Cohort Development Fund Application form 2015-16: Innovative Training Event Proposal

Proposal title:

Creative Art Writing

Participating SGSAH member HEIs:

The minimum requirement for a CDF proposal is three SGSAH HEIs. List others below if applicable.

	HEI (lead first)	Contact name	Staff or student
1	University of Edinburgh	Neil Mulholland	Staff
2	Strathclyde University	David Kinloch	Staff
3	Glasgow School of Art	Laura Edbrook	Staff
4	The University of Glasgow	Elizabeth Reeder	Staff

Other participating organisations:

There is no requirement to involve other organisations. This section simply helps us to identify which organisations are working with our members.

Organisation	Contact name and position
Hospitalfield House	Lucy Byatt (Director) hospitalfield.org.uk
Edinburgh Sculpture Workshop	Dan Brown (Curator of Research) www.edinburghsculpture.org
MAP (Scotland's National Art Magazine)	Laura Edbrook (Editor) mapmagazine.co.uk
Journal of Arts Writing by Students (Intellect)	Francesca Peschier (Editor) www.jawsjournal.com

Estimated number of students attending training:
If more than one event is involved, please break down numbers by event

12

The proposers intend the workshops to be an inaugural project presenting an iterative structure with the potential to annually invite up to twelve SGSAH students from a broad range of disciplines.

Subject areas/disciplines:
Interdisciplinary proposals are welcome.

Visual Arts (Art Writing) [Panel B] Creative Writing [Panel B] Writing [Generic] Publishing [Panel D]

Panel review

Cross-Panel proposals are welcome. Please consider carefully which Panels are relevant to your proposal. You should always contact the relevant Panel Chair(s) before making an application. Contact details are on the SGSAH website.

Panel B

Elevator pitch
Tell us, in no more than three sentences, what you want to do, how you want to do it, and how it will contribute to doctoral training in the Arts & Humanities in Scotland.

We aim to empower creative writers and art writers to be more adept professional scholars in their respective fields by enabling them to effectively share the different tactics, research methods, systems of distribution and audiences of their related disciplines. We will do this by running a series of residential workshops in which creative writers and art writers will collaborate, share methods, skills and approaches and learn new ways of collectively producing and distributing their work. The outcome, an iterative writing workshop structure that can be shared and repeated annually, will contribute to doctoral training in Scotland by transforming our understanding of the forms that research writing can take and of the many ways in which it can be distributed.

Aims
Tell us, in no more than 250 words, how the proposal meets the aims of the funds.

• To secure SGSAH's reputation as a national graduate school that values and supports creative production and process.

- To establish a resourceful approach to doctoral training that enables mutual learning and facilitates the creative life of Scotland's research communities.
- To develop iterative action-based approaches to writing-as-research that are theoretically informed, practical and participatory.
- To form an action-based initiative that is reflexive and developed by way of communal assessment of perceived 'failures' and collective and individual goals.
- To develop a convivial means of knowledge production and distribution that facilitates the exchange of skills and knowledge between writers.
- To nurture a generation of confident, articulate and professional writers.

- To provide opportunity for knowledge exchange in a trusting, open and inclusive environment.

Rationale and outcomes

Tell us, in no more than 500 words, what gap in training or cohort development this proposal is addressing; any evidence for this; what you plan to deliver through the training; and how any outputs will be communicated.

While there is a broad training gap in Scotland for practice-based researchers, there is a particular niche within this training gap for writing as research-practice. This gap, in particular, pertains to both creative writers and art writers supported by the SGSAH.

There are four key approaches that these scholars have in common:

- they are practice-based researchers
- writing is pursued as a research method, creative practice and craft
- their creative outcome (writing) embodies their contribution to knowledge
- they engage in field-work and learning-in-action

However, the research methods employed by both disciplines and the contexts in which their works are distributed harbour distinct values and approaches. Creative writing conventionally encompasses a wide range of narrative forms (screenwriting, drama, novel, novella, graphic novel, myth, song, poetry...) while art writing combines many visual and material modes (art criticism, catalogue texts, zines, blogs, proposals, manifestos, speculation, theory-fiction...) There are just as many examples of cross-over: both writing disciplines are explicitly concerned with (different) systems of distribution; both engage with many of the same sub-genres of non/fiction (drama, fable, horror, metafiction, essay, user manual, etc.) This means that creative writers and art writers have a great deal to learn from each other.

The key rationale of this training project is to enable art writers and creative writers to exchange their knowledge on a peer-to-peer basis. The workshops will provide a structure to facilitate this exchange by enabling knowledge exchange in a convivial way that is inherently amenable to creative practice on its own terms.

Facilitated by the proposers, the first workshop will enable the participants to induct each other into their own disciplinary approaches. From this, we will arrive at a working consensus for the second residential workshop.

The residential workshop will develop a series of collaborative exercises and 'swarming' processes through which writers can co-author and co-produce their work. The residential will provide space and time for participants to develop some experimental writing practices.

The final workshop will focus on systems of distribution. For this workshop we will engage two external (non-HEI) facilitators (selected by the participants). We will make use of ESW's production and distribution facilities.

Having completed the three workshops, the participants will be in a unique position to collectively produce and publish their work. The proposers will mentor this process and support the participants with funding applications (should they be deemed necessary).

This project is an exemplar of what Sarah Thelwall defines as "deferred value creation" in the arts. The first cohort will, in effect, facilitate new experiential knowledge, writing practices and tools for doctoral researchers to adapt and implement in subsequent years.

Recruitment plans

Tell us, in no more than 200 words, how you intend to publicise this training opportunity across SGSAH. For existing networks, please detail your membership and any previous experience of developing and delivering training.

Creative Art Writing will be accessible to a wide range of researchers based in Scotland. To facilitate this engagement, we will:

1) Send out recruitment information regarding the programme to all SGSAH HEIs via email and Twitter. We will directly email all art writing and creative writing PhD students in Scotland to engage them with this project.

2) Use *Eventbrite* to publicise and manage the participation of 12 participants, plus a reserve list.

3) We will endeavour to balance the number of creative writers / art writers 50/50 to ensure that the training outcome equally reflects both approaches.

4) We will engage the professional expertise of our non-HEI partners Hospitalfield Arts Residency and Edinburgh Sculpture Workshop in the publication and distribution outcome of this project.

Cost

Provide the budget for the proposal, broken down by type of support required eg travel and subsistence for visiting speakers, catering costs, travel for students etc. Please note that we normally expect travel for students to be included and to take the form of public transport at economy/advance fares. Please include any support from institutions or other partners, including support in kind (eg use of rooms, use of photocopiers etc).

	Workshop #1 INDUCTION SGSAH HQ, Glasgow
£80.00	Catering
£125.00	Travel Bursary for AHRC Funded participants
£0.00	Accommodation, photocopier, stationary, etc.
	Workshop #2 COLLABORATION Hospitalfield House, Arbroath.
£1,800.00	2 nights full-board and for 12 participants + 4 CDF proposers.
£140.00	Travel Bursary for AHRC Funded participants
	Workshop #2: DISTRIBUTION Edinburgh Sculpture Workshop
£150	Workshop Facilitator's fee [non-HEI staff]
£80.00	Catering
£125.00	Travel Bursary for AHRC Funded participants
£0.00	Accommodation, photocopier, stationary, etc.
£2500.00	**Total cost**

Timing
Please include an outline timetable for the planning and delivery of your event, taking into account the decision dates shown on the SGSAH website.

Nov/Dec: *Approach phase* - Upon notification of funding we will confirm dates and logistics with participating organisations.

Dec/Jan: *Recruitment phase* - We will begin the process of recruiting 12 project participants via the SGSAH using Eventbrite. It is crucial that this begins early so that participants can be consulted on the next phase:

Jan/Feb: *Design phase* - The CDF proposers will consult with the 12 participants to develop the three peer-to-peer workshops format. We will do this using the Japanese *kanban* system Trello.com

Feb/March: **INDUCTION** SGSAH HQ - 1 Day

March/April: **COLLABORATION** MAP + Hospitalfield House, Arbroath, Scotland. - 2 Nights; confirm dates and logistics with final workshop leaders.

April/May: **DISTRIBUTION** Edinburgh Sculpture Workshop - 1 Day. NB: This is timed to coincide with the ECA/ESW Art Writer Residency at ESW.

May/Sept: *Production & Distribution phase* - Should they choose to do so, the workshop participants will self-organise this phase. They will collectively produce and publish the outcome of their collaborative endeavours.

Oct: Hypothetical publication launch at RSE SGSAH Induction Event, October 2016

Evaluation
Tell us how you will evaluate the training's success. Please note that all successful bids will be required to submit a post-award report within 4 weeks of the completion of the training.

Creative Art Writing is an iterative approach to doctoral training. The structure involves a cycle of evaluation that takes place *during* the workshop process. Each phase of the project requires that the proposers and participants jointly reflect upon what they have learned and reach a working consensus upon the direction of the next phase. In this sense, *Creative Art Writing* will create the conditions to evaluate itself.

We will use the *kanban* system **Trello.com** to formally record this process during the design phase and over the duration of the workshops. When the workshops conclude, the proposers will co-author a qualitative analysis of the process and the outcomes it has generated. We will consult with the workshop participants on the report by requesting their feedback on the first draft. The final draft will incorporate participant feedback and observations.

We will know that the project has been successful if the participants have exchanged knowledge to their mutual benefit. This will be evident (or not) in our final report. The perceived 'failures' of the project, however, are equally important to its understanding its value. The legacy of the workshops will be an evaluation that functions primarily as a *manual* for future SGSAH cohorts, enabling them to implement their own programme of relevant writing-based doctoral training.

Institutional Statement of Support

Required for student-led proposals. 500 words maximum confirming the training need, the method of addressing it proposed and the support arrangements provided by the participating HEIs.

The proposal is endorsed by The University of Edinburgh, Strathclyde University, The University of Glasgow and The Glasgow School of Art. (This is not a student-led proposal.)