena of community engaged arts,

contemporary arts, and Thirdspace has led to the following research question: how

do community engaged arts organizations utilize Thirdspace as a tool to create

authentic engagement? In order to narrow and deepen the scope of my research and

further connect the phenomena listed above the preliminary research question was

supported by three main sub research questions that are as follows: What are the

practices of engagement? What are the potential effects of the usage of Thirdspace?

What are the medium and structures need to support the utilization of Thirdspace?

VII. DELIMITATIONS

The delimitations of this study served to narrow the scope of my research. The

first delimitation was the type of organization I chose as the focus for my literature

review: one that self-identifies as utilizing Thirdspace as a tool for engagement,

Chapter in Cardiff, Wales. The other organizations I included in this study I have

identified as utilizing the theories and practices of Thirdspace but they themselves do

not explicitly identify with the practice. Those organizations are: PICA's *Field Guide*

program in Portland, Oregon and WPA's *Lobby Project* in Washington DC Both

organizations are arts organizations that focus on the presenting of contemporary art

and facilitate their programs to support artists in addition to audience engagement

and cultivating experiences with contemporary art.

VIII. LIMITATIONS

The potential limitations of this study that I see is that the identification of

methodologies already utilized within the field will not translate clearly to fit the new

language of contemporary practices that I explored in this study. These new

identifications such as participatory practices, modes of thinking and authentic

engagement if not clearly outlined and defined could be open to being interpreted

differently by organizations and thus implemented differently in each. A valuable

lesson that can be learned from this is that the recoding of new language when addressing practices of engagement can serve to inform community engaged arts organizations of resources they potentially have. With this study I have asked key questions of community engaged arts organizations about their practices of engagement and generated important perspectives on what encompasses authentic engagement. Because of this I see that it is important to steer away from the generalizing of experiences of audiences and to not present my interpretations of their responses so as not to misidentify an experience an individual has during participation in a program.

IX. RESEARCH DESIGN

The main research focus of this study was to examine how arts organizations with community engaged programming utilize Thirdspace as a tool of engagement in terms of practices, what the effects of the usage are and what medium and structures best support it. In order to investigate this focus I conducted my research through a qualitative study using different methods of data collection allowing for predetermined and emerging methods of research to take shape throughout the process (Creswell, 2014, p. 68). The utilization of a qualitative study allowed for me to draw on multiple forms of data collection in order to create a robust pool of cross-referenced information. The primary strategies I used in this study were document analysis and collective case study consisting of informational interviews.

X. STRATEGY OF INQUIRY

The two major forms of inquiry this study used were literature review and collective case study. Research in the field of engagement and participation research largely involves case study analysis. These case studies use methods of research such as document analysis, informational interviews and participant observation. John Creswell states in *Research Design: Qualitative, Quantitative and Mixed Methods Approach* (2014) that, "case studies are a design of inquiry found in many fields, especially evaluation, in which the research develops an in-depth analysis of a case, often a program, event, activity, process, or one or more individuals" (p.14).

Examples of the use of case studies can be seen in related research to my inquiry, as well as the field of engagement and participation research in studies such as Paul Clements' *The Evaluation of Community Arts Projects and the Problems with Social Impact Methodology* (2007). Clement's study (2007) focuses on the evaluation of "participatory community arts programs and analyzing the shift in educational emphasis from aesthetic to social outcome" (p. 325). In this work Clement utilizes case studies of prison arts programs in which he conducts external evaluation of participants to establish that, "the recognition of evaluation in terms of empowerment and self-management offers democratic and educational methods that are more dialogic" (Clements, 2007, p. 333), specifically in community based arts programs. The use of case study can also be referenced in the related study on public

participation and Thirdspace by Melissa Mean and Charlie Tims' *People Make Places:*

Growing The Public Life of Cities (2005). This Mean and Tim's study compares and

contrasts three arts centers in Wales that focus on the idea of creative placemaking

and Thirdspace. Mean and Tims' deliver this case study through a report that utilizes

analysis of informational interviews and program case studies (2005). Finally, Sarah

Bennett in *Crossing the Line* (2000) is an article that charts the progress of the

'Window Sills' project in Exeter, UK that brought together artists, art students, cultural

organizations, and the community in a plan for urban renewal. Bennett (2000)

conducted her research through the usage of interview and surveying of the places

and participants. These three examples serve as reference to related studies using

case study as a prevalent research method in the field of engagement and

participation research. These three studies also illustrate the other means of research

that I have discussed for the purpose of this study.

XI. OVERVIEW OF RESEARCH DESIGN

My research design began with a broad literature review to provide myself an

understanding of the state of the field in terms of participation and engagement

research. This included looking at strategies and practices arts organization have

used, why there is a need to embrace new methodologies and explicate the concept

and practice of Thirdspace. Within this context, my literature review aimed to create a

defined difference between emerging contemporary practices and past practices

utilized by the arts field to engage audiences. With this better understanding I then

conducted a document analysis of the organization Chapter as it has been

established by studies as an organization that utilizes Thirdspace as practice of

engagement. The main study I have referenced is by Means and Tims called *People*

Make Places: Growing The Public Life of Cities (2005). Using Chapter as an exemplary

model of Thirdspace I was able to move into my collective case study with an index of

indicators of Thirdspace and supporting programming to be used to identify Portland

Institute for Contemporary Art (PICA) and Washington Project for the Arts (WPA) as

organizations utilizing Thirdspace. I chose these sites as they serve as examples of

established arts presenting organizations utilizing contemporary arts and

programming that can be connected through analysis to the facilitation of Thirdspace,

even though it is not terminology they are using to identify it, and are innovators in

seeking to adopt new practices of engagement.

XII. DATA COLLECTION AND ANALYSIS PROCEDURES

        The location of this study took place in Eugene, Oregon due to traveling

logistics. The organization of my data was as follows (please refer to Appendix C for

the research schematic). Prior to my data collection I contacted the organizations and

those who I intended to interview and sent them a recruitment letter (Appendix A).

Once the interviewee agreed to the interview, consent was recorded on the protocol

sheet orally during our phone interview to the requests outlined on the consent form

(Appendix B). The interviews were semi-structured and involved questions related to the four main areas of inquiry: contemporary art, practices of engagement, effects of Thirdspace and organizational structures (please refer to Appendix D for the semi-structured interview questions). Each participant was interviewed over the phone at their convenience and received a follow-up email for additional information, as well a handwritten thank you note was sent. Interviews were recorded, with the consent of the participant and select summarized information when appropriate was used as well as direct quotes which were validated to ensure correct transcription of information. Each participant is identified in this study with their consent. Each coordinating organizational subject was also involved in an organizational document analysis to include document types such as reports, organizational materials, website analysis, curatorial notes or other important literature.

Each of the data collection instruments (please refer Appendix D for full research instruments) were coded in the same way using predominate themes of my research to group notes and interpretations from my data collection strategies. The coding of my data collection was done as follows: facilitation of program, curatorial methods, effects of program and practices of engagement. These codes helped to lead the data collection and separate areas of interest that I then was able to compare and contrast and find relationships within.

XIV. PRELIMINARY CODING AND ANALYSIS PROCEDURES

All three of my data collection strategies were coded under the four main

schemes of: facilitation of program, curatorial methods, effects of program, and

practices of engagement. Facilitation of programming looked at data that included

development of the program, organizational structures that support that program,

specific techniques used by the program that can identified as fostering Thirdspace,

and what examples of the utilization of Thirdspace created there were. Curatorial

methods looked at data regarding the connection of artist or medium used in the

program, and correlating information that divulges why those choices were made.

Effects of the program addressed data regrading the critical awareness brought on by

the program, whether the program fostered Thirdspace, evidence of collective

processing within the audience, and examples of participatory culture and relational

aesthetics. Finally the last code scheme addressed practices of engagement, data

regarding practices used in the program, and examples of participatory art.

XV. STRATEGIES FOR VALIDATING FINDINGS

The primary strategy used in the validation of my findings was to utilize

triangulation through peer reviewed published sources, structured research methods

as I explained in the research design section of this paper, and, informed means of

investigation that are based on established methods in the field of engagement and

participation research. Doing so enabled the layers of my findings and data to remain as trustworthy and truthful as possible.

One of the strategies used for establishing validity within my findings was prolonged engagement with each of the organizations. My prolonged engagement with each of the organizations has increased my knowledge of the organization, its missions, vision statements, and programming. My experiences were not used as a part of my data collection but served to increase validity within my study.

Another strategy of establishing validity I used was member checks within my reporting of informational interviews. This reporting entailed providing the key informants that I interviewed an opportunity to look over chunks of the synthesis of the data that I created from their interviews to corroborate the information included in this study. I also shared my findings with my peers in my arts management graduated program and conducted peer debriefing consulting sessions with them. I also administered due diligence to ensure that the peers I debriefed with were reasonably removed from the study so as not to bring any biases.

XVI. CONCLUSION

My research helps to make strong connections to understand contemporary art and Thirdspace as a concept that works with audiences and programming to create valuable and authentic engagement. By defining participation from the individual's experience within a group, my research serves to meet the increased interest in the

community engaged arts field to understand new forms of engagement. The

exploration of this research project will help the community engaged arts field better

understand the relationships between organization and participant and illustrate

successful implementations of organizational supports for Thirdspace.

CHAPTER TWO | LITERATURE REVIEW

I. INTRODUCTION

The definition I have used for this literature review for engagement and participation research is a culmination of my experiences with engaged arts programming that shows engagement to be the connections, both long term and short term, audiences make with programming and organizations and the relationships that spiral out from them. The changing environment of audience spectatorship has led organizations and the arts to experience a shift in their understanding of engagement and participation. This shift is calling for a re-examination of what defines and creates authentic and meaningful engagement. Through this literature review, and mainly utilizing the work of Edward Soja, Michel Foucault, Claire Bishop, Jacques Ranciere, and Nicolas Bourriaud, I explore currently how the arts are responding to this shift in order to better understand the utilization of contemporary art and Thirdspace to create authentic engagement in community engaged arts organizations.

II. RELATIONAL AESTHETICS

Nicholas Bourriaud in *Relational Aesthetics* (2002) and Claire Bishop in

Participation (2006) both agree that relational aesthetics is an artistic practice, "not a

theory of art but a theory of form" (Bourriaud, p. 19) that can be attributed to being

dependent upon relationships that are produced by the artist, participant and the

medium of art they choose. The relationships that are produced "by their

performances and installations are marked by sensations of unease and discomfort

rather than belonging, because the work acknowledges the impossibility of a 'micro-

topia' and instead sustains a tension among viewers, participants, and

context" (Bishop, 2004, p. 70). I have drawn connections from the artistic practice of

relational aesthetics to the creation of a spatial awareness that Edward E. Soja defines

in *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (1996).

Soja in this work embraces the ideas of the Trialectics of Being that he defines as

"Spatiality–Historicality–Sociality" *(*p. 71). The ideas of the Trialectics of Being work

alongside Soja's concept of the Trialetics of Spatiality which he defines as the

"Perceived-Lived-Conceived" (1996, p. 74).

Trialetics exist in the imagined spaces the human mind can occupy and are "a

necessary part of understanding Thirdspace" (Soja, 1996, p. 70) because of how they

challenge conventional modes of thinking. Soja's description of this critical spatial

awareness and Trialetics is something I see in direct correlation to relational

aesthetics. Soja goes on to further describe spatial awareness as a "spatial practice, is defined as producing the material from of social spatiality, is thus presented as both medium and outcome of human activity, behavior, and experience" (Soja, 1996, p. 66). Upon my further review of relational aesthetics connections began to take form in identifying Trialectics of Being and Spatiality with the processing that occurs when taking part in participatory experiences. Redefined in the contemporary arts I see Trialectics, for the purposes of this study, as a re-characterization of the forms of traditional models of arts participation and becoming the relationships of viewer, medium and artist. When combined I feel these contemporary arts variables and relationships serve as incitation to form a constructed space of interaction between artistic expression, engagement and participant that can be identified as Thirdspace.

III. THIRDSPACE

Soja, in his theories on the connection of spatial praxis and Thirdspace, describes the qualities of Thirdspace as:

A knowable and unknowable, real and imagined lifeworld of experiences, emotions, events, and political choices that is existentially shaped by the generative and problematic interplay between centers and peripheries, the abstract and concrete, the impassioned spaces of the conceptual and the lived. (Soja, 1996, p. 31)

Ray Oldenburg in *The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons and Other Hangouts at the Heart of a Community* (1999) describes Thirdspace as the character a participant takes on in Third Places, which is a term also known contemporarily in the field as Thirdspace. Oldenburg (1999) describes Thirdspace as a process and practice of watching and experiencing that provides a vital flow of information about a person's community and cultivates a comfort based on a common experience. This process and practice is in direct union with Soja's conveyance of Thirdspace as "the space where all places are, capable of being seen from every angle, each standing clear…a space that is common to all of us yet never able to be completely seen and understood" (Soja, 1996, p. 56). This at home-ness or common feeling towards a space and practice allows for an active expression providing opportunities for assertion of oneself in their environment (Oldenburg, 1999) and a manifestation of a Thirdspace as described above.

Through this literature review I have made an intellectual analysis that Thirdspace is a space that can be expanded upon beyond a physically occupied space. I believe that Thirdspace can take on both a physical and intangible space as described in Soja's writings. When the "imagined space" (Soja, 1996) of Thirdspace is applied to art I believe that Thirdspace becomes a space of thinking participants occupy when they experience forms of art that challenges them in a comfortable environment. This space inhabits the audience's individual experience as well as their

experience with others and it serves to enrich their engagement with art. I have also come to understand the identification of Thirdspace through other prevalent terminology, such as a "other-way" of thinking, that also is known in the field as heterotopia and is primarily defined by Michel Foucault in *Of Other Spaces: Utopias and Heterotopias* (1984). Heterotopia literally means 'other places' and is a rich concept in urban design that describes a world off-center with respect to common or everyday spaces (Dehaene and Cauter, 2008).

There is a divide in the arts field that focuses on the creation of space and public and if heterotopia is indeed the same theory as Thirdspace or, is in someway related. Michiel Dehaene and Lieven De Cauter (2008) write in *Heterotopia and the City: Public Space in a Postcivil Society* that Soja in his work finds heterotopia, as described by Foucault, to be "frustratingly incomplete, inconsistent, incoherent" (p. 74). But, heterotopia has a distinct correlation to Thirdspace and its social constructs of community and the sense of "other" it inhabits. Heterotopias and Thirdspace are considered "counter sites" to a metaphorical utopia in which all other real sites are simultaneously represented (Allweil and Kallus as cited by Dehaene and Cauter, 2008, p. 191). Heterotopias in the public space are places that house difference and accommodate those who are rejected by the traditionally defined "normal spaces," or the everyday spaces that we occupy in daily routines or as groups, the theme of "other" that threads throughout the literature analyzed.

The idea of "other" has taken on two-forms in this literature review thus far: the other places we occupy besides work or home and the "othering" that can been seen as the in-between moments that can occur in an individual's process of experience. Edward E. Soja's theories of "othering" embrace ideas that he refers to as a concept of thinking called "thirding-as-Othering." Soja acknowledges the history of "othering" mainly through what he deems as a spatial critique of work by Edward Said on "Orientalism."

Soja, in examining Said's work, unpacks the ideas of "Orientalism" through the lens of imaginative geographies and what Soja calls a "far-reaching critique" contained in the works of Said (1996, pg. 136). Orientalist geographies, both real and imagined, hold power in the center and are the subject making history while any outlying geographies, or as I understand it the "other," are subordinated and without history (Soja,1996). This "other" throughout history has also been known as the classes and gender distinctions used to categorize people and experiences. By critiquing "Orientalism" and its real and imagined geographies Soja sees Said's work as a call to push for a re-contextualizing of "Orientalism" and its concepts of "other" and to move,

> beyond narratives of originary and initial subjectivities and to focus on those
> moments or processes that are produced in the articulation of cultural
> differences. These 'in-between' spaces provide the terrain for elaborating

strategies of selfhood-singular or communal-that initiate new signs of identity,

and innovative sites of collaboration, and contestation, in the act of defining

the idea of society itself. (Soja, 1996, p. 143)

Thus Soja's use of the word "other" correlates to a need for a new binary to describe

more so then a need to categorize, "there is always the 'other,' a third term that

disrupts, disorders, and begins to reconstitute the conventional binary option in an-

other that comprehends but is more than just the sum of two parts" (Soja, 1996, p.

31). The third term of "other" is instead a critical strategy of understanding the

philosophy and conceptualization of the in-between space of Thirdspace.

The in-between spaces are identified by Soja's concept of "thirding-as-

Othering" which is a radically open perspective of thinking that is a third possibility or

moment that can occur in the in-between space, a space that Thirdspace is rooted in

(Soja, 1996). Soja goes on to describe Thirding as:

Introducing a critical 'other-than' choice that speaks and critiques through its

otherness. That is to say, it does not derive simply from an additive

combination of its binary antecedents but rather from a disordering,

deconstructions, and tentative reconstitution of their presumed totalization

producing an open alternative that is both similar and strikingly different. (Soja,

1996, p. 61)

"Othering," as Soja explains, is a concept of allowing for openings of other critique, disruption of the common and ability to embrace the alternative (1996, p. 61). "Othering" is essential to Thirdspace because it disrupts the everyday ritualistic spaces, or as Dehaene and Cauter (2008) describe them, the "space in which individuals whose behavior is deviant in relation to the average or the norm are placed" (p. 77). A corollary effect of disrupting everyday spaces is the creation of new spaces and new awarenesses that can be distinguished as Thirdspace.

I find that the parallel of "other" spaces described by heterotopias/Thirdspace and the "othering" moments in-between, "thirding-as-Othering," that Soja describes embrace the alternative and this alternative can be translated to a "other-way" of thinking. For the purposes of this study I define "other-ways" of thinking as creative modes of thinking that are dependent upon designs of experience and occupy a space in time in which an individual has complete authority. Individual authority can be seen as a direct effect of the space and moment the mind inhabits during certain experiences. Heterotopias are most often linked to specific spaces or "slices in time— which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies" (Foucault, 1948, p. 6) which refer to the developmental change in the timing of a place or space. Because heterotopias are a changing of a space that is non-hegemonic and cannot be quantified as a "before" or "after" but is instead the

remaining slice of time in-between I have related that to the in-between moments

Soja describes.

Michel Foucault in *Of Other Spaces: Utopias and Heterotopias* (1984) describes

a trait of heterotopia as their ability to be in relation to all of the remaining spaces.

This relation by function can be seen as two spaces: the first is heterotopia of illusion

which is "this function unfolds between two extreme poles. Either their role is to

create a space of illusion that exposes every real space, all the sites inside of which

human life is partitioned, as still more illusory" (Foucault, 1984, p. 8). The second

space is the heterotopia of compensation which is "to create a space that is other,

another real space, as perfect, as meticulous, as well arranged as ours is messy, ill

constructed, and jumbled" (Foucault, 1984, p. 8). As I see it, these heterotopias

coexist with "thin slicing" which Malcolm Gladwell explores in *Blink: the Power of*

Thinking Without Thinking (2005) and describes as the ability of our unconscious to

find patterns in situations and behavior based on very narrow slices of experience.

The process of "thin slicing" helps to better understand and describe how an "other"

way of thinking by a participant can function within relational aesthetics and

Thirdspace.

Relational aesthetics in art is dependent upon relationships that are produced

by the artist, participant and the medium of art they choose. These relationships that

are produced "sustain a tension among viewers, participants, artist, and

context" (Bishop, 2004, p. 70) creating alternative forms of thinking – or what could

be described as "thin-slicing" – that also create alternative forms of space and time

inhabited when the participant is engaging with relational aesthetics. Together

Thirdspace and relational aesthetics create a space where one is asked to make

choices, come to conclusions and give context to artworks. By entering an "imagined

space" (Soja, 1996), or Thirdspace, where alternative modes of thinking are initiated

and modes of thinking are engaged with, the participant is pushed to take ownership

of interpretation. Making choices and decisions is a process that Gladwell (2005)

hypothesizes has less to do with the amount of information we process then with our

ability to focus on particular details of an environment or experience. Gladwell (2005)

posits that humans are conditioned to see details in the environment and experience

and then build complex frames of thought from these experiences. I see Gladwell's

theories helping to further link and expand upon relational aesthetics and "other"

ways of thinking engaged in Thirdspace which are explained in more detail later in

this literature review.

IV. THIRDSPACE IN TIME

Thirdspace is not just a cultivation of a physical space but can be described as

a moment in time that the mind inhabits. Our body, mind and soul are synergists for

the experiences we have with art, and how we perceive ourselves within that space

and experience. Kent C. Bloomer and Charles W. Moore describe a contemporary

model of spatial perception using a metaphor of the body as an image in order to

argue the return of the body and mind to space in there work *Body, Memory, and*

Architecture (1977). I have found this spatial space of awareness through review of

literature to be a space in rhythm with Thirdspace. Bloomer and Moore state that, "the

body is the source of a personal world which generates many of the meanings by

which we experience the whole world" (1977, p. 43) and, that we project ourselves

into models of space to help clarify our relationship with the world. In this process of

projection I see connections to Bourriaud's definition of relational aesthetics as "a set

of artistic practices which take as their theoretical and practical point of departure the

whole of human relations and their social context, rather than an independent and

private space" (Bourriaud, 2003. p. 113). The institutional distance that separates

subject and object that has been established by arts organizations is something that

needs to be overcome. This distance between subject and object according to Mary

Jane Jacob and Michael Brenson in *Conversations at the Castle: Changing Audiences*

and Contemporary Art has been incorrectly defined as an institutional notion or side

effect of 'audience' interaction with institution (Jacob, and Brenson, 1998). To combat

this institutional thinking I believe through this study that Thirdspace can become a

center place, that Bloomer and Moore describe as the internal world which is distinct

from an external world, one revolved around "landmarks" and bodily memories that

reflects a lifetime of events and encounters (Bloomer and Moore, 1977, p. 131).

Relational aesthetics is an act of prosumption, an emerging phenomenon that can be seen as a process. Seio Nakajima in *Prosumption in Art* (2012) argues that:

> Although the social constructionist view of art presented by sociologists, on the processes of both production and consumption, has significantly contributed to understanding art as a social and collective activity, contemporary art practice and theory have taken these sociological arguments into account and moved closer to the understanding of art as a social and relational activity. (p. 551-552)

Relational art aims to make the process of prosumption itself an art in the sense that what artists produce are in relation between artists and viewers or audiences. Prosumption as an art form also extends itself to the relations and discussions among the viewers or audiences when experiencing participatory art. Within this structure the art object becomes a catalyst of dialogue and inhabiter of that internal world that can be placed within Thirdspace instead of an outside force.

V. CONTEMPORARY ART

Contemporary art differs from other disciplines due to its ability to cultivate interactivity with audiences,"contemporary art reflects a period of time that has to be experienced, or the opening of a dialogue that never ends" (Bourriaud, 2002, p.16). The interactivity of contemporary art breaks down barriers between viewer and piece

and brings the art into life. Graham Coulter-Smith and Elizabeth Coulter-Smith

explore in *Art Games: Interactivity and the Embodied Gaze* (2005) that our

experiences with contemporary art goes beyond looking and reading; instead

contemporary art cultivates an "activated spectatorship" (Bishop as cited in Coulter-

Smith, 2006, p. 170). This activated spectatorship is best described by Claire Bishop's

commentary on installation art:

> Many artists and critics have argued that this need to move around and
>
> through the work in order to experience it *activates the viewer*, in contrast to art
>
> that simply requires optical contemplation (which is considered to be passive
>
> and detached). This activation is, moreover, regarded as emancipatory, since it
>
> is analogous to the viewer's engagement in the world. A transitive relationship
>
> comes to be implied between 'activated spectatorship' and active engagement
>
> in the social-political arena. (Bishop, 2005, p. 11)

 I see the state of activated spectatorship to be in direct correlation to the spatial

awareness that Soja describes as a quality of Thirdspace (Soja, 1996).

VI. CONTEMPORARY ART'S FUNCTION IN THIRDSPACE

Contemporary art differs from other disciplines because of its ability to

cultivate interactivity with audiences as we have seen in my exploration of the sub

discipline of relational aesthetics. Relational aesthetics is not the only sub discipline of

contemporary art that can work in partnership with Thirdspace but, because of its

participatory qualities, it serves as an illustrative precedence. This is why it is important

to define how contemporary art functions in Thirdspace. Contemporary art functions

in Thirdspace through interactivity and breaking down of the barrier between viewer

and work of art, bringing the art into life (Coulter-Smith, 2006). Experiences with

contemporary art in Thirdspace work towards an activated spectatorship because of

their ability to engage deeply with audiences' modes of thinking, experience and

social relationships with others:

> People who experience high levels of engagement with works of art move
>
> imaginatively and emotionally into different worlds; broaden their field of
>
> reference beyond the confines of their own lives; exercise their capacity for
>
> empathy; develop faculties of perception, interpretation, and judgment; and
>
> form bonds with others who find in some works of art the expression of what
>
> whole communities of people have experienced (Zakaras & Lowell, 2008, p. 4;
>
> McCarthy et al., 2004)

Contemporary art can inhabit Thirdspace because it exists in an alternative space or

world and discipline that engages audiences in a place of freedom. This is further

supported by Bourriaud's description of exhibitions of contemporary art:

> Free spaces and periods of time whose rhythms are not the same as those that
>
> organize everyday life, and they encourage an interhuman intercourse which is
>
> different to the 'zones of communication' that are forced upon us by traditional
>
> art and spaces. (Bourriaud, 2002, p. 16)

The "other" spaces, that are free spaces, are ones where audiences are able to

animate alternative forms of thinking and communication and take ownership of their

experience. This is why I feel the traditional view of artists acting 'unlike other people'

could be argued as to why contemporary art is inherent to Thirdspace. Contemporary

art and the artists who work within the discipline, offer a space in which people are

free to think, interpret and engage with art as they feel comfortable. This is supported

by Williams who states this animation of thinking, or as I have been referencing to it, a

"other" way of thinking, is usually found in disciplines not traditional to the arts

(Williams, 2005) such as contemporary art.

VII. AUTHENTIC ENGAGEMENT

This literature review highlighted that the arts field is grappling with a change

of methodology that is in response to a culture that participates, experiences and

even looks differently at art. Alan S. Brown and Jennifer L. Novak-Leonard attest to this

in their work *Getting In On the Act: How Arts Groups Are Creating Opportunities For*

Active Participation, "we are in the midst of a seismic shift in cultural production,

moving from a 'sit-back-and-be-told culture' to a 'making-and-doing-culture'" (p. 4).

This "making-and-doing-culture" thrives on interactions between artistic expression,

engagement and participants to supports the creation of individualized and

collaborative experience. This culture facilitates a transference from artist to

participant that can be defined as participatory culture:

> A culture with relatively low barriers to artistic expression and civic
>
> engagement, strong support for creating and sharing creations, and some type
>
> of informal mentorship whereby experienced participants pass along
>
> knowledge to novices. In a participatory culture, members also believe their
>
> contributions matter and feel some degree of social connection with one
>
> another (at the least, members care about others' opinions of what they have
>
> created). (Jenkins et al., 2009, p. 5-6)

Participatory culture establishes a premise for defining authentic means of

engagement. For this transference between participant and artist to occur Phil Carey

and Sue Sutton establish in *Community Development Through Participatory Arts:*

Lessons Learned from a Community Arts and Regeneration Project in South Liverpool

(2004) the art engaged with "needs to have a high community participation potential.

In other words they need to offer a means by which people can explore and express

their relationship with the physical and social environment" (p. 133). This invitation to

the participatory experience, and the facilitation of authoritative role for the audience

in interpretation, experience, and interaction with art, is what I have characterized as

authentic engagement.

The writings explored in this literature review concur that participatory art, a

form of contemporary art where the audience is "envisaged as a community," nurtures

scenarios in which viewers are not just "addressed as a collective, social

entity" (Bishop, 2004, p. 54). In contemporary art the audiences is given, as Bishop

and Soja individually write in differing ways, the authority to create individualized

experience of engagement within a larger community (Bishop, 2006; Soja 1996). This

individualized action speaks to the ownership of experience in the ways we think,

interact and perceive art within an audience experience that has been discussed

through out this literature review. The culmination of these experiences and

interactions as I see it engages an "other-way" of thinking in the participant that has

been explored in connection with Thirdspace. I interpret Soja's "other-way" of thinking

to align with Ellen Winner and Lois Hetland's attributes of Studio Habits of the Mind

which include: persistence, expression, clear connections between experience and

global culture, evaluations, critique and reflection (Winner and Hetland, 2008). This

habit of thinking as referred to in this study serves to define authenticity in terms of

the effects Thirdspace has on audiences. When audiences are able to adapt and

participate in alternative modes of thinking, curations of experience and

interpretation of contemporary art, they are creating an experience guided

authentically from self. The element of self within awareness of experience I believe

establishes stronger bonds to artworks then the institutional distance that usually

occurs when viewing art as described earlier in this study by Jacob, and Brenson

(1998).

The formation of self in ones experience is in concurrence with established

innovative engagement definitions as described in the "5 Modes of Arts

Engagement" by Alan S. Brown in *ARTS FWD*, a EmcArts initiative. The initiative is

described as "an online community of arts and culture leaders committed to doing

things differently in their organizations in order to stay relevant and vital in a changing

world" (Alan S. Brown as quoted by EmcArts Initiative, 2013). The "5 Modes of Arts

Engagement" begin to draw parallels to Winner and Hetland's Studio Habits of the

Mind (2008) as discussed in the prior paragraph. The most important correlation is

that inventive arts participation delegates for total creative control of the

individualized experience to the audience while observational art, such as that often

embraced by traditional arts organizations, offers the least creative control for the

audience (Alan S. Brown as quoted by EmcArts Initiative, 2013). The 5 Modes of

Engagement are:

> **Interpretive Arts Participation** is a creative act of self-expression that brings
> alive and adds value to pre-existing works of art, either individually or
> collaboratively.

Curatorial Arts Participation is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.

Observational Arts Participation encompasses arts experiences that you select or consent to, motivated by some expectation of value.

Ambient Arts Participation involves experiencing art, consciously or unconsciously, that you did not select. (Alan Brown as quoted by EmcArts Initiative, 2013)

Both the "5 Modes of Art Engagement" and the Studio Habits of the Mind illustrate an understanding that engagement, in order to be authentic needs to provide authority over individual experience for the audience as well as creative control in participation.

The "5 modes of Arts Engagement" for Inventive Arts Participation could be a direct reflection of Soja's theories of Thirdspace and "other-way" of thinking. Soja states that, "other-way" of thinking calls for radical or critical post modernism practices. In these practices there is a radical reconstructing of the long established modes of knowledge formation (Soja, 1996), in art this could be seen as critique of the traditional viewership of artwork, whose constraints stifle the creation of Thirdspace. Soja (1996) defines this practice or radical reconstructing as "thirding" or an "othering." Engagement with contemporary art becomes a "other" of understanding and acting that changes the spatiality of human life and critical spatial awareness linking back to the terms of Thirdspace. Inventive Arts Participation does just this by engaging "the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level" (Alan S. Brown as quoted by

EmcArts Initiative, 2013). The creation of unique and idiosyncratic experiences is an

alternative engagement that reflects Soja writings:

> Everything comes together subjectively and objectively, the abstract and
>
> concrete, the real and the imagined, the knowable and the unimaginable, the
>
> repetitive and the differential, structure and agency, mind and body,
>
> consciousness and the unconscious, the discipline and the transdisciplinary,
>
> every day life and unending history (p. 56-57)

Soja's explanation of Thirdspace grapples with the idea that space and experience

can shift and change for each person. These transformative characteristics allow

Thirdspace to take on abstract qualites that ground imagined symbolic spaces in the

inherent spatiality of human life, and to be one with place, environment and mind in

the creation of an authentic mode of engagement. Thirdspace offers an opportunity

for participants to grasp authority over their experience and implement creative

control through a flowing of power that occurs in experiential programming that

integrates structures and art that can contribute to Thirdspace and create authentic

engagement.

VII. CHAPTER IN CARDIFF, WALES, AN EXEMPLARY MODEL

Through peer reviewed literature Chapter in Cardiff, Wales has been identified

as an exemplary model of an organization utilizing Thirdspace. By reviewing an

established organization throughly I have set up a framework of identifiers and

analysis that later helped in the interpretation of data from the two contemporary arts

presenting organizations I studied. Both of the organizations I studied do not identify

with Thirdspace but through this literature and analysis I was able to align their

practices of engagement with Thirdspace.

The main identification of Chapter as a contemporary arts presenting

organization that creates opportunities for audiences to engage is participatory arts

experiences and spaces is established through their mission statement, "Chapter is an

ambitious, multi-art-form cultural space based in Cardiff, Wales that presents and

produces international art, performance and film alongside a dynamic social

space" ("About," Chapter, n.d.). Chapter uses specific language in their mission and

program descriptions as a way to communicate to audiences their philosophies on

engagement and contemporary art. As well their choice of language creates an open

authority that gives space for individuals to act upon in creating their own. Porchia

Moore in *Shifting Paradigms: The Case for Co-Creation and New Discourse of*

Participation (2014) attests to the importance of language when engaging audiences

stating, "I lean more toward a culturally competent 'language' which reinforces

inclusion by both implementing and replacing 'invite' with terms such as 'co-

create'" (para 6). Chapter demonstrates the importance of language in helping to

further engage audiences by using statements such as: "collisions of contemporary

art" and community," "of art and with audience," and "of the challenging of the new

with the open and accessible" ("About," Chapter, 2015.) in their publicly available

materials. Chapter through literature has been further established as a landmark

institution in Wales that utilizes Thirdspace in community development, one

comprehensive study Chapter was included in was done by the organization Demos

titled *People Make Places: Growing the Public Life of Cities* (2005).

Chapter creates affordable studio spaces for artists, unique performances, and

exhibition spaces that cater to a diverse range of arts since the 1960s ("Chapter

History," 2015). This multidisciplinary environment stands to "encourage, nurture and

support the making of all forms of art under one roof through the provision of

rehearsal, editing and studio spaces" (Kinsey as interviewed by Adams, 1999).

Additionally this multi-use approach that Chapter takes in its spaces serves to further

support and embrace their core mission. Chapter has instilled a Thirdspace that

encourages and supports interactions to occur with and through the exhibiting of art

that are anchored in social and creative participation.

The theory of Thirdspace relies heavily on participation, and audience/

participant ownership of experience to create an authentically engaged relationship

to space. Chapter does not define itself as a facilitator of these types of spaces but

instead defines the community they serve and partner with as controller which allows

them to experience an effect which gives them the ability to "cut across all

perspectives and modes of thought" (Soja, 1996, p. 3). This can be best exemplified

by a recently launched arts engagement campaign Chapter is spearheading, "Get

Creative." "Get Creative" is described as "celebrating the nation's arts, culture and

creativity. It aims to get everybody engaged with the arts and to share their creative

talents" ("Get, Creative," Chapter, 2015). The programming for this campaign includes

debates, performances and activities embracing the community as creative

controllers and treating them "not as an audience but as collaborators with the

art" (Williams, 2005, p. 50).

Dehaene and Cauter describe heterotopias or Thirdspace as we have come to

also identify them as spaces that,

> are no longer spaces of passage between socials roles, they are for deviants,
>
> people who do not into the dominant social norm and even if individually they
>
> may return to productive normal social roles as a group they remain excluded
>
> from the working of society. (Dehaene and Cauter, 2008, pg. 77)

Each person that occupies a space within Chapter will interpret it differently and

consequently use or not use it all (Mean & Tims, 2005). As Ray Oldenburg illustrates in

The Great Good Place (1999) the regular participants of Thirdspace are most often

those people who come by themselves and are strangers to a space. Chapter adopts

a Welsh tradition of 'Hwyl' which is a term for the complexity of belonging. Chapter's

own complex belonging to its community is due to its role as anchor for multiple

artistic disciplines and community events:

> Home to over 50 studios, containing everything from working artists and
>
> creative industries to after-school maths and yoga sessions. It also has
>
> exhibition and performance space and a cinema. Open from 8:30am to 11pm
>
> every day (bar Christmas and New Year), over 150 community groups use it
>
> over   the year. The heart of the building is the central concourse: low-price
>
> café/restaurant by day, 'the best bar in Cardiff' by night. The concourse has a
>
> chameleon life, used as a part-time office by home workers tapping into the
>
> free wireless internet service, a meeting point/self-organized crèche for young
>
> mums, a meeting space for community groups, and a gathering point for
>
> middle-aged couples having a post film debrief and young Cardiff trendies
>
> hanging out. (Means and Time, 2005, p. 47)

With this design and openness Chapter has established behavior codes that allow for

a range of activity and engagement that are based on clear and purposeful

exchanges between people, art, and space. As Dehaene and Cauter explain in an

examination of Soja's work in *Heterotopia and the City: Public Space in a Post-civil*

Society (2008) Thirdspace in the public space are places that house difference and

accommodate those who are rejected by the traditional spaces. These exchanges are

reflections of a participatory practice that utilizes the "other-way" of thinking of

Thirdspace (Soja, 1996). Chapter extends this into the programming they offer in their

theater, bar and community gardens. Each of these spaces offers a different exchange

between the audience and organization and allows the participant creative control

over their experience. This ability for one to administer creative control over their

experience allows for an active assertion of oneself in their environment, a key factor

in establishing Thirdspace as Oldenburg (1999) theorizes. This also agrees with

Ranciere statements on contemporary art:

> If there is a political question about contemporary art, it is not to be grasped in
>
> the grid of the opposition modern/postmodern. It is in the analysis of the
>
> changes affecting this 'third' politics, the politics founded on a game of
>
> exchanges and displacements between the world of art and that of non-art.
>
> (Ranciere, 2004, p. 86)

One of the most striking pieces of permanent contemporary art, that utilizes relational

aesthetic for the creation of space, at Chapter is their entryway which is composed of

a light box running the length of the entry that exhibits a rotating slew of

contemporary works. The light box uses a technology film called dual perspective

where artwork can only be seen from one side of the glass and not the other, in the

case of the entryway the outside and not the inside (Chapter, 2015). This is supported

by looking at how Bourriaud's characterizes contemporary artists and their work,

"through little services rendered, the artists fill in the cracks in the social bonds" (2002,

p. 36). The changing doorway installation acts as a way to establish oneself in the space through an interpretation and exchange with the piece.

Chapter utilizes other disciplines of contemporary art such as performing arts to activate spaces like their "Caffi Bar" a communal eating area where live performances and exhibitions take place. Through the processes that I identify as relational aesthetics Chapter invites participants to engage in a unique experiences and exercise creative control and authority. With this kind of engagement I can associate that the audiences reaches a space of critical spatial awareness and the mode of engagement, Inventive Arts Participation, that, "engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level" (Alan S. Brown as quoted by EmcArts Initiative, 2013). The presence of Inventive Arts Participation allows for audience interaction and creation of shared experience in the Chapter space.

A review of Chapter's mission and documents available to the public reveals they see the diversity of their audience and artists as a social asset and a means of understanding successes for their organization. In an interview about a piece called *Shadowman* that artist Sarah Michelson performed at Chapter, Michelson told a story of a programmer encouraging her to let him know if there was anything she needed. This offer of support Michelson stated formed a deepened connection to Chapter as they showed a personal investment in her. This personal investment between artist,

medium and participant manifested itself in 6 week residency for Michelson (Lemon,

2010). Michelson described later an openness she experienced in being able to just

come and watch classes occurring and how it effected the work she later produced

(Lemon, 2010).

This excerpt demonstrates a direct experience an artist has had with the

programming, space and participants of Chapter that establishes each of the qualities

of Thirdspace this literature review examined, and further establishes Chapter as an

exemplary model. Michelson's reflection demonstrates a deepened engagement and

moment of spatial awareness where she felt comfortable to just to sit and watch as

her form of participation. It can be said Michelson found place and space to inhabit in

that moment when she watched the performance and created a "other-way" of

thinking as we have discussed through Soja's writings (1996) that later could have

effected the work she created. Michelson's entry point into participating in the culture

of Chapter broke down many barriers that usually exist in spaces where art is viewed.

The comfort Michelson felt is a direct reflection of the Thirdspace this research

explores, one that is an alternative space that invites and does not exclude based on

someone's preferred form of engagement (Oldenburg 1999; Soja, 1996). Alternative

spaces in order to establish Thirdspace need to implement methodologies that break

the structures of traditional arts participation, offer opportunities for all types of

people to engage and create unique experiences that build active connections

between art, audience and organization.

CHAPTER THREE | PRESENTATION OF DATA

I. INTRODUCTION

In order to better understand how community engaged arts organization's

practices align with the theory and practice of Thirdspace to create authentic

engagement I conducted a collective case study. This case study examined two arts

presenting organizations whose focuses include community engaged projects and

the presentation of contemporary art. By focusing on organizations who present

contemporary art and conduct community engaged programming my study will lead

to innovative findings that fortify the pairing of contemporary art experiences and

authentic engagement. It will also lead to finding evidence of a core relationship

between community engaged arts organizations and the practice and theory of the

creation of Thirdspace that will be further explored in the analysis chapter of this

project.

Interviews were conducted with individuals within the organizations who

oversee the chosen projects that integrate audience participation. The first

organization I explored was the Portland Institute for Contemporary Art (PICA) and

their program *Field Guide.* The second organization I explored is Washington Project

for the Arts (WPA) and their program *The Lobby Project*. I structured the interview

questions (Appendix F) so that the four areas of my conceptual framework and

coding methods were addressed as explained in Chapter One of my research project.

The areas explored were how the organizations facilitate their programs, the

curatorial methods used in working with artists and subject matter, effects of

participation in the program and the practices utilized by the organizations to

encourage engagement.

II. CASE STUDY ONE: PICA AND *FIELD GUIDE*

PICA was founded in 1995 by artist and curator Kristy Edmunds "in response to

a widening gap in Portland, Oregon between the established traditional institutions

and emerging alternative spaces" ("Mission and History," PICA, 2015). PICA in its

incarnation was an artist-centric organization that provided a much needed resource

for the exhibition and support of contemporary art in Portland. This artist-focused

value is still carried on to this day and is reinforced by their mission: "Portland Institute

for Contemporary Art acknowledges and advances new developments in

contemporary art while fostering the creative explorations of artists and

audiences" ("Mission and History," PICA, 2015).

PICA's support of artists that push the boundaries and capacities of

contemporary art has made them a leader in the field of arts organizations that are

blurring the margins between innovative and provocative art and participation. As

PICA states in the history and mission section of their website, their vision as an

institution is "international, intergenerational, interdisciplinary, and decidedly forward

thinking" ("Mission and History," PICA, 2015). Roya Amirsoleymani, Community

Engagement Manager at PICA, states that one of the primary missions of PICA is to

support artists in addition to audiences:

> The work of artists cannot exist without audiences. We are in constant
>
> dialogue with audiences and communities because the space we occupy in
>
> the world transcends art as displayed in a traditional gallery. We value a
>
> symbiotic relationship between artist and audience. (R. Amirsoleymani,
>
> personal communication, March 6, 2015)

PICA supports this vision by curating contemporary art programming that provides

opportunities for uncommon interactions with the presentation of contemporary art.

The interactions that occur are direct and in-depth, provide opportunities for

dialogue that extend from the artists, curators, critics, and cultural visionaries all the

way to the participant ("Mission and History," PICA, 2015).

Amirsoleymani states, "with respect to audiences and publics, PICA has always

been committed to ensuring a deeply engaged audience experience while

supporting the unique vision of contemporary artists" (R. Amirsoleymani, personal

communication, March 6, 2015). PICA's institutional structure supports their

programming fluidly by creating entry points for audiences while also meeting its

primary mission of serving artists through commissions, residencies, and

presentations of their work and vision:

> With regard to our relationship with audiences, we strive to provide context for
>
> and educational opportunities in support of the artistic work, thus providing a
>
> gateway that aspires to create conditions for transformative experiences. We
>
> are also necessarily in the business of expanding audiences for contemporary
>
> art at large. This is a mandate and responsibility simply by virtue of the fact that
>
> we are an institute for contemporary art and performance. (R. Amirsoleymani,
>
> personal communication, March 6, 2015)

This audience, as communicated by Amirsoleymani, is unique because there is not as

much of a developed or guaranteed audienceship for contemporary art in Portland as

exists in, for example, New York. This is a situation that many do not realize:

> The work we present does not--by its alternative, experimental, and even
>
> political nature--appeal to a mass public. It will always invite a narrower or
>
> more particular public than an encyclopedic art museum or Broadway theatre.
>
> There is a longstanding audience for experimental, contemporary art and
>
> performance in certain other--primarily bigger--cities, but Portland doesn't

have that same force. The audience for this kind of work is much smaller here.

So we have to hustle to carve out a niche for ourselves--both aesthetically and

financially. (R. Amirsoleymani, personal communication, March 6, 2015)

When PICA engages audiences, they:

Strive to ensure that the cultural sector specifically focused on contemporary

art is inclusive of and valued by diverse communities as well as new audiences

who might not already be connected to us. How do we help to instill that value

via reciprocal and mutually beneficial relationships, such that it builds long-

term audiences, with an eye toward contemporary art's future? (R.

Amirsoleymani, personal communication, March 6, 2015)

Struggles to instill value for contemporary art with audiences and create long-term

engagement are ongoing. As stated above, in Portland historically and currently, the

existing audience for contemporary art is small, and PICA in their outreach is making

concerted efforts to broaden and expand those audiences (R. Amirsoleymani,

personal communication, May 8, 2015).

Field Guide is a public engagement program of PICA launched in June 2013

that serves to broaden and expand contemporary art audiences and deeply impact

their experiences with it. Originally established through a grant provided by Dance/

USA's Engaging Dance Audiences initiative, Field Guide took the form of an

education and public program focused on contemporary dance performance. The

original manifestation of the program encompassed:

> A series of contextualizing conversations, workshops, and social events that
>
> engage a broad public in experiencing, understanding, and discussing dance,
>
> with the goal of increasing interest in and appreciation of contemporary dance
>
> expression and form while cultivating audiences from other disciplines,
>
> particularly visual art. (Internal documents, PICA, 2013)

Currently PICA describes *Field Guide* on the programs page of their website as an:

> Ongoing public engagement series designed to help audiences feel more
>
> informed about contemporary art and performance. *Field Guide* focuses on
>
> audience experience and response while highlighting 'artists on artists,' or an
>
> opportunity to hear and learn from one artist about another, often across
>
> disciplines (e.g., a choreographer on a visual artist). ("Field Guide," PICA,
>
> 2015)

The structure of *Field Guide* is based on a facilitation of workshops with visiting

and local faculty. The decision to have external facilitators lead *Field Guide* workshops

is an important choice made by PICA. Amirsoleymani stated that by utilizing an

outside facilitator different from the artist in focus themselves, the facilitator is not

forced to serve as the mouthpiece for the work; instead, the program provides a

different lens through which to see the work (R. Amirsoleymani, personal

communication, May 8 , 2015).

The focus of *Field Guide* is audience experience, exploring the elements

participants felt, observed, noticed, heard, and sensed while watching a performance.

Field Guide does not focus as much on formal critique or analysis of the piece

witnessed by the participants. Instead, the program aims to provide participants with

tools to articulate their experiences and reactions of the performance. *Field Guide*

seeks to draw out what individual audience members think or feel about a work, and

to help and encourage them to articulate this via discussion, thus placing greater

emphasis on audience response and experience (R. Amirsoleymani, personal

communication, May 8, 2015). This helps to maintain the artist's perspective,

approach, practice and voice in the content of *Field Guide* while providing balance in

empathizing the audience response, reading, or interpretation of a work (R.

Amirsoleymani, personal communication, May 8, 2015).

PICA carefully assigns facilitators for sessions based on a variety of criteria such

as their expertise in an artist or subject matter. PICA chooses forward-thinking artistic

practitioners and educators who can talk to a group of novices as well as embrace

mixed levels of experience (R. Amirsoleymani, personal communication, March 6,

2015). Amirsoleymani stated that facilitators who are also skilled moderators, or

workshop leaders, help to reduce intimidation barriers that may exist for *Field Guide*

participants in an environment of mixed level experience. What unfolds from this

dynamic is a space of peer learning where participants at times end up teaching each

other and new kinds of knowledges arise from audience interaction (R.

Amirsoleymani, personal communication, March 6, 2015):

> How do we break down intimidation barriers in connection with watching or
>
> talking about dance performance for new audiences who might not have
>
> formal experience in contemporary dance? We bring them together in small
>
> groups so they do not have to ask a question in front of a few hundred people.
>
> And a skilled facilitator is always in the room, who is also an artist or
>
> practitioner in the field but is not the artist the group is seeing perform.
>
> Essentially, we attempt to privilege space for the audience--their response and
>
> reaction to the work, all that they bring to it, and what they take away from it.
>
> (R. Amirsoleymani, personal communication, March 6, 2015)

PICA's practice of privileging the audience begins to echo practices of engagement

that create spaces in which the audience and their experiences are valued in

establishing modes of comfort. Modes of comfort are forged from the elimination of

barriers that prevent audiences from engaging in meaningful ways.

The structure of *Field Guide* workshops is diverse and nuanced. PICA leaves

room for flexibility in form, as each performance piece dictates a different kind of

Field Guide experience, and each facilitator has a differing style. PICA leaves the

majority of workshop curation and curriculum up to the facilitator but does play a role in its design. Some facilitators choose to "research independently and bring their own raw or unfiltered perspective to the piece" (R. Amirsoleymani, personal communication, May 8, 2015). Others prefer more direct engagement and interaction with the artist, which PICA helps to coordinate. In some instances *Field Guide* sessions have focused on work-in-progress showings, in which case collaboration between artist and facilitator was essential to translating a piece for a session; Amirsoleymani noted that when collaboration did occur, artists were excited to be a part of the process and talk through the sessions with facilitators (R. Amirsoleymani, personal communication, March 6, 2015).

Documents provided by PICA of past sessions showed differing combinations of engagement activities based around a design of pre-show workshops, group viewings of a performance or exhibition, and post-show conversation (R. Amirsoleymani, personal communication, March 6, 2015). Sessions are constructed to lend themselves to "focused exploration of an artist's work, and equal emphasis on presentation, discussion, and interaction" ("Field Guide," PICA, 2015). All curricula developed for *Field Guide* follows this same design, but again, PICA leaves interpretation of material up to facilitators (and to artists if they are a part of the process). The flexibility of content within the overall structure of the *Field Guide* session leaves room for experimentation, to do things different from the norm and to

modify the session with the intention of "making the audience more comfortable,"

states Amirsoleymani (R. Amirsoleymani, personal communication, March 6, 2015).

Amirsoleymani went on to emphasize the importance of questioning the practices

programs implement in making diverse audiences comfortable during experiences

like Field Guide:

> How do we also connect to communities that might have an interest in a
>
> particular issue, or culturally specific common background, or to an artist
>
> experimenting in new ways with traditional cultural forms? How do we ensure
>
> the program resonates with broad audiences locally? (R. Amirsoleymani,
>
> personal communication, March 6, 2015)

An example of a *Field Guide* session that departed from the normal live dance

medium was *Field Guide: Dance on Screens*; this iteration used dance on video,

documentation of a live performance of choreographer Morgan Thorson's *Heaven*

("Field Guide: Dance on Screens," PICA, 2013). In this session, three of the four

members of FRONT, a choreographic and critical writing collective--Robert Tyree,

Danielle Ross and Tahni Holt--collaboratively facilitated and designed materials for

the session. PICA described the session on their website:

> A pre- and post-screening presentation, conversation and participatory activity
>
> that examines what is lost and gained through a mediated encounter with live
>
> art. Together, [they] embraced the rare opportunity to experience past

performances and engage in the act of watching, re-watching, and reflecting

as a group. [Participants experienced an] intimate, insightful evening over

drinks, hors d'oeuvres, and discussion, and acquired useful concepts and tools

for experiencing contemporary dance while connecting with others curious

about art and performance. ("Field Guide: Dance on Screens," PICA, 2013).

With a session as diverse as this example, the exercises that facilitators conduct

need to be doable and approachable as described by Amirsoleymani in our

interview. An example of this is the "Vocabulary Grab Bag" that FRONT members and

artist Robert Tyree, Danielle Ross and Tahni Holt collaboratively developed for *Field

Guide: Dance on Screens*. This sheet provided vocabulary such as "costume design,"

"meditative," "kinesthetic" and "inner impulses" (Tyree, Tahni and Ross, 2014). The

Vocabulary Grab Bag acted as a tool for the audience to further establish the comfort

and empowered space that Amirsoleymani emphasized in our interviews.

The effect that participation in the *Field Guide* program has had on the

relationship between audience and PICA, and whether it results in feeling more

connected to PICA, is not a measured goal of the program, but Amirsoleymani states

that, "inherently, PICA hopes that *Field Guide* would help participants feel closer to

PICA at large" (R. Amirsoleymani, personal communication, March 6, 2015). What

PICA does measure through extensive surveying of *Field Guide* is the effectiveness of

the program and measures of, for example, whether participants felt more

comfortable or confident watching, thinking, and talking about contemporary dance

after participating in a session (R. Amirsoleymani, personal communication, May 8,

2015).

Amirsoleymani went on to explain that *Field Guide* provides another form of

access for new audiences wanting to engage with PICA by providing a low price

point, subsidized ticket prices for events, and food and drink (R. Amirsoleymani,

personal communication, March 6, 2015). Even more so, *Field Guide* tries to construct

a space in which participants are given opportunities, tools and vocabulary to stretch

their minds and engage in new forms of thinking:

> Something we chose to emphasize in the program was deep observation, a
>
> skill that rarely comes easily or operates subconsciously. If one is asked to
>
> explain or discuss what they saw, experienced, or thought immediately
>
> following a performance, one might feel the pressure to critically analyze or
>
> interpret it, which can be intimidating for someone who lacks a formal
>
> vocabulary for contemporary dance or performance. (R. Amirsoleymani,
>
> personal communication, March 6, 2015)

Because of these experiences, Amirsoleymani stated that participants

volunteer more actively with PICA and have a better understanding of the value of the

institution to Portland, and PICA's role in Portland's contemporary art community.

While PICA does not seek to measure this growth, Amirsoleymani states that there is

evidence of an enhanced relationship between audience and PICA because of their

interaction with the space of *Field Guide*. She also noted that there is a difference

between building new audiences for PICA and building community (R.

Amirsoleymani, personal communication, March 6, 2015). Amirsoleymani in later

communications stated that:

> PICA as an institution cannot "fashion" or "construct" a community – a
>
> community comes together organically, and an institution, through its
>
> programs, initiatives, and priorities – finds ways to support, serve, and expand
>
> it healthily. More than community building, PICA has greater direct influence
>
> over audience building and demand for the arts, as it is a tangible
>
> endeavor" (R. Amirsoleymani, personal communication, May 8, 2015)

 PICA strives to create opportunities for communities of enriched audiences to

generate and gather, audiences that are more empowered to engage in distinct

experiences with contemporary art. As PICA's founder, Kristy Edmunds, has stated

"PICA is about the activity generated by a community using its energy." (Edmunds as

cited by Kennedy, 2012).

III. CASE STUDY TWO: WPA AND *THE LOBBY PROJECT*

Washington Project for the Arts (WPA) was founded in 1975 by Alicey Denney

as an artist service center that offered alternative artist spaces for DC area artists

("History," WPA, 2015). WPA is an institution that focuses on artist services in the form

of lectures, programs and hands on workshops as well as "support[ing] artists at all

stages of their careers and" ("History," WPA, 2015). WPA also sees themselves as a

catalyst for contemporary art and incorporates a mission of "promoting contemporary

art through exhibitions and programs that stimulate public dialogue on art and

culture" ("History," WPA, 2015).

     The Lobby Project is just one manifestation of WPA's programming, involving a

revolving contemporary art exhibition that stimulates public dialogue on the arts. In

2012 WPA partnered with the NoMa Business Improvement District (NoMa BID) to

create a revolving installation of artwork. *The Lobby Project*, made possible by a grant

from the Office of Planning, creates a new social and professional gathering space in

an existing place of an office lobby in NE Washington, DC ("Lobby Project," WPA,

2015). Samantha May, Program Director at WPA, in our conversations stated that the

main goal of *The Lobby Project* is:

> To present local artists in a highly trafficked area of the city. This particular
>
> lobby space was like many in DC, it offered a large daily audience, from the
>
> individuals working in the building to people walking by on their way to the
>
> transit station nearby. (S. May, personal communication, February 27, 2015)

     The first iteration of the Office of Planning grant provided WPA with the means

to cover the stipends for three artist installations and the build out of one wall to

exhibit those installations (S. May, personal communication, February 27, 2015). Due

to the success of *The Lobby Project* and the value it brought to the community, NoMa

BID agreed to cover the continuing budget for the project as "WPA recognized the

benefit to the local community as well but saw an even greater value in the fact that

NoMa BID was supporting artist installations as opposed to hanging art in a lobby like

most businesses or organizations" (S. May, personal communication, February 27,

2015)

      With the first three artists of *The Lobby Project* WPA wanted to focus on work

that was tactile and interesting and would pull in audiences:

> We looked for artists who would have something colorful and very attention
>
> grabbing but, also work that did not just have a superficial layer of 'ooh its
>
> pretty' but, have something more deep and interesting to look at. For the most
>
> part we knew that the audience seeing the installations would not be art
>
> minded or have an art history background or anything like that but, we still
>
> wanted them to have a more in-depth dialogue with the art. (S. May, personal
>
> communication, February 27, 2015)

The work that WPA needed to focus on was artwork that would be participatory,

benefiting an audience who primarily was not exposed to those kinds of art. May,

went on to explain that the artworks exhibited act in partnership with elements and

events to encourage participation:

The NoMA Bid also in order to engage in the lobby space hosts a Nerds in

NoMa talk series. It is generally a panel discussion about topics that affect that

neighborhood. The talks range from local distillers and brewers in the area to

a talk on the overall Office of Planning and their ideas for the neighborhood.

The talks are always hosted in the lobby space. The furniture we chose for the

space was geared towards two different things: one, so that people would

come in and eat their lunch and hang out with friends before and after work

and two, the furniture wouldn't take away from art installation. The furniture is

very low to the ground so that it does not obstruct the view of the artwork from

the outside. (S. May, personal communication, February 27, 2015)

May, went on to explain that the design of the space encouraged visitors to spend

time with the exhibitions and deepen the meaning of the works themselves (S. May,

personal communication, February 27, 2015). By creating a comfortable space

outside of the work and home that people encouraged to gather and interact with art

WPA has begun to engage in the theories and practices surrounding creating an

enriched space that fosters authentic engagement.

The works shown in the space are diverse, such as a recent installation *From

the Archives* (2014) by artist Anthony Palliparambil, Jr., curating 280 works from his

own collective archives and archives built from his social media followers ("Lobby

Project: Anthony Palliparambil, Jr.," WPA, 2015). May stated that this work was the first

time *The Lobby Project* directly invited and encouraged audiences to participate in

the creation of a piece for the lobby space itself (S. May, personal communication,

February 27, 2015). Other works, such as a sound piece by artist Gabriel Mellan titled

Heptachord (2013) which was "a touch sensitive monolithic sculpture that emitted

vibrational tones when activated" ("Lobby Project: Gabriel Mellan," WPA, 2015),

existed more independently but still had an element that invited interaction. Despite

the differing exhibitions that are curated for the space the focus on participatory and

engaging art remains the same for WPA:

> The benefit of having participatory or engaging artwork is that it is really
>
> geared towards the audience that I mentioned before. An audience that may
>
> not have experience or understanding of art when looking at it. It is our goal to
>
> present works that have an attention grabbing factor, but also, once you spend
>
> more time with them you can understand them on a deeper level. (S. May,
>
> personal communication, February 27, 2015)

Because *The Lobby Project* is offsite from their main location WPA's ability for

surveying and monitoring the level of engagement and audience interaction with the

space and works is limited to their attendance at openings (S. May, personal

communication, February 27, 2015). WPA does have access to the number of visitors

to the space but this is only due to the front desk attendants for the building being

required to keep track. WPA has tried other strategies to track interaction with the

space such as hashtags but, with "pop up spaces like this it is much harder to do that

kind of tracking" (S. May, personal communication, February 27, 2015).

While *The Lobby Project* has been a successful extension of programming for

WPA in terms of the benefits of artist exposure and growth in opportunities for artists:

> One of the major successes is that when WPA first started under the grant the
>
> artists were only paid seven hundred and fifty dollars for their projects, so that
>
> was their stipend; there was no extra materials or costs covered. Now each of
>
> our artists is paid a thousand dollars for each project. WPA considers that to be
>
> a huge success and the fact that NoMA Bid also realizes the value the art has
>
> for them and is willing to pay for it is something that is very tricky to attain in
>
> the art world. (S. May, personal communication, February 27, 2015)

The Lobby Project is not without challenges, as stated before WPA is not

constantly present at the space and a side effect of this is a loss of connection to WPA

as the presenting organization behind the exhibitions. The disconnect between the

relationship of organization, project and audience is still an uphill battle for WPA. May,

stated that when attending partnering events at the space, such as Nerds of NoMa,

often the interactions with visitors show a lack of knowledge of the connection

between WPA and the artwork being shown, "you tell people that you are with WPA

and they say 'oh yeah' but, they still do not get the connection. We then say we are

the people that brought the art for the lobby and they react by saying, 'oh this is really

great, I love this'" (S. May, personal communication, February 2, 2015). Name

recognition is a struggle for WPA in terms of their ability to build new audiences in

large for WPA based off of being the presenting organization behind *The Lobby*

Project. What *The Lobby Project* has established for WPA is a platform to engage and

expose new audiences to their artists. May states that WPA is really happy with is the

resulted exposure for their artists and the future projects that have stemmed from that

exposure is exciting. WPA continues to look for more opportunities to pursue the kind

of programming that *The Lobby Project* encompasses as programs like theses have

"successes that far out weigh any challenges. *The Lobby Project* has given a lot of

exposure to WPA artists and it has given WPA the ability to commission *Lobby project*

artists to create a whole new work each time. The ability to pay artists for what they

are doing has always been one of the goals of WPA" (S. May, personal

communication, February 27, 2015).

CHAPTER FOUR | ANALYSIS OF DATA

I. DATA COLLECTION AND ANALYSIS STRATEGY

The interviewees for this collective case study were Samantha May, Program

Director at Washington Project for the Arts (WPA) and Roya Amirsoleymani,

Community Engagement Manager at Portland Institute for Contemporary Art (PICA). I

also conducted a document analysis of each organization using document types such

as organizational materials, website analysis, and curatorial notes provided by the

organizations upon my request. In the design of the interview questions I created

semi-structured and involved questions that related to my four main areas of

inquiries: contemporary art, practices of engagement, effects of Thirdspace and

organizational structures. In order to specify these areas of inquiry to gather more

pertinent data I expanded upon these areas and created the following coding

schemes: *facilitation of program, curatorial methods, effects of program and practices

of engagement*. With these schemes I was able to better draw direct connections to

my literature review and find direct connections between PICA and WPA's individual

programs.

II. FACILITATION OF PROGRAM

Through analysis of the data and comparison of literature I have come to a

conclusion that structures such as the overall design of workshops as in *Field Guide* or

the physical design of a space in the *Lobby Project* are important in creating

comfortable spaces for interactions to occur that can manifest the Thirdspace

described in this research. More so, it is important for community engaged arts

organizations to put in place structures institutionally that privilege the audience, their

capabilities, and their individual interpretations. An organization's understanding of

the needs of participants gives strength and value to audience's interactions and

interpretations of art during a contemporary art experience. Valuing the relationships

built by audiences is explored within relational aesthetics and is also shown in

Nicholas Bourriaud's *Relational Aesthetics* (2002) and Claire Bishop's *Participation*

(2006). Both authors agree that relational aesthetics is "not a theory of art but a theory

of form" (Bourriaud, p. 19) that can be defined as being dependent upon

relationships that are produced by the artist, participant and the medium of art they

choose. These relationships "sustain a tension among viewers, participants, artist, and

context" (Bishop, 2004, p. 70). During both interviews PICA and WPA mentioned a

deepened state, that can be seen as deepened thinking, that I conclude attests to

relational aesthetics and begins occupying a moment in time that is Thirdspace. PICA

described this thinking as a deep observation their audiences can encounter during

participation in a *Field Guide* session:

> Something we chose to emphasize in the program was deep observation, a
>
> skill that rarely comes easily or operates subconsciously. If one is asked to
>
> explain or discuss what they saw, experienced, or thought immediately
>
> following a performance, one might feel the pressure to critically analyze or
>
> interpret it, which can be intimidating for someone who lacks a formal
>
> vocabulary for contemporary dance or performance. (R. Amirsoleymani,
>
> personal communication, March 6 , 2015)

May described a same mode of thinking as being a driving force in the curation of

work for *The Lobby Project,* "It is our goal to present works that have an attention

grabbing factor, but also, once you spend more time with them you can understand

them on a deeper level" (S. May, personal communication, February 27, 2015). By

integrating into the facilitation of their programs an emphasis on a deepened state of

thinking I can recognize both PICA and WPA as making structural choices for

programming in order to create specific slices in time of experience for their

audience.

In order to manifest this deepened state of thinking both May and

Amirsoleymani mentioned that comfort was a factor in opening opportunities for

audiences to interact with both each other and the contemporary art being

presented. *Field Guide* implements flexibility in their structured activities allowing for

modification for things such as ice breakers that occur at the beginning of sessions (R.

Amirsoleymani, personal communication, March 6, 2015). In the case of *The Lobby*

Project, WPA chooses to focus on creating a physical space of comfort with low lying

furniture, open space and intriguing art installations (S. May, personal communication,

February 27, 2015). Comfort is key in the creation of Thirdspace as Oldenburg writes,

"Third[spaces] must stand ready to serve peoples need's for sociability and relaxation

in the intervals before, between and after their mandatory appearances

elsewhere" (Oldenburg, 1999, p. 32). The idea of privileging audience spectatorship

and its capabilities is further justified by artist Adrian Piper in *Notes on Funk I-II* (1985),

an essay included in Bishop's *Participation* (2006)*,* which illustrates a description of

true participation witnessed during one of his own performance pieces:

> The 'Lessons' format during this process became ever more clearly a kind of
>
> didactic foil for collaboration: Dialogue quickly replaced pseudo-academic
>
> lecture/demonstration, and social union replaced the audience-performer
>
> separation. What I purported to 'teach' my audience was revealed to be a kind
>
> of fundamental sensory 'knowledge' that everyone has and can use. (Piper,
>
> 1985, p. 131)

I see this mode of thinking and deep dialogue as an exact replica of the spatial awareness described by Soja as a manifestation of Thirdspace. Thirdspace is an answer to how to connect with a society radically disassociating themselves with traditional arts experiences and searching for new ways to experience and participate with art. Thirdspace seeks to address a society who is "becoming increasingly aware that we are, and always have been, intrinsically spatial beings, active participants in the social construction of our embracing spatialities" (Soja, 1996, p. 1). The need for renewed forms of spatial awareness that are being sought out by art audiences is justified with how the mind functions and inhabits within a creative space. Bloomer and Moore (1977) illuminate this function as a contemporary model of spatial perception that uses a metaphor of the body as an image to argue the return of the body and mind to deeply critical and creative space. This space is active and calls on the participant to be fully present, mind and body, in the experience and to take jurisdiction of how they interpret that space and build social constructs within it.

In order to create opportunities for audiences, community engaged arts organizations must firstly understand the intention of their audience and the potential of the artworks chosen. I see the development of participation and this potential correlating to Phil Carey and Sue Sutton's statement on the development of community through participatory art:

For arts to work in this way they need to have a high community participation

potential. In other words they need to offer a means by which people can

explore and express their relationship with the physical and social

environment. In keeping with this, projects must be delivered in a manner that

involves and includes local people as partners in the process. (Cary and

Sutton, 2004, p. 133)

Through their programs, both PICA and WPA integrate structures that allow for

audiences to come as they are, be comfortable and participate in ways that feel

valuable to them and create community like interactions. With these structures the

organizations are creating an undemanding space that is not specified to a physical

experience. Beyond the concrete, these experiences focus more so on the individual's

defining of comfort. These factors are intrinsic in understanding why I see both PICA

and WPA inhabiting the intangible Thirdspace of the mind I have been exploring in

this research.

IV. CURATORIAL METHODS

Both May and Amirsoleymani spoke to the fact that the work they curate for

their individual programs pushes and blurs boundaries of contemporary art. The work

curated for *Field Guide* and *The Lobby Project* is high impact or engaging and in

some way invites audience to engage collaboratively with the art on a much deeper

level. A choice that is supported by the literature:

Consider any powerful, transformative moment you've had with an act or

artifact of creative expression. That moment required at least TWO lifetimes to

form its value—your lifetime to that moment and the artist's. There was a

resonance between your experiences or emotions and the expressive voice.

The moment required them both. The value was co-constructed. (Zakaras and

Lowell, 2008, p. 27).

The pieces that PICA and WPA curate and work with for their programs can be seen

as works that foster participatory experiences and create conversation, whether that

conversation is with oneself or with a larger audience. I believe that contemporary art

fosters conversations that are not just critique in terms of interpretation, but instead

challenging the everyday. When art is challenging it engages the audience in a way

they may not have experienced before. The partnership of art and the everyday,

whether it is challenging or relatable, is a common theme that occurred in my

literature review and cannot be attributed to just the work of one author but, it is best

summarized by Laura Zakaras and Julia F. Lowell in their study *Cultivating Demand for*

the Arts: Arts Learning, Arts Engagement, and State Arts Policy:

The arts represent a unique form of communication that can occur between

artists and the individuals who encounter their works. For this communication

to provide its full benefits, those individuals need to experience the work in a

way that engages their emotions, stimulates their senses, and challenges their

minds to a process of discovery. In other words, the aesthetic experience

requires works of art that can elicit such a response (supply), opportunities to

encounter those works of art (access), and people who seek out such

encounters and can find value in them (demand). It follows that arts policies

should support all of these conditions. (Zakaras and Lowell, 2008, p. 95).

The complex and confusing elements of contemporary art can be enthralling to those

seeking out new experiences or, as Bourriaud stated of contemporary art and

relational aesthetics, "free spaces and periods of time whose rhythms are not the

same as those that organize everyday life" (Bourriaud, 2002, p. 16). That complexity

can also be intimidating, which further emphasizes the need to curate works that

connect to the viewer on a deepened level to surpass that barrier.

 When curators choose artists to be a part of participatory programming, those

artists or works should utilize relational aesthetics to present something that the

audience can see in themselves (Bishop, 2004) or give them the power or ability to

manifest something new and undiscovered of their own. Amirsoleymani described

this similarly in our interview when elaborating on the work PICA presents:

 Much of the work we present connects to current events, difficult philosophies,

 and systemic issues, so how do we create a connection to work that doesn't

 necessarily feel good? This is something that can be hard for an audience, to

connect with challenging, difficult, or even disturbing work. A piece can teach

you something, make you feel something, or it provokes you to think about

something new or anew. It can force you to feel, to notice, to consider the

world in a different way. (R. Amirsoleymani, personal communication, March 6,

2015)

Conversation is a form of thinking and a from of attaching interpretation to a piece of

artwork. This is why community engaged programs must integrate many points of

entry. When multiple doors are left open for an audience a conversation is more likely

to not be stifled by close doored and like minded ideas and views of the world as

described by Jacob and Brenson in *Conversations at the Castle* (1998). Jacob and

Brenson go on to say conversation is an exchange between those who have differing

perspectives. I see a connection of contemporary art, audience and participant that

pushes towards dialogue and deep thinking when a medium is pointedly curated for

the creation of Thirdspace experiences and the conversations they stem. Dialogue

and deep thinking can be nurtured by objects that embody open narratives, such as

contemporary art, that leave room for one to find themselves in it.

V. PRACTICES OF ENGAGEMENT

The practices of engagement that are used in community engaged

programming need to be multifaceted experiences that offer many different entry

points in one singular program or space. PICA offers doable and approachable

exercises and opportunities to engage during *Field Guide* sessions such as: ice

breakers, movement activities and chances to engage in dialogue with others whom

they have not met before by encouraging people to move around and mimic the

dance they are studying (R. Amirsoleymani, personal communication, March 6, 2015).

WPA uses high impact and engaging exhibitions in partnership with a space that

hosts events and lectures while also acting as a common area for a neighborhood (S.

May, personal communication, February 27, 2015). These practices extend deepened

dialogue between individual and demonstrate a pattern that has occurred though out

this analysis, representing a new frontier of Thirdspace I have been exploring.

What these practices of engagement allow for is the readdressing of the

everyday, how you interact, how you see things and elevate that everyday to help

better understand experience:

> Everything comes together subjectively and objectively, the abstract and
>
> concrete, the real and the imagined, the knowable and the unimaginable, the
>
> repetitive and the differential, structure and agency, mind and body,
>
> consciousness and the unconscious, the discipline and the transdisciplinary,
>
> every day life and unending history. (Soja,1996 p. 56-57)

The "coming together" that Soja identifies correlates directly to his explanation of

Thirdspace and aligns with my analysis that space and experience can shift and

change space identity for each person inhabiting it depending upon how they enter.

Such transformative characteristics as; being subjective to interpretation and

individual consciousness allow Thirdspace to take on abstract qualites that ground

imagined symbolic spaces in the inherent spatiality of human life (Soja, 1996). This

spatial awareness allows the participant to be one with place, environment and mind

in both a physical space like *The Lobby Project* or a participatory experience like that

of *Field Guide*.

VI. EFFECTS

Effects in audiences are hard to measure in spaces that create Thirdspace in

manifestations of both physical spaces such as WPA's *The Lobby Project* and the more

intangible spaces of deepened thinking like PICA's *Field Guide.* As May stated, WPA is

not present day to day at *The Lobby Project* space and thus have no real means of

measuring the effectiveness of the art and interactions with it (S. May, personal

communication, February 27, 2015). While PICA, in contrast, is able to conduct

extensive surveying during their sessions that is constructed to ask questions on how

the participant's experience with the dance performance effected them, for example,

whether participants felt more comfortable or confident watching, thinking, and

talking about contemporary dance after participating in a session. An example of a

question included in one of PICA's survey's, "this *Field Guide* session helped me feel

more comfortable watching, thinking, and talking about contemporary dance

generally" (Field Guide Survey, PICA 2013). The observational form of finding

effectiveness that WPA instates yields more anecdotal forms of data that are left open

to WPA staff to infer. In comparison, PICA's method of more direct questioning yields

data that is more structured but still could be argued to be hard to quantify as effect

when effect is so very individualized. Does this mean engagement does not occur on

a meaningful level if it is not tracked in a quantifiable way? My analysis is that there is

not a black and white approach to understanding these types of effects and deeming

their value. While the information provided by the measuring strategies of PICA and

WPA may not be traditionally collated interpretations of gathered evidence, it can be

given sustained value through benchmarks that are put in place by organizations. I

would say that the literature is also in agreement with this especially when the "5

modes of engagement" are taken into account and seen as benchmarks for

experience:

> **Interpretive Arts Participation** is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.

> **Curatorial Arts Participation** is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.

> **Observational Arts Participation** encompasses arts experiences that you select or consent to, motivated by some expectation of value.

Ambient Arts Participation involves experiencing art, consciously or unconsciously, that you did not select. (Alan S. Brown as quoted by EmcArts Initiative, 2013)

The most important means of measuring effectiveness and authentic engagement is to understand "the how" of the activation of Inventive Arts Participation. Understanding how programming manifests total creative control of the individualized experience to the audience (Alan S. Brown as quoted by EmcARTs Initiative, 2013). Interpretive Arts Participation is a creative act of self-expression that accentuates an individual and adds value to pre-existing works of art, either individually or collaboratively (Alan S. Brown as quoted by EmcArts Initiative, 2013). Effectiveness is more so demonstrated in the anecdotal interactions that occur within experience then with quantitative data. Interactions such as, visual evidence of demonstrated understanding of increased engagement like, change in body language or, increased physical participation or increased dialogue. This means organizations wanting to embrace the concept of Thirdspace, in programs structured like PICA's and WPA's, will need to come to terms with the fact that their outcomes and actualization of authentic engagement may not be something they can record directly in traditional evaluation reports. Instead, the surveys and the documents they provide to audiences need to further emphasize in their questions the effect of the privileging of the space of participants and the effect of enabling them comfort in engaging in deep observation.

VII. BENEFITS

Authentic engagement creates value for contemporary art for both the audience and the artists themselves. What has been shown through out the interviews and literature review is that when art is valued, both the physical pieces and the artists creating it, the opportunity for investment and the deepened Thirdspace of thinking strengthens. What does this mean for engagement? It means that programs like PICA's and WPA's create spaces in which opportunities to push audiences to connect personally with art so that they build meaningful value is instilled. It also means that the practices of engagement used by both PICA and WPA are ones that empower the individual within their own experience. PICA, for instance, in their careful consideration when assigning who facilitates their sessions, and WPA in the specific artists who participatory works they bring into their space. These spaces and projects use practices of engagement that benefit both the artist, and the audience and this creates more value and more investment in the audience's engagement. This engagement of a partnership between art and audience becomes a catalyst. An audience who becomes a catalyst is an audience who uses their engagement to invest more in spaces and experiences. Enriched engagement will continue to foster moments collectively that enrich audiences lives and create for organizations a model of crucial spatial awareness that is a new plateau of Thirdspace.

CHAPTER FIVE | CONCLUSION

Understanding how organizations that focus on the presenting of

contemporary art can also facilitate community engaged projects and create

authentic engagement from those projects guided this research project. By providing

an in-depth analysis of a collective case study of Portland Institute for Contemporary

Arts' (PICA) *Field Guide* and Washington Project for the Arts' (WPA) *The Lobby Project,*

I was able to explore what two innovative organizations are accomplishing, now, in

changing the field of contemporary art and community engagement. I also was able

to determine what it means to build relationships with contemporary art and

organizations. This research project is an exploration of what Thirdspace and

contemporary art together can accomplish in creating authentic engagement in

audiences. The conclusions from this study are not meant to be interpreted as a list of

recommendations of how to create authentic engagement, but instead, a resource of

the possibilities that can exist for community engaged arts organizations, specifically

those who focus on the presenting of contemporary art.

This exploratory research project began with a literature review in the field of engagement and participation research and worked to define key areas: contemporary art, authentic engagement and Thirdspace. By working within these key areas, I now have a better understanding of the current methods being used in engagement and participation research and applied a better understanding and analysis of those areas to my collective case study. Through this study I have come to a better understanding of the research question: how do community engaged arts organizations utilize Thirdspace to create authentic engagement? During this inquiry I also came to better understand three main sub questions: What are the practices of engagement? What are the potential effects of the usage of Thirdspace? What are the medium and structures need to support the utilization of Thirdspace?

What I discovered through the literature review is that there is still a gap in the connection of Thirdspace as a space the mind can occupy and contemporary art's ability to act in that space when used as a medium for engagement. While artists, organizations and researchers like Bishop, Oldenburg, and EmcArts merge the worlds of engagement research and art there is still much to be explored in understanding and identifying the effects of Thirdspace's engagement during participatory and contemporary art experiences. Currently, engagement research that explores participatory art concurs that authentic engagement stems from moments where audiences are able to take ownership of their experiences with art, take ownership of

their interpretations and gain confidence in understanding and interacting with art.

The continued growth and innovation of this understanding lies with persisting to

identify organizations that can be established within Thirdspace. To look for

organizations such as PICA and WPA who are using practices of engagement that can

be positioned within Thirdspace. Organizations that push the envelope in developing

what it means to take ownership of ones experience within the dynamic field of

contemporary art.

     While Chapter Three presented a collective case study of two institutions that

can be identified through analysis as accomplishing innovative practices of

engagement in partnership with Thirdspace, difference in how those practices are

executed are still demonstrated. The similarities that emerged between PICA and

WPA lied in methodologies, philosophies, understandings of audience and

recognition of effects. PICA's *Field Guide,* is a demonstration of a session based

program that could be identified as implementing Thirdspace from a theoretical

standpoint and best exemplifies my exploration of Thirdspace manifesting itself as a

mental space of deepened thinking. While WPA's *The Lobby Project,* is an installation

based program that illustrates what a program with an understanding of the

capabilities of Thirdspace in effecting audience experience could accomplish by

enacting Thirdspace in much more of a traditional physical sense. Despite this

difference of execution, both organizations demonstrated that they embrace

ownership of experience and deeper thinking opportunities for audiences when

experiencing contemporary art. This illustrates that the programs each institution

created work in partnership with the organization's primary missions of supporting

artists and audiences. What this also exemplifies is that mutual benefit between

organization, artist and participant can exist.

As seen in the presentation and analysis of the data I have identified current

practices being used in each organization which each have different approaches to

implementing what can be attributed to the praxis of Thirdspace. At the root of each

organization – despite difference of approaches – was the idea that creating

authentic engagement allows for better support of contemporary art. Better support

for contemporary art effects the artists as well as effects the long term engagement of

audiences. This long term engagement is not just with the organizations themselves

but overall engagement with the discipline of contemporary art. Creating, exhibiting

and programming opportunities that are mutually beneficial for artists and audience I

have found to be another benefit of utilizing Thirdspace effectively. I also found that

the choosing of contemporary art as medium to implement Thirdspace is key.

Contemporary art acts as an entry point to audiences and engages them on many

levels due to its ability to be open to interpretation and dynamic in manifestation.

Contemporary art allows for audiences to create individualized experiences when

engaging in participatory programming that can be embedded in larger experiences

of a session such as *Field Guide* or physical space like the *The Lobby Project.*

Allowing for individualized experience to hold as much importance as an

overall audience experience gives individuals authority. Authority allows for the

ability to feel confident in engaging and in exercising total creative control over one's

artistic experience. When one is in total creative control of their experience and

inhabits ownership the ability for the creation of an authentic moment of engaged

and activated spectatorship can occur. When the participant in an audience can exist

individually within an overall larger experience they are more comfortable and

receptive to new tools, vocabulary and entry points of perspectives in engaging with

contemporary art and establishing authentic modes of engagement.

This research will serve as a catalyst for further investigation into understanding

engagement that happens within the individual and manifests itself in new behaviors

of thinking rather then physical effects or identified long term engagement. My

research will also begin to create a shift in how arts organizations value audience

spectatorship as an individual first and then a whole and value interaction with new

forms of participatory art. This research will serve as a means for other community

engaged organizations to place themeselves within the theory of Thirdspace and see

how they can implement practices of engagement that foster Thirdspace in all it

forms. By providing a foundation and structure in which to begin exploring the

pairing of Thirdspace and contemporary art this research will begin a journey in

helping to create a shift in how arts organizations value audience spectatorship and

interaction with new forms and mediums of art, and experience.

REFERENCES

Adams, G. (1999). *The Early Years*. Place & Publisher.

Bennett, S. (2000). Crossing the line. *International Journal of Art & Design Education*, 19(3), pp. 272 -279.

Bishop, C. (2006). *Participation*. London: Whitechapel.

Bishop, C. (2004). Antagonism And Relational Aesthetics. *October Magazine, Ltd. and Massachusetts Institute of Technology.*(110), 51-79.

Bishop, C. (2005). *Installation art: A Critical History*. London: Tate Museum.

Bloomer, K. C., & Moore, C. W. (1977). Body, memory, and architecture. New Haven: Yale University Press.

Bourriaud, N. (2002). English edition, *Relational Aesthetics.* Les presses due reel, Dijon, 1998; *Estetique relationelle*. Translated by Simon Pleasance, Fronza Woods & Mathieu Copeland.

Bourriaud, N. (2003). Object lessons: nicolas bourriaud on pierre restany. *Artforum International, 42.3: 31*. Students Resource in Context. Web. May 30, 2014.

Brown A. & Novak-Leonard J. (2011). *Getting in on the act: how arts groups are creating opportunities for active participation*. San Francisco: James Irvine Foundation.

Carey, P. & Sutton, S. (2004). Community development through participatory arts: Lessons learned from a community arts and regeneration project in South Liverpool. *Community Development Journal*, *39* (2), pp. 123-134.

Chapter, (2015). *About Us.* Retrieved from http://www.chapter.org/about-us

Chapter, (2015). *History.* Retrieved from http://www.chapter.org/history

Chapter. (2015). *Brand new nation-wide arts and culture engagement campaign 'Get Creative' launches.* Retrieved from http://www.chapter.org/news-noise/news/ brand-new-nation-wide-arts-and-culture-engagement-campaign-%E2%80%98get-creative%E2%80%99-launches

Coulter-Smith, G., & Coulter-Smith, E. (2006). Art games: Interactivity and the embodied gaze. *Technoetic Arts: a Journal of Speculative Research, 4, 3,* pp. 169-182.

Creswell, J. (2014). *Research design: Qualitative, quantitative, and mixed method approaches (4th ed.).* Thousand Oaks, CA: Sage Publications.

Dehaene, M., & Cauter, L. (2008). *Heterotopia and the city: public space in a postcivil society.* London: Routledge.

EmcArts. (2013). *5 modes of arts engagement.* ArtsFWD. Retrieved from http:// artsfwd.org/5-levels-of-arts-engagement/

EmcArts. (2013). *About.* ArtsFWD. Retrieved from http://artsfwd.org/about/

Foucault M. (1984). Of other spaces: utopias and heterotopias. *Architecture / Mouvement/ Continuité, 0*, 0.

Gladwell, M. (2005). Blink: The power of thinking without thinking. New York: Little, Brown & Co.

Jacob, M. J., & Brenson, M. (1998). Chapter used: Conversational art (pp. 38-49). *Conversations at the castle:changing audiences and contemporary art*. Cambridge, Mass: MIT Press.

Jenkins, H. & Purushotma M., & Weigel M. & Clinton K, & Robison A. (2009). *Confronting the challenges of participatory culture*. Retrieved from http://www.digitallearning.macfound.org.

Kennedy, K. (2013). *"...community declared itself a medium..."**. Retrieved from http://pica.org/event/tba13-visual/

Kinsey, C. interviewed by Adams, G. (1999). *Chapter:The Early Years.*

Lemon R interviewing Sarah Michelson as interviewed. (2010).*Bomb.No. 114 (Winter 2010)*, pp. 88-95. New Art Publications.

McCarthy, K., & Jinnett, K. (2001). *A new framework for building participation in the arts.* Santa Monica, CA: RAND.

Mean, M., & Tims, C. (2005). *People make places: Growing the public life of cities*. London: Demos.

Moore, P. (2014). Shifting paradigms: The case for co-creation and new discourses of participation. *The Incluseum.* Retrieved from http://incluseum.com/2014/02/26/shifting-paradigms-the-case-for-co-creation-and-new-discourses-of-participation/

Nakajima, S. (2012). Prosumption in art. *American Behavioral Scientist*, 56, 4, pp. 550-569.

National Endowments for the Arts (2012). *How a nation engages with art: Survey of public participation in the Arts.* Washington DC.

Oldenburg, R. (1999). *The great good place: Cafes, coffee shops, bookstores, bars, hair salons and other hangouts at the heart of a community,* (pp. 20-42). New York: Marlowe.

O'Leary, Z. (2010). *The essential guide to doing your research project (2nd ed.).* Los Angeles: Sage.

Piper, A. (2004). *Notes on funk I-II*. In Bishop, C. (ed.). *Participation*. (pp. 130-134) Whitechapel:London.

Portland Institute for Contemporary Art. (2015) *Institute.* Retrieved from http://pica.org/programs/ institute/

Portland Institute for Contemporary Art.(2015). *Mission and History.* Retrieved from http://pica.org/about/mission-and-values/

Portland Institute for Contemporary Art.(2013). *Field Guide: Dance on Screens.* Retrieved from http://pica.org/event/field-guide-dance-screens/

Portland Institute for Contemporary Art. (2013). *Field guide survey*. Oregon: Portland Institute for Contemporary Art

Ranciere, J. (2004). P*roblems and transformations in critical art*. In Bishop, C. (ed.). *Participation*, (pp. 83-93). Whitechapel:London.

Schubert, William H. (1986). *Curriculum: perspective, paradigm, and possibility.* New York: Macmilliam.

Soja, E. (1996). T*hirdspace: Journeys to Los Angeles and other real-and-imagined places.* Oxford: Blackwell.

Tyree R.,& Holt T., & Ross D (2013). *FRONT: Vocabulary grab bag.* Oregon: Portland Institute for the Contemporary Art and FRONT.

Washington Project for the Arts. (2015). *Mission and history.* Retrieved from https://www.wpadc.org/about

Washington Project for the Arts. (2015). *About the lobby project* Retrieved from https://www.wpadc.org/exhibitions/lobby-project-amanda-burnham

Washington Project for the Arts (2015) *Lobby Project: Anthony Palliparambil, Jr.* Retrieved from https://www.wpadc.org/exhibitions/lobby-project-anthony-palliparambil-jr

Washington Project for the Arts (2015).*Lobby Project: Gabriel Mellan.* Retrieved from https://www.wpadc.org/exhibitions/lobby-project-gabriel-mellan

Williams, J. (2005). Common Threads: Participation for A Better World. *Common threads, uncommon people* (pp. 9-11). London: Centre for Creative Communities.

Winner E. and Hetland, L. (2008). Art for our sake: School arts classes matter more than ever–but not for the reasons you think. *Arts Education Policy Review*, Vol. 109, No. 5, May/June,pp. 29-31.

Zakaras, Laura, & Lowell, Julia F. (2008). Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy. Summary. RAND Corporation, RAND Corporation.

PERSONAL INTERVIEWS

R. Amirsoleymani, (Community Engagement Manager), personal communication,
March 6, 2015.

R. Amirsoleymani, (Community Engagement Manager), personal communication,
May 8, 2015.

S. May, (Program Director), personal communication, February 27, 2015.

APPENDIX A | RECRUITMENT LETTER

Dear POTENTIAL INTERVIEWEE,

I hope you are doing well and <MENTION PERSONAL NOTE ABOUT A PROJECT OF THEIRS I AM FAMILIAR WITH>. I am inviting you to participate in a research project titled *Community Engaged Arts and Thirdspace,* that I am conducting as part of the University of Oregon's Arts and Administration Program. The purpose of this study is to understand how community engaged arts organizations can utilize Thirdspace as a tool to create authentic engagement.

Participation and engagement are corner stones of the arts field and it can be suggested that there is a gap in understanding in the field of community engaged arts that struggles to identify what new tools and practices needed to be utilized in order to create valuable and authentic community engaged art programming within a contemporary society. To begin to address this gap this research aims is to understand how Thirdspace can be used as a means to create authentic engagement for their audiences. The first phase of the study is an extensive literature review anchored by the review of the established self identifying thirdspace arts organization in Wales while the second phasic consists of a collective case study of two other non identifying Thirdspace utilizing arts organizations in Portland Oregon and Washington, DC. Themes that will emerge for this study are: Thirdspace as a tool of engagement, participatory practices of engagement, organizational structures, and contemporary art as medium.

You were selected to participate in this study because of your position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences and expertise pertinent to community engagement and public programming. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter of 2015. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or over the phone. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 360.271.9802 or chelseyt@uoregon.edu or my research advisor Dr. Hager at lhager@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.
Sincerely,
Chelsey Thornton

APPENDIX B | CONSENT FORM

Community Engaged Arts and Thirdspace
Chelsey Alexis Thornton Principal Investigator
 University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Community Engaged Arts and Thirdspace,* conducted by Chelsey Thornton from the University of Oregon's Arts and Administration Program. The purpose of this study is to understand how community engaged arts organizations can utilize Thirdspace as a tool to create authentic engagement.

Participation and engagement are corner stones of the arts field and it can be suggested that there is a gap in understanding in the field of community engaged arts that struggles to identify what new tools and practices needed to be utilized in order to create valuable and authentic community engaged art programming within a contemporary society. To begin to address this gap this research aims is to understand how Thirdspace can be used as a means to create authentic engagement for their audiences. The first phase of the study is an extensive literature review anchored by the review of the established self identifying thirdspace arts organization in Wales while the second phasic consists of a collective case study of two other non identifying Thirdspace utilizing arts organizations in Portland Oregon and Washington, DC. Themes that will emerge for this study are: Thirdspace as a tool of engagement, participatory practices of engagement, organizational structures, and contemporary art as medium.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences and expertise pertinent to community engagement and public programming. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2015. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or over the phone. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to

APPENDIX B | CONSENT FORM CONTINUED

withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to the arts field as a whole, especially in exploring new practices of engagement or public programming. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 360.271.9802 or chelseyt@uoregon.edu or my research advisor Dr. Hager at lhager@uoregon.edu . Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:
_____ I consent to the use of audiotapes and note taking during my interview.
_____ I consent to my identification as a participant in this study.
_____ I consent to the potential use of quotations from the interview.
_____ I consent to the use of information I provide regarding the organization with which I am associated.
_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.
_____ I wish to maintain my confidentiality in this study through the use of a pseudonym.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____
Signature: _____Date:_____

Thank you for your interest and participation in this study. Sincerely,
Chelsey Alexis Thornton
Email: chelseyt@uoregon.edu
Phone: 360.271.9802

APPENDIX C | RESEARCH SCHEMATIC

Qualitative Study

Literature Review

-Participant and engagement research

Chapter
-Document analysis
 -Website analysis
 -Curatorial notes
 -Organizational Materials
 -Report, article, book and etc.

Collective Case Study

WPA
-Key informant interviews
-Document analysis
 -Website analysis
 -Curatorial notes
 -Organizational Materials
 -Report, article, book and etc.

PICA
-Key Informant Interviews
-Document analysis
 -Website analysis
 -Curatorial notes
 -Organizational materials
 -Report, article, book and etc.
-Participant observation

Comparison and Reflection

APPENDIX D | RESEARCH INSTRUMENTS

Data Collection Tool: Interview Protocol

Date:
Interview Location:
Interviewee Details:

Consent:
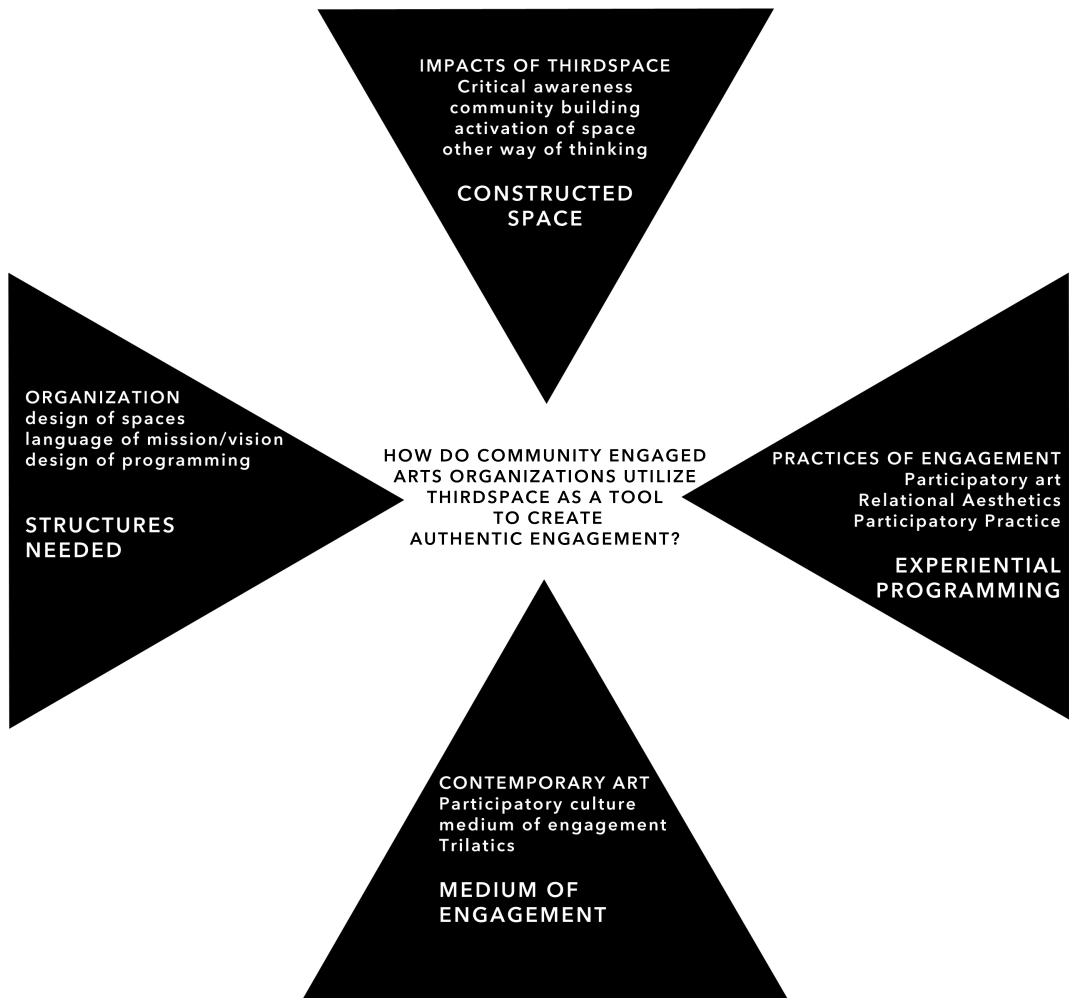__ Oral __ Written (form) __ Audio Recording __ OK to Quote __ Thank You sent

CODING	EXAMPLES FROM SUMMARY	NOTES AND INTERPRETATIONS
Facilitation of program	Data regarding: -Development of program -Organizational structure -specific techniques used to foster thirdspace - utilization of thirdspace	
Curatorial Methods	Data regarding connection to artist choice and medium	
Effects of program	Data regrading: - Critical awareness - Program foster Thirdspace - evidence of collective processing - Participatory culture - relational aesthetics	
Practices of engagement	Data regarding - practices used in program - participatory art	

APPENDIX F | SEMI STRUCTURED RESEARCH QUESTIONS

1. In what ways does your organization's structures support your programs and audience?
2. What was the goal in the creation of this project/space?
3. Why did you choose to work with the particular artists/curators/medium for this program?
4. What successes do you see because of the collaborations you chose?
5. Why did you choose to engage the community in this project/space?
6. What structures in the programming/space do you use to encourage participation?
7. Can you describe the general level of expertise and level of active participation by the audience in this specific program/space?
8. What choices did you make to directly effect audience engagement with this program/space?
9. What were the challenges/success of working with this program?
10. Is there any way you sought to measure of find evidence of effectiveness?
11. Did the relationship between the audience and the organization change after participation with the program/space?

Do you have any follow up questions or recommendations of avenues of inquiry that you feel need to explored on this topic?

APPENDIX G | CONCEPTUAL FRAMEWORK

IMPACTS OF THIRDSPACE
Critical awareness
community building
activation of space
other way of thinking

CONSTRUCTED SPACE

ORGANIZATION
design of spaces
language of mission/vision
design of programming

STRUCTURES NEEDED

HOW DO COMMUNITY ENGAGED
ARTS ORGANIZATIONS UTILIZE
THIRDSPACE AS A TOOL
TO CREATE
AUTHENTIC ENGAGEMENT?

PRACTICES OF ENGAGEMENT
Participatory art
Relational Aesthetics
Participatory Practice

EXPERIENTIAL PROGRAMMING

CONTEMPORARY ART
Participatory culture
medium of engagement
Trilatics

MEDIUM OF ENGAGEMENT

APPENDIX G | RESEARCH TIMELINE

Fall 2014 (AAD 631)

- Complete full research proposal, meeting regularly with research adviser
- Draft detailed research instruments
- Draft human subjects documents and complete CITI training
- Create general outline of final document
- Submit human subjects application
-

Winter 2015 (AAD 503, 601, or capstone courses)
January
- Submit human subjects application documentation (if not completed in fall)
- Refine research instruments
- Convert proposal into chapter drafts
- Plan with your advisor the dates that chapter drafts will be due; submission of chapter drafts will be worked out in agreement with your advisor over the next several months

February/March
- Begin data collection and analysis
- Prepare detailed outline of full document
- Begin to submit chapter drafts

Spring 2015 (AAD 503, 601, or capstone courses)
April
- Complete data collection
- Continue with ongoing data analysis
- Write full first draft of final document, submitting chapters to advisor for review and feedback according to plan
- **Friday, April 24: Deadline for draft of full document to be submitted to research supervisor**

May
- Week of May 4: Feedback from research supervisor prior to student presentations and approval for readiness of final presentation.
- Friday, May 8: Deadline Audio-visual file to Events & Communication GTF
- Friday, May 15: Student presentations of master's research.
- Monday, May 18: Deadline to submit text (500 word abstract) and images for inclusion in student research journal.
- May 18-29: Continue revisions to full document, soliciting feedback as needed.
- **Friday, May 29: Deadline for full final draft to be submitted to research supervisor**

June
- Week of June 1: Feedback on the full document. Make final revisions.
- Tuesday, June 9: Deadline for submission of final, bound document copies (collect signature). Also submit digital copy.