Drawing club as a participatory exploration of public engagement with art

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Abstract

This thesis combines heuristic and visual methodologies to investigate how sketching artworks at a public art festival impacted participant engagement with these works. Through a series of drop-in 'drawing club' sessions, the public was invited to draw temporary art installations at the 2018 Works International Visual Arts Festival, in Edmonton, Alberta. Throughout 12 daily sessions, 68 participants contributed to four communal sketchbooks, as well as many conversations about art and the experience of drawing.

The public drawing clubs addressed the questions: How does drawing affect an individual's engagement with art? How does drawing with others (the drawing club) affect an individual's engagement with art? And, how do I as researcher elicit shared meaning?

This investigation considers implications for the use of observation drawing as a research method. It is connected to, and influenced by, a burgeoning interest in drawing across disciplines as a research method and a distinct way of knowing. Findings underline the multiplicity of 'ways of knowing' embedded in observation drawing, including: Affective engagement, sensory engagement, 'flow' as engagement, formal engagement, symbolic engagement, and creative engagement. The heuristic research method generates reflections to inform my development as researcher, artist and educator.

This research is undertaken in a public pedagogy framework and is interconnected with themes integral to the design of the drawing club intervention, such as: art interpretation and museum education; the practices of observation drawing and copying in art education; 'I can't draw' attitudes; participation as an audience engagement strategy; as well as public art, public opinions toward art, and the politics surrounding art festival production.

Acknowledgements

> I did not just learn to think about art on my own - there were always teachers who saw me looking, searching the visual for answers, and who guided my search. The mystery is only why I wanted to look while others around me closed their eyes - that I cannot yet explain (hooks, 1995, p. 2).

I would like to acknowledge the many communities that supported the development and realization of this thesis.

I would like to recognize the Art Education department at Concordia University; a vibrant and caring community of fellow students, teachers and staff. Most notably my supervisor Kathleen Vaughan whose rigorous yet light hearted guidance, thorough subject knowledge and sharp editing continually opened doors for me and catapulted my learning forward. Also my committee: Lorrie Blair and MJ Thompson, who offered insight and sharp critical ideas that enlarged my thinking and enriched the content and integrity of this work.

I am deeply appreciative for The Works Art and Design Festival and the many people who make this accessible event come to life. I would like to thank Amber Rooke in particular for her support and trust, allowing me to design and realize research embedded within this vibrant festival community she brings together year after year. I would also like to thank the festival staff, artists, photographers, volunteers and the drawing club participants, who form the community and context that made this project human, dynamic, shared and possible in the first place. Of individual mention are artists who agreed to let me describe, contemplate and show their work in this thesis: Emmanuel Osahor, Yong Fei Guan, Kasie Campbell, Ginette Lund, Liuba González de Armas, Madisyn Bundschuh, Patrick Moore, Peter Gegolick and Reece Shulte. Also the photographers whose images you will see throughout this thesis: Fren Mah, Laura Cercel-Mihaita, Nicolás Verdi, Carly Dietrich, Selen Erkut and Shelby Johnson. I would also like to acknowledge Rochelle Dorosh for the design of, and The Works festival for the permission to use, Works festival maps.

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Further to this, I am indebted to the many writers, theorists and educators who informed this research as well as the arts educators and advocates who work tirelessly to change value systems surrounding arts in our society.

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Definitions

Public art: This research focuses on contemporary Western public art and adopts geographer Martin Zebracki's definition of public art as: "A term that refers to either permanent or temporary artworks, including social and contextual art practices which are commissioned in openly accessible locations, that is, outside conventional settings such as museums and galleries. Public art is peculiar in that it integrates the site as part of the content, which makes the ontological nature of public art complex and contested" (Zebracki, 2013, p. 303).

The general public: I acknowledge the complexity of discussing the multiplicity of identities inherent in the term 'public' as a singular entity. Defining the general public as a singular audience necessitates acknowledging the diversity within Canadian society and that the opinions and effects of art differ dependent on many factors of identity, including: class, race, ethnicity, sex, gender, sexuality, religion, age, ability/disability, etc. (Radice & Boudreault-Fournier, 2017).

Public pedagogy: In this research the term public pedagogy represents learning in consciously created non-formal sites, such as galleries and via public art. This interpretation recognizes conceptions of learning such as embodiment, affect, and aesthetics, which are more subtle than typical cognitive concepts of learning (Sandlin, O'Malley & Burdick, 2011).

Museum education: The use of the terms 'museum' or 'museum education' employed throughout this text are meant to include art gallery education, as well as the larger fields of art interpretation, art response, and art engagement practices.

Co-researchers: In his outline of heuristic methods Clark Moustakas (1990) employs the term 'co-researcher' interchangeably with the term 'participant'. This language signifies the core role of mutual dialogue and relationship in heuristic inquiry. I believe this shift in language carries meaningful implications for how participants or audience members are perceived and valued in the research process. I will follow Moustakas' cue on this and also interchangeably employ the term with this intention.

Chapter 1: Introduction

Rationale

This research is founded in my dedication to increase public accessibility to visual art with the specific purpose of developing my own capacity to design and deliver effective art education in the public sphere. It is a response to social values that marginalize art education and undervalue art in our society, as well as a personal exploration of my role as an educator responding to this cultural reality.

The chosen research format is that of a daily informal drawing club. The term 'drawing club' was chosen to set the tone of this intervention as casual camaraderie. The intent was to clearly communicate that this free public programming was not a drawing class, rather presenting it as an enjoyable process-based activity, conscious of product-centered fears surrounding drawing. The drawing club name links this design to historical sketch clubs and art clubs found throughout England and North America, many of which are now more than 100 years old and thriving. These clubs served as support systems for artists and as pioneers of arts advocacy. Currently in its 97th year, the Edmonton Art Club was a founding agent in the city's public art collection as well as the Edmonton Museum of Art, now called the Art Gallery of Alberta (Edmonton Art Club, n.d.).

The drawing club research happened daily between June 21 and July 3, 2018, from 5-6pm at the Works Art and Design Festival's main site. Each day, for twelve days, I set up inside or beside a different exhibit, all located in the same public square (see figure 3 for exhibits and locations). I would lay four cushions on the ground, put up a sign explaining the project (see appendix B) and set out a sketchbook and a pencil on each cushion. I invited people walking past to join me and if they accepted I engaged them with the oral consent script (as outlined in Appendix C). This oriented participants to the research and served as an introduction. We would then sit and draw together for as long as they chose to stay. Anytime the hour passed and there were still participants drawing, we simply continued until everyone finished. Due to staggered arrival times, many sessions lasted closer to two hours instead of one.

Figure 1. The drawing club set up at Patrick Moore's (2018) exhibit *We*. Photo by Laura Cercel-Mihaita (2018).

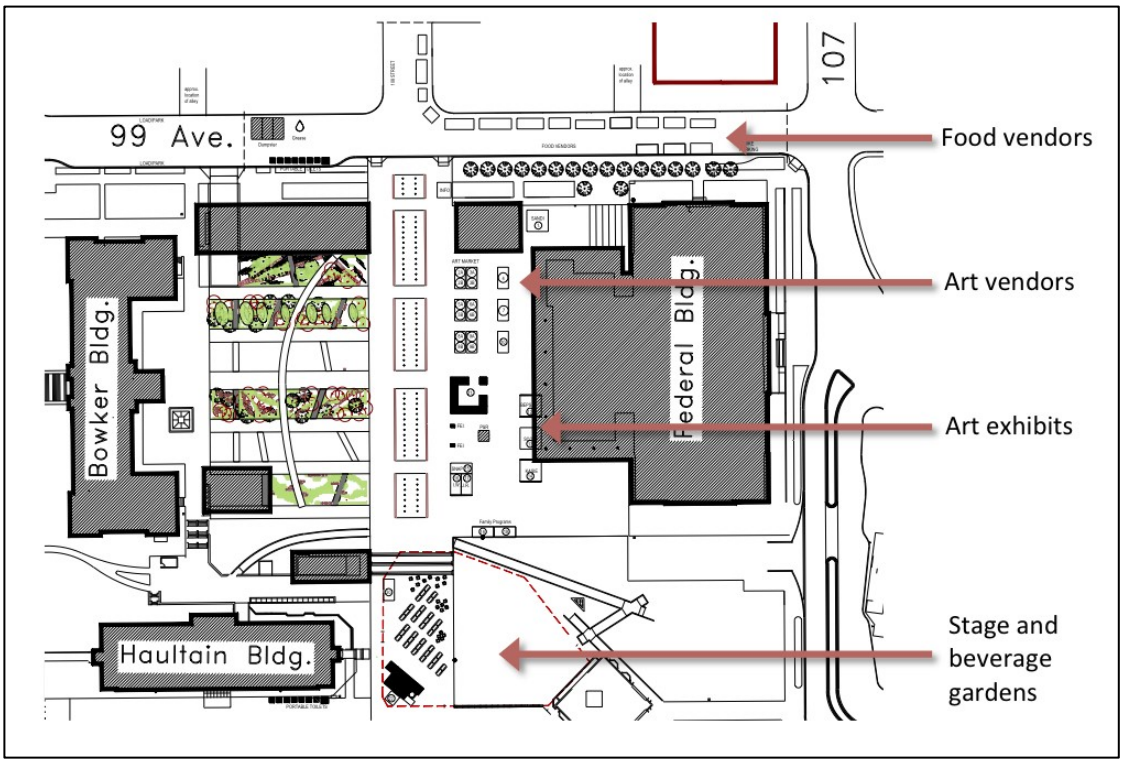

Figure 2. Map of the 2018 Works festival main site at the Alberta Legislature grounds. Copyright (2018) The Works Art and Design Festival.

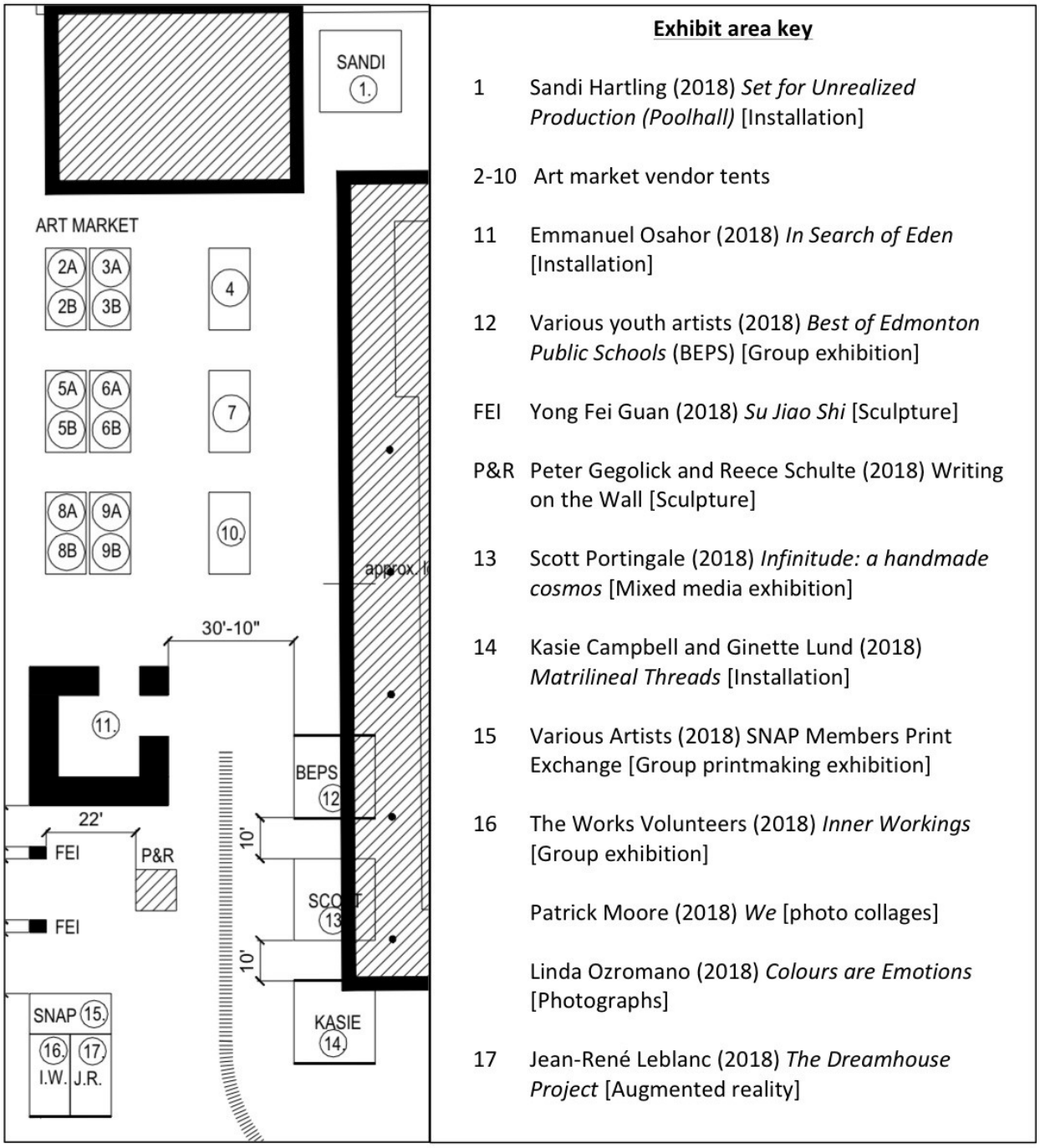

Figure 3. Map detail enlargement of central art exhibit area with a key listing exhibitions by artist name (date) title of the work and [media]. The drawing club was located at each of these exhibits on different days with the exception of the art market and Jean-René Leblanc's augmented reality installation, which were not included in this project. Copyright (2018) The Works Art and Design Festival.

This research addresses art education through a western lens, with a discussion of drawing that is situated within the western fine arts traditions of naturalistic, surrealistic and abstract expressionist ideas, as presented in the literature review below. Understandings of drawing from

other cultural traditions are beyond the scope of the current investigation and therefore not represented in this inquiry.

This research is concerned with the idea of drawing as knowledge, connected to a burgeoning interdisciplinary interest in drawing as a research method within emerging practices of arts-based research. This research approach affords a deeper understanding of the practice of drawing for use in my future endeavors as an artist, researcher, and art educator.

This study responds to an acknowledged and enduring need to better evaluate public perceptions of, and engagement with, public art, (Jacob, 1999; Radice & Boudreault-Fournier, 2017; Senie, 2003; Zebracki, 2012). As geographer Martin Zebracki (2012) and others underline, the many-purported benefits of public art: urban and economic regeneration, beautification, social cohesion, empowerment, etc. are mostly the claims of those who produce it and remain unchecked amongst the 'public' for whom public art is supposedly intended. This research aims to consult directly with the publics of this specific art festival to gather a qualitative understanding of their impressions. This is however a hybrid approach, consulting with the public and filtering their experience through my own 'insider' lens as discussed in the researcher's position section below. I propose this hybrid approach as a model of relational research between producer and public, necessitating shared-meaning and examination of researcher biases as elaborated upon further in the research results.

Additionally, this research takes place at a free, outdoor, public art festival. This context adds a specific dimension of interest, in light of a significant increase in the number of contemporary public art festivals emerging across Canada over the past decade (Sandals, 2014). The art festival is an increasingly common context for public art viewing and a distinct environment affecting how art presentation is framed. This trend calls for more insight into how the art festival framework affects understandings of works and viewer experiences (Radice & Boudreault-Fournier, 2017).

Edmonton

Edmonton, Alberta was the second fastest growing urban center in Canada as of the 2011 national census with approximately half of its 1.4 million residents not born in Edmonton and one fifth born outside of Canada (City of Edmonton, 2012; Edmonton Arts Council, 2008; Statistics Canada, 2018). Edmonton is located on Treaty 6 land, a traditional gathering site for Cree,

Nakoda, Papaschase, Métis, and other indigenous groups. It remains an important center for indigenous peoples with the second largest urban indigenous population in the country (Statistics Canada, 2016).

Edmonton's economy and culture are strongly tied to the oil and gas industry. This reality brings with it boom and bust economic cycles, high costs of living, wealth-disparity and transient-populations, in-turn resulting in varied social consequences such as high rates of homelessness, addictions, and crime (CBC, 2001; Cotter, 2015; Sorensen, 2010).

Edmonton officially adopted the motto 'Canada's festival city' in 2003 (Lamb, 2003). With 39 festivals receiving operational funding from the Edmonton Arts Council, and many others happening independently year-round, festivals are a way of life and a central cultural industry in Edmonton (Edmonton Arts Council, 2017). Regina based curator Lydia Miliokas (2017) reveals pertinent concerns about Edmonton's 'Festival City' branding in her interdisciplinary M.A. thesis about Edmonton arts festivals. Miliokas cites theorists concerned with the branding of cities, including geographer David Harvey and urban studies theorist Richard Florida, to illustrate cities' economic interests in projecting the image of being a creative place in order to attract and cater to a 'creative class'. Her literature review on this topic highlights pertinent apprehensions this raises, such as cities working on their image instead of improving social conditions, the erasure of those outside the 'creative class', and the treatment of arts and culture as an economic investment rather than a social responsibility (Miliokas, 2017). These critiques are connected to the discussion of festivals as civic spectacles, addressed in the literature review below.

The Works

The Works Art and Design Festival is one of Edmonton's long established festivals. At the beginning of every summer, The Works sets up temporary art exhibits in public spaces throughout downtown Edmonton. 2018 marked the festival's 33rd year, running from June 21 to July 3, with over 300,000 visitors passing through its main site on the Alberta Legislature grounds. The festival also included a reach of 23 additional sites or gallery collaborations throughout the city (The Works International Visual Arts Society, 2018). For a more complete festival overview see appendix A: The 2018 Works festival profile.

The Works main festival site includes a live music stage, beverage gardens, and a variety of food and art vendors, all of which create a festival atmosphere and generate revenue for the festival. Featured artworks are located in the center of these festival amenities, installed both outdoors and in tents. Artworks typically vary in range from traditional two-dimensional pieces to innovative contemporary works, and participating artists also range from amateur community based groups to established international artists. The Works' programming is inclusive and socially minded, often incubating emerging talent and amplifying diverse and marginalized voices.

The 2018 Works festival's main site included eleven separate spaces for art installations or exhibits as shown in the maps in figures 2 and 3. The largest of these was a living installation titled *In Search of Eden*, by local artist Emanuel Osahor. In this work the public entered a shell of scaffolding to find a living-wall of local vegetation from the Edmonton river-valley presented alongside large-scale photographs of homeless encampments, also found in the river-valley.

Figure 4. Emmanuel Osahor's (2018) *In search of Eden* installation exterior. Photo by Nicolás Verdi (2018).

Figure 5. Emmanuel Osahor's (2018) *In Search of Eden* installation interior. Photo by Carly Dietrich (2018)

This piece was relevant to the festival site, located at the edge of the river-valley park system; the largest urban park system in North America (Edmonton Arts Council, 2008) and veritable forest within a city. Osahor's intention was to highlight the social issue of homelessness concealed within the urban environment, specifically the utopian environment of the lush river-valley park system. This juxtaposition reflected an unraveling of utopia the artist encountered upon immigrating to Edmonton from Nigeria, thereby confronting narratives left out of utopian portrayals of the global North (Osahor, 2018a; Osahor, 2018b).

Another festival artwork was 塑胶狮 *(Su Jiao Shi* / *Plastic lion*), composed of two large pink lion sculptures made of recycled materials by local artist Yong Fei Guan. This work was in response to the controversial removal of the Chinatown Harbin gate and lions by the city of Edmonton in November, 2017[1] (Griwkowsky, 2018).

[1] The city of Edmonton removed the historic Chinatown landmark to make way for a new Light Rail Train (LRT) line passing through the gate's former location. The city has been criticized for not properly consulting with the Chinese community as well as for offering no plans regarding the future re-installation of the gate and lions. This symbolic erasure of Edmonton's Chinatown reflects the reality that most of historic Chinatown has already been displaced from its original central Edmonton location (City of Edmonton, n.d.).

Figure 6. Yong Fei Guan's (2018) 塑胶狮 (*Su Jiao Shi / Plastic lion*). Photo by Nicolás Verdi (2018).

Guan uses plastic waste as her material alluding to the discarding of the original monument and also to the recent news story that China will no longer be accepting much of the world's plastic waste, including that coming from Edmonton (Guan, 2018).

Also on the main site, there were three separate group shows with artists of varying levels of experience. These included: The *Best of Edmonton Public Schools* exhibition, an annual collection of student works chosen by art teachers throughout the city (Figure 7); *Inner Workings,* an unjuried show of art contributed by Works festival volunteers (Figure 8); and *SNAP members Print Exchange*, prints made on the theme of 'Edmonton Favourites' by the Society of Northern Alberta Printmakers (SNAP) members (Figure 9).

Figure 7. Best of Edmonton Public Schools (2018) group exhibition by Edmonton high school students. Photo by Carly Dietrich (2018).

Figure 8. Inner Workings (2018) a group exhibition of artwork by Works volunteers. Photo by Nicolás Verdi (2018).

Figure 9. SNAP members print exchange (2018) a group exhibition of prints by the Society of Northern Alberta Printmaker members. Photo by Selen Erkut (2018).

Researcher's Position

My position in this research is that of a festival insider. Since 2007 I have worked intermittently in various roles for The Works festival, including production, public programs and administration as well as participating in the festival as a presenting artist. With the current focus on participant experiences, this research is inevitably filtered through the lens of someone involved and invested in the festival's production and administration. Further to this, as a current employee and advocate for the Festival, I am in a position of conflict of interest when engaging in critique of the festival context and production processes, while at the same time my personal values are oriented to inclusion and co-creation, as indicated in my use of a heuristic research method and constructivist theoretical framework, described below. For this reason, my analysis should be viewed with this acknowledged bias. To address this bias, I employed the heuristic practices of critical reflection and self-dialogue. This involved returning to my researcher sketchbook and the drawing club statistics to verify my ideas against recorded instances or numbers. I also did a great deal of reading and research to gain context and broaden my critical understanding.

My current role as Education Facilitator for The Works is that of a mentor to a team of 15 post-secondary interns as they undertake all aspects of the festival's production. I also oversee the 'WorksShop' program, a tent offering drop-in, free public art making. The drawing club intervention was informed by my prior public facilitation experiences with the festival, as well as other prior experiences including two years as an art museum educator and ten years of experience in diverse related roles including: practicing visual artist, community educator, art teacher, school teacher and post secondary instructor of pre-service teachers. Many of these experiences were in my native province of Prince Edward Island, where I grew up without access to art education and where I have been actively engaged in promoting access to art over the past decade.

Having never taken an art class during school, I never understood or consciously created art until I was an adult. I took a community based painting class and visited the Musée d'Art Contemporain (MAC) as a young adult working in Montreal. These experiences were transformational to my life and sense of self. I soon changed careers, went to art school, and set on the path to becoming an artist and art teacher. My identity as a rural Canadian and my own

experience having no access to or understanding of art has made me particularly passionate about connecting rural, conservative, and marginalized populations to contemporary art.

It is this passion, which serves as the foundation for my heuristic inquiry, which Moustakas (1990) calls my 'initial engagement'. Moustakas (1990) describes heuristic research as uncovering an inquiry that is latent within, signaled by my own fascination with the subject. In this instance my preoccupation is understanding how and why people connect with art. I would like to better understand these connections to in turn foster accessible and high-quality programming.

Theoretical Framework

Situated in a constructivist paradigm, this research is concerned with understanding individual perspectives and investigating the processes by which personal meaning and value are created (Leavy, 2017). Museum education theorist Leslie Bedford (2014) explains how a constructivist museum experience is one that emphasizes personal meanings over ideas of truth. The present constructivist approach is informed by education theorist Paulo Freire's theory of critical pedagogy, dedicated to valuing and empowering engaged thinking processes. Traditional museum education practices that focused on content over learner (Bedford, 2014) mirrored Freire's theory of 'banking-education' in which an expert deposits knowledge into a non-expert. Freire (2000) underlines how such practices are fundamentally oppressive because they limit learners' ability to think for themselves, resulting in obedience and unconsciousness. This positioning underlines the importance of receptive facilitation as well as openness to the varied experiences of participants through the drawing club research format.

This research takes aspects of public pedagogy as a theoretical framework for navigating non-formal art education in the public sphere. Precisely situated within education researchers Jennifer Sandlin, Michael O'Malley and Jake Burdick's (2011) classification of public pedagogy as learning in informal institutions and public spaces, addressing what public pedagogy critic Glenn Savage (2014) defines as a "concrete public", a public bounded by a specific time and place in a non-institutionalized site of learning. This framework aligns with education researcher Gert Biesta's (2014) delineation of public pedagogy as "pedagogy in the interest of publicness" which he describes as a connective pedagogy seeking out alternate ways of being and doing educational work.

These categorizations of public pedagogy stem from the pioneering work of artist and theorist Suzanne Lacy, who initiated art creation and dissemination as living relationships where pedagogical experience is co-constructed (Lacy, 1995; Sandlin, O'Malley, & Burdick, 2011). My research approach is modeled after Lacy's (1995) 'new genre public art'; practices based on engagement, with the goals of communicating with diverse communities and addressing relevant issues. Lacy considers engagement as the central aesthetic of this work, and calls for artists to employ form to create functions of social consideration, relevance and activation. She acknowledges that power relationships are inherent in creation processes and calls for the sharing of power by building people's creative capacity (Lacy, 1995). Suzy Gablik (1995), another key theorist regarding art as public pedagogy, calls for the elimination of false dichotomies like creative/uncreative and exclusionary myths that put artists on a pedestal as 'geniuses'. She underlines how damaging the egocentric, elitist mythologies of the art world have been and urges everyone to reconnect with our creative capacities, to rediscover and enjoy expression (Gablik, 1995). These ideas are applied in the drawing club intervention by way of the connective gathering of small groups of festival goers, the consultation and discussion of public experiences regarding art, and the instigation of creative capacity by inviting people to draw.

Active listening is another foundational element of this public pedagogy framework, which engages in heuristic investigation of participant experiences through observation and listening. In Lacy's (1995) collection of essays *Mapping the Terrain: New Genre Public Art*, artist and theorist Lucy Lippard discusses the notion of 'art of place'. Lippard (1995) presents a central goal of generating community connectedness and collective centering. She suggests listening as a fundamental part of this process, underlining the importance of using intuition to perceive the many relationships, symbolic actions and effects that are at play (Lippard, 1995).

Though it has now been 25 years since these theories of new genre public art emerged, the ideas remain relevant to current discussions concerning participatory art practices and have proven foundational to the understanding of public art as a site for learning (Sandlin et al., 2011). As art historian Vivien Fryd (2007) states, the collaborative participatory approaches of Lacy's anthology serve as a guidebook for the practice of "expanded public pedagogy" (p. 23).

It is in these above-mentioned, multilayered contexts that the drawing club was conceived and carried out. This exploration of public engagement with art is also connected to broader art education and public art practices. Both the context and design of the intervention are further

informed by the history of western public art and overarching issues of accessibility to art in our society. Furthermore, this research is connected to varied issues in art education, framed around the practice of drawing. These connections are elaborated upon in relation to the literature presented next.

Chapter 2: Literature review

Section 1: Public engagement with public art

i. Public art.

The founding of The Works Art and Design Festival reflects two of the main drivers in Western public art: the desire to revitalize urban centers and the promotion of art to new audiences by placing it into the public sphere. In Suzanne Lacy's (1995) collection of essays *Mapping the Terrain: New Genre Public Art* she explains that the original motivation for moving gallery style art outdoors in the 1960s was to humanize and renew inner cities. Similarly, The Works Art and Design Festival maintains a long-established relationship with Edmonton's Downtown Business Association (DBA), a founding sponsor of the festival. The DBA recognized this programming's ability to revitalize Edmonton's downtown core when urban sprawl and suburban development left inner city Edmonton with many vacancies and an unfavorable reputation. The festival's success activating downtown spaces and drawing visitors to the downtown core is central to this enduring collaboration. The Works festival has often been involved in renovating and revitalizing vacant commercial spaces, transforming them into attractive exhibit spaces.

The artworks featured in the current research are examples of temporary public art presented in an outdoor art festival context. The Works Art and Design festival began in 1986, in the same era that public art came to include more temporary works. Curators Mary Jane Jacob (1999) and Anne Pasternak (2010) both underline how this evolution in public art increased variety and allowed for greater artistic experimentation.

A further consideration essential to the discussion of public art is the concept of site, which considers physical and geographic site as well as expanded conceptual spaces such as community, history, and cultural context (Jacob, 1999; Kwon, 2002). Public art scholar Miwon Kwon (2002) determines that site-specificity is of social, political, and physical concern. This emphasizes the importance of considering public support, engagement, and the inclusion of publics' diverse identities, interests and behaviors alongside professional art expertise in public art selection (Kwon, 2002; Zebracki 2012). Artist and activist Judith Baca (1995) highlights the

specific importance of including the stories of diverse and marginalized communities, to memorialize the many perspectives and stories of our time.

A multifaceted understanding of site with a specific focus on community and inclusion is a notable strength of The Works festival. Like most contemporary arts institutions The Works programming prioritizes the inclusion of diverse and marginalized voices. Further to this the festival is adept in the presentation of relevant local social issues (as demonstrated by the artworks profiled above), thereby effectively employing the inherent symbolism of site with regard to presenting in public spaces. What I view as distinct to The Works in comparison to typical art institutions or art festivals, is the inclusiveness of professional backgrounds of contributors and diversity of presentations. The Works festival does not present exclusively contemporary works or mediums. Nor does it employ a team of professional preparators skilled in presenting amateur works with professional mastery. Works' programming may feature a large-scale professionally presented conceptual installation by an accomplished contemporary artist, alongside a community based art project on a distinct social theme, alongside a body of very formal work by an established commercial painter, alongside traditional Iranian painting, alongside a graphic design presentation by students, alongside live mural painting, alongside a pottery demonstration, interrupted by an impromptu participatory performance. The diversity of levels and backgrounds of contributors results in a mixed presentation despite the umbrella of an annual theme and curatorial consideration to align works appropriately.

It is my belief that this mixed presentation signifies an inclusive community-centric curation in place of a more neatly thematic curatorial practice. From my own observations and conversations with festivalgoers, this assortment of programming seems to attract audiences from outside the 'arts community' and makes exhibit spaces feel more accessible to visitors who sometimes feel intimidated by arts spaces.

This varied presentation also has draw-backs. Trying to do everything can result in spreading resources thin, and one example is the additional networking involved in connecting to and maintaining communications with so many types of presenters. It should also be noted that such variety can result in less cohesiveness, featuring more of a sampling than a unified whole. Also, the inclusion of experimental or less experienced presenters can result in less refined presentations. Relatedly, with regard to the perceptions of arts communities, those more familiar with cohesive and polished presentations read a lack of consistency as a lack of quality.

ii. Accessibility to art.

I perceive The Works as a notable anomaly in terms of public accessibility to art, with an observable presence of cultural, educational, and socio-economic diversity. Researchers and theorists have shown that access to art varies dependent on social identifiers such as class, education, and race (Bourdieu & Darbel, 1969; hooks, 1995). French theorists Pierre Bourdieu and Alain Darbel's pioneering quantitative study profiles visitors and verifies that museum audiences of that time were primarily educated professionals (1969). Education researcher and public pedagogy critic Glenn Savage (2014) underlines that these barriers remain, because many arts programs are financially inaccessible and also "bound up in classed and cultured systems of meaning and taste which can render them socially exclusive" (p. 87). Yet, in my experience The Works festival visitors typically defy the art-world accessibility barrier, presumably in part due to the festival's physical site at Churchill square as discussed further below.

In their study of a pop up art installation in Winnipeg, researchers Martha Radice, Brenden Harvey, and Shannon Turner (2017) discuss 'symbolic or social accessibility' as the circumstances that indicate whether people of different social groups feel welcome to participate. They explain that "spaces aren't neutral, they have varied meanings, values, barriers, and benefits for different social classes, age groups, genders, races, and other personal or professional identities." (Radice, Harvey, & Turner, 2017, p. 278). Radice and her co-authors (2017) use the term 'symbolic accessibility' to describe the ease with which the public approach or engage with temporary public art dependent on its site and context.

Due to a temporary construction project the 2018 Works festival's main site was moved to the Alberta Legislature grounds in place of its long-established inner-city site at Churchill square. This physical shift was accompanied by a shift in socio-economic demographic, presumably due to the differing symbolic and social accessibility of these two public squares. As a festival employee this shift was most noticeable to me in the drastic reduction of difficult situations such as disputes, harassment and public inebriation. The effects of relocating the festival site is of interest to me with regards to the perceived social accessibility of the drawing club intervention, an issue that could be investigated when the festival returns to Churchill square following the completion of the LRT construction.

The discussion of symbolic or social accessibility also leads us to consider the importance of looking beyond physical demographics to consider the range and depth of visitor experiences. Feminist theorist bell hooks' (1995) reflections add the examination of social, political, economic and psychological barriers relevant to accessing art. These ideas underline the fact that inserting art into public spaces addresses only the physical barrier to public engagement with art. A desire to better understand ranges of viewer engagement serves a central motivation of the drawing club intervention. As curator Mary Jane Jacob (1999) underlines, we should acknowledge the many ways publics can connect with art, whether through traditional art vocabulary, or via emotional, physical, and intellectual points of access.

The majority of literature in this vein finds that publics are often not connecting particularly well to artists' and administrators' intentions. Geographer Martin Zebracki's (2013) study of public opinions regarding public art found the majority of the 1111 people surveyed indifferent toward the art around them. Further to this, Zebracki's (2013) and Radice and her collaborators' (2017) investigations both found that publics tended to describe work physically, indicating either a preference for aesthetics or an absence of skills for interpreting works symbolically. Public art researcher Richard Lachapelle (2013) shows a collective struggle to appreciate contemporary public art in a case study looking at disapproving letters to the editor. He identifies a commonly held public desire for artworks of function, agreeableness, and beauty (Lachapelle, 2013). This reality is easily at odds with the inclusion of difficult or uncomfortable subject matter, and also privileges temporary public artworks as more appropriate vehicles for 'less pleasing' content. In this vein, Zebracki (2012) acknowledges the importance of valuing art-world expertise, and that this need not exclude public-art practice's ability to communicate, stimulate and facilitate public awareness and engagement.

A lack of consideration of public experiences seems to be imbedded within the history of public art practice. Suzanne Lacy (1995) indicates how community consultations and education were an afterthought to public art processes, emerging in reaction to increasing public disapproval. She explains how this led to public art administrators taking on the role of working with communities, as artists were not interested in or adept at doing so (Lacy, 1995). Lachapelle (2013) as well as Radice and her co-researchers (2017) express surprise at the realization of artists-of-public-art's total disregard for public audiences. Lachapelle (2013) suggests that

addressing artists' indifference would serve as a crucial first step in developing art audiences and fostering depth of engagement.

Accessibility to the artist is an important connection that the festival environment enables. Installing in a public setting as well as programmed live artmaking are two instances where the public often approach artists to talk informally and ask questions. In my experience, a much broader range of audience members ask artists questions in these contexts than at scheduled talks, panels, or openings, which The Works festival also organizes in public sites. Informal interactions between artists and the public are an expected element of the festival experience and often prove to be enlightening for both the artist and viewer.

iii Art festivals.

The Works festival sets up in various sites throughout downtown Edmonton and sees upwards of 300 000 visitors at its main site alone during its 13 day run (The Works Art and Design Festival, 2018). Art writer Leah Sandals (2014) points out how festivals can gain access to interesting sites and draw large audiences, but that they also raise concerns about quality of work and viewer interaction. Often accused of prioritizing spectacle, the festival format raises varied concerns such as the ethics surrounding corporate presence integrated with art presentations and fair pay for artists (Fisher & Drobnick, 2012; Sandals, 2014). These critiques come as responses to 'Nuit Blanche' style art events; one night, over-night, city-wide contemporary art extravaganzas, which have been popping up in large cities and small towns across Canada throughout the past decade.

In her master's thesis examining Halifax's Nocturne one-night public art event, Laura Carmichael (2012) found that physical context undoubtably affects viewer experiences. In Carmichael's thesis this impact was viewed as both positive and negative; on one hand generating greater accessibility by using familiar sites and interpersonal contact with artists, volunteers, or patrons, while on the other hand finding that the condensed time period proved to be limiting for depth of contact and viewer understanding, as they felt rushed to take in exhibits across the city in a single evening.

The Works Festival is distinct from one-night Nuit Blanche style events in several ways, most notably it has a longer duration (13 days) as well as a longer organizational history. The

Works is well-established with core funding from three levels of government and a great deal of existing infrastructure. This establishment brings stability that ensures fair pay for artists and perhaps also unintentionally curbs innovations that might align with the more sensational elements of other art festivals. For example, owning festival tents and exhibit supports (like temporary walls and plinths) encourages the continued inclusion of traditional media.

Organizational history aside, the atmosphere of the Works Art and Design festival is undeniably busy and festive. Such environments lead Radice, Harvey, and Turner (2017) to concerns that such festive frameworks could end up overbearing or changing the nature of interaction with the artwork. They propose the potential solution of conceiving of works that offer multi-leveled content to reward both brief and in-depth forms of engagement (Radice et al., 2017).

Theatre and performance scholar Brian Batchelor (2015) reviews the evolution of the Edmonton Fringe Festival in his critical essay 'This beer festival has a theatre problem'. Founded four years before The Works, the Edmonton Fringe is a similar era festival operating in a comparable cultural milieu. Many of the evolutions Batchelor describes in his critique are relevant to The Works festival as well. He illustrates how additions of disparate offerings gradually created mission drift for the Fringe:

> In the process of making this event accessible to Edmontonians, the Fringe folded numerous non-theatrical spaces and outdoor performances into its brand: food and artisan vendors, a children's play area, the Whyte Avenue shopping district, amusement rides, and beer tents. These other facets have, in turn, redefined the Fringe as a community event, attracting governments and corporations to invest in the Fringe by claiming and demarcating space within the Fringe grounds and de-emphasizing the theatre part of the festival. (2015, p. 48)

Batchelor illustrates that this has led to only 1 in 5 patrons of the festival actually seeing any theatre and that some people taking in the festivities are unaware it is a theatre festival. The Works has similarly undertaken numerous ancillary offerings both to generate revenue as well as to create a festive atmosphere to draw people to the event. These attractions are perhaps less intrusive and more effective in the case of The Works because there are fewer of such elements and also because the art exhibits are interwoven throughout the festival site, unlike the Fringe

festival where theatre venues are separate from the festival grounds. In the case of The Works, festival patrons are very likely to encounter art on their way to and from the beverage gardens. The art festival however also sees patrons unaware of which festival they are visiting. This frequent occurrence results in staff and volunteers at The Works festival information booth commonly commiserating about the number of visitors who can look past banners, signage, gateways and t-shirts to inquire which festival they are visiting. The frequency of this confusion has caused countering it to be included as a topic in staff and volunteer training. The confusion is certainly confounded by the fact that Edmonton has many festivals and that they share their inventories of tents, a logistical practice that causes the events to share the same overall aesthetic. Several of them also share the same physical site at different times in the season, another probable source of confusion.

Batchelor (2015) also profiles the presence of corporate sponsorship at the Edmonton Fringe, showing how the beer gardens, which attract a high volume of visitors, also serve as the main site for corporate sponsorship, which in turn reduces visibility of the theatre mandate. This is true of the Works festival, which includes corporate sponsorship, often centered in the Festival's beverage gardens. Further to this, The Works has begun hosting corporate activations in other areas of its site in recent years. The income from such sponsorships and activations are significant to a small non-profit organization like The Works. As Sandals (2014) indicates in her article, commercial partners have become essential to the survival of arts programming across North America and bring with them a disproportionate amount of advertising. As sales, advertisement and corporate sponsorship have become commonplace throughout the public environment the specific threat of corporate sponsorship to the festival environment and interventions like the drawing club is the obfuscation of public programming, as artworks now share a visual landscape with advertisements and the physical space with interactive promotions. In one case, during the drawing club sessions, I unknowingly approached a non-English speaker to ask if she would like to draw. She did not understand my advance and quickly refused and walked away. She then watched what was happening from a distance and when she saw another participant drawing she returned to ask if she could participate. When I approached this woman I was holding a sketchbook like a clipboard. I suspect that she presumed that I was trying to sell her something, a reality in our public sphere where salespeople and fundraisers circulate in grocery stores and on city sidewalks.

iv. Audience participation.

The drawing club research approach is inspired by participatory practices related to theories of new genre public art. In Lacy's (1995) anthology we see that participatory practices emerged from a desire for more inclusive and democratic art processes, similar motivations to my own research. These practices, which often actively involve viewers as participants in art projects, have met with criticism pertinent to the drawing club intervention and its larger festival context.

Marxist philosopher Guy Debord's 1967 book *The Society of the Spectacle* announced the alienation and separation of a modern consumer society, where populations contemplate instead of participate (Debord, 1995). In the art-world, Debord's ideas of spectacle are often linked to the rise in participatory art practices (Bishop, 2006) as well as critiques of events like public art festivals, or as curator Lydia Miliokas (2017) refers to them, 'civic spectacles'. Many participatory art practices and art festivals attempt to actively engage viewers as an effort to better include them in the art experience, but as critics point out, these efforts toward inclusion have the potential to naïvely undervalue more meaningful integration.

Arts and cultural policy researcher Paul Clements (2011) critically reflects on participatory art practices, pointing out that they often offer little agency to participants. He underlines concerns that practices originating in notions of social activation have themselves transformed into meaningless and de-radicalized spectacle. French Philosopher Jacques Rancière points out how this emphasis on participation promotes a false opposition between viewing and acting. Rancière (2009) argues that viewing is also an action- "[the spectator] observes, selects, compares, interprets" (p. 13). Rancière conveys that creating hierarchies between human experiences like speaking, listening, viewing, acting, and thinking, is an oppressive act; particularly if you perceive yourself to be in the more powerful or desirable role (in this case an artist or producer who acts).

These reflections are pertinent to the drawing club research in two considerations of participation. There is The Works festival itself, which as previously discussed, invites an activation of public space but also creates a festive atmosphere, which affects its programming. Then situating my research in this implicitly participatory civic environment, I am gauging that

the setting is conducive to the public's willingness to participate in the drawing club research, a more explicit form of participation. In this vein it is import to consider how the drawing club design promoted participation with specific consequences. These include its short duration, the absence of active instruction, and the privileging of a physically activated response to art. The drop-in format of the drawing club, though convenient, was also very fleeting. For this reason the intervention was limited in its ability to build relationships, trust or skills in the way that a sustained education program could. Further to this, many members of the public were apprehensive about drawing (as discussed below concerning the fear of drawing). The design of this intervention aimed to reduce researcher bias by inviting the act of drawing to be participant led. Though this could be perceived as increased agency, it is important to note that this offered less structure and support to inexperienced drawers, an approach that does less to counter fearful attitudes and misconceptions surrounding drawing. Finally, in the design of this research there is a bias favoring participatory practice where I as an educator believed that the activation of drawing would enhance participant engagement with art. As discussed in the results section below this bias towards activation unintentionally shifted viewer experiences, prioritizing a particular range of engagements.

Section 2: Drawing

v. Drawing as a way of knowing.

I conceived this research project oriented to drawing because of my own experiences of deep focus and engagement stemming from drawing. With my research considering "How does drawing affect an individual's engagement with art?" I undertook a review of recent research into 'drawing as a way of knowing' to extend and consolidate my understandings.

As drawing researchers Andrea Kantrowitz, Michelle Fava, and Angela Brew (2017) indicate, drawing is action, perception and cognition all together. Drawing both records and facilitates perception, making it a convenient apparatus by which to engage participants and to collect their responses (Kantrowitz, Fava, & Brew, 2017). Morna Hinton (2012), educator at the Victoria and Albert Museum, lists the many purposes of drawing and sketching to include perception, communication, invention, action, technical, expressive, descriptive, analytical and more. Art educator Bob Steele (1998) creates another impressive list describing the web of

mental activities involved in drawing, he includes: perception, cognition, memory, imagination, empathy, as well as a wide range of feelings and emotions. Steele argues that all symbol systems that combine cognitive and affective processes are vital to mental development, learning, mental health and self-actualization. He also underlines drawing's importance in fostering empathetic identification (Steele, 1998). It is clear that drawing is in fact a complex form of engagement, although requiring only pencil and paper, it also presents as the most basic of mark-making activities.

Since the drawing club was inviting participants to draw in response to their observations of the contemporary art installed at The Works, I took up research into the nature of observational drawing. Drawing researcher Angela Brew (2011) speaks about the importance of pause in observational drawing. She indicates how drawing obliges an area in time and space to reflect and prepare your next move. She describes the drawing process like that of weaving a web between self and the observed, where we can understand each pause, glance, and moment of study as a thread of an intricate construction. These moments of pause and quiet concentration are of great interest in this research. The web of interaction between audience and subject is a powerful metaphor for the connective engagement with public art that I am exploring through drawing.

Steele (1998) states that, "drawing from observation may seem like an act of pure perception but memory and imagination are also involved. Memories of past drawings stored in the preconscious, guide the hand even as the drawer refers to the visible model" (p. 102). The drawer is always engaged in deciding what to include and what to leave out, a necessary part of the process that involves the imagination (Steele, 1998). In the case of the drawing club, these editing processes become interesting visual indicators of participants' experiences.

Drawing researchers Maarit Makela, Nithikul Nimkulrat, and Tero Heikkinen (2014) define drawing as an "exploratory, sense-making process" (p. 4). They underline the unique ability to access a different consciousness through drawing. This unconscious mode reflects a well-known art-making phenomenon, described as an unusually focused or meditative experience often referred to as 'flow'. Psychologist Mihaly Csikszentmihalyi (1990) recognized and named this intense psychological sate, calling it 'flow' because so many interviewees described the experience this way. Csikszentmihalyi explains that flow is a positive and invigorating experience with distinct qualities of losing track of time or consciousness while still maintaining

focus and skilled activity. His research found that flow results from sustained effort and skill development, that it is experienced when a person is operating at an optimal challenge level (Csikszentmihalyi, 1990). The experience of flow is an important articulation of the intense physical engagement participants in this research demonstrated while observation drawing, an experience discussed further in the results below.

Makela and his co-researchers (2014) also emphasize the capacity of drawing as thinking rather than as a mode of communication. They discuss how sketching is employed in design processes to actively visualize and problem-solve. They underline that drawing combines the mental and physical, as well as the known and un-known, to generate a revelatory process; a capacity to gain insight through the interpretation of subtexts found in styles, inaccuracies, abstractions, etc. Relatedly, cultural theorist Ernst VanAlphen (2016) points out that historically, drawings were treated as ideas rather than artworks, that drawing was the process of planning the creation of artworks and was only recognized as an art form in its own right, later in art history. In this way drawing brings with it the potential for participants to think about an artwork and problem solve ideas related to composition, exhibit installation, and the inclusion of symbols or other visual play.

VanAlphen (2016) also discusses gesture in drawing, exploring the history of recognizing drawing as an act. He underlines a paradigm shift in the work of German renaissance artist Albrecht Durer, who left his process visible rather than making 'perfect' representations. VanAlphen discusses how this act emphasizes the work of the human hand, underlining that gesture is most noticeable when realism is interrupted. Van Alphen articulates that the extra lines of mistakes or process add mass, activity and interest. He also points to the important 20th century upheaval against dominant notions of art as visual perception. He cites the work of the Automatistes, Yves Klein, and the artist Armando to illustrate how process can be made visible and serve as the central content of a work. As an educator, I assert that it is important to consider how individuals' gestures create personal styles, how this contributes to the originality and expressiveness of a drawing, as well as how to make drawers aware of this quality.

Artist Sara Schneckloth (2008) adds to the discussion of gesture with personal reflections on the experience of embodiment in art making. In her discussion of how emotion is communicated through gesture, Schneckloth looks at how gesture adds "meaning beyond the

semiotic" (2008, p. 277). Schneckloth maintains that it is the process of embodiment that gives an artwork resonance.

She says:

> When memory is stagnant, or the connection forced, the drawing emerges over-determined and stale; the drawing feels like a lie. But when the practicing body can find release, and enter into what feels like a mindful–mindless state, the gestured marks flow and the drawing emerges as an indexical moment of remembering. (2008, p. 281)

Bob Steele (1998) speaks of something related which he names 'the empathy touch'. He explains that the empathetic identification involved in drawing originates in the combination of seeing and touching. Adding, that the simultaneous involvement with two senses gives a strong feeling of authenticity. He describes this as metaphorical touching that brings contact with deeper levels of consciousness, thus again connecting the idea of gesture to the idea of 'flow' discussed above (Steele, 1998). Helping participants to understand ideas of gesture and embodiment as valuable aspects beyond representational accuracy is an important part of demystifying art practice and making it more accessible.

It is important to note that the literature presented here considers the impact of sustained and in-depth engagement with drawing, in some cases by world famous artists. This is distinct from the limited experience with drawing offered in the drawing club sessions. The drawing club gatherings provided a casual and unplanned contact with drawing for members of the general public, of varying levels of experience, who might be enticed to take up short-term drawing (up to 65 minutes in length). These sessions do not aim to assess the kind of sustained impact of drawing the above researchers identified. This review instead served to equip me as an educator and researcher with a greater awareness of drawing's subject matter and potential, to aid my facilitation and observations.

vi. Drawing artworks.

The drawing club intervention invited the public to draw public artworks from observation. This format is related to classical art education practices of sketching artworks in museums or copying artworks. Art educator Harold Pearse (2006) mentions how these early art education practices were often employed to develop technique and to understand the processes of

accomplished artists. The drawing club encouraged participants to draw works with an interest in individual visual responses to art and was not focused on technical training. However, a few participants connected this format to purely perceptual notions of drawing and were critical of the design, saying that they preferred working from imagination as they found it to be more interesting or creative. These statements hit the nerve of a longstanding art education discord surrounding the practice of copying and spurred the following investigation of the meaning of copying within a present day art education context.

In his master's thesis on the topic of copying, art educator Sebastian Fitch (2011) promotes the idea of copying as a process that acknowledges the merit of learning by way of imitation. This informs the understanding of copying I employ in the drawing club research, a process I define as responding to art rather than copying, thereby imitating and referencing another's work with no intention of producing an exact replica.

Sometimes viewed as an old-fashioned formal practice wrought with 'passive-receptacle' pedagogy (Baldwin, 1997), copying was considered uncreative and damaging to self-expression within the rise of expression-centered art education in the 1950s and 1960s (Lowenfield, 1952). Art education theorist Paul Duncum's 1988 review 'to copy or not to copy' revealed inconsistent understanding of the term, which held varying connotations amongst art education theorists. Duncum argued that theorists were actually discussing different processes and goals more so than debating the value of copying. He proposed a more nuanced understanding of various approaches to copying, distinguishing 'copying as expression' from 'copying as learning' (Duncum, 1988).

More recent drawing research has more clearly embraced the benefits of imitation in artmaking. Fitch shows that imitation of another artist's process can serve as a powerful learning framework (2011), while art education researchers Takeshi Okada and Kentaro Ishibashi (2017) demonstrate that responding to, or imitating, others' artworks results in greater creativity by providing useful scaffolding. Visual language researcher Neil Cohn (2012) outlines the ways that the cognitive structures of drawing and language are parallel, advocating that this suggests drawing is essential to human cognition and that "unlike language, we consider it normal for people not to learn to draw, and consider those who do to be exceptional" (p. 167). Cohn (2012) emphasizes parallels between language learning and drawing to demonstrate how imitation is crucial to development. In a later (2014) article, Cohn compares Japanese and western cultural frames, proposing that western art education's emphasis on personal style, originality, and

individual expression have created a mindset where the imitation needed for development is being discouraged. Further to this, he notes that the vast diversity of styles and forms in Western visual culture contribute to the absence of a dominant style to emulate (such as Japanese manga). This means that youth are less likely to spontaneously engage in imitation than when a unified visual culture is presented, resulting in a correlating lack of development in drawing skills (Cohn, 2014).

Referencing others' artworks was an important starting point for the drawing club drawings discussed in this research. Further ideas related to imitation are elaborated on alongside the analysis of the effect of drawing on participants' engagement in chapter five.

Chapter 3: Methodology

This research applies a combination of Clark Moustakas' (1990) design and methodology of heuristic research with Gillian Rose's (2016) outline of critical visual methodology. This combined methodology is used to capitalize on both the heuristic content found in the relational context of the drawing club design as well as the rich visual content contained within the drawing processes and products of this intervention.

Heuristic method

Art educator Amélie Brindamour (2014) demonstrates how a heuristic methodology can inform the professional understanding and growth of an artist and educator. In her master's thesis project she engages in an artistic investigation of place to develop a multidisciplinary CÉGEP course in place-specific art. Brindamour discusses how her process is inevitably personal and subjective, but also invaluable to her professional growth. Ultimately, she is hopeful that her research will be applied by other educators to promote place-based art (Brindamour, 2014). My motivations for employing heuristic inquiry echo Brindamour's: I am seeking to gain thorough and experiential insight to inform my professional practice as both artist and art educator.

Heuristics are concerned with discovery. Math researcher Emiliano Ippoliti (2015) refers to the heuristic as the 'logic of discovery'. This method involves a rigorous and internalized investigation with the hope of uncovering new understanding. Moustakas (1990) explains it as "an organized and systematic form for investigating human experiences" (p. 9).

Psychologists Gerhard Kleining and Harald Witt (2000) outline three rules to guide heuristic practice: 1. The researcher must remain open to new concepts, which involves following the data where it leads regardless of personal intentions. 2. The topic may change. This is vital to the nature of discovery, not pre-defining where you are going. 3. Data should be collected with maximum structural variation and varied perspectives. With this point they explain how variation is the key to identifying patterns and understanding the range of validity for a heuristic investigation (Kleining & Witt, 2000; Kleining & Witt, 2001). In the case of the drawing club, the heuristic process did uncover several insightful redirections as discussed further in the results below. The structural variation of this study is found in the breadth and diversity of participant responses observed using this method.

Moustakas (1990) explains that the tools of heuristic inquiry include self-dialogue, tacit knowing, intuition, indwelling and focusing. Additionally, Kleining and Witt (2000) highlight the role of dialogue as a heuristic tool, presenting 'dialogue as dialectic' thus, the investigation of the truth found in opinions. In the instance of the drawing club research I connect this to the knowledge found in the personal experiences of participants, the intuition involved in my discernment of these experiences, and the understanding generated through relational sharing within the drawing club format.

Moustakas (1990) outlines six distinct steps in the heuristic process: initial engagement, immersion, incubation, illumination, explication, and creative synthesis. I addressed each of Moustakas' outlined stages in my research process. As mentioned in the introduction, my **initial engagement** for this research stems from my passion for arts-accessibility, specifically a personal desire to generate high-quality and multi-faceted accessibility to public art. My **immersion** consisted of twelve consecutive drawing sessions, accompanied by daily journaling to engage the heuristic tools of self-dialogue, intuition, and indwelling. During the period of **incubation** I was involved in festival wrap up while reflecting on the drawing-club experience casually and occasionally perusing the collective sketchbooks, activities that served to process and develop the active research processes to follow. **Illumination** took the form of grouping data (researcher's notes and recordings of participant observations; participant drawings and photos of drawings; documentation photographs) into related themes surrounding each question and actively making sense of the insights gained, as elaborated upon in the procedures section below. **Explication** involved engaging in research and reading to clarify and contextualize the results. Finally, **creative synthesis** was undertaken by processing my insights through the writing and revising of the current thesis paper.

Moustakas presents validation as the process of reviewing findings and returning to the data to check for alignment. He underlines this as a demanding process where the researcher must continually check and question ideas. This requires authentic self-dialogue, which means an ability to be honest and critical with oneself, as well as a big picture understanding of the meanings behind human issues and questions. My validation process involved a great deal of critical reflection and self-dialogue. I often returned to my researcher sketchbook or drawing club statistics sheet to verifying my ideas against recorded instances or numbers. I also did a great deal of reading and research to gain context and critical understanding.

Visual method

Gillian Rose (2016) outlines three criteria for critical visual methodologies: Taking images seriously, thinking about the social conditions and effects of images, and being self aware of one's own context when looking at images.

Taking images seriously

The first of these, taking images seriously, is about valuing the image and recognizing the knowledge contained within it. Rose (2016) argues that images are not only a context that they also have their own effects. In this case the collective sketchbooks and the collection of sketches within them contained a great deal of visual knowledge. Treating these images as data, equal to the other sources of data, was foundational to this research method. Careful observation and analysis of each drawing revealed information distinct from that which was available through heuristic conversations and observations. Through this process I found that the formal elements of drawings contained pertinent information. Attributes like composition, emphasis, perspective, amount of detail, and quality of line all served as clues about participant experiences. The drawings also contained a great deal of information by way of style, subject choice, visual symbols or text, tone (mood /expressiveness) and alterations to the subject matter. The collection of drawings added insight about trends and relationships amongst the drawings, things like how many drawings included the surrounding environment, how many people chose to draw festival artworks, how many were drawn from observation, group influence creating commonalities between drawings, the distinct differences between the drawings of children and adults, the effects of varying points of view of the same subject, or similarly any of the ideas mentioned above in comparison from drawing to drawing.

Photographs taken of the intervention by a hired photographer, Fren Mah, as well as by the team of festival photographers, served as another source of visual data used in this research. I observed and analyzed what was presented in the photographs adding a wealth of information I had not previously observed. The dynamic experience of facilitation limited the amount of real-time stimuli I could take in. Adding photographic records of the experience allowed me an important 'removed' point of view for new understandings. Information like body postures,

pencil grips, environmental factors, relationships, body language and physical contexts provided additional insight and reflections.

The social conditions and effects of images

Considering the social conditions and effects of images is another key aspect of Rose's critical visual methodology. She proposes that this necessitates critical awareness of the cultural practices and social conditions surrounding images, their creation and their distribution (Rose, 2016). In the current case, image production is an especially pertinent site. One example of a social condition affecting image production in the drawing club research was the fear of drawing. The reality that drawing instruction is limited in our society skewed the accessibility of the drawing club and influenced who ended up participating. This discussion is elaborated on in the 'fear of drawing' section in the results below. Other crucial contexts influencing the creation of the visual data include consideration of time (elaborated on in the results), the festival environment, symbolic or social accessibility of the site, the fact that the intervention was a research project and participants were greeted with a consent statement, the 'pop up' or unexpected nature of the intervention, the limited number of spaces available, the fact that cushions were on the ground (a difficult placement for some), the relationships and interaction between participants at the drawing clubs, the time of day and physical site of the festival determining who was present, etc. All of these social conditions were considered and several of which are elaborated upon within the research.

Further to this, the effects of images, or image making, are at the very core of this project, seeking to understand what effect drawing has on art engagement. The effects of art and art making are also in the foundational motivations of this research, connected to my belief in the significant impact of art making and my work as an art education advocate.

The inherent subjectivity of finding and interpreting the knowledge contained within images should be acknowledged here. This process is dependent on my own judgments and experience looking. This research project is an exploration of visual research methods and is presented in the first person using a heuristic approach for this reason.

Considering my own way of looking at images

Rose's third criteria, considering my own way of looking at images, led me to consider how I as a visual critic in the context of this specific research am looking. Viewing images as part of a research project, viewing them with the agenda of searching for varied signs of engagement and personal experience, along with all the factors of my own position as a trained artist and educator, my position as a festival insider and my emotional investment in arts accessibility are important considerations to this research. This positionality is elaborated upon further throughout the investigation.

My process for applying these criteria was integrated within the heuristic journaling process. Each day, after writing reflections and comments concerning that day's session, I would systematically ask myself, while recording any insights in writing, one at a time, each of my three research questions and then the following questions: In what ways did we take images seriously? What were the social conditions? Inclusions? Exclusions? What was my bias? How was it present? How am I, as a visual critic looking? What was my agenda?

Another application of these criteria was in treating the visual data. Again at this point in the process I actively considered and applied Rose's three criteria as a guiding framework.

Chapter 4: Drawing Club Design and Procedures

Research questions

This research addresses the following three questions: 1. How does drawing affect an individual's engagement with art? 2. How does drawing with others (the drawing club) affect an individual's engagement with art? 3. How do I as a researcher elicit shared meaning?

The first question aims to meaningfully consider the frameworks implicit in drawing that enhance viewer engagement. This question is also an inquiry into drawing as a way of knowing. The second question is meant to address the relational context of this viewing experience, to consider the inevitable influences of group dynamics and environment. The third question employs the idea of 'shared meaning', by which I intend an intimate and respectful exchange of perspectives (Gurteen, 2016). It is here that I consider my own values and biases as an artist and art educator and their place in the interpersonal exchange I am fostering. It is meant to underline my intent not to facilitate art interpretation but rather to engage in active listening and dialogue to understand and value others' experiences or perspectives.

Drawing club design

As mentioned earlier, the drawing club happened daily at 5pm at The 2018 Works Art and Design festival's main site. Each day I chose an exhibit where I would lay four cushions on the ground, put up a sign explaining the project (see appendix B), and set out sketchbooks and pencils. I invited people walking past to join me and if they accepted I engaged them with the oral consent script (as outlined in Appendix C). This introduced participants to the research and we would then sit and draw together for as long as they chose to stay.

Children were welcome to participate, though the tone aimed to communicate this was not children's programming. The drawing club was promoted through festival communications (news media, social media, festival advertising, program guides, and signage) for those who wanted to plan participation, but as expected, in many cases I recruited from passers-by.

The drawing club was laid-out to physically suggest what the participant was to do, with cushions set up around an artwork that I was drawing. I invited people to draw the art and then maintained a receptive listening role, facilitating dialogue based on the conversations introduced

by participants. I hired a photographer to photograph the intervention and hosted rain or shine. Sun was actually more of a hindrance than rain during the sessions, with several extremely hot days and only two rain days.

Four sketchbooks were shared between participants and each had the project description pasted to its cover (see Appendix B). Participants were free to take their drawing with them, though most did not. The result was a collection of sketches showing the many exhibits of festival in varying perspectives and styles. I drew alongside participants in silence and also had informal conversations about art or other subjects that arose. I had my own sketchbook throughout the run of the intervention where I took notes, made observations, counted participants, noted how long each person stayed and briefly recorded participants' reflections on the experience before they left.

I found that asking questions while people were drawing was not productive since they were absorbed in drawing and not overly receptive. For this reason I asked each participant, before they left, to tell me about their experience drawing the artwork and how they thought drawing affected their engagement.

The drawing club in numbers

The drawing club saw a total of 68 participants over twelve drawing club sessions. The drawing club moved around the festival site and was located at a total of eleven different artworks or exhibits (as outlined in Figure 3). Three participants came twice to the drawing club, meaning 65 people other than myself participated. Eight participants sat and chatted, but did not draw. The overall demographic was made up of 47 members of the general public; 17 off-duty staff, volunteers, or festival artists (or those closely affiliated); and one close friend of mine. Contributors included 52 adults and 13 children.

Participants drew for an average of 27 minutes, the shortest amount of time was ten minutes and the longest was 65 minutes. In total 110 drawings were made, 58 of these were of festival artworks, 16 of those were drawn by me, and 28 of the total drawings were wild-lined imagination drawings by children. Some children did draw the art and those are included in the former count not the latter.

Participants

From my perspective, drawing club participants represented a good cross section of society in terms of age, race, gender, ethnicity, professional identity, abilities, and cognitive diversity. It was difficult to determine if participants came from varying socioeconomic classes, and there were no participants who were visibly homeless or marginalized by social-class. This was in line with the overall site demographic this year (also from my perspective) due to the temporarily relocated site at the Alberta Legislature grounds. As discussed in the above review of literature on accessibility to art, The Works festival normally takes place at Churchill Square (currently under construction for a new Light Rail Train line), an inner-city site where there is significant presence of transient, homeless and marginalized community members. It would be interesting to repeat this study at the Churchill Square site in the future to determine its symbolic accessibility among marginalized populations. Another notable absence in the drawing club's members were indigenous participants, there was only one indigenous participant to my knowledge, which I was aware of through a personal connection.

Child participants of the drawing club were overwhelmingly dynamic, prolific, talkative, unfearful, and proud of their drawings. The contrast between adult and child participants in this regard was pronounced, however children's drawings and their approaches to drawing are beyond the scope of this research.

Many participants were off-duty staff, volunteers, artists or their direct family members (35%). When I first calculated this number it caused a realization of my own bias. I went into this research hoping to connect with the general public; because of their affiliation, I worried that this group may not be representative in the same way as those unaffiliated with the Festival. I recognized this bias and began to consider how this informed the experience. It made a lot of sense upon reflection, as these individuals have chosen to give their time and energy to be a part of this event. They are invested and keen to participate in a creative intervention like this one for the same reasons they initially got involved with the festival. Those affiliated with the festival as staff, volunteers, or artists are themselves a diverse representation of society. Many of them are interested in art, some are actively networking and looking to be involved in the arts community, many others are simply looking to be involved in society and to contribute as a volunteer. Seeing images of staff or volunteers engaged in drawing club caused me to consider the distinct and meaningful involvement of this demographic. It underlined the importance of the many people connected through the event including 50 seasonal staff, 131 volunteers and innumerable artists

on the main site alone (The Works International Visual Arts Society, 2018). The learning, engagement, and community among these stakeholders, is a rich and meaningful impact of the festival and should be acknowledged as such.

Data types

As noted earlier, I collected three main types of data in my research: 1. Observations, interviews and reflections kept in my 'researcher sketchbook', 2. The drawings from the drawing clubs kept in four co-researcher sketchbooks or photographed, and 3. Photographs taken of the drawing club kept on my personal computer with some selected and kept in a Google photo album.

Procedures

The first data I treated was my researcher sketchbook, where I had kept my own drawings alongside notes on participant numbers, duration of time spent drawing, significant quotes, summaries of participant responses, and similar observations. I began by organizing easily quantifiable notes into a statistical spreadsheet to produce a general overview of the drawing club intervention (reflected in the 'drawing club in numbers' section above). I returned to this spreadsheet several times throughout my process to validate my findings, using the statistical overview to check for alignment with my findings.

I then created spreadsheets for each of my three research questions and went through my researcher's sketchbook, classifying each note under the question it aligned with. I repeated the note if it applied to more than one research question. I applied Moustaka's (1990) heuristic tools of self-dialogue, intuition, and indwelling to synthesize each note and look for the essential content it was communicating. I summarized this content with a single word, or as few words as possible in the case of multiple central ideas, to create codes alongside my notes. I located patterns amongst these codes and connected related ideas, examples include: confidence, perspective, detail, focus, etc.

I then went through all of the sketchbooks looking at the drawings and applying Gillian Rose's (2016) criteria of taking images seriously, thinking about their social conditions and effects, and being self-aware. I reviewed each of the drawings with an exploratory consideration

of the visual knowledge therein. This process sometimes triggered ideas related to the context of creating the drawing, which I would note, and it also generated notes on visual ideas such as the use of symbols, formal elements, drawing styles, composition and subject choices. I repeated the process outlined above of connecting notes to research questions, then grouping them thematically to generate codes.

I undertook this process a third time, going through over 200 photographs taken by the drawing club photographer Fren Mah and other photos shared with me by festival photographers. I again looked to Rose's categories and carefully considered the information in the photographs. This elicited many ideas surrounding the context of creating the drawings and was effective at introducing new vantage points that varied from my previous facilitator perspective caught-up in the activity of the intervention. This data revealed a lot about the setting, body language, postures and relationships. I again repeated the process of aligning notes with research questions and coding.

I combined the three data sets for each of the three research questions and then removed any content that was not pertinent to the question. Examples include ideas focusing on children's drawing or the use of drawing formulas. Following this edit, I grouped the codes together repeatedly into broader categories until I came to the main groupings identified in the results section below. I then sorted the codes by quantity to recognize the most frequently recurring ideas. As there was an enormous amount of information, I did another edit choosing the most relevant content to present in this thesis.

Chapter 5: Results and Analysis

For this investigation I will focus on drawings made in response to artworks, as well as my field notes and photographs related to this specific choice of subject matter. Many participants chose to draw other content, whether from memory, imagination or observation. Those drawings have value and hold varied interest for me as an educator but are beyond the scope of the discussion included here.

In response to Question 1:

How Does Drawing Affect an Individual's Engagement with Art?

While reviewing the data, I found that my observations of the impact of drawing on an individual's engagement with art revealed two overarching social conditions and six broad categories of engagement with art. These social conditions, as Gillian Rose (2016) underlines, are significant cultural practices surrounding drawing, which produce inclusions or exclusions. Two such cultural effects emerged in this research: the 'fear of drawing' and the investment and availability of time. The remaining results group my observations of participant experiences by types of engagement demonstrated. These broad categories of engagement are: affective engagement, sensory engagement, 'flow' as engagement, formal engagement, symbolic engagement, and creative engagement. These classifications acknowledge the multiple ways publics can connect with artworks while they seek to understand distinct characteristics and values of each identified entry-point.

Social conditions.

1. 'Fear of drawing'.

Though I was aware that many people experience anxiety when asked to draw, I was surprised by the extent to which this apprehension appeared in the drawing club research. I conceived of this project as a casual and fun intervention, employing a process based and welcoming design to help mitigate participant fears. Still, fear of drawing was a clear barrier to engagement with art in this research. Many people politely declined my invitation to draw with nervous laughter and disparaging comments about their inability to draw. During nine of the

twelve drawing club sessions I noted quotes indicating fearful attitudes toward drawing. Seventeen members of the public specifically indicated not wanting to draw as they politely refused participation, saying things that included “Oh no, I’m terrible” or “No, I haven’t really drawn before”. Further to this, whether people drew the art or not, did not seem to be a reflection of whether they found the source artwork interesting, but rather a reflection of their own confidence in drawing and the perceived complexity of the piece.

The research process of recording participant’s remarks and counting instances of negative self-talk as a recurring category within the data put a revealing emphasis on the common ‘I can’t draw’ phenomenon, even amongst those who did choose to participate. Ten participants made deprecating or fearful statements which included: “I’m not so good”, “I am awful”, “I am not really an artist but I can try”, “It is scary for us business students, we are not creative”, “this is a really hard thing you’re asking people to draw, can I draw anything I want?” and “thank god for erasers”. I realized that as an art educator I had become somewhat immune to disparaging statements of this sort, offering automatic responsive support that treats these statements as a common formality and not giving them the same emphasis as categorizing and accumulating them as data did.

Art educator Kathy Marzilli-Miraglia (2008) delves into the ‘fear of drawing’ by interviewing her students, non-artists required to take an art education class as part of their teacher-education program. Marzilli-Miraglia found that many of these educated adults were very uncomfortable about art making. She reports that “participants verbalized in vivo feelings of being nervous, frustrated, overwhelmed, uncomfortable, stressed, uneasy, worried, embarrassed, not worthy, afraid, intimidated, being inept, and self-conscious over the thought of participating in art activities” (p. 57). She underlines that drawing in particular was perceived as the most fearful type of art making, it was frequently mentioned throughout her interviews as "frustrating and annoying, something to be avoided” (p. 58). These future teachers expressed feeling scared of how their drawings would be viewed by others, and that they might be laughed at or judged harshly. Marzilli-Miraglia’s interviews offer an in-depth explanation of the feelings surrounding this common fear of drawing. Without a mechanism to invite elaborate articulation of such feelings, the drawing club relied on other cues to identify fearful responses. Self-deprecating comments, nervous laughter and declining participation became important indicators revealing fearful attitudes.

As an art teacher, I am often in a position where I can both insist and assist students to work through reservations surrounding drawing. As a researcher in the public sphere I was surprised to discover a total absence of this habitual influence. I did not foresee the extent to which, when given the choice, fearful individuals will opt out of drawing. As art educator Ron Wigglesworth (2017) found in an entomology lab at the University of Alberta biology department, only three out of three-hundred undergrads chose to draw specimens, despite it being clear that drawing was advantageous and allowed students studying morphology to detect and remember more. This finding underlines how even those who would benefit from drawing choose not to if they are given the choice to opt out. This implication aligns with an inability to entice fearful drawers in the public realm to participate in the drawing club intervention.

I see this finding as an indicator of value systems surrounding art education. A 2009 curriculum consultation with art educators from across the province of Alberta depicts a typical North American art education experience locally. The report indicates that the amount and quality of art education offered to Albertan students varies dependent on school administrations and individual teachers. The consulted art educators voiced frustrations surrounding art being undervalued and treated as a non-essential subject. It was noted that in most cases there are no visual art specialists at the elementary level and visual art is an elective at both junior high and senior high levels (Alberta Education, 2009). Though Edmonton's diverse demographics, as mentioned above, suggest varied experiences in art education including a presence of non-western art education backgrounds, 'I can't draw' attitudes encountered at the drawing clubs are indicative of common western art education undercurrents. As art educator Bob Steele (1998) explains the 'I can't draw' syndrome emerges in the intermediate years, or around 11 to 13 years old. He discusses several reasons for this emergence including: the undervaluing of drawing both at home and at school; emphasis on literacy causing no drawing training at all; the fact that drawing is visual and exposes self-conscious youth to the opinions and judgments of others; reaching a developmental phase where students want to draw realistically but are not being taught the skills to do so successfully; and society's attitudes about what makes a 'good' drawing being limiting and unachievable without skill, growth, and practice (Steele, 1998). This results in most people not learning to draw and never fully understanding the subject matter. For example, Marzilli-Miraglia (2008) found that her students had limited art education and many problematic beliefs that devalued art as a subject, viewing it more as fun or as a break than meaningful

learning or skills. Further to this, her interviewees held a common belief that the ability to make art was an innate talent. These commonly held beliefs are significant obstacles to drawing education and as such are key considerations when facilitating an intervention that aims to increase art accessibility. This same 'talent myth', as well as problematic stereotypes surrounding creativity are recognizable in the deprecating comments from the drawing club sessions quoted above.

Language researcher Neil Cohn's (2014) argument regarding western art education's rejection of imitation is also an interesting consideration in this discussion surrounding the influence of art education on attitudes towards drawing and creativity.

This intervention was conceived of to promote public accessibility to drawing. Specific design elements that I adopted in hopes of alleviating fears included the sketchbook format and the small group size. My intention was to emphasize process by using sketchbooks to collect drawings privately and not display them prominently. The group size (four people at a time including myself) was meant to foster a non-intimidating format with a comfortable amount of interaction with me, the facilitator. I had also hoped that the very simple materials (sketchbooks and pencils) as well as the impromptu nature of being in an outdoor public environment would communicate a casual and accessible tone. Though I was able to address certain physical and social barriers to drawing, the intervention was limited in its ability to address the psychological barrier represented by fear of drawing.

Important considerations when facilitating to address this barrier include emphasizing the process of drawing over the product. Fashion curator and educator Ingrid Mida (2017) discusses how imperative it is to get drawers to engage in the process and forget about the final product. Similarly, Wigglesworth (2017) suggests a kinesthetic approach to drawing, having learners focus on small movements instead of the larger context of art making. He found that this approach affords more 'small successes' which gradually shift learners attitudes about their own ability. Marzilli-Miraglia (2008) suggests instruction that breaks the drawing process into smaller understandable steps to reveal the components that comprise the subject. My interpretation of this recommendation is distinct technical components like proportions, shading, observation, negative space, etc., though this is not explicitly stated. Marzilli-Miraglia (2008) indicates how this will address limiting misconceptions, exchanging them for more 'informed and current theories'.

Though I tried to communicate these ideas and reassure participants in response to fearful attitudes, from my previous experiences as an educator I recognize that it is more effective to actually teach skills that enable progress to change attitudes. This is one area where the drawing club intervention was limited in promoting accessibility due to its short duration and non-instructional design.

The overall effect of the 'fear of drawing' on individual engagement with art was to limit access to this mode of engagement for some individuals.

2. Time.

Another important social condition surrounding drawing's affect on engagement with art was the duration, investment, and availability of individuals' time. Drawing dramatically increased the amount of time people spent in exhibitions. On average, drawing club participants sat for 27 minutes observing and drawing, while most other visitors paused only briefly as they walked through the exhibits.

Museum education researchers Lisa Smith, Jeffrey Smith and Pablo Tinio (2017) demonstrate that people tend to spend very little time looking at individual artworks. They found that the average time visitors at the Art Institute of Chicago spent looking at an artwork was 28.63 seconds. This finding echoed the results the same researchers found fifteen years earlier at the Metropolitan Museum of Art, in that instance the mean time was 27.2 seconds (Smith, Smith, & Tinio, 2017). Public art researcher Richard Lachapelle (2007) found that unguided viewers of public art also walk quickly by artworks, sampling many works rather than pausing to spend time with one. When he imposed guidelines asking the same viewers to pause for five minutes at a single work, he found that increasing the amount of time spent observing an artwork had significant and positive effects on their interpretation of the work. The significant increase in time spent with artworks as a result of drawing is an important consideration for the context of the engagements discussed below. Observation drawing naturally facilitated a slow processing of artworks with an added emphasis on visual experience.

Time is also a cultural consideration in a busy urban environment. As Smith, Smith, and Tinio (2017) note, the amount of time a person has available affects their attention and this in turn affects their level of engagement. I was surprised to find that people passing by the drawing

club never cited a lack of time as a reason for not participating. The only instances of people being pressed for time were staff and volunteers who were participating during their breaks, or adjacent shifts, and in each of those three instances they still managed 10 minutes of drawing. I found this to be indicative of the site, demonstrating that passing public traffic was leisurely enjoying the legislature grounds and that the site was more of a destination than a crossroads.

Art writer Isaac Kaplan (2017) connects our societal difficulty with slowing down to look at art with our digital age, where the amount of content available to us urges quick consumption. The drawing club findings show that drawing is one way to initiate more thorough consumption. Ingrid Mida (2017), curator of the fashion research collection at Ryerson university, advocates for drawing as a way to get students to slow down and look more closely, enabling more thorough descriptions and nuanced understanding of objects. Morna Hinton (2012), educator at the Victoria and Albert Museum, discusses how drawing requires time and effort, that this challenge can be a deterrent but is also the same investment that makes the process rewarding and the content more memorable. Though participants in the drawing club were interviewed immediately after they drew, two of them echoed Hinton's finding saying that drawing made works more memorable.

The following results explore the experiences enabled by participants' increased investment in time and effort through drawing.

Types of engagement.

The drawing club research into how drawing affects individual engagement with art is informed by curator Mary Jane Jacobs' (1999) acknowledgement of the many ways publics can connect with art, whether through traditional art vocabulary, or via emotional, physical, or other intellectual points of access. Jacob's statement provoked a realization of my own bias as an educator, favoring symbolic interpretations of art and often connecting visitors' varied responses back to conceptual interpretation processes. Though symbolic interpretation is an important form of art engagement, this research was an opportunity to broaden my understanding of engagement by considering the multiplicity of types of engagement as well as their meanings and value.

The following categories are inter-related and their applications overlap, reflective of the way human experiences are multi-faceted and simultaneous. They are grouped and separated here

for clarity of understanding in hopes of more thoroughly charting the multiple values found in drawing's engagement.

1. Affective engagement.

Through the drawing club I encountered various instances in which drawing enabled emotional, non-verbal, and personal ways of engaging with art. Art history researcher Jari Martikainen (2017) speaks to how art making in response to art allows us to both access and express non-verbal content. Martikainen studied the affects of making pictures as a pedagogical approach to art history. He found that enabling access to the non-verbal aspects of art has a profound impact and that visual learning of this kind seems to increase student's self-knowledge. He attributes these influences to the multilayered activities at play when making art in response to art, specifically the merging of knowing and experiencing, the conscious and unconscious, the discursive and non-discursive, as well as reason and emotion (Martikainen, 2017).

Sociologist Cath Lambert (2016) looks at the ability of aesthetic encounters to access thoughts, emotions, knowledge, subjectivities and social relations in new ways. She acknowledges the complexity of researching and writing about realms of experience or sensory understandings that are non-verbal in nature, requiring us to be "attentive to fleeting, partial, complex and often 'inaccessible' knowledge and experiences" (Lambert, 2016, p. 929). This underlines an important limitation with regard to my own ability to logically comprehend the affective engagements of the drawing club and present them here.

Lambert (2016) discusses how affect is found in both the expression an artist's emotions in an artwork as well as in the responses of viewers. She emphasizes the roles of the body and of the social in experiences of affect, underlining how body language "stances, gesture, relations between bodies in the space, movement, touch, interaction, facial expressions […]" (Lambert, 2016, p. 935) make affect tangible. These same cues guide the current exploration of affective engagement.

Figure 10. Kasie Cambell and Ginette Lund's (2018) *Matrilineal Threads.* Photograph by Carly Dietrich (2018).

In the case of the drawing club, one exhibit in particular engendered strong affective responses. Local artists Kasie Campbell and Ginette Lund's installation *Matrilineal Threads* (2018) included crocheted hands, breasts, baby clothing, and abstractions in bright tones of flesh or femininity (see Figure 10). Co-created by a mother-daughter duo, this work referenced personal experiences as mothers, daughters and women. The work was made in Lund's final stages with lupus and she passed away shortly before it was presented. Campbell finished the installation as a tribute to her mother, an act that added reference to loss, mourning, and illness in the minds of viewers reading about this collaboration. In an especially emotionally charged element, Campbell performed in the installation wearing a crocheted costume of a naked female body, made by her mother. The performance involved her silently miming her mother's gestures (The Works Art and Design Festival, 2018).

Many festival visitors connected quite deeply to Lund and Campbell's story, as it evoked the pain of the loss of a parent. As interdisciplinary researchers Darren Langdridge, Jacqui Gabb and Jamie Lawson (2019) explain, stories with powerful emotional content enable strong 'vicarious identification'. In Langdridge, Gabb and Lawson's look at affective experience in public engagement with film, they note identification as significant emotional engagement. They

explain that people identify with narrative by connecting it to past, present or futures selves, and in their study, only films containing inherently powerful content were able to emotionally engage viewers beyond basic processes of identification (Langdridge, Gabb, & Lawson, 2019).

The story and emotion presented in *Matrilineal Threads* was this kind of inherently powerful presentation. It was a catalyst in generating emotional response and empathy. As both Bob Steele (1998) and Jari Martikainen (2017) demonstrate, drawing from observation or from art works enhances empathetic identification even further.

Figure 11. A participant's drawing representing the sadness they felt from the *Matrilineal Threads* installation.

One drawing club participant who was moved by the *Matrilineal Threads* installation, created an expressive drawing to convey her empathy (see Figure 11). She combined the elements of the exhibit, putting the dismembered pieces around the room together in a figurative form that is crying the abstracted form in the center of the installation. This abstracted form looks like a tear but is also veinous and reminiscent of a heart. Its tiny hands reach toward the figure's hand, another element integrated from the actual installation. The artist of this drawing explained, "When I look at this [installation], I see sadness everywhere", the sadness she felt was communicated in the solemn tone of her voice and the empathetic movements of her body underlining her identification.


Figure 12. Left: A participant drawing Kasie Campbell's performance. Photo by Nicolás Verdi (2018). Right: An image of the drawing.

Jari Martikainen (2017) discusses the role imagination plays in empathy. He refers to his students' experiences of being transported to different times and places, investigating how kinesthetic and haptic experience of art making blurs the boundary between the artwork observed and the person responding to it. He indicates that empathy is deepened by an imaginative response that is both mental and embodied.

This combination of mental and embodied experience offered engagements for drawing club participants. In several instances, drawing seemed to serve as a way for people to deepen their connection, make homage to, or experience a work in a new way. One example of this was during a drawing session that coincided with Campbell's performance. A passionate volunteer rushed beside me saying she didn't have much time but she *had* to draw this. She had seen the performance before, but communicated an intense desire to experience it through drawing. Her body shifted instantly from a rushed arrival to an intensely still and focused state. She sat quiet and absorbed for ten minutes, sketching the figure cradling an imaginary baby in rich, dark lines (shown in Figure 12). Perhaps influenced by being present and or reading my own emotions into the scenario, I find this sketch to be poignant in its simplicity and emotionally charged. For me the simple media, stark contrast, empty space of the page, and empty arms of the figure emphasize a sense of emptiness. It is an example of how a drawing can be a non-verbal expression of emotion. It is also a good example of how a drawing can zoom in on a single aspect

of a complex installation, creating focus and emphasis. This could be the result of a consciously controlled composition or could be unconsciously revealing the focus and perspective of the drawer.

Figure 13. Left: Kasie Campbell's daughter Mavi sharing her drawing with me. Photo by Fren Mah (2018). Right: An image of the drawing.

A moment that left me speechless was when Kasie Campbell's daughter Mavi joined the drawing club during her mother's vulnerable and expressive performance. Other children had participated in the drawing club and I was accustomed to their drawings being fantastical, playful, and narrative. When Mavi presented her drawing to me, she explained that it was her, with her grand-mother and mother (see Figure 13). I was moved and humbled by the depth of emotion I felt when Mavi's shared her drawing. I felt a sense of vulnerability, pride, and relief from her. My intuition was that this drawing was a way for Mavi to express herself, to participate, to show solidarity and support for her mom, show her connection to this story, her understanding of this art, and also a very simple and straightforward expression of love. I asked her if she wanted to keep the drawing and she confirmed that she would like to give it to her mother.

Canadian educator and art education advocate Bob Steele (1998) explains that drawing serves as a language for children to express their thoughts and feelings. He discusses how subtle and complex experiences are beyond children's capacity to express in words, yet they contribute

a lot to higher order mental development. He argues that for this reason drawing is vital to mental development, learning, mental health and self-actualization. Related to this, Steele also underlines that drawing fosters empathetic identification, as I perceived with Mavi's drawing (Steele, 1998).

2. Sensory engagement.

"[Drawing] is not only a description of a thought…you have also incorporated the senses…the sense of balance, the sense of vision, the sense of audition, the sense of touch." Joseph Beuys (as cited in Petherbridge, 2010, p. 109).

As conceptual artist Joseph Beuys suggests in the above quotation, drawing is a multi-sensory experience. Fittingly, participants suggested various ways that drawing artworks promoted sensory engagement. Engaged looking, tactile experience, and listening were each identified as aspects of drawing as engagement.

In most cases, drawing artworks promoted sustained and actively engaged looking. Participants were absorbed with visual perception, looking back and forth between the artwork and their drawing. This visual focus is elaborated on in the sections that follow on 'flow' and formal engagement.

Listening was also mentioned several times in participant reflections on drawing. These comments revealed the influence of the site on drawing experiences. A few people said that they liked listening-in on the conversations of other visitors. Sitting silently, seemingly absorbed in sketching, was a great way to overhear the discussions and interpretations of other visitors for an extended period of time. This fly-on-the-wall style engagement felt privileged, enabled hearing multiple viewpoints, and added the insight of others indirectly. In another instance, a participant in the *Matrilineal Threads* exhibit (presented above) spoke of how sad the installation was and then pointed out "even the music is sad!" A particularly solemn female acoustic vocalist could be heard on the festival stage, providing an apt soundtrack to the drawing session.

Some participants commented on the experience of drawing being interactive, but only one participant spoke expressly of drawing as a tactile experience. A volunteer exhibit attendant, who had spent days in Emmanuel Osahor's exhibit contemplating the work and engaging visitors in interpretation, stated that it was interesting to then draw the exhibit. She described how

exciting it was to get to know this familiar work in a new way, specifically to know the work in a tactile way. She described this as a new, more physical experience of this familiar work. This reflects how artist and writer Deanna Petherbridge (2010) employs Merleau-Ponty's term 'intercorporeity', the inter-reliant combination of touch and vision found in drawing, to suggest that this unity of senses leads to a powerful sense of presence or '*being-there*', which can move mark-makers beyond historic context or intended significations. This idea reflects Martikainen's (2017) description of how the kinesthetic and haptic experiences of art making foster embodied empathy, mentioned above, as well as the discussion of 'flow' presented below.

The fact that few people mentioned touch or gesture is indicative of what Martikainen (2017) notes as the prioritization of the visual over the other senses. He mentions the work of sensory scholars advocating for increased recognition of "the inter-connectedness of all sensory or embodied experiences" (p. 5).

Data found in the drawings and photos of the drawing club also informed my understanding of the tactile and sensory experiences of participants. Many drawings were rich in textured marks and gesture. Notably, the drawings of children were especially gestural perhaps indicating their gaining control of mark making (see Figure 14). Other drawings demonstrated an expressive mastery of gesture, illustrating artist Sara Schneckloth's (2008) assertion (in the literature review above), that resonance is communicated through gesture. In the participant's drawing of *Su Jiao Shi* shown in Figure 15, gesture brings the work to life, generating a dynamic energy that I read as attributing powerful presence and liveliness to the lion depicted.

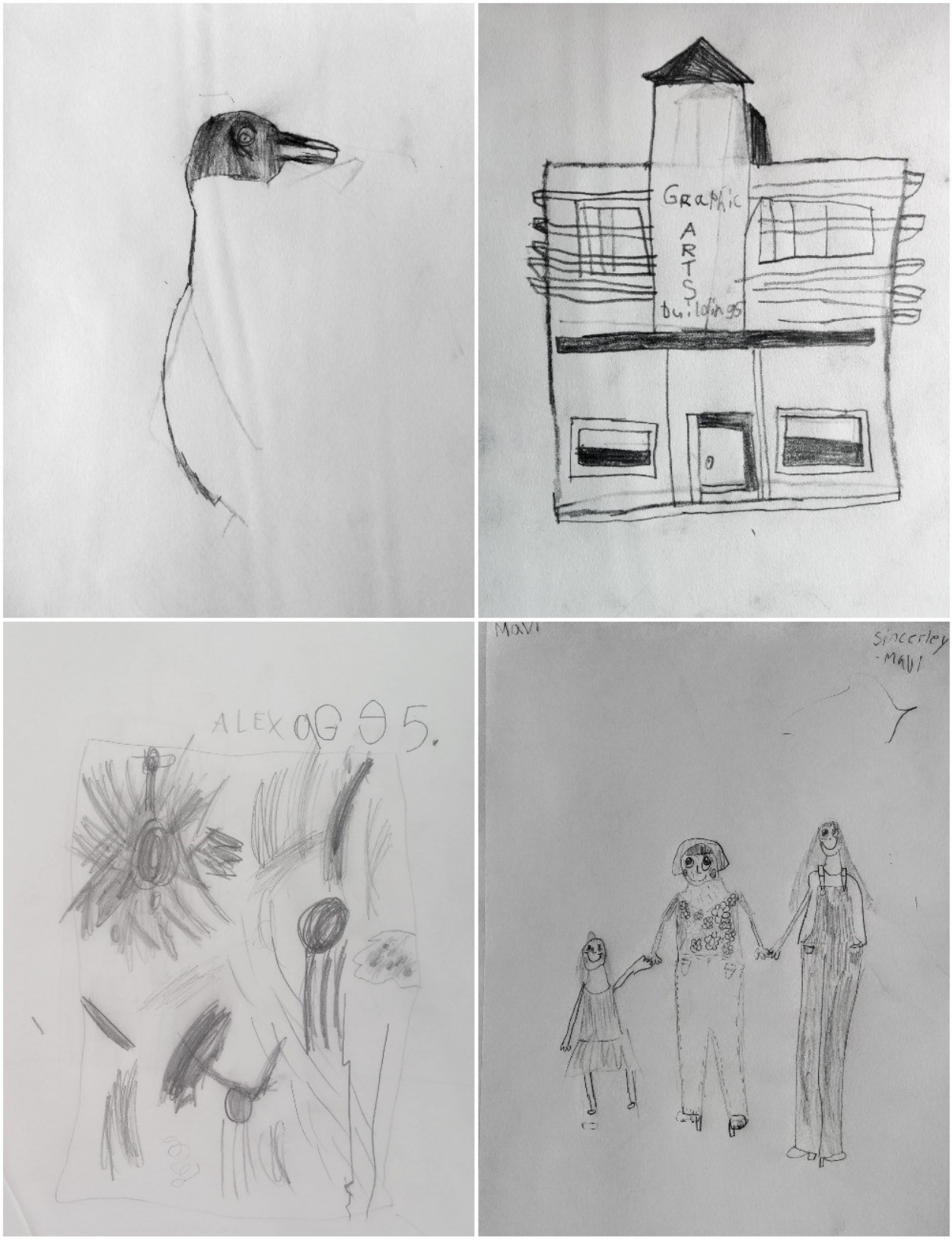

Figure 14. Children's drawings demonstrating gesture.

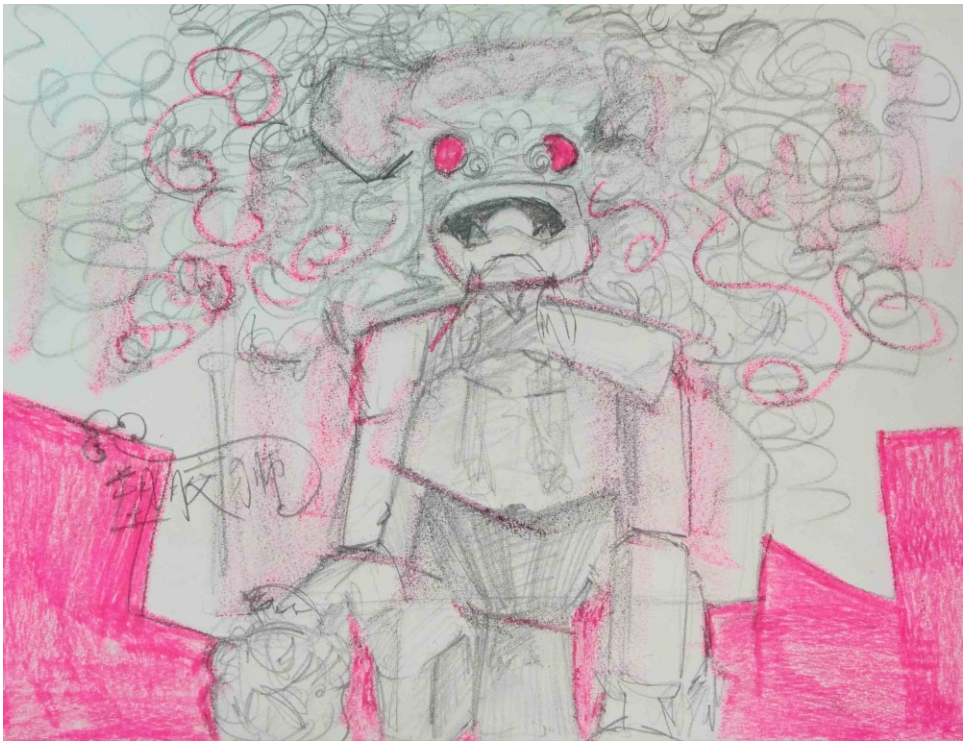

Figure 15. A participant's drawing of Yong Fei Guan's *塑胶狮 Su Jiao Shi* as an example of how gesture can communicate energy and expression in a drawing.

Figure 16. Photos emphasizing pencil grip and body posture, denoting physical engagement in drawing. Photos by Fren Mah (2018).

Photographs of the drawing club also revealed tactile and embodied engagements through drawing. Figure 16 shows a pencil grip and a body posture that communicate a notable physical engagement. Photo documentation of the drawing clubs revealed that the body language of drawing participants usually communicated total absorption in the experience of drawing as discussed further in the next section.

3. 'Flow' as engagement.

Participants mentioned that they found it calming to take time and draw. However, photo documentation of the intervention reveals that participants do not appear simply relaxed. In fact, facial expressions show deep concentration. Bodies are fully engaged and postures are sometimes contorted. The person drawing seems unaware of this because they are engrossed in the task at hand. For example, in the upper left image of Figure 17, a participant is balancing food in the air as he draws. It looks like he is posing for this photo and not actually drawing, but in fact, he sat this way for almost 30 minutes, rarely breaking to eat.

Figure 17. Participants demonstrating focus and engagement in drawing. Upper left photo by Laura Cercel-Mihaita (2018), Upper right photo by Fren Mah (2018), Lower photos by Shelby Johnson (2018).

The deep focus demonstrated in the images of Figure 17, connects to the idea of 'flow' described in the literature review above, described as an unusually focused, somewhat unconscious, but highly productive state (Csikszentmihalyi, 1990). Participants' comments also connect to the meditative and positive experiences Csikszentmihalyi associates with flow, saying

about drawing art “It takes your mind off things. It’s so fun” and “It takes you away from reality for a second”.

One participant said “You have time to yourself when you draw” connecting this experience to Csikszentmihalyi’s (1990) discussion of flow as interrelated with self-actualization and Martkainen’s (2017) related mention that multilayered visual and tactile experience can develop sense of self.

4. Formal engagement.

Figure 18. Left: An image of the drawing. Right: A participant carefully observing perspective in Emmanuel Osahor’s (2018) *In search of Eden.* Photo by Fren Mah (2018).

When asked about the experience of drawing art, most participants said that it encouraged them to focus on details, angles, perspective, and proportions. Several people indicated that drawing helps them spend more time and look more closely. Statements exemplifying the visual nature of responses included: “the more I looked, the more I noticed: shading, proportions, and how they line up.” Another participant said, “drawing made me see the angles and proportions, capturing defined shapes. It was so geometric.” This connects to Hinton’s (2012) study of what students draw at the V&A, which noted that drawing was adept at uncovering formal elements like patterns or overall structure of works.

The drawing club drawings showed visual emphasis on technical supports, repetition, sections and overlaps, probably serving as natural benchmarks for proportions. Reviewing drawings as visual data recurrently prompted me to reflect on the formal elements in both the artworks represented and in the drawings themselves.

Drawing also helped viewers uncover details they did not notice upon first observation. One example of this was when a participant drew Liuba González de Armas' silkscreen in the SNAP members show. The drawer was part way through her drawing when she saw the visual play that the dove's wing was also a hand. This discovery was exciting to the viewer who exclaimed aloud when her perception shifted. The hand then became a focal point in her drawing as seen in Figure 19.

Figure 19. Left: Liuba González de Armas' (2018) *No Peace Without Justice*. Photo by Laura Cercel-Mihaita (2018). Right: An image of the drawing.

Another reflection on perception occurred when, after drawing Sandi Hartling's pool hall installation, a participant realized that he had omitted his bag from the scene even though it was clearly sitting within his point of view. He exclaimed out loud that he hadn't noticed it at all. He then added the overlooked bag as seen in Figure 20. This led to an interesting discussion on how we as viewers look at art objects through a filter, critically determining what we are intended to see and what to ignore (things like technical supports, other viewers, and litter). When copying we can choose to either capture or edit the unintended elements of art exhibits, though this might also be determined by subconscious processes.

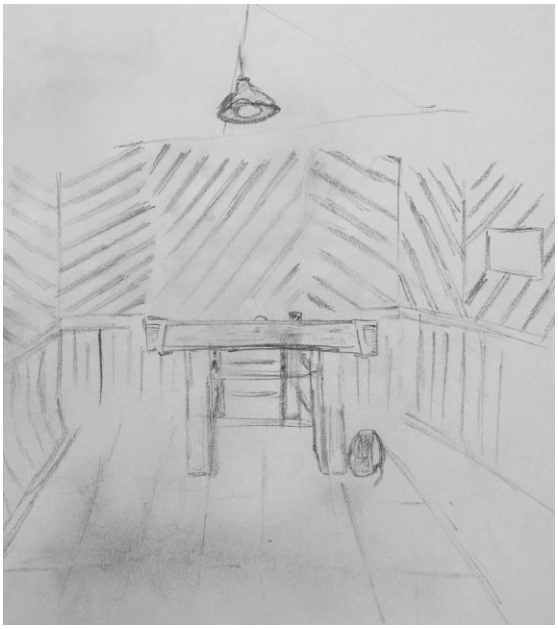

Figure 20. A drawing emphasizing an ‘unseen’ element, the participant’s bag in the installation.

Figure 21. A drawing that puts emphasis on exhibit supports.

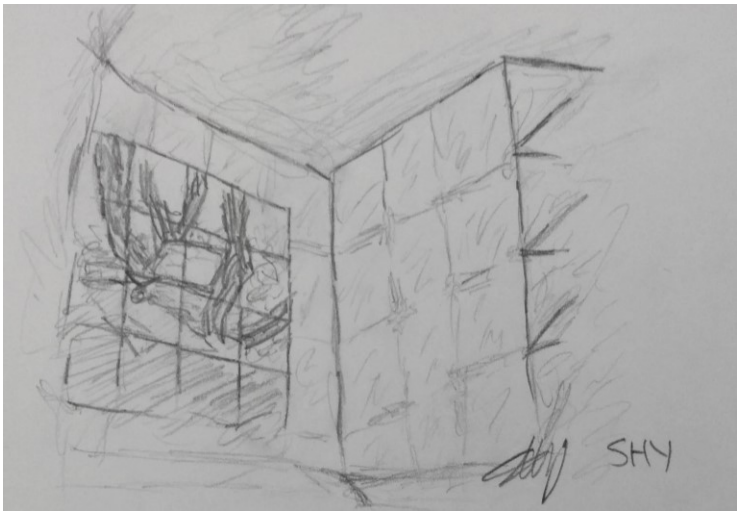

Figure 22. A drawing that emphasizes the physical structure of an exhibit.

It is my impression that drawings that include 'unseen' elements result in disproportionate emphasis on these because they do not let us, as viewers of the drawing, ignore the supports and environments as we might if we were viewing the exhibit (see Figures 20, 21, and 22). In this way, drawing sections and technical supports brings attention to the structure and the construction process of an exhibit as well as the surrounding environment, as shown in Figures 21 and 22. This aligns with Sebastien Fitch's (2010) findings in his exploration of copying, which demonstrates how copying is an effective way to uncover the original artist's processes.

5. Symbolic engagement.

Seven drawings by drawing club participants added visual symbols or demonstrated conceptual interpretations of the works observed. One example of a drawing indicating symbolic engagement can be seen in Figure 23. This zoomed in composition emphasizes a broken piece of concrete found under Peter Gegolick and Reece Shulte's *Writing on the Wall* sculpture, a physical support to the sculpture. This participant's selective focus and dramatic visual treatment of a broken and hidden piece of concrete creates a poetic emphasis. This emphasis, coupled with her addition of the word "support" evokes a double understanding of the physical support as a metaphor for the action of supporting and the resonance of this word's implications. Her insertion of text is imperative to this reading, underlining the relationship between linguistic and symbolic understanding.

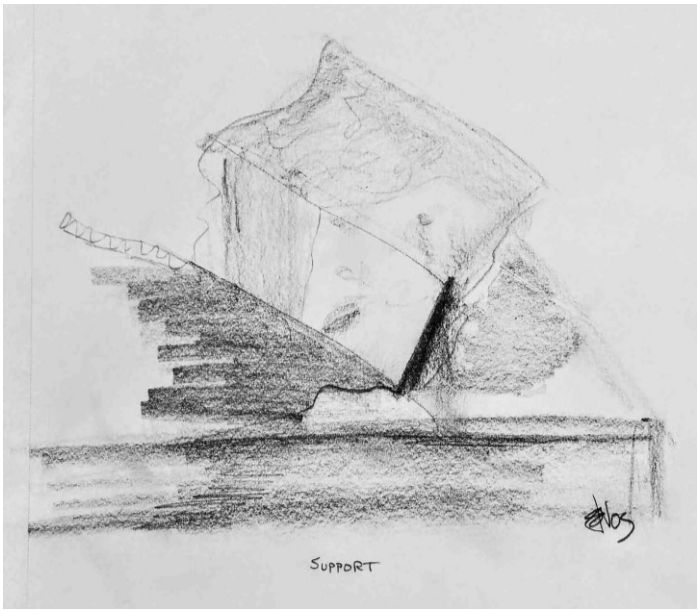

Figure 23. A drawing indicating symbolic engagement.

Further considerations of symbolic engagement are elaborated upon within the following section, reflecting the cases where symbolic interpretations were connected to creative reimagining of the work observed.

Despite some drawings demonstrating symbolic engagement in this investigation, I found that drawing artworks more often seemed to pull focus away from symbolic interpretation of works. Lachapelle's (2007) finding that increasing the amount of time spent viewing an artwork improved interpretation of the work, as discussed earlier, caused me to infer that drawing would be a way to foster the sustained observation required to enhance interpretation. Yet, overwhelmingly, participants focused predominantly on the experience of drawing artworks as a technical way of looking. Baldwin (1997) identifies this phenomenon as a 'purely visual' way of seeing and notes that drawing artworks without additional guidelines or activities does not instinctively foster conceptual or contextual interpretations. Relatedly, few drawing participants engaged in unprompted discussion of the symbolic aspects of the works observed, while other visitors to the exhibits often did. During the first drawing session I attempted to lead interpretation with drawing club members after the group had been drawing for some time. I was met with total silence while the group continued to focus on sketching, an experience I have never encountered before as a gallery educator experienced in leading art interpretation. I decided

in my reflections following that session to not actively lead interpretation unless the co-researcher initiated it.

Figure 24. Left: Madisyn Bundschuh's (2018) *Cup of tea*. Photo by Nicolás Verdi (2018). Right: a drawing of the work by the author.

In another instance, I recognized my own experience of responding to an artwork in a purely visual way, where my focus on shape surpassed my symbolic recognition. While copying Madisyn Bundschuh's tea themed embroidery in the Best of Edmonton Public Schools exhibit, I imagined the teacup blossoming with flavor and warmth. I saw the form in the top right of the work as a speech bubble emerging from the floral explosion. Months later I saw the photograph of this artwork shown in Figure 24 and was surprised to recognize, for the first time, lines depicting the distinct curves of a teapot. I located this drawing and saw that my lack of understanding of function had indeed caused distortion in my drawing. I suspect that my focus on shapes without concerted reflection of their context, enhanced by a copier's state of 'flow', greatly reduced the symbolic recognition I brought to this work while drawing it. This reflects the frequent perceptive practice in observation drawing of suspending symbol recognition to try to directly observe physical reality. It was this shape-led seeing that transformed the teapot into a speech bubble. When I saw a photo of the original artwork more casually, in a different state of mind, the teapot appeared easily and obviously.

Bridget Baldwin (1997) acknowledges an established connection between copying's emphasis on formal elements and as a postmodern educator she recognizes that copying can turn attention away from questions of content and context. In line with my expectations of the present investigation, Baldwin reasons that building on the focus and connection achieved through

copying should enrich interpretation. She also says that in her experience this connection does not happen spontaneously, as many people don't have the skills to turn copying into a discovery model since much of their learning experience has been didactic. Baldwin advocates for better structuring of copying activities to make inquiry processes and meanings more clear for participants, thereby integrating understanding of form with its affective function (Baldwin, 1997).

6. Creative engagement.

At the onset of this intervention participants were invited to draw the art and no more explicit directions than that were offered. Several people mentioned that they didn't like copying but preferred working from memory or imagination, saying they found the latter to be more interesting or creative. These statements hit the nerve of a longstanding art-education discord surrounding the practice of copying as discussed previously in the literature review.

Though a majority of sketches show literal representations of artworks (33/44) nine drawings chose to warp, hybrid, distort, recreate, inject humor, alter the interpretation via a distinct use of style, or visually represent symbolic content. In these instances, copying proved as an excellent motivator for personal creations.

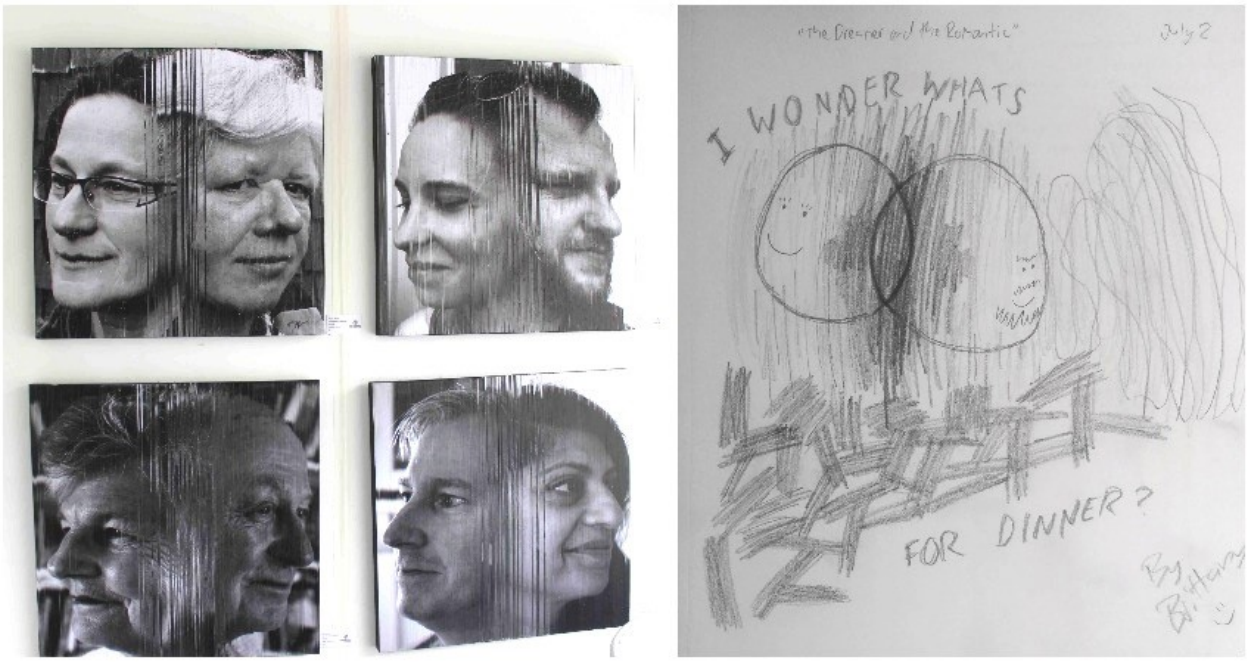

Figure 25. Left: Patrick Moore's (2018) *We*. Photo by Laura Cercel-Mihaita (2018). Right: A drawing of Moore's exhibit demonstrating creative adaptation of the work's form and content.

Figure 26. Two drawings of Moore's exhibit made by the same drawing club participant, both demonstrating creative adaptation of the work's form and content.

Education researchers Takeshi Okada and Kentaro Ishibashi (2017) showed that 'deep encounters', either copying or prolonged observation of art, ultimately lead participants to produce more creative works than those in control groups without these models or influences (Okada and Ishibashi, 2017). The premise is, when copying is used as a launch pad for creation, it fosters a healthy amount of imitation, facilitating learning and spurring ideas. Baldwin (1997) writes that even when students were asked not to copy but to 'transform what they see' they seemed unable to interpret this instruction and continued to copy works as they saw them. She surmises that children may not have the skills to undertake this creative synthesis without more structure. The evidence from unguided drawing club drawings suggests that adults are capable of such an adaptation. The images transforming Patrick Moore's work shown in Figure 25 and Figure 26 could serve as useful exemplars to illustrate what such an endeavor might look like. Of note in these examples, is that they connect to both the content and the form of the original work despite not being realistic or demonstrating careful observation.

Overall, the creative engagements found in the drawing club sketches have convinced me that copying can meaningfully connect audiences with an artwork's content and can also foster original creative works. An intervention structured to foster these specific goals would surely yield more transformed drawings, but if careful observation is not employed this shift in emphasis would likely privilege conceptual interpretation over formal engagement.

In response to Question 2:

How Does Drawing with Others (the Drawing Club) Affect an Individual's Engagement with Art?

The primary motivation behind the drawing club model was to create a relational context, allowing for shared experiences of drawing and art response in the public realm. The intention was for this to be an informal group that promoted drawing and gathering within temporary public art exhibitions. I hoped that the small group format would invite both participation and dialogue as discussed in the theoretical framework above. As artist and author Cat Bennett (2015) writes in her book *The Drawing Club of Improbable Dreams,* working together in a club allows for exploration outside of our usual experience, recognition of our own skills and visual thinking, and gaining insight from others, all while accepting and encouraging one another. Though the drawing clubs in this research are much shorter in duration and of a different scope than Bennett's, we did experience this supportive acceptance among strangers, growing courage and sharing experiences.

The following three points discuss how group influence was most noticeable in the drawing club's effect on art engagement. The three results discussed here are: generating community exchange, demonstrating group influence, and easing the fear of drawing.

1. Community exchange.

Drawing as a group created an informal community exchange. As a reflection of the temporary and impromptu nature of these groupings, some days were high in synergy and connection, while other days were less eventful. The small group format was intended to foster intimate contact, with just enough participants (three or four) to generate the buzz that something was happening and still feel welcoming to join.

Figure 27. Drawings of a print featuring Edmonton's Graphic Arts building from the drawing club session at the SNAP members exhibit.

One drawing club session of notable community exchange was at the Society of Northern Alberta Printmakers (SNAP) members exhibit. This show included thirty, 8" x 10" works of varying print techniques, made by the artist run centre's members, each responding in their own way to the theme 'Edmonton favourites'. It was a fairly busy drawing session with seven participants stopping to draw during a one-hour time period. The participants were of diverse ages, genders, ethnicities, and races. A mother was discussing subject choices out loud with her adolescent children, which led to a group conversation. Someone questioned the title *Dirt City* and someone else explained that it was a known nickname for Edmonton. The group began connecting the content of the images to Edmonton, which evolved into a dynamic discussion about the city. A print of an iconic building, shown as drawings in 27, had someone ask 'Where is that building anyway?' Someone else responded that 'it was in the row of buildings torn down for LRT construction'. This led to some debate as to whether or not it had been torn down or if it was protected, which led to further discussions about heritage designations and the LRT expansion. Through these conversations I felt a great sense of connection, sitting together casually sketching and participating in an informative and civically engaged discussion with a

diverse group of people. I felt that this type of exchange valued the place-centered work we were responding to as well as the festival format itself. This was an ideal public art education context in my mind: a casual setting where art, people, and ideas can connect in the public sphere with no formal association to one another and self-led engagement. I believe that the theme of this exhibit, 'Edmonton favourites', was significant in instigating this exchange as this city was a shared point of connection for all participants.

2. Group influence.

Drawing as a group promoted idea sharing, discussion of works as well as listening to and sharing impressions or interpretations. This actually happened much less than I expected, perhaps because I was familiar with leading gallery visits, which are almost entirely based in this style of exchange. The group sharing did however demonstrate influence in the drawings. When the drawing club drew 塑胶狮 *Su Jiao Shi* by Yong Fei Guan. I remarked, out loud, when I first noticed the ball in the Lion's mouth. Another participant, Yuyang, a festival volunteer, explained that the ball in the lion's mouth was significant as you are supposed to touch it for good-luck. We marveled together at the symbolism of this act, a clear feat of bravery and faith putting your hand in a lion's mouth. Though the other two participants did not join in our conversation, I noticed when looking at the drawings from that session, that they all show the ball prominently (see Figure 28), while drawings from a subsequent session with this artwork did not all include the ball.

Figure 28. Drawings of Yong Fei Guan's (2018) 塑胶狮 (*Su Jiao Shi)* each representing the ball in the lion's mouth.

A separate, positive aspect of the group influence was that it encouraged those who did not participate in the drawing to be present for a longer duration in the exhibit and to participate in conversations. One visitor came twice to sit and chat for about a half an hour without drawing.

3. Easing the fear of drawing.

As mentioned above, the fear of drawing was a barrier in the social accessibility of this project. One finding in this vein was that planning to draw made nervous participants more willing to participate. In one instance three young women came with their friend, who works for the festival, to draw. Two of these four participants were openly scared of drawing. They matched the profile of those who had politely and nervously declined participation and I suspect they would not have participated if they had happened upon the intervention unexpectedly. Being in a group with a friend they trusted and knowing in advance they were going to participate changed the conditions for these participants.

In response to Question 3:

How do I as a Researcher Elicit Shared Meaning?

This intervention created a relational context to better understand public experiences of engagement with art. As an experienced art educator and festival 'insider' I inevitably brought preconceived understandings of art engagement and public art education to this intervention. In recognition of both the pertinent expertise and the entrenched biases my background brought to the facilitation and design of this inquiry, I undertook a concerted examination into 'how to elicit shared meaning' in this research on public opinions filtered through a specialist's lens. This investigation into shared meaning became a tool for me to critically reflect on my personal biases and gain meta-awareness of my research approach.

The design of this research project emulated a pedagogical intervention, but the primary goal was to be receptive of audience experiences and contain my influence. How I as a researcher elicit shared meaning was an inquiry into to the nuances of being both educator and researcher, trying to find a balance between receptivity, passivity, presence, and bias. In this section I will address one pertinent reflection arising from this investigation.

Uncovering symbolic bias.

On the fifth day of drawing club, post-session, while immersed in heuristic reflection, I was struck by a perspective-altering realization. In a not-fully-formed glimpse of self-awareness I sensed a deeply seated and unresolved pedagogical bias.

Figure 29. Top center: Peter Gegolick and Reece Shulte's (2018) *Writing on the Wall*. Photo by Carly Dietrich (2018). Surrounded by drawings of the artwork made by drawing club participants.

As I reviewed the drawings made of Peter Gegolick and Reece Schulte's artwork *Writing on the wall,* shown in Figure 29, I became entranced by the visual results. I was fascinated by the repetition of abstract expressionist forms translated into representational works as seen in Figure 29. I was intrigued by the simultaneous similarity and variety in how people treated the subject. I understood a formal alignment between the drawn representations and the artwork itself. Through this visual analysis I realized that something had shifted in the way I was looking at the drawings as data, I was more neutrally receiving audience responses and learning from them. It occurred to me that because I considered the work as predominantly formal I was less emotionally invested in

finding conceptual interpretations. Subconsciously, I had a shift in mentality from ‘do they get it?’ to ‘what are they getting from it?’ This revealed the problematic bias expressed in the former frame of mind, as the latter approach was the intended perspective of this research.

I perceived that this bias impacted my constructivist position. I connected my uneasiness to Jacques Rancière’s theory of the ignorant schoolmaster, reflecting on the myth of the expert enlightening the ‘ignoramus’ as an oppressive mindset consistent with Freire’s banking education model. Rancière (2009) argues that we all have equal capacity and equal intelligence in that we all learn the same way, as he describes it “individuals plotting their own paths in the forest of things, acts, and signs” (p. 16). He questions our intentions as educators asking “is it not precisely the desire to abolish the distance that creates it?” (Rancière, 2009, p. 12).

When facilitating art interpretation (not employed in the current investigation) I use constructivist approaches to lead viewers to share their own connections, and respond to varied engagements by relating responses to various forms of expertise (artist’s intentions, my own interpretations, formal art concepts, other viewer’s interpretations). I realized how bias within this facilitation approach could inadvertently employ a didactic ‘museum-as-expert’ practice, risking the reinforcement of hierarchies between myself, artists, and audiences. Museum Educator Emilie Sitzia (2018) identifies the bias in my approach as art education centered on meaning making. Sitzia proposes an ‘ignorant art museum’ where she applies Rancière’s theory to the museum setting. She points out how an object-centered mentality in art interpretation works against constructivist ideas when it holds on to the importance of the intrinsic value of the art object.

> Sitzia (2018) explains:
> […] meaning-making focuses on the intrinsic value of the work of art rather than its impact on the learner. Knowledge production on the other hand is centered on the learner. It is about what knowledge the learner creates from the object. The relation to the object is different and the value of the work of art is extrinsic. Objects are then seen as agents, as frameworks, as catalysers of knowledge production (p. 78).

This initiated an important reflection for me on seeking a balance between bias and expertise as an educator. Though I recognize the merit in Rancière’s philosophy and Sitizia’s practical application of it, I believe that there is important insight in modeling interpretation

processes and presenting artist's intentions as well as my own and other's responses. I argue that these are significant 'signs in the woods' that help individuals to plot their paths. I feel strongly that omitting artists' intentions or others' understandings of the work is limiting and undervaluing a viewer's capacity. I agree with Sitzia's emphasis on knowledge production, but also believe that meaning making can inform personal engagements if facilitated to do so. The question remains, how to present artist intentions or established interpretations ('expertise') without curbing viewer contributions, imparting biases, or limiting the knowledge production process? How can knowledge production and meaning making operate as interrelated experiences? How can I as an educator genuinely value the 'what are they getting from it?' mindset and also have pertinent expertise to share?

My understanding is that constructivist models don't reject expertise but rather urge an examination of facilitation processes to ensure genuine valuing of varied perspectives and awareness of power dynamics for capacity building. This is inline with Sitzia's framework of how museums can undertake the fundamental pedagogical shift to applying Rancière's emancipated philosophy. In her proposed 'ignorant museum', the role of the educator is to create a joint community, become a master mediator, and to create relevance. This last point connects to museum education author Nina Simon's work defining relevance as leading you somewhere new by adding information, meaning, or bringing new value (Simon, 2016). I believe that my facilitation practices follow these principles by sharing expertise in a way that respects constructivist goals and builds capacity. However, the issue of bias interrupting constructivism is connected to Sitzia's second point: Becoming a master mediator. This raises the question of how to properly recognize, control and acknowledge biases in facilitation? In the bias discussed above my own limited understanding of aesthetics reduced my ability to facilitate formal understandings.

Through the drawing club research, I was able to take a step back from the educator's role and carefully examine my own bias, enabling this realization. Though I knew I preferred conceptual works, I did not realize how emotionally charged this bias was, and how this influenced my receptiveness as an educator. Looking more closely at this bias allowed me to see how it is founded in my own passion for conceptual art, my previous lack of access and understanding, and a defensiveness developed advocating for conceptual art in situations where it is undervalued or dismissed. I was able to recognize for the first time how I had been influenced

by my own art education, which has been exclusively in a conceptually focused post-secondary environment. Throughout my education and career I recurrently encountered a ‘formal versus symbolic’ dichotomy within the art world and art education field. My experience had been that schools-of-thought emphasized one approach over the other with a protectionist dismissal of what was viewed as the opposing approach. This polarization of modes of engagement limited my understanding of the many ways viewers can connect with art and how those engagements are interrelated. The drawing club research uncovered various points of engagement to help me recognize and facilitate engagements from a more informed perspective. I now see this introduction to a multiplicity of potential engagements as well as their distinct values and interrelatedness as essential preparation for interpretive facilitation. Further to this, the processes of tracking varied viewer responses and working backwards to understand their connection or motivation (as the drawing club research does) is a useful practice in uncovering and valuing varied engagements, thereby decreasing bias within facilitation.

This reflection led me to the conclusion that sharing meaning is an essential and continual process for an educator, being reflective and self aware of how bias is present within expertise, as well as how to manage the influence of expertise within facilitation practices. This underlines the necessity of a facilitation that is self-aware, watching for the uncomfortable signals of personal bias, and actively employing methods to uncover and counter biases.

Chapter 6: Limitations and Conclusions

Limitations

This is a highly subjective and relational investigation. My presence influenced the participation of participants and the results are generated by my own observations, experiences and reflections. I tried to remain aware and critical of my influence as facilitator, but of course this endures beyond my concerted effort. In particular, I recognize my biases of highly valuing art's social importance as well as my personal preference for symbolic understanding of artworks. This latter bias met with a great deal of growth in the process of this study (as previously discussed and further elaborated in the conclusion) but remains an important bias in considering my point of departure.

Kleining and Witt (2001) discuss the dismissal of heuristic research as overly subjective and qualitative. They counter this limitation, arguing that this subjectivity is also the strength of this method, serving as an entry point to reproducing the complex depth and variety of human relations as well as communicating their meanings.

Further to this, the findings in this research are very broad. Each type of engagement outlined here as well as each of the research questions could be the subject of more in-depth study and analysis. This work serves as an introductory overview to orient my theoretical initiation into non-formal public art education.

As discussed more thoroughly in chapter 5, drawing causes many people anxiety and fear. Inevitably, lack of confidence in drawing deterred some members of the public from participating in this study. It is possible that those who chose to participate had more exposure to art education or a confident mind-set. This is an important consideration when evaluating participant responses.

Public interventions that seek to further mitigate the fear of drawing could employ specific models related to my learning in this project. Some examples may include: more regular sustained interventions, so they become more familiar and expected, and so they can build progressively on skills development; collaborative action centered on simple mark-making where the public marks on a single giant sheet, interventions of this nature could work to build confidence and familiarity and then lead into more elaborate participation; active instruction to

counter the ‘talent myth’ through the application of skills development; a bring-a-friend model where people are invited to bring hesitant friends to draw together collaboratively.

In relation to the limitations of fear of drawing in this research, considerations on the value of the drawing club intervention in countering fearful attitudes and societal values toward drawing, is elaborated upon further in the conclusion.

The public square is an important site for this investigation because it is perceived as a place where the public is random and less contrived than other settings (Migone, 2017). I acknowledge the subjectivity this raises. I did not ask participants to share their demographic profile for this research and thus have a limited ability to understand the cross-section of society represented in this research.

As a festival ‘insider’ I had a foundational understanding of programming, audience profile and site when designing this intervention. These preconceived ideas bring with them enhanced site-alignment as well as inherent biases. As many researchers call for more work evaluating the opinions and experience of the public within public art practices (Jacob, 1999; Radice & Boudreault-Fournier, 2017; Senie, 2003; Zebracki, 2012), this investigation remains a hybrid approach, consulting with the public and filtering their experience through my own ‘insider’ lens. I perceive of this hybrid approach as relational between producer and public. I underline the importance of shared-meaning and examination of my own biases in the application of this approach. I see this relational approach as distinct from purely ‘expert’ or ‘public’ led research and propose that all three of these vantage points (‘specialist’, ‘public’ and ‘hybrid’) present distinct and valuable insights for developing public art education practice.

Another limitation of this research includes modes of expression. As Radice and Boudreault-Fournier (2017) explain, we emphasize certain senses by way of our engagement processes, in this case those involved with speaking and drawing. I recognize that some ideas are difficult to express in words, and though interpretation via drawing aims to partially address this limitation, there is an inherent subjectivity in my interpretation of others’ artwork, as well as both my own and participant’s linguistic ability to explicate the visual. This remains a predominantly linguistically based presentation of research and thus limits the valuing of the visual accordingly.

Radice and her co-researchers (2017) mention how art experiences stay with you, evolving in understanding with time and space. This research is limited to recording immediate connections and does not endeavor to collect insights gained over time. Similarly, the

intervention's short duration limited its ability to foster connection and pedagogical growth. The temporality of this design facilitated access to non-formal public art in that there was no time commitment required of participants and it was feasible for me as a facilitator to execute within the infrastructure of a well-known pre-existing event. However the short duration also limited my ability to foster familiarity and develop skills, considerations important in mitigating fears related to drawing as previously discussed.

Significance and Conclusions

The drawing club research investigated non-formal art education in the public sphere. Modeled after and informed by theories of public pedagogy, this intervention fostered gathering, art making and dialogue, to engage the public in sharing personal experiences related to public art and drawing. The temporary 'pop up' public education model was successful in creating a convenient, immediate, hands-on experience that promoted observation and drawing. Many participants expressed enjoyment in rediscovering drawing and renewed motivation to draw or make art more often. The intervention was successful in fostering casual camaraderie, laughter, sharing and learning amongst strangers. These are the markers of achieving its overall intention of promoting positive experiences, awareness, and access surrounding art. Relatedly, the drawing club also served as a successful forum fostering engagement with temporary exhibits.

The social access of the intervention itself was inconclusive indicating site as an overarching determinant in fostering the inclusion of marginalized populations. In this case, the site of the Alberta legislature grounds demonstrated limited social accessibility for some populations.

The most quantifiable barrier encountered in this research was the fear of drawing. The pervasiveness of 'I can't draw' attitudes seems consistent with the marginalized presence of art education within western education systems, as well as the undervaluing of drawing skills within art education. As suggested above, a general disdain for, and perhaps misunderstanding of, imitation and technical drawing instruction are contributing to this phenomenon (Cohn, 2012; Steele, 1998). Both Bob Steele (1998) and Neil Cohn (2012) make convincing arguments that drawing is a cognitive function vital to human development. The drawing club research addresses the fear of drawing as well as the multidimensional values found in drawing as an introductory

stride in advocating for change in value systems that would make drawing education more effective and universally accessible. It does so by engaging members of the public in a low-stakes drawing experience designed to encourage the valuing of art education, or at least a positive association for those who participated. One example supporting this claim would be a mother who participated with her two children saying: “I used to love drawing. I feel so proud. It brings a family together seeing your kids drawing”. These findings remain limited to my own observations based on limited data and would be an excellent point of departure for further research.

The drawing club research shifted my personal understanding of the fear of drawing as an art educator. I became more aware of my power in formal environments where my fearful students are obliged to participate. This new understanding will help me be more receptive towards fearful attitudes and more considerate of these experiences within project design. I had previously viewed this common fear as an obstacle to overcome rather than a problem to understand. My belief that this fear was unreasonable influenced my pedagogical response to it. For me, setting up impromptu drawing in a public space sounded fun. I now realize that this unexpectedness was not exciting for all, but served as a deterrent in some cases. At the same time, it is unlikely that fearful individuals would seek out sustained drawing opportunities (classes, workshops, etc.) and in this way an unplanned intervention did generate an accessibility that would otherwise not have been available.

The drawing club research was well suited to the art festival environment where visitors had leisure time to participate and were reassured by the established reputation of the festival. This provided a well-aligned context for this interactive programming and seemed to encourage participation. However, the festival context also presented unique challenges including short duration, fleeting contact, and atmosphere affecting experience. Overall, I felt that this festival atmosphere did not negatively impact experience. I was not able to perceive of any atmosphere specific influences impeding upon participants’ focused engagement.

An important outcome of this work is the exploration of multiple ‘ways of knowing’ embedded in observation drawing, including: affective engagement, sensory engagement, ‘flow’, formal engagement, symbolic engagement, and creative engagement. This work serves as a starting point describing and better understanding types of engagements for me as an educator. This new understanding will enable me to develop new frameworks to guide art responses that

accentuate the values and results identified. The process of uncovering engagements modeled in this research was itself an invaluable training process for me. I hope that the identified engagements, their relevance in facilitation frameworks and the learning process modeled in uncovering them might inform, train or spur related research for other educators and researchers interested in constructivist art response.

The above-mentioned engagements serve as broad points of interest for examining with more depth the distinct values and knowledge found in drawing. This consideration of observation drawing as a research method as well as its significance as a response to art revealed distinct benefits and consequences of these approaches. This has expanded my ideas and understanding surrounding observation drawing and art copying, hopefully some of this learning will be insightful to others as well.

This investigation of public pedagogy necessitated interdisciplinary research reflective of the multifaceted nature of the public realm. This included bringing together research from varied fields including, geography, sociology, education, economics, urbanism and art education to inform influences on public art education. The breadth of this analysis is large and hopes to contribute to understanding the scope of public pedagogy practice.

Undoubtedly the most significant outcome of this work is the contribution to my own understandings and growth as an artist and educator. This heuristic investigation led me through involved analysis of participant experience as well as evaluation of my own beliefs and biases. Though I found leading an intervention with so little pedagogical influence destabilizing, this receptive approach was successful in enhancing my capacity for observation while reducing my influence. This aligns with the emphasis on listening practices outlined in the public pedagogy framework. This method was successful in revealing a fundamental bias for me. I am aiming to shift my approach away from an over-valuing of symbolic interpretations of work to a more broad understanding of the varied means of engagement at play in art response. This shift in understanding represents an ability to facilitate more authentic constructivist education by better responding to the varied experiences of spectators.

This research ended up being a lot more about public experience with drawing than about public opinions concerning public art. I attribute this to the drawing process itself, which facilitated deep visual engagements. The visual research methods in this process taught me about respecting and understanding the visual. Finding and articulating the knowledge found in the

visual as well as in creation processes was both fascinating and destabilizing. In recognition of this research as a first personal attempt, I look forward to finding ways to engage this thinking in more depth and to effectively address the subjectivities of this process.

This new understanding of the visual has opened a more thorough appreciation of aesthetic experience. This has opened my awareness of how symbolic and linguistic responses to art were privileged in my own art education and how this emphasis aligns with a larger linguistic bias prominent in our education systems. For me, this discussion begs a more balanced integration of the formal and symbolic within the field of art education. Formal and symbolic approaches have often been presented to me as polarized philosophies; this in turn limited my understanding of how these capacities are interrelated and mutually supportive of one another. This also informs how I view and develop aesthetic understanding within my own art production, growing my ability to more consciously consider aesthetics and their influence in my own work and that of my students.

Overall, this research has laid an important foundation for me in understanding the public sphere as a complex site for pedagogical intervention. At the same time it has strengthened my belief that facilitating art education in the public realm plays an important role in shifting societal beliefs, understanding and access to art education. This affirmation is informed by an increased awareness of the many limitations and variables involved in public pedagogy practice.

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Appendices

Appendix A: The Works 2018 Festival profile

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GL>bJ d !3'$!E$+D $$0!bBe Ub!@$3') !&=!3/$!
K>cJ d !3'$!UL!30<!&2$'!
!
&ZZTHGJIMNSMK0PSJIYGK$* TUIPNZP!
BS>Gd !Y+; <$0+!!
BG>Bd !9$+.'$<!!
BI >Kd !N; E47!Y$7+&'Q <; 73+.&0!!
BB>Kd !f ;).0$)) Q1.0307$Q!0); '307$!!
BJ >Ld !Z $34+#!&'!Y&7.34Y7.$07$)!!
U>I d !*'+.)+!!
L>I d !a 30; =37+; '.0/QV&0)+'; 7+.&0Q*/'.7; 4+; '$!
G>Ud !g 0$6 F4&@$<!!
Gd !"'30) F&'+Q9$+3.4Q% #&4$) 34$!!
Gd !Z &) F.+34+@QV3+$'.0/Q*$.); '$!!
B>Ud !Z &6 $6 3($'!!
S>Sd !? +#$'!
!!
*** TUIPNZP$ PJTQN!**
bKd !D$'$!2.).+.0/!=&'!+#$!=.')+!+.6 $!
GI >cJ d !#3<!E$$0!I e L!+.6 $)!
BI >LJ d !#3<!E$$0!Ue Bb!+.6 $)!
G>cJ d !#3<!E$$0!BLe I b!+.6 $)!
G>BJ d !#3<!E$$0!I Le GG!+.6 $)!
!

@ [B; C V\ MPTQ/PVWPU$NJPNU$M$QPJTQN$
JM$XTJTQP$% MQ S$0PSJIYGK6!
!
!
' PGSMNSMQ/YISIJINR$\ P$% MQ S$0PSJIYGK^!
LI >bJ d !: P#.E.+)!30<!*'+!H0)+34B+.&0)!!
bJ >KJ d !1$)+.234* +6 &) F#$'$!!
bJ >bJ d !1'$$!: 0+$'+3.06 $0+Q*'+!!
GK>UJ d !a ;).7Q% &'( ) !Y+3/$!!
GI >SJ d !% 3)!.0!+#$!3'$3!!
GB>cJ d !Y&7.34!&; +.0/!D.+#!=.$0<)!!
I c>UJ d !*'+!h $0<&')!!
I c>GJ d !1&&<!h $0<&')!!
I J >cJ d !136 .4@?; +.0/!!
BL d !V0&D !3!2&4 0+$$'Q +3=!!
!
, GV$$NJPNUPUMHPNUGJ\ P$0PSJIYGK!
cL>UJ d !) F$0+!!Be G!<3@!3+!"#$!% &'( ) !
BU>bd !) F$0+!!be U!<3@!
G>Ud !) F$0+!!ce S!<3@!
B>bd !) F$0+!!BJ e BB!<3@!
Gd !) F$0+!!BI e BG!<3@!
!
/ T_ OPQMKHPMHIPNPGZ\ $RQVTH!
* 2$'3/$!I >LI !F$&F4$!F$'!/'&; F!
!
i 9$) F&0<$0+)!6 3@#32$!.0<.73+$<!6 &'$!+#30!&0$!)$4$7+.&0!
'$); 4+.0/!.0!3!=.034F$'7$0+3/$!#./#$'!+#30!BJ J d >!N$'7$0+3/$)!
E3) $<!&0!0; 6 E$'!&=!'$) F&0<$0+)!+&!$37#!C; $)+.&0>9$); 4+)!
3'$!234<!+&!j Ld >!"#$!+&+340; 6 E$'!&=!); '2$@!78&0<; 7+$<!D3)!
GI U>!
!
!
!
BJ UGL!k!S L!Y+'$$+!5 % !
: <6 &0+&0A* f !"LZ !I MG!!!
N`!cKJ >bI U>I BI I !
: `!+#$D &'( ) I +$4) F4B0$+>0$+!

Appendix B: Project information and consent text for sign and letter

The content of the sign and letter were similar with two differences in paragraphs as indicated below with parentheses and also noted in writing following the text.

(Public) Drawing Club

with Betty-Jo Lecours

Welcome to the drawing club. Everyone is invited to pull up a cushion and spend some time drawing in the collective sketchbooks. No art experience is required - we believe that drawing is for everyone!

(The drawing club happens daily from 5-6pm. The club will move around the Works' Festival site, setting up at a different art installation each day. You can find out the daily location by inquiring at The Works information station.)

This project is part of Betty-Jo Lecours' Masters thesis in Art Education at Concordia University, called: "Drawing club as a participatory exploration of public engagement with art". The goal of this drawing club is to get lots of people to draw, and also to discuss art. Everyone is welcome to join me, to take time to sit, observe, draw, and tell me what you think.

By participating in this activity you agree that your drawing, as well as things you write in the sketchbook or say to Betty-Jo can be used in her Art Education Masters' research on the topic of public engagement with art. This means you are assigning your copyright to Betty-Jo for use in her thesis, which will be published online on Concordia University's open access Spectrum database, as well as in potential publications online for scholarly journals and presentations and also Works festival publications and promotions. If you sign your artwork your signature will be included in all reproductions. Also (if the photographer is present) you agree to be photographed for use in the documentation of this project.

If you do not wish to participate or to have your photo used, please let Betty-Jo know and she will make sure any photos of you are deleted and your contribution is removed from the project.

Children under the age of 18 must be accompanied by an adult while they participate.

Please leave the sketchbooks and pencils for everyone to share.

(If you would like to be informed of the results of this project, including any writing or art-making by Betty-Jo directly related to this research, please let her know, she is collecting contact information for this purpose and would like to keep you informed.)

If you have any questions about this project, or would like more information about the use of the collective sketchbooks or the products produced from this project, please contact: education@theworks.ab.ca.

You may also contact the faculty supervisor of this project, Kathleen Vaughan at (514) 848-2424 ex. 4677 or kathleen.vaughan@concordia.ca

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Summary of differences between sign and letter:

1. The word ‘public’ will be included on the sign to indicate this activity is open to all.
2. Information about when the drawing club happens is on the sign but not in the letter.
3. Collecting contact information to follow-up on results is only mentioned in the letter.

Appendix C: Oral consent script

The script used to inform participants about consent went as follows:

"Hi, this activity is part of a research project on public art. The explanation and consent statement is written there on the cover of your sketchbook. Please take a minute to read it. It says that if you participate you agree to be a part of this research project and that I can use your contributions. If you have any concerns about this or do not want to be a part of the project you need to let me know. You are still welcome to stay and draw."

Appendix D: Certificate of Ethical Acceptability

CERTIFICATION OF ETHICAL ACCEPTABILITY FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant:	**Betty-Jo McCarville-Lecours**
Department:	Faculty of Fine Arts\Art Education
Agency:	**N/A**
Title of Project:	**Drawing club as a participatory exploration of public engagement with art**
Certification Number:	**30009762**

Valid From: June 19, 2018 To: June 18, 2019

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

Dr. James Pfaus, Chair, University Human Research Ethics Committee