What works, second person action research, inquiry for us, conversation, co-created presentational knowing…

I start this section with a reminder that even with the best of intentions, there is a kind of power-over at play here with presentational knowing (and knowing of any kind) and participatory processes *for us*. Who gets to initiate or design the process has power to share or keep, and that can be appropriate or not, earned or taken. In the international development profession there have been many participatory projects which have invited other ways of knowing (including my own efforts in applied theatre in Sri Lanka[104]) – perhaps, as a post-colonial attempt at equality and diversity (Beach, 2001). I asked one of my Sri Lankan colleagues, a social anthropologist, what she thought about all this: "Oh, yeah, that. Every villager gets that done to them. They see development people coming, play the game or draw the picture because they're polite and want to help and then wonder what was in it for them". Whilst I'm sure this isn't the case all the time, I do want to retain my scepticism about *making* people do this stuff (however subtle and invitational that imposition might be), which can reinforce legacies of unequal and unfair power relations[105].

I will bring five varied examples into this section in order to scope the possibilities of how a more fulfilled second person action research might look in relation to presentational knowing. I give most weight to the examples from my own practice: my facilitation work looking at public service leadership and a short term project I co-facilitated for a group of engineers from a large energy company.

In addition, I include briefer introductions to the work of the Canadian educator, artist and storyteller, dian marino; the body-based inquiries of somatic researcher, Tiffany von Emmel and a creative inquiry project lead by action researcher Michelle Fine. I have included these practitioners as examples of people who have been able to take their work with presentational knowing to a more accomplished level than I have so far. Their inclusion in this thesis comes with a mixture of a sense of possibility, appreciation, aspiration and excitement.

First, an example of a shared processes involving presentational knowing with a second person action research group I worked with (as a facilitator) over a 16-meeting, three year engagement as part of a larger project commissioned by the United Kingdom's Cabinet Office. This was a group of thirteen British public service middle managers with an interlacing of shared and individual questions about the nature and development of leadership in the public service. The group included people from the health service, the Ministry of Defence, the civil service and the police. After each of the meetings, either I or one of the participants wrote a short report to track

[104] More of this in the later chapter *Do you want to improve the world?*
[105] And, I must say that there's at least as much subtle coercion in keeping people to expressing and sense making in "acceptable" or "normal" forms.

the progress of our inquiries. These reports, which were shared with group members, formed an excellent record of the whole of this long learning journey and I would recommend the discipline very highly for second person action research[106]. During our time working together I sought to step back from leading the group members through the process towards a role of supporting and participating with them in their process. This meant consciously meta-communicating about the processes we were engaging with *as we were doing it*, and together building a kind of shared toolkit of ways of working together (which the participants also started to experiment with in their own workplaces[107]).

During our third meeting together (14 November 2002), the group explored the question of "what is it for us to do this action research group really well?" I noted at the time that "the team came back with sapling/tree and stabiliser metaphors," meaning that they (already) saw the facilitator role as a stake holding a sapling steady until the trunk is strong enough to support itself. Another group member suggested the metaphor of a pair of stabiliser wheels on a child's bike, which, sooner or later, they no longer needed to keep a confident balance when cycling. These images stayed with us throughout as my initial tight hold on the process (which made transparent to participants at the time: "overall, I kept the group process explicit throughout – including starting to share responsibility for timing and choices about what we did as a group[108]"), gave way to looser supportive and serving practices, for example: "as we continue together, the agendas for the sessions become 'looser,' while the content can sit in the face of more deeply felt issues for longer[109]".

I facilitated a second group as part of this project as well. On 22 March 2006, when this second group met for its last time, we sat in a café in Exeter and I asked the participants to offer a feedback discussion about what they'd seen me doing during our process together. I sat back and feverishly took notes, without intervening as the group's discussion unfolded. They spoke explicitly about this "sapling/stabiliser" planning and control issue. This quotation represents several people's voices in the discussion:

"Is there a plan or is there not a plan? I think quite often Chris does have a plan for the sessions. Does the plan run? Do we achieve that plan? If there is a plan, we're never a part of instigating it… Or, could developments happen and be built upon

[106] One of the group members, an NHS manager, said that she kept the reports in her top drawer at work and got them out to look at when things were getting difficult at work. The group still meets regularly now, a year and a half after their last "official" inquiry group session.
[107] For example, one of the group members was a clinical pharmacist, a role which, he told us, has particular power struggles with doctors and consultants. Through the experience of inquiring together in this group, he grew the confidence to design and lead a large scale inquiry event with more than 50 doctors and pharmacists looking into the effectiveness and qualities of their working relationships. With this particular group, a realisation grew that developing such process skills was both an integral part of what they're learned from working together in the group and was an integral part of developing post-conventional leadership in the complexities of organisations such as the National Health Service.
[108] Notes from first group meeting, 11 July 2002.
[109] Notes from eighth group meeting, 29 September 2003.

without us even realising? We check in and then work on what comes from it. Does Chris achieve that balance between having a plan and then being able to let it go? If you have a structure that you're wedded to it is hard to let it go… Sometimes it seemed that other groups were more structured than ours. What we achieved was tailored more to what we needed. Chris enabled us to feel that there was no right for her to impose her structures on us, and at times I perceived some frustration on her part about our ability to actually inquire" (Group feedback, 22 March 2006).

In this research, particularly with the first of the two groups, exploring presentational knowing played a strong part in accelerating the development of empathy and openness within the group. We made and played games, did body sculpture, told personal and traditional stories, did freefall writing, walked in the woods looking at the world upside down in mirrors, staged chat shows, experimented with applied theatre and role play, shared poems and pictures and books and drew pictures in support of our inquiries.

We had started with a shared umbrella question of "How might I (we) improve my (our) practice as public service leaders?" which had been developed by the team of facilitators (of which I was one) working on the wider project (of which this group was a part). This wording had enabled different groups to start either with the more impersonal shared question (of how might a generalised "we" improve…) or with more a personal, individual, but related set of parallel first person inquiry questions (of a more specific "how might 'I' improve?" nature). I encouraged the group I was working with to start by going down the latter route of individual questions in the belief that this would offer less space to "squirm out of" inquiring and more space for something specific, "real", exposing and full of learning. I was positive towards *all* of the questions that emerged, wanting to encourage any move towards being inquiring at that early stage in the process.

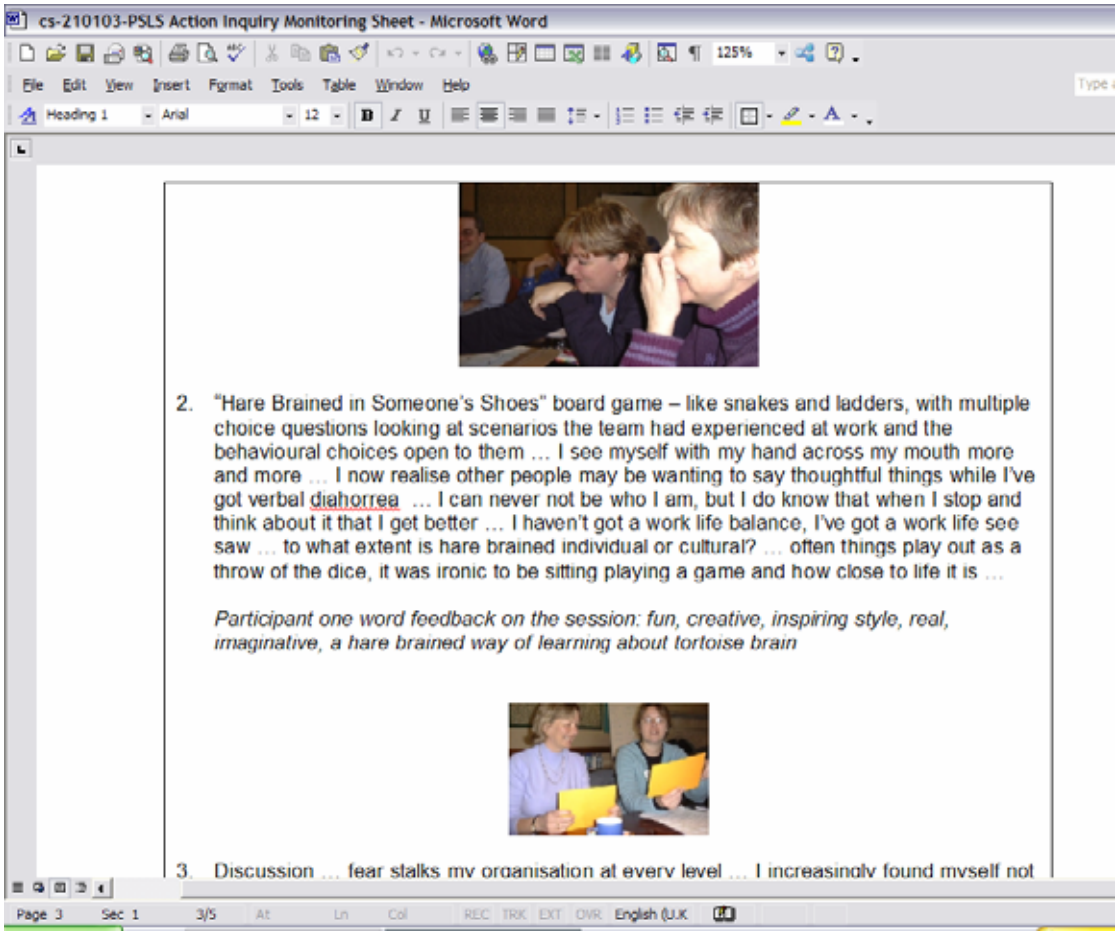
By the time of our third meeting together (on 14 November 2002), I had already worked with the group on their own individual inquiry questions and now wanted to see if some shared inquiries (under the same umbrella question) were ready to start to emerge.

Later (on a beach in Newlyn, Cornwall in November 2004) I took this photograph showing an image for this process with rivulets of water merging and splitting just as the individual and group inquiries had coalesced and parted:

With an expressed intention of pulling some shared inquiries from the combinations of participants' individual questioning areas, I offered a structure for their fourth meeting (held on 21 January 2003) whereby buddied-up pairs of participants would do *something* in an otherwise empty time slot to help deepen their understanding of where their individual inquiries overlapped, and use the rest of the group to assist them in this in any way they saw fit.

The time slots I'd allowed effectively worked as a vacuum into which the action part of participants' cycles of action and reflection would be drawn during their allocated space. For example, if two people both had inquiry questions on, say, work/life balance, then they would together prepare some kind of intervention to explore this issue more deeply with the rest of the group, whilst also sharing their own responses to their questions. I had decided that, should any pairing not have prepared something for their time slot, then I would not fill the gap and save them from the silence. As it turned out, I'd had nothing to worry about.

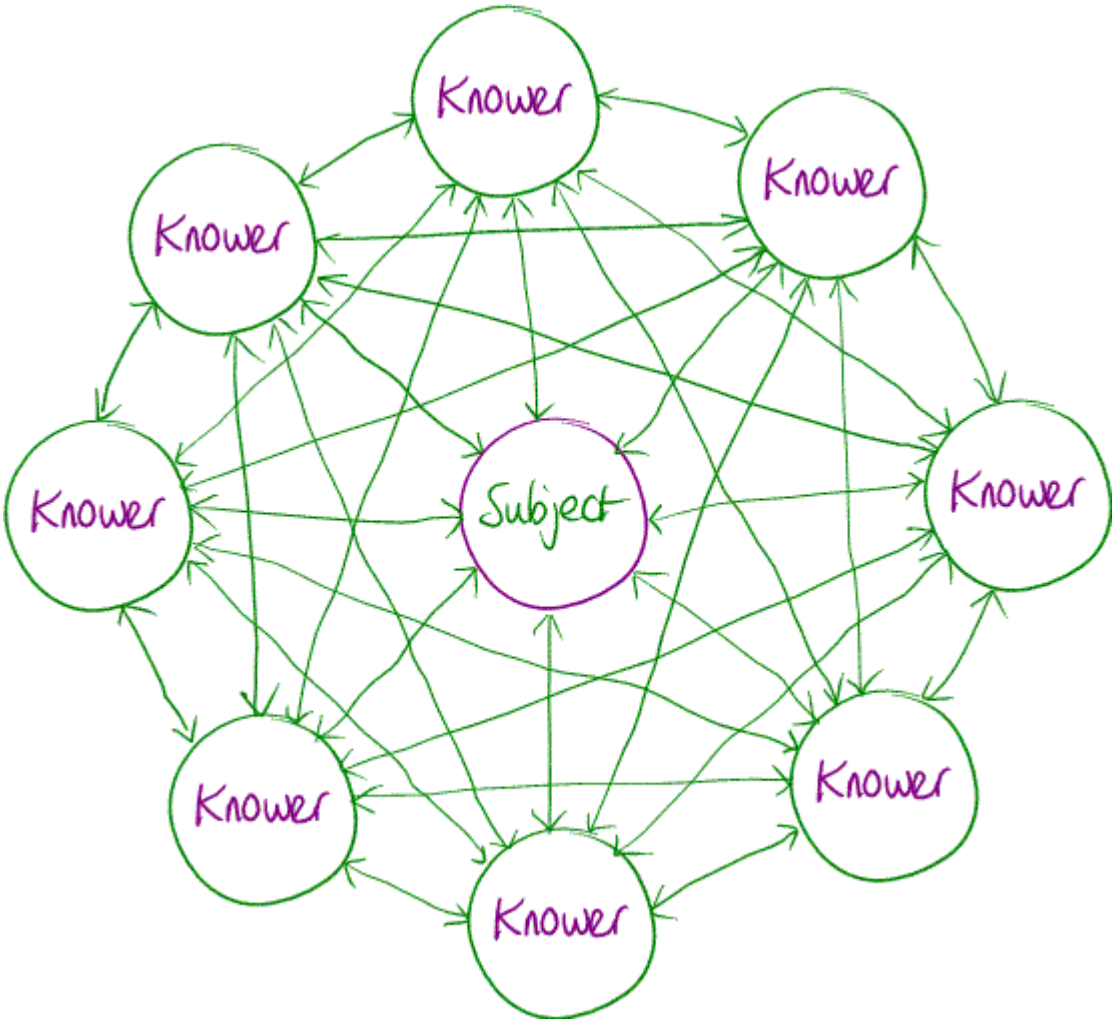
Two talkative women in the group had worked together in between meetings to design a board game for the group to play - "Hare Brained in Someone's Shoes" (their version of snakes and ladders, named after Guy Claxton's (1998) book "Hare Brain, Tortoise Mind") – which invited players to answer multiple choice questions about hare brained and tortoise minded responses to situations based on the two women's own action experiments at work. Here are my notes from the session, which includes photographs of and quotations from the group as they played the game:



The game served to deepen personal and shared learning, and help consolidate the group as a group, moving them towards intimacy. Difficult issues had been voiced with lightness and humour, and as the group proceeded over three years working together, we found many shared ways to present our knowing.

In his book, "The Courage to Teach", educationalist Parker Palmer explores such interaction, in what he calls "communities of truth". He says "at the centre of this communal circle, there is always a subject – as contrasted with the object at the top of the objectivist ladder. This distinction is crucial to knowing, teaching and learning: a subject is available for relationship; an object is not. When we know the other as a subject, we do not merely hold it at arm's length. We know it in and through relationship" (Palmer, 1998: 103-104).

Palmer conceptualises this community-subject relationship like this:



Empathy between knowers was particularly developed in my first public service leaders' group through storytelling – both in terms of **one off stories of major personal events in participants' lives** and, significantly, in terms of **hearing each others' unfolding stories** of work, teams, line managers, colleagues and leadership over time.

In hearing each other's unfolding stories of work over a three-year period, the group learned from each other's practice over time ("We've had long discussions about what we've done – you get the whole story – it means there are situations where you can take that away and think, what if I did things that way? You get the full picture, not just a power point summary[110]") over the interweaving of the cycles of their ups and downs and seeing the patterns of each other's challenges and developments ("In this group, you can validate what you're doing just by hearing other people's stories. I have moved from needing external validation to have a strong sense of my own self-validation[111]").

[110] Transcribed participant feedback from fifth group meeting, 14 February 2003.
[111] Transcribed participant feedback from thirteenth group meeting, 29 November 2004.

These stories underlined the need for mutual support amongst this group of public service middle managers and pointed to a lack of such support in their everyday working lives. As such, a strong feeling of commitment to each other was generated within and by the group: "I was supposed to be in Canada today, but I cancelled it for this. This action inquiry group is actually extremely useful to me[112]".

At various points, discussions in the group focussed on whether they were political enough – were they acting for change or just supporting each other in coping? How political was the learning they were doing together? How could group members stand up for political, systemic change if they were not coping on a daily basis?

The group gradually became more political and defiant. Many participants changed jobs or received promotion. The members of the group became more and more able to express their anger and indignance at the injustices and bullying they continually saw at work ("Work has been awful, with lots of shouting, threatening and bad behaviour[113]"), until together we formulated ways of speaking about this: what were people in the group willing to stand up for and take a lead on? What injustices and impositions from their working lives got in the way of taking a lead? What caused them to "see red"? And when they were "seeing red," how did they choose to discern which responses might be career-limiting and which might be what they called "me-limiting" (meaning, untenably against an individuals own values)?

At the end of our three years of meeting, in February 2005, the participants met for the last time as a formal inquiry group for two days at a converted barn by the sea. One of the first things we did together was create and make visible a shared view of the inquiry paths we had collectively and individually, personally and professionally followed. The group, who had asked me to surprise them with different presentational forms they could play with, enthusiastically drew a timeline of this whole learning and life journey on what turned out to be a very long piece of paper:

[112] Transcribed participant feedback from twelfth group meeting, 10 September 2004.
[113] Transcribed participant feedback from thirteenth group meeting, 29 November 2004.

The timeline became a co-created "third thing" which made visible and mediated the pathway of the inquiry for the group. Parker Palmer describes the co-creation of such presentational knowing when he says: "we create a form of community that is mediated by 'third things,' These poems and stories and works of art allow us to hold challenging issues metaphorically, where they cannot devolve to the pro-or-con choices forced on us by conventional debate… [they help us] in weaving a 'tapestry of truth'" (Palmer, 2004: 183). I relate these shared "third things" (which are often co-created through presentational knowing) to psychologist and psychoanalyst Donald Winnicott's conception of "transitional objects," which he originally defined as the objects, such as teddy bears, dolls, soft toys, blankets etc, that babies use to designate transitional spaces, "the intermediate area between the subjective and that which is objectively perceived" (Winnicott, 1991: 3). In this instance, the transition or intermediary space was between the individual group members and the group, at a time when the group was transiting into a space called "finished".

An aside concerning transitional objects and third things

Similarly, groups I have worked with as part of the MSc in Responsibility and Business Practice at the University of Bath have designed for themselves the creation of such transitional objects (or phenomena, in the form of closing ceremonies) in order to designate such shared intermediary space. This photograph shows an MSc group making a shared collage of their learning journey.

On another occasion, I co-facilitated a kind of "open" second person inquiry, shared amongst a geographically and temporally dispersed group of over one hundred members of a community time bank organisation. This dispersed group met, in varying parts, over a number of large and small meetings in different venues.

Working with my co-facilitator, we created a giant mindmap as a transitional object to span this different times and meetings, each time being added to by that occasion's reflections and discussion. For some months, we literally carted the mindmap around from inquiry meeting to inquiry meeting as a symbol of continuity for the inquiry.

Now back to the public service leaders' research group

In February 2005, we held the final meeting of my first public service leaders research group. Three years and fifteen meetings after we'd first sat down and laughed while we told each other stories using postcards as illustrations, we'd become a learning community. I saw this closing event and its gentle rituals and storytelling as being as much a work of art as anything. Here's the group serving themselves and each other with breakfast after "the night before". For me this was a glimpse of generative communion:

Final feedback I received from the group suggested a deep/light approach to my facilitation:

"Chris can change from being deep, thoughtful and linking our perspectives together to being often child-like in her enthusiasm and fun approach";

"Along the way we all got very real and up close and personal, which is testament to her style of quiet determination and putting everyone at their ease. Above all, through

the exercises and games and different tools, we all learned a lot about ourselves and had a great deal of fun… she facilitated a deeper inquiry that I [otherwise] would have achieved."

I had also seen this attribute, which appears to be enhanced through the use of presentational knowing, mentioned in feedback from other groups, for example, in feedback from participants at the end of one MSc group at the University of Bath. On this occasion, MSc participants commented on "a personal and lighter touch", my "humour" and my ability to "lighten up the thing".

I can see that these attributes were considered positively in the group and at some level I believe that there is a central place for humour, play, fun and mischief in a more sustainable world. Yet, I have an ambiguous relationship with my ability to "lighten up the thing". Where does a lightness of touch and deftness meet superficiality and deflection? One MSc participant commented that "your sense of mischief and fun [has] been a beautiful counterpoint to your solemnity and stillness. I think you have a very well defined sense of when to bring those two into play at different moments". I will explore these issues in more detail in the chapter *Serious Play*.

The ex-pat engineers and the artist

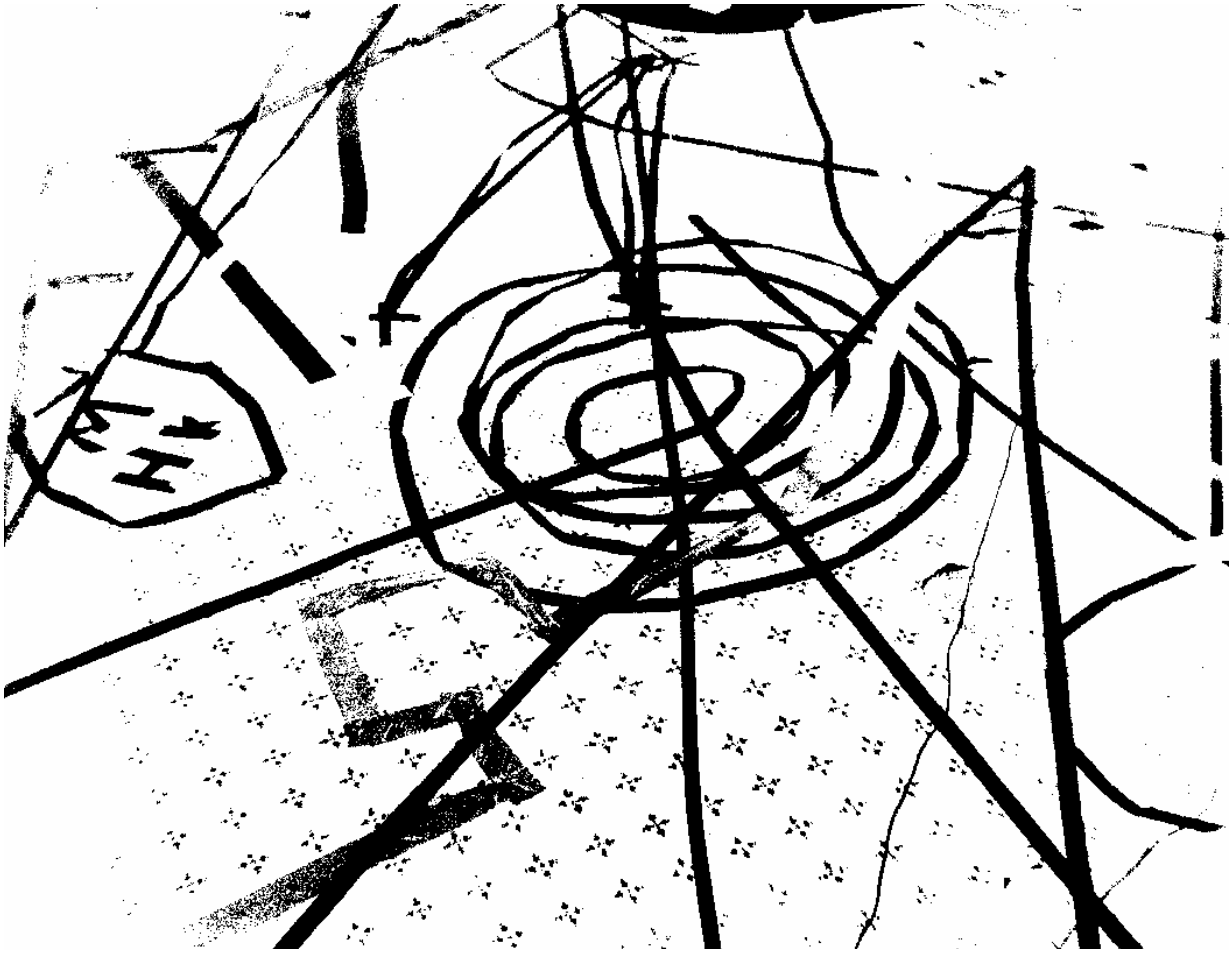
During 2004, an artist friend and I developed a piece of work for a group of mainly ex-pat engineers working in a large UK-based energy company. The group were from and working around the edges of the Mediterranean (including Italy, Egypt and Tunisia). After months of meetings and negotiations, my colleague and I were invited to join a group of 29 (28 men and one woman) engineers in order to help them deepen their reflection and understanding of wider issues in the world, beyond the bounds of their organisation, which had been described by one of the senior management team who were commissioning the work as being "cocooning" in its approach..

We were to join in for with the first three days of a five day workshop, which the management team had already designed to include meetings with prisoners and addicts, expressive dancing and group singing. Our job was to be alongside the group as they encountered these new experiences and question, coach, challenge and support them in their presentational knowing. On the final day of the workshop, the Chief Executive of their company would be visiting to listen to and take part in their presentations about what they'd learned. The engineers were challenged by this, to say the least, and their responses broadly fell into one of four categories[114]:

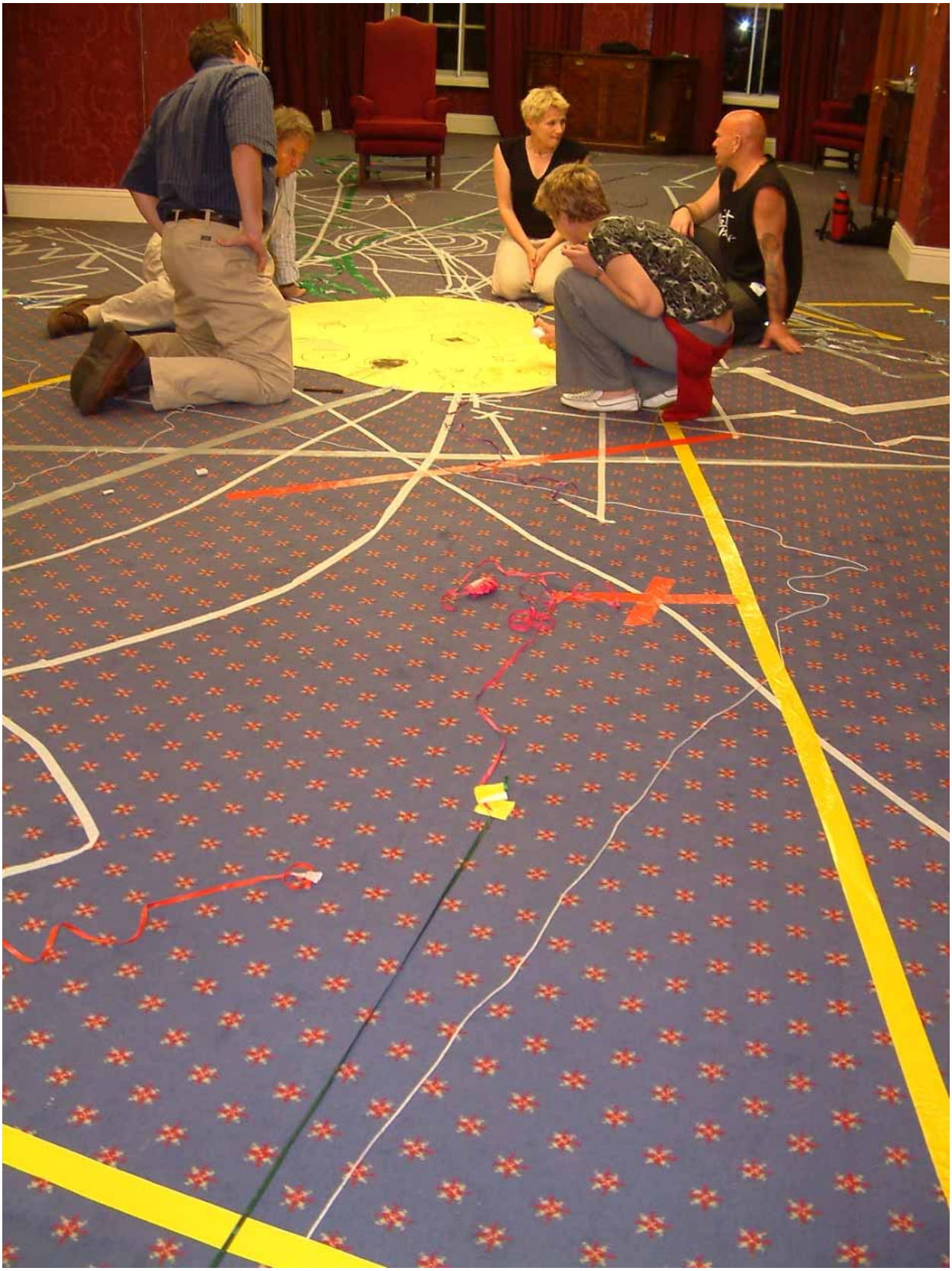
[114] These understandings resulting from conversations between me and my colleague as the workshop progressed, and on reflection after it had finished.

- **The majority:** “if this is what management want, then we’ll do it. I don’t know why they want this. Just tell us what to do to please them. We’ll go along with it”;
- **The loud minority:** (laughter, looking at each other) “this is madness. I don’t need to do this. Why don’t we get on with some work? What’s this got to do with the real world?”;
- **The quiet minority:** “this is really interesting. The penny dropped for me when we did the singing. Something shifted for me. There’s more to work than pay rises and golf club memberships”;
- **The woman:** “I can do this stuff, but I don’t want to be scapegoated for being comfortable with it because I’m a woman. So I’m keeping a low profile.”[115]

The processes which my colleague and I introduced were designed to enable and stimulate conversations that otherwise wouldn’t have happened. For example, on the opening evening, we invited participants to draw out their literal or metaphorical journeys to get to the event, over whatever timescale they wished, using a variety of sticky tapes directly onto the floor of the London hotel room where we were working:



[115] During the event, one participant said loudly “Women dance. Men don’t”.



The exercise was disturbing, or felt irrelevant – a pointless game – for some participants. Others seemed to be engrossed. It felt risky to be offering this. One participant said he couldn't do this because he couldn't draw, and that my colleague was the artist. "What makes you think I can draw because I'm an artist?" she asked[116].

We opened up a discussion about what kinds of expression are meaningful, and who had the right to express what. We were holding something quite radical with that group about the way they communicated with each other, and quickly moved into the territory of second person inquiry, with a shared question of "what kind of knowledge is valid here? What kind of speaking together is valuable inside that organisation?"

After the event, I wrote the following notes, which I shared with the client: "The group discussion polarised "engineering" and "art" early on in the discussion. I was concerned at this compartmentalisation and associated it with feelings of fear or insecurity at "being made to do embarrassing things", or, more bluntly, being pushed into an unsafe space. In addition, the very act of polarising indicated to me the need and potential for systems thinking and holistic mindsets to be developed. I was also concerned that these responses might indicate a kind of life/work polarisation which may inhibit human flourishing in the [organisational] context. For one participant, the initial "art" exercises were dismissed when following the session he said "I can't wait to get stuck into the first exercise". Somehow, "art" was not a valid form of learning or expression."

Finally, I also expressed my concern that this learning would not be reinforced and followed up when participants returned to their offices: "I noticed a gradual loosening or opening of the group participants between Sunday and Tuesday… so I am very much looking forward to hearing how this continued to develop… and discuss how any greater flourishing that that group context allowed might be supported on an ongoing basis back at the workplace. My experience is that different, broader, "wider awareness" ways of being need continued support and legitimisation if they are to "stick" over time. The pressures and influence of conventional living, media, conversational forms etc are, in my opinion, otherwise too dominant to allow flourishing to continue for many people."

[116] Later on in the event, I introduced the group to freefall writing, which many enjoyed, and some found it difficult to write in the first person. I noticed that the more familiar, individual and private world of writing was more accessible to many participants than "childish," communal, visual image-making had been. Writing at the time: "I noticed that the results (at least in the trio I was working with) were still quite guarded and depersonalised. In retrospect, I wonder if I'd read a sample of freefall writing to the group before they started it might have modelled a deeper approach."

dian marino's drawing for action and a culture of resistance

As well as her vibrant first-person presentational inquiry work (including, sadly, that which gave accounts of her terminal illness), Canadian educator, visual artist, activist and storyteller dian marino's practices of disruptive, resisting and playful shared image making have inspired me since my supervisor Judi Marshall first showed me marino's book, "Wild Garden: art, education and the culture of resistance", after she came across it in July 2001.

I have found it difficult to approach dian's work directly for this section of my writing, coming close and skimming off a few times now. If she were still alive, I am sure I would have found some excuse to go out to Toronto to visit her (airmiles or not, I'm afraid). But now I have a whiff of a legacy of a life which surely must have touched many. And, she became ill at about the same age I was when I first came across her work. She died in January 1993. The pages of her book whisper "this could have been you… and it still might be" each time I open it, and somehow I want to do this woman justice at a distance of time and space and avoid blundering into her life work without due respect.

So I'd like to start by pausing a little for that purpose and recall an article marino wrote[117] "White Flowers and a Grizzly Bear: Living with Cancer" (1997: 145).

In a visualisation, she saw herself as a handful of flowers and the field they grew in. In her flower form, she caused a grizzly bear, which she'd also seen in the vision, to sneeze and fall back into the ground. I don't know what she thought the bear symbolised, but when I heard this poem, I thought of her:

[117] Originally for the New Internationalist magazine.

In the Park

You have forty-nine days between
death and rebirth if you're a Buddhist.
Even the smallest soul could swim
the English Channel in that time
or climb, like a ten-month-old child,
every step of the Washington Monument
to travel across, up, down, over or through
--you won't know till you get there which to do.

He laid on me for a few seconds
said Roscoe Black, who lived to tell
about his skirmish with a grizzly bear
in Glacier Park. He laid on me not doing anything. I could feel his heart
beating against my heart.
Never mind lie and lay, the whole world
confuses them. For Roscoe Black you might say
all forty-nine days flew by.

I was raised on the Old Testament.
In it God talks to Moses, Noah,
Samuel, and they answer.
People confer with angels. Certain
animals converse with humans.
It's a simple world, full of crossovers.
Heaven's an airy Somewhere, and God
has a nasty temper when provoked,
but if there's a Hell, little is made of it.
No longtailed Devil, no eternal fire,

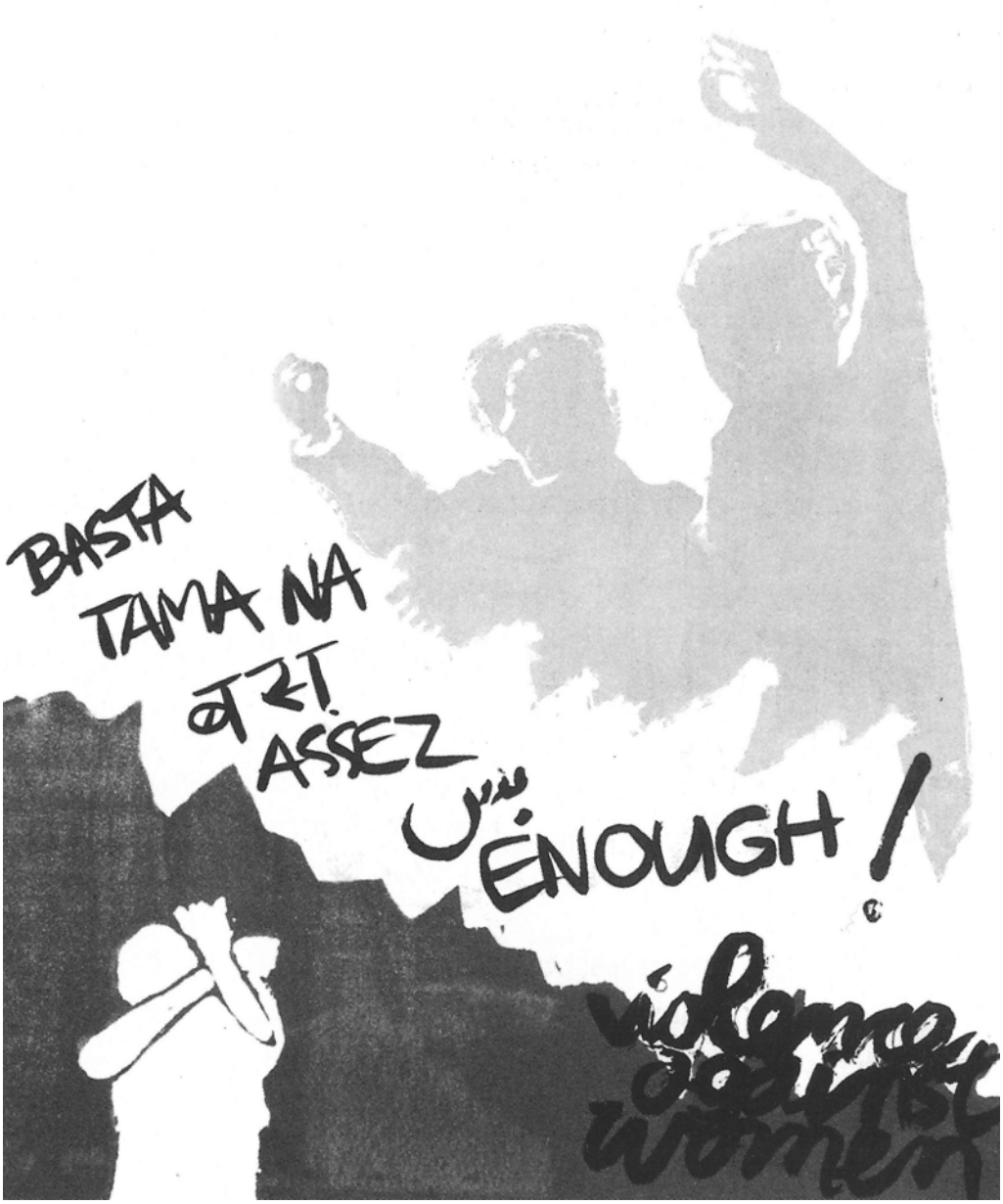
and no choosing what to come back as.
When the grizzly bear appears, he lies/lays down
on atheist and zealot. In the pitch-dark
each of us waits for him in Glacier Park.

Maxine Kumin

Let’s move on.

dian marino’s work took an activist’s stance, predicated on resistance. She wrote about “identifying cracks in consent” (marino, 1997: 23), saying: “everyone has a history of resistance, but we might not remember this history as being about resistance because it is often coded in the language of the persuader. The resistance might have been seen, for instance, as bad behaviours, inappropriate actions, wrong attitudes, breaking the rules, or something calling for punishment. These histories of resistance have an impact on our efforts to develop a sense of control over our learning.”

Like Augusto Boal, marino was strongly influenced by the work of Paulo Friere. She worked with groups of oppressed immigrant women to collectively produce silk screen posters carrying political messages, for example (marino, 1997: 22):



marino usefully distinguishes between "drawing for dollars" and "drawing for action" (marino, 1997: 69):

Drawing for Dollars	**Drawing for Action**
1. individual	1. community
2. production process obscures relationships (economic, social, political)	2. production process explicates relationships (economic, social, etc)
3. participation: unquestioning	3. participation: critical
4. corporate images	4. community images
5. purpose: profit, maintaining existing structures	5. purpose: social, changing social structures
6. corporate access to the data to: a) increase profit; and b) develop more effective ad campaign	6. community controlled for their benefit: material can be used and reused in different ways

I notice that I can often feel inadequate when faced with the certitude of the activist's stance, and marino is no exception. She's *against* something, where I feel more comfortable to be *for* something, finding form, a slower, gentler activism, which I simultaneously sense might be something of a "cop out"[118].

This thought, in turn, is "soothed" by the words of the philosopher artist, Wallace Heim when she describes a "public dialogue action" about the nature of home: "the artists Newton and Helen Mayer Harrison use the term 'conversational drift' to describe their method of initiating conversations and storytelling between publics, policy makers and environmental scientists… The 'drift' is the non-argumentative fluidity of the conversations. The diverse perspectives brought forward by the 'drift' can evolve towards creative responses to complex patterns of social and environmental problems. There is another dimension to 'drift' I would add, which is that the artist creates the conditions for conversation to continue beyond the reach of the event… It is an experience which makes further experience possible… **This is slow activism**" (Heim, 2003: 187, *my emphasis*).

[118] In early 2007, I will start to face this aspect of my inquiry more directly though enrolling on a series of evening classes at Birkbeck College in London on "Art and Social Activism."

Eco-somatic inquiry

Exploratory researcher and facilitator, Tiffany von Emmel's work on "eco-somatic inquiry" excites me for three reasons: first, it is about (literally) moving towards more generative ways of being in the world; second, it is explicitly concerned with issues of sustainability and third, like my clowning practice, it is based on communal improvisation. Also, Von Emmel seems to be further down the line of exploring these interrelationships than my own practice has been so far, and I am inspired by her work[119].

Von Emmel facilitates "improvisation labs" addressing "the aesthetic aspects of organizational strategy and design [and] the 'groove and feel' of organising." She says: "learning improvisation, change agents can promote sustainability through their use of self. Interrelatedness, diversity, balance, and resilience are bodily processes as well as ecological processes… Sustainability depends on human beings' ability to become more life-friendly in the practices of every day life" (von Emmel, 2003: 8). Improvising during clowning workshops has offered me an experience of being "part of the whole" – clowns are certainly "life-friendly" in their vulnerability and the directness of their relationships.

Working with the ex-pat engineers at the energy company, I was amazed at how limited they were in the range of expressive forms with which they felt comfortable (discussion, power point, bullet points and flip charts formed the predictable core of readily available presentational forms, which were likely to be retrofitted post-intellectual sense making). Von Emmel says: "You see a minimalist uniformity in organizations in the ways that people dress, look, behave. Continuing to breed this look and feel of things perpetuates particular habits, effecting how we shape other moving bodies of life, such as the body of earth. For example, you can see uniform mono-cultures in landscapes – the abundance of pristine grass lawns and grid layouts of cities… Noticing these problematic patterns in the every day life of people[120], my colleagues and I have worked to develop for our clients somatic practices that reflect the more enlivening features of nature, patterns that are participatory, full of diversity, play, balance, creativity, and resilience. Our motivation is to help heal the world. Our assumption is that human beings are a part of nature" (von Emmel, 2003: 4).

[119] See the later chapter *Serious Play* for more detail on "Gaia's Playground," and experimental workshop on clowning and deep ecology which I co-facilitated in May 2006.
[120] Similarly, I have been particularly concerned during the writing of this thesis that my own body has become little more than a slightly hunched computer peripheral.

Every movement that can be danced on the seashore
without being in harmony with the rhythm of the waves,
every movement that can be danced in the forest
without being in harmony with the swaying of the branches,
every movement that one can dance . . .
in the sunshine, in the open country,
without being in harmony with the life
and the solitude of the landscape –
every such movement is false,
in that it is out of tune in the midst of nature's harmonious lines.

That is why the dancer should above all else
choose movements that express
the strength, health, nobility, ease and serenity of living things.

Isadora Duncan

Echoes of Brown

Finally, I come to a provocational action research project which was convened by action researcher Michelle Fine and her colleagues at the Graduate Center of the City University of New York. *Echoes of Brown* was a participatory piece of research (Fine et al, 2004) which looks at the issue of racial segregation in US High Schools. I have chosen it as an example for this section of my thesis as it is a piece of overt and political action research which very visibly uses many forms of presentational knowing, both in terms of the students working with each other in small groups to devise dances, poems and performances, and in terms of wider engagement through the resulting commercially available DVD and book. In addition, I am placing this example here specifically because it bridges over into third person inquiry and presentational knowing.

Fine and Torre calls this work "performance as public scholarship" and "weapons of mass instruction" (Fine and Torre, 2005) and says: "We recruited [a] radically diverse group of young people aged 13-21, interested in writing, performing and social justice, and brought them together with community elders, social scientists, spoken word artists, dancers, choreographers and a video crew to collectively pour through data from the Educational Opportunity Gap Project… to learn about the legal, social and political history of segregation and integration of public schools; to create *Echoes*, a performance of critical research, poetry and movement" (Fine and Torre, 2005).

Echoes of Brown offers its audiences and participants knowing in many different ways. Fine and Torre comment that the project has joined "research, activism and performance in the ongoing struggle for social justice" (Fine et al, 2004: 86). It seems to me that this project demonstrates the possibility of a holistic integrated action research which values and enacts the extended epistemology more fully.

Presentational knowing offers participants in second person action research projects ways to come to express what they know between them in ways that are co-created, complex, ambiguous and potentially anonymous. Through co-creating something together, groups can see their group identity as a whole made manifest and reflected back to them, whilst the act of co-creation itself can develop and reinforce empathy and solidarity. In this section, on second person action research and presentational knowing:

- I offered an example of a long term **second person action research group, inquiring into the issues of leadership in the public service**, which developed close and vulnerable inquiring relationships over a three year period primarily through extended storytelling over many cycles, and deepened through a range of supporting forms of presentational knowing;

- I introduced the related concepts of **Palmer's "third things" and Winnicott's "transitional objects"** and gave examples of the co-creation of these in the context of second-person inquiry work I have been involved with;

- Then I gave another example of **a piece of experimental and risky piece second person research which I co-facilitated with a participatory artist** for a group of ex-pat engineers in the energy industry;

- Next, I briefly introduced the resistance-oriented co-creation of images through the work of facilitator and artist **dian marino**;

- Then I look at the collective somatic, **in-the-body inquiry work of Tiffany von Emmel**, who works with groups using movement-based improvisation to explore the "groove and feel" of sustainability from the inside out;

- Finally, in this section, I show something of the work of American academic and activist, **Michelle Fine**, who, from an action inquiry perspective outwards, has worked with groups to use expressive dance, music and poetry forms to inquire into issues of race and equality. Through commercial, mainstream publication, Fine's work tips over into addressing third person scale change and influence as well as embracing first- and second-person action research.

What's interesting, third person action research, inquiry for them, organising, provocative presentational knowing…

My intention in this section is to move from "safer" to "less safe" territory. Unlike my practices in the terrains of first and second person action research and presentational knowing, here I quickly move into the territory of my ambitions[121], currently beyond my lived experience. Here, we see examples of presentational knowing that have the capacity to influence and create wide ripples of effect[122] in line with the purposes of sustainability. I feel myself pulled towards these projects, artworks and events in ways which are exciting, scary and ambivalent. Are these practitioners and artists geniuses or bullshitters? Egomaniacs or deeply concerned people? Are they foolhardy or courageously radical? Do they hold all of these attributes at the same time?

I will start with a "safe" look at *graphic recording*[123] as a way of making wholes visible and "creating a group memory" (Kearny, 1994: 1) when working with large gatherings of people in third person action research settings. I first encountered the idea of graphic recording from an American practitioner, Diana Arsenian who, through her expertise, encouragement and infectious enthusiasm, sparked my interest in the potential of this form for large scale action research settings.

Before commissioning any work, I attended a graphic recording course (on 10 March 2005) to get a feel for this presentational form myself. As the workshop unfolded, I noticed two conflicting thoughts arising in me: "I could do this, my graphic design experience is useful here, life could be easier and I like the people I'm meeting" *and* "this is a contraction of my work, back to using a narrower range of capabilities than I worked hard to develop over recent years." I recognise this whole process as a recurring pattern for me, where I am attracted to different expertises, get experience of doing them (and do them well), but then get disappointed at the lack of complexity and rarely dig deeper to gain a body of experience.

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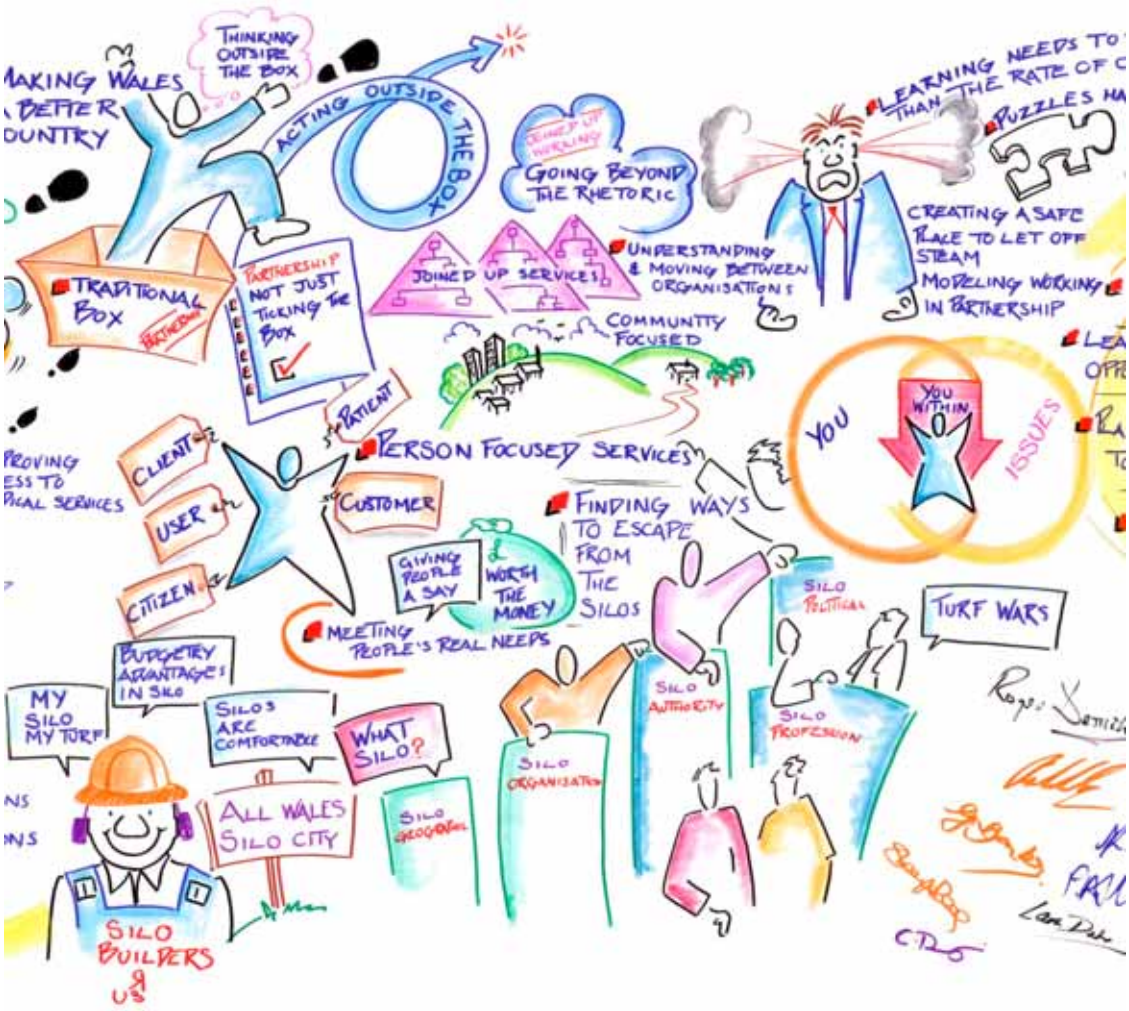
[121] I have an uncomfortable (and ambivalent – *which comes from the same root as ambitious*) relationship with the part of me that wants to be ambitious. In a PhD supervision session on 11 October 2004, one of my learning group colleagues said, "I get the sense sometimes that you hold back on your ambitious self because it's not the right thing to do, particularly in circles like this, to be ambitious... I want to encourage you to honour [your ambition]. It's not disreputable." Another colleague added, "is this about taking possession [of what you want to do and be] rather than ambition, a wanting to be recognised?" Apparently, "ambit" originally meant the size of land that you could walk around in a day. That was the limit of your ambition, a lap around your land. So being over ambitious meant having more land than you could walk around in a day. Being less than ambitious would mean not ranging to the full extent of your land. I have a gnawing feeling that I fall into the latter camp. Perhaps this is because I am so deeply informed by the Western mindset. But I also have this gnawing feeling that to overextend myself is absolutely what I want not to be in the world. I don't want my ambition to translate into stomping over someone else's territory.

[122] I notice that as I move into this territory, there are more men visibly at play, or recognised as practitioners in this field, than there are women.

[123] Graphic recording (or "meeting graphics") is a "set of processes that uses words and pictures to record and facilitate meetings as large visual displays… The record provides a group memory of the meeting that is easy to understand and share with others" (Braisby 2005, workshop handouts).

At the graphic reporting workshop, I enjoyed discussions with the course facilitator, Don Braisby, and invited him to come and take part in a large scale event I was involved in designing for the Welsh public service.

Below is a section of the work he produced during a large scale process researching into public service leadership, involving around seventy participants. The images, which were about 1.5 metres high, can be seen as a “transitional object” or “third thing” (mentioned earlier in this chapter) making multiple conversations manifest through a stylised graphic language.



The Yes Men

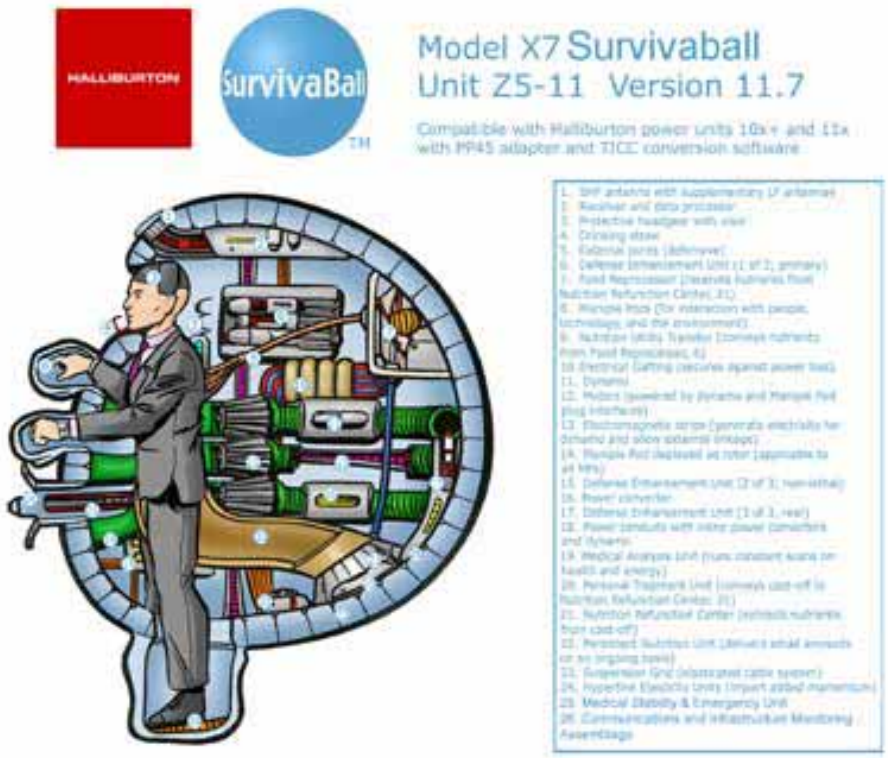
If graphic reporting serves to attend to large scale events and work within existing contexts to (benignly) reflect back to participants their own discussions, then the social activists (or "culture jammers"[124]), *The Yes Men* also work within existing contexts… but now in order to subvert them, transgressing the norms and conventions of events, conferences and interviews through performance, media exploitation, humour and deception[125]. In an interview, The Yes Men (a team of two) say that they seek to "disrupt the normal flows of power and capital" (in Thompson and Sholette, 2004: 106). I will illustrate their work with an intervention they carried out at a conference, "Catastrophic Loss," held in Florida on 9 May 2006. Even in researching to offer this illustration, I can't tell which reality the material I am finding comes from as layers of corporate and activist artifice shift and slip around each other. We are entering a world of: "works which are hybrids of activism, performance, and conversation" (Heim, 2003: 183).

The Yes Men infiltrate the conference under the identities of Fred Wolf, a Halliburton executive and his colleague, Dr Northrup Goody head of the Emergency Products Development Unit. Their presentation starts as follows: "Thank you for inviting Halliburton to speak at this conference on 'Catastrophic Loss,' on this panel on 'Disaster Preparedness.' A lot of you work with the insurance industry, of course, and that's why today I want to speak about something that's a major preoccupation for all of us here, whether in reconstruction, or insurance, or actually any industry - and that's SAFETY. And buckle your seatbelts, because we have a real treat for you today. At the end of this talk, my colleague Dr. Goody will unveil a mockup of a brand new solution to one particular safety problem, that could one day prove essential for anyone in a position of responsibility, including all of us here."

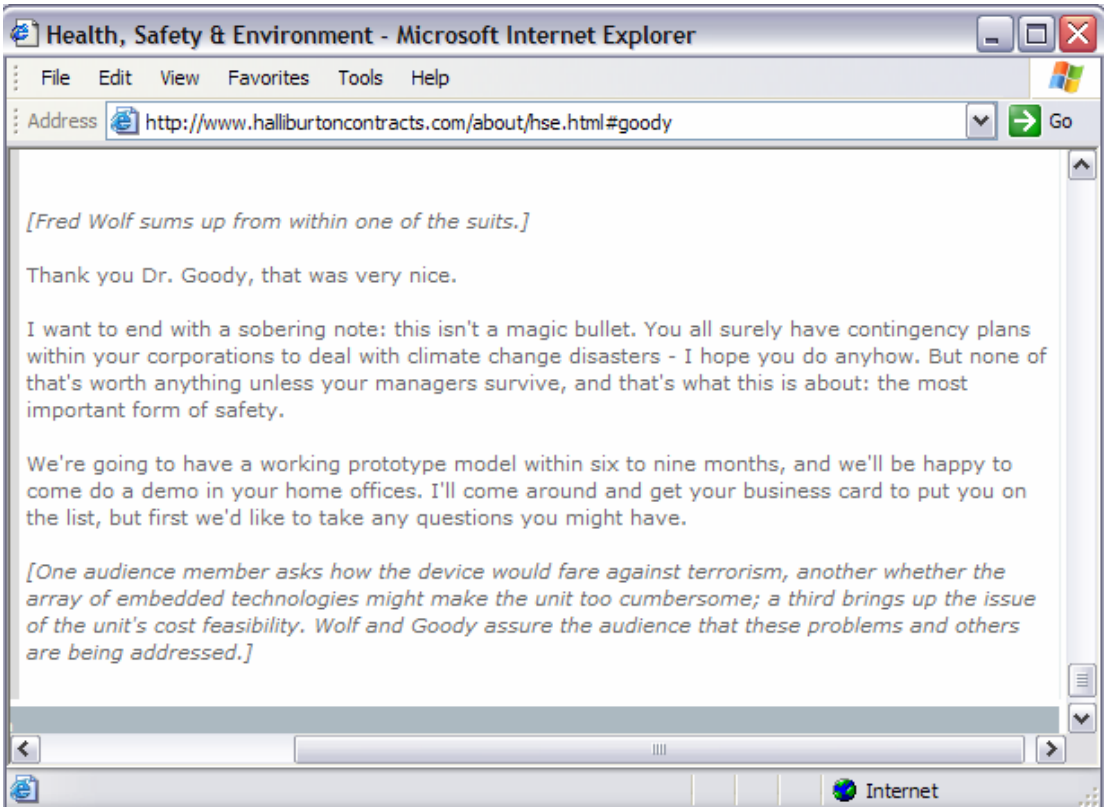
[124] "Culture jamming is the act of transforming existing mass media to produce negative commentary about itself, using the original medium's communication method. It is a form of public activism which is generally in opposition to commercialism, and the vectors of corporate image. The aim of culture jamming is to create a contrast between corporate image and the realities of the corporation" (see http://en.wikipedia.org/wiki/Culture_jamming).

[125] The Yes Men call this part of their actions "identity correction." I am at once thrilled by the qualities of the work this group devise and, at the same time, uncomfortable at the necessary deception involved. I notice that this facet of their work generates the same slightly guarded "middle-class-musn't-kick-up-a-fuss-or-worse-still-get-arrested" response in me as does the activist aspect of dian marino's work.

The solution that is unveiled and demonstrated is the *Halliburton Model X7 Survivaball*, designed to protect corporate managers against climate change, thus providing benefits to insurance companies by guaranteeing "the continuing liquidity of the insured enterprise."



What surprises and delights me most about The Yes Men's work is that the style and gesture of delivery is performed so convincingly that audience members are lulled into a state of collective belief that is to a large extent maintained. Here, from the Yes Men website (www.theyesmen.org), is a transcript of the end of the presentation. Look particularly at the audience questions:



On 8 December 2005, at a workshop on presentational knowing and action research I offered to a group of MSc students at the University of Bath, I showed some footage from The Yes Men's documentary film about their work (Ollman and Price, 2003). Here is a transcript of some of the conversation that followed:

Chris: [The Yes Men's interventions are] so edgy. It's on that bittersweet edge. Is it funny? Is it incredibly sad? Is it right to do? Is it not right to do? I've got no idea, but it just sits somewhere else. I think it's provocative, this work. I wanted to add that to the idea that work can be evocative. It's provocative and it doesn't know what it's provoking. It can be provoking all kinds of different things… [I feel] a complex response to a sophisticated intervention, which does have all kinds of effects.

Participant: I thought they were masters of context. They had to do that in order to be heard at all.

Participant: Sometimes we have to make a compromise and conform to something in order to achieve our objectives.

Participant: Is being aware of how you dress part of presentational knowing?

Participant: Getting up and walking across the room is a part of presentational knowing.

Chris: It's me in clown mode. It's me and it's not me. What kinds of permission do I need from myself and others in order to be subversive? What's the Yes Man in me anyway? What's the little part of me that's acting like a Yes Man in any meeting I go to anyway? What's the little part of me that's presenting alternative, or unconventional or disturbing data in a way that's very very ordinary? How do I subvert at every opportunity?

Here, I also want to mention a Bristol-based, anonymous graffiti artist, known as *Banksy*, who makes socio-political statements through his uninvited and often officially unwelcome images. Banksy says: "Graffiti is not the lowest form of art. Despite having to creep about at night and lie to your mum it's actually the most honest artform available… They say graffiti frightens people and is symbolic of the decline in society, but graffiti is only dangerous in the mind of three types of people; politicians, advertising executives and graffiti writers… The people who truly deface our neighbourhoods are the companies that scrawl their giant slogans across buildings and buses trying to make us feel inadequate unless we buy their stuff" (Banksy, 2005: 8).

Overleaf are two images, on the left is a 35-minute painting made by Banksy in two visits to the Ramallah checkpoint at the wall separating Palestine from Israel. I notice how it simultaneously evokes feelings in me of oppression, freedom, fear, innocence, hope and despair. The one on the right was painted at the Bethlehem checkpoint. Here, Banksy reports the following dialogue (Banksy, 2005: 116):

Old man: You paint the wall, you make it look beautiful
[Banksy]: Thanks
Old man: We don't want it to be beautiful, we hate this wall, go home

bell hooks writes of being struck by a piece of graffiti near her home which said "the search for love continues even in the face of great odds." After the graffiti had been whitewashed over, she located the artist to discuss his art with him: "We spoke about the way public art can be a vehicle for the sharing of life-affirming thoughts. And we both expressed our grief and annoyance that the construction company had so callously covered up a powerful message about love" (hooks, 2000: xvii)[126].

[126] The composer, John Cage, apparently said of graffiti that "we should cherish every mark."

Finding form: working aesthetically with culture, ecology and society

Now, moving from working in different ways inside conventional contexts to creating contexts for influencing on an extended scale, I come to a five year project originated by Basia Irland, a participatory artist and Professor in the Department of Art and Art History at the University of New Mexico. For this work, the artist asks: “can diverse communities, living along any river, creek or stream, work and celebrate together on a grassroots level to raise awareness about the plight of the world's waterways?” Her response is to facilitate “A Gathering of Waters” focusing “on the Rio Grande/Rio Bravo, which flows out of Colorado, through New Mexico, and into the vast Chihuahuan Desert between Texas and Mexico. Beset by too many human controls and too many human demands, the river can no longer assure that water from the Rocky Mountain highlands will empty into the Gulf of Mexico. The Gathering project, begun in 1995, was conceived as a symbolic carrying of Rio Grande/Rio Bravo's waters from source to sea, to re-establish people's connection with the river and with each other along its 1875 mile length” (from www.unm.edu/~basia/birland).

I saw Irland present on this project in the UK in 2001, the year after the source waters had made their way down to the sea. What attracted me to the project, in addition to its aesthetic qualities, was the open participatory nature of the process. Once the source waters had been gathered in a specially made flask, Irland let them go into the community with a blank log book and word-of-mouth instructions for them to be handed down from person to person along the river’s path: “folks travelled with the River Vessel and its accompanying Log Book by boat, raft, canoe, hot-air balloon, car, van, horseback, truck, bicycle, mail and by foot - all the way to the sea. People who lived half an hour apart but had never met, encountered each other through this project. And each community confirmed again their connection to the Rio” (Irland, www.greenmuseum.org).

The gathering and passing of the waters was to restore symbolically a natural function of the river and generate understanding, enthusiasm, and a sense of continuity and a mutual understanding of riverside communities. It was a celebration of the great river and its cultures. Irland rejoined the pathway from time to time, and created a “River Repository” of maps and water samples, to accompany her on the journey.

Art historian Suzi Gablik writes extensively about the need for a more participatory, meaningful and purposeful approach to art to be developed, to address social, community and ecological issues directly (Gablik 1984, 1992, 2004)[127]. She calls for:

[127] *Out of interest…* I first came across Gablik's work in the vast bookshop at Tate Modern in London. I looked at the wall of books in front of me and decided, as an experiment, to buy and read the first one that leapt out at, or

"an expanded vision of art as a social practice and not just a disembodied eye" (Gablik, 1992: 181), and quoting one of her own students, writes: "So what if we need to change our view of aesthetics to fit into a mode where process art can be accepted? Our minds need to correlate aesthetics with social good. The idea of cleaning a river and writing your thoughts about it is beautiful; helping the homeless is beautiful. These *are* the new aesthetics. Art as a process which helps people is far more aesthetically beautiful to me than a painting or a sculpture which is only pleasing to the eye" (Gablik, 1992: 174).

From a sustainability-first perspective, eco-art historian Hildegard Kurt draws similar conclusions. She says that sustainability: "is aiming at development forms that are both society-friendly and nature-friendly…Anyone trying to find out why sustainability is not attractive as the task of the century will come across the 'cultural deficit' inherent in the conception of the model… while the debate on sustainable development started up in the natural and social sciences as early as the mid eighties, the question about the cultural and aesthetic dimension of sustainability has only recently been pursued more urgently… An aesthetic of sustainability has to search for **forms of the less**, but also for **forms of nature-friendly opulence**. It has to create cultural diversity, permitting new abundance and sustained enjoyment… an aesthetics of sustainability will always be an **aesthetics of participation** as well – or will have to become one" (Kurt, 2004: 238-9).

But, Kurt also warns that: "a significant number of people involved in sustainability expect art simply to demonstrate ecological shortcomings visually and illustrate moral appeals. Or it should provide the decoration, the 'cream topping' for design measures that have been signed off in every other respect… In the art world, lively dialogue is often hindered by the error of seeing sustainability only as an 'environmental subject' and not a genuinely cultural challenge. And of course artists are rightly resistant when they suspect that sustainability-related co-operation offers are ultimately just another attempt to instrumentalize art… as a mere communication strategy for non-artistic purposes… All in all, a constructive dialogue beneficial both to art and to sustainability can take place only when it is accepted that art has, ever since the start of Modernism, increasingly become a form of knowledge. Far from restricting itself to designing surfaces, art is involved in designing values, and increasingly becoming a medium for exploration, cognition and for changing the world" (Kurt, 2004: 239).

My own practice currently seems a long way off these ideals, and yet I can begin to view my projects with the International Labour Organisation, for example, through an eco/socio/aesthetic lens. I am developing the sense that if I can learn to hold visions of life/projects as action research and inquiry *and* visions of life/projects as art *at the*

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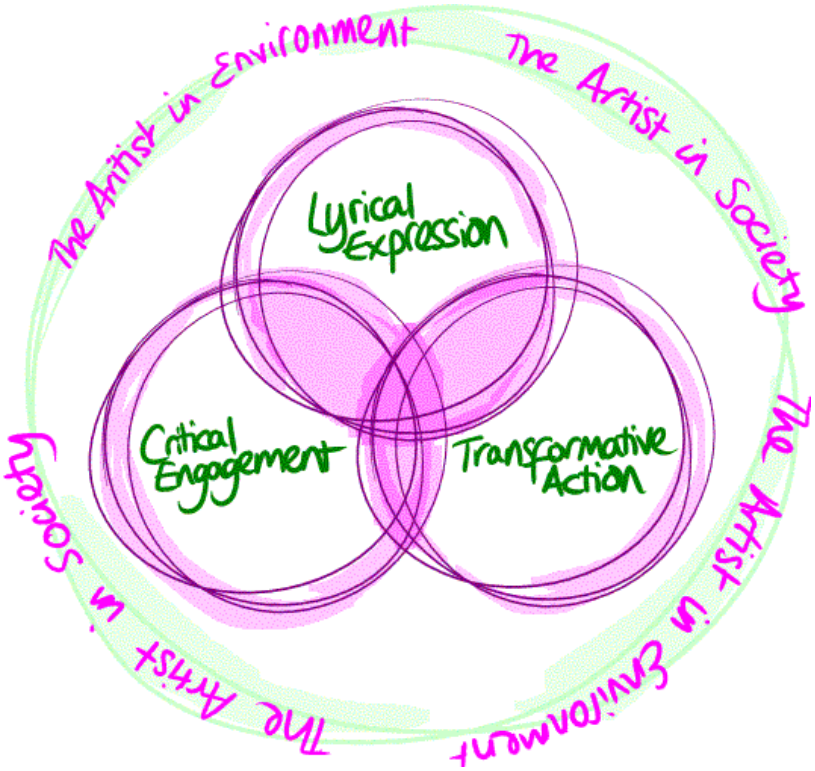
announced itself to me (or, caught my exogenous attention). The book was "The Reenchantment of Art" by Suzi Gablik (1992), who I subsequently found out is an acquaintance of Peter Reason's.

same time, then this double vision might help me to free my work up to a greater creativity without losing my sense of responsibility.

Artists Reiko Goto and Tim Collins suggest a model for understanding the role and responsibilities of the artist in society and in the environment which draws together the basic tenets of action research (although they do not frame it in this way) with those of the art world in what they call "eco-art practices" (Goto and Collins, 2005: 87) or "arts-based social and ecological change" (Collins, *date unknown*). Goto and Collins identify three characteristics of eco-art practices in the form of a "map" (see below), which "mutually locates the different methods and means by which artists create change" (Goto and Collins, 2005: 89-91):



They describe the elements of their "circular continuum" as follows:

- **Lyrical expression** is a productive internal response to existing social, political or environmental systems. It is a poetic response to an experience which can provide insight and new perception…

- **Critical engagement** is primarily external from its social, political or environmental subject. It is a rational response to a particular concept or experience, that reframes perception and understanding…

- **Transformative action** requires critical (external) distance and a discursive (internal) relationship that is based in rational instrumental approaches to perception,

understanding and value. It emerges from a moral and ethical position but embraces the creative potential of discourse and compromise. (Goto and Collins, 2005: 89-90).

For example, The Yes Men's "Survivaball" intervention described earlier might be considered to contain all three elements, with a particular emphasis on the reframing potential of (pseudo-rational) critical engagement. Basia Irland's work is strong on lyrical expression, and lays possible foundations for community transformative action as the source water of the Rio Grande is passed from person to person, opening spaces for conversations (about the river system) that otherwise might not have happened. Goto and Collins cite Joseph Beuys' final project, *7000 Oaks for Kassel,* as one with strong contributions to make to all three elements: "the work was initiated by the artist, yet it required interaction (the planting of trees) to reach completion. The work will ultimately transform the city of Kassel by the sheer number of elements added to this landscape" (Goto and Collins, 2005: 91-92).

Social Sculpture

Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and condition our lives.
Joseph Beuys

I wish to end this section with a mention of social sculpture, "a conception of art, framed in the 1970s by Beuys, as an interdiscplinary and participatory process in which thought, speech and discussion are core 'materials'. With this perception, all human beings are seen as 'artists' responsible for the shaping of a democratic, sustainable social order. Social Sculpture lifts the aesthetic from its confines within a specific sphere or media, relocating it within a collective, imaginative work-space in which we can see, re-think and reshape our lives in tune with our creative potential" (from the Social Sculpture Research Unit website, *January 2006 update*). In 1998, one of Beuys' students, Shelley Sacks, set up the Social Sculpture Research Unit (SSRU) at Oxford Brookes University, with the following key questions and concerns (Sacks, 2000):

- How do we free the aesthetic from its narrow confines and return it to the life of the society?
- What is the role of the sense perceptible, the aesthetic, in overcoming the anaesthetic and numbness?
- How do we shape society in ways that enable us to be creatively engaged and not unemployed?
- How do we produce and distribute what we need in the world, without exploiting each other and destroying that which sustains us?

- How do we develop new forms of art that engage us in the shaping of our lives and how do we teach this expanded understanding of art?
- What is the difference between social sculpture and an instrumentalist view of art, in which art is simply a tool, or vehicle, for conveying information in artistic form?

Having met and spoken with Shelley on several occasions, I still find social sculpture work both compelling and somehow just out of my grasp. Here are my notes following seeing a second Joseph Beuys exhibition at Tate Modern in London (written 17 May 2005):

On 7 March 2005, I visited Tate Modern in London to see the Joseph Beuys exhibition. A few years before, I'd wandered into the previous exhibition of his work there and had become enthralled by the materials, colours, textures and intent of his art. There, bones and feathers mixed with pencil drawings on newspaper, as well as those materials closely associated with Beuys – fat and felt. This time, in March 2005, the exhibits looked like they'd be bigger and grander than the "bits and pieces[128]" I'd stumbled across previously and I was unsure if the new exhibition would have the same feel as the mundane, seemingly unplanned bio-graphic material I'd encountered before. This time, I saw the remainders from grand interventions, now fading, and I wondered how these objects and props had been brought to life and significance by the artist when he was still alive. G. was there, and went to sleep on a bench in the gallery while I watched videos, enjoyed the textures and wondered what it was all about. Could these types of collections of materials, actions and concepts bring about social and environmental change, or was it all pretentious bollocks? Would Beuys' animating force have shed more light on the egomaniac/genius/change agent nature of his interventions?

Art critic, Donald Kuspit suggests that Beuys was situated somewhere "between showman and shaman" (Kuspit, 1995), and Beuys' friend and collaborator, Caroline Tisdall, says: "it's very important in the history of Beuys that this humour is not forgotten. He laughed a lot, like the Dalai Lama, particularly when he was talking about big important concepts."

I enjoy the paradoxes[129] of not knowing and ambiguity about social sculpture, its meanings, its characters and its influence. I feel compelled to find out more (from the inside out), but I'm not yet sure why. Sacks describes social sculpture interventions as

[128] See Caroline Tisdall's 1987 book, "Bits and Pieces: A Collection of Work by Joseph Beuys from 1957 to 1985 Assembled by him for Caroline Tisdall."

[129] As an aside, a friend of the performance artist Richard Layzell made the following comments at a Layzell event, which I think speak to this issue of paradoxical behaviour: "I recall the only unhappy-looking person I saw there, a middle-aged man who said to me 'It's just a total chaos.' And Richard responding by saying 'Well yes, that's exactly what it is!' But of course it wasn't. It was the work of someone who is by now immensely skilled in this novel kind of artwork to the point where he now seems to have lost all anxiety and, yes, to be continuing his insistence on incomplete planning so that things are bound to 'go wrong' by comparison with more orderly events. But that 'going wrong' is just what makes it 'go right'" (Jones, in Layzell, 1998: 92).

"instruments that involve 'trans-actions' between people, issues and places. They are arenas for negotiation" (Sacks, 2004). One of her projects, "Exchange Values" exemplifies such trans-actions, and according to Goto and Collins' taxonomy, encompasses the three elements of lyrical expression, critical engagement and transformative action. Sacks summarises "Exchange Values" like this:

"Developed in collaboration with banana growers of the Windward Islands and representative organisations, the project works with an 'expanded concept of art' exploring the relationship of imagination to transformative social process.

The installation consists of 20 stitched sheets of skin from 20 randomly selected boxes of Windward Island bananas. Each sheet of skin is accompanied by a voice recording of the person or family that grew the box of bananas. Consumers listen to the voice of a producer whilst standing face-to-face with his or her sheet of 'skin'. In contrast to these skins, there are thousands of unknown and unnumbered dried skins on the floor.

A social sculptural 'model process', this project integrates the aesthetic and the political, and has brought together activists, farmers, economists, government ministers, officials, ecological campaigners, artists, psychotherapists, engineers, cultural geographers, writers and of course, consumers." (Sacks, www.greenmuseum.org).

A last word on Kiefer

Anselm Kiefer apprenticed himself to Beuys during the 1970s. I wanted to include one example of his paintings here to both remind me and show you something of their organic qualities and his mythic representation of landscape on a huge scale.

Third person inquiries and interventions using presentational knowing merge in and out of what might be called "art." Issues of provocation and consent (is the inquiry being done "at" audiences? What kinds of manipulation are acceptable?), mingle with simply reflecting back to large groups what they have been doing, and seeking to change the fabric of society through social sculpture. In this section, to summarise:

- I start with examples of **graphic reporting** as a way of visually reflecting back to participants the whole-ness of large scale, third person inquiry processes;

- Second, I explore the work of a renegade **performance activists, The Yes Men,** who infiltrate organisational conferences, websites and TV interviews in order to subvert the proceedings through plausible "alternative" presentations;

- I also introduce the work of the anonymous Bristol-based graffiti artist, **Banksy**, who works to provide social counterpoint to corporate slogans, branding and advertising in public spaces;

- Next, I introduce the work of **Basia Irland**, an American artist who creates participatory (and solitary) rituals and associated objects in order to stimulate greater community and personal connection with the more-than-human world;

- I explore a model for **eco-art practices** devised by artists Reiko Goto and Tim Collins;

- I introduce the concept of **social sculpture**, conceptualised by the German artist **Joseph Beuys**. Beuys spent years studying the more than human world using the methods of Goethean Science and developed a series of "actions" which were intended to stimulate and influence society-wide change towards finding form for a more sustainable future.

- I also offer an example of **Shelley Sacks'** social sculpture work which seeks change in the banana growing industry;

- Finally, I stretch things right out into "Art" to write a just few words about out-and-out artist, **Anselm Kiefer**, a former student of Beuys who has worked in the context of "eco-art" and, like Beuys, for the rebuilding of the social fabric of Germany post Nazism.