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Clay Pedagogy.

An Exploratory Study of the Transferal of Ceramic Making Methods into the Context of Addiction Recovery via Pedagogical Design: Reported Impacts from Praxis

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Abstract

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Clay Pedagogy explores the transferability of ceramic making methods into the context of addiction recovery via a process of pedagogical design. The artist, and author, is a materialist, who utilises the generative and cyclical nature of clay as a system of knowledge production. This practice, or Praxis, navigates nebulous and transdisciplinary collections of data and utilises a set of generative epistemic meaning making methods. The gallery is a space in which pressing social issues can be addressed through utilisation of the generative system of art creation and allows this praxis to thrive.

The design-based approach to pedagogical praxis at play here is reflexive, iterative, and cyclical, allowing multiple voices to construct fitting pedagogical happenings - leaving behind formal and hierarchical notions of learning. Each iterative 'cycle', or stage, in the research was informed by the last - mimicking the transformative/cyclical nature of clay as a working medium.

Care is at the heart of this research. Thoughts, feelings, and opinions of all involved in research were given 'space', and opportunities for deep epistemic and metacognition for those with lived experience of addiction took place within the safety of a formal addiction recovery programme.

The concluding conceptual, or abstract, idea drawn from this research is of clay as mechanism of driving processes of individual perception and epistemic meaning making within the context of gallery-based pedagogical praxis. The specific way in which creative pedagogical methods, which are rooted in material epistemologies - to facilitate personal growth, have been explicated within the findings.

The new knowledge - the abstract concept, **The Cycle of Growth**, was created with potential that other pedagogical practitioners may use this as a foundational platform of knowledge within the field, and a springboard for the development of their own material-rooted and hierarchy free praxis.

The systematic construction of the clay-centred pedagogical framework, utilising its life cycle as a creative and democratic framework for knowledge production, was used to design a space for free-flowing and hierarchy-free knowledge-production, seeded from the material's ontological assets.

Concluding conceptual framework:

The Cycle of Growth: *A conceptual framework that aims to guide the construction of pedagogical symbiotic environments, which expose clay's generative meaning-making assets for those on a transformational health journey.*

Title

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This thesis is a record of a progressive exploration and development of praxis. It is an active, and metamorphic, piece of research - which explores the methodologies, methods, research landscapes and practices navigated to 'transfer' ceramic making methods into addiction recovery contexts via pedagogical design. The tone, therefore, shifts between: reporting Grounded Theory-inspired memos, essay-style text and academic prose.

The conclusions, or the research project's 'new knowledge', is in the form of a conceptual idea. This was arrived at through the completion of literature reviews, pedagogic tests and the development and use of a newly formatted version of Grounded Theory, which triangulated the data for the creation of a pedagogy. The steps taken are rooted in an embedded stance (see Chapter M) that is rooted in a belief in the 'power' of material dialogue for epistemic cognition, which can be facilitated through the use of clay. The story of a generative and reflexive system of knowledge production, powered by clay, took place in the development of praxis, is explained within this thesis.

Introduction to Praxis

Contents

X1 Journey to my Praxis

Pedagogical curation, or 'pedagogical design' as I will refer to it, is a defined yet emergent practice in the academic realm. Grant Kester, in his in-depth interview with pedagogical curators/designers from across the UK (Kester, 2012) defined the practice as: nebulous, navigating vast 'territories' and able to cause social and structural power shifts.

Kester, and the British pedagogical curators he interviews, navigate complex territories that consist of art, built environment, data and constituents - this utilises a creative and constructivist framework to create new knowledge (Kester, 2012, p.93). This critical and inextricable meld of theory and practice (Stewart, 2000) would be defined as 'Praxis' within current academic thinking. For example, within Stewart's recent PhD paper, *Practice vs Praxis: Modelling Practitioner-based Research* (Stewart, 2000). Praxis is completed through creative navigation of theory and art/practice. Praxis is the art of moulding theory and art endeavours into one venture.

Anthony Schrag's diagram-based reflections upon the role of pedagogical or participatory endeavours with the gallery (below) - aims to communicate the inextricability of the practice, as it attempts to subvert or expose problematic policy and power dynamics in its transdisciplinary position (Schrag, 2014).
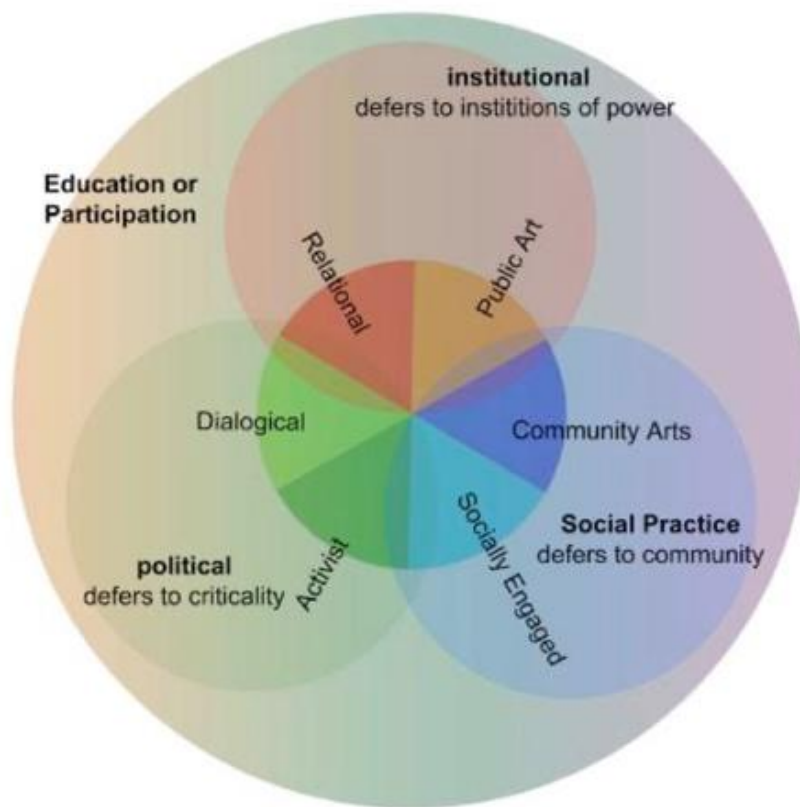
Figure 1: Schrag, 2013, Diagram 1.2: Interacting Venn Diagram of Participatory Art Genres and their derivative power sources.

Schrag's diagram depicts gallery-based pedagogical activity as praxis (Stewart, 2000). Due to the navigation of a complex web of practice and theory that utilises creative methods, approaches adopted include dialogic exchange, activism and social engagement. Below, I have presented a relational map produced by myself, as part of this research project. The presentation of this map communicates the inextricable research landscape of my praxis. This is due the transdisciplinary information in which I encounter, and the complex nature of the Praxis needed to navigate it.

The terrain that I have navigated, as a gallery-based pedagogical designer, is as comparably complex as Schrag's terrain. My praxis has a social interest, or an inherently social endeavour, as Schrag's terrain does, which navigates several disciplines (gallery engagement, addiction recovery, clay work). I have employed several

methods practiced within those different disciplines (play, dialogic exchange, communal making etc); this is illustrated below in one of my relational diagrams, extrapolated from a later chapter.
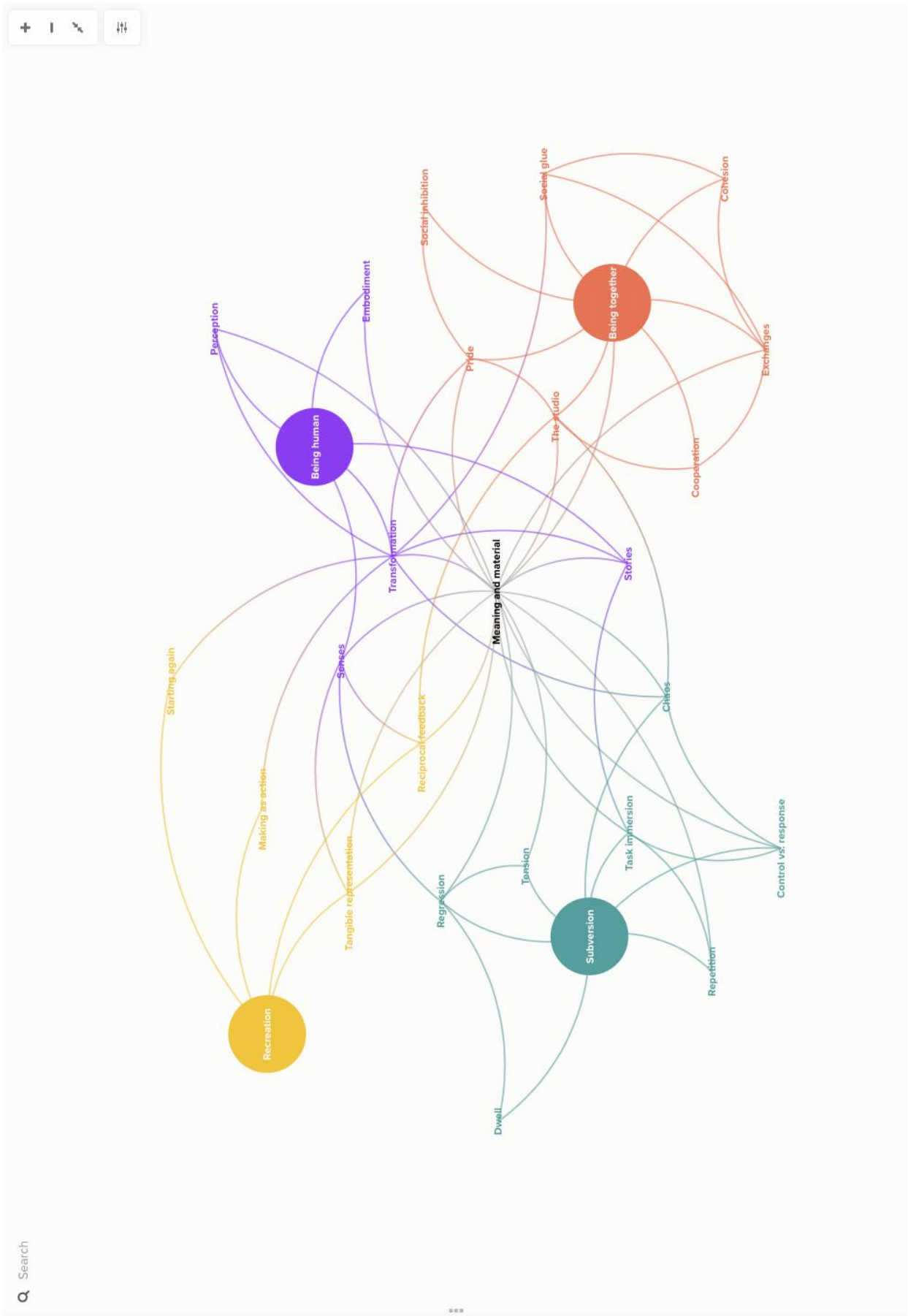
Figure 2: Bagi, Dena, Minute Works, 2020, Kumu-produced relational map.

Emily Pringle, the former Tate Gallery Director of Learning Practice and Research, defines gallery-based pedagogical activity as *research [that] questions the structured process of enquiry and then generates original knowledge* (Rito et al., 2020, p.16). Rito and Balaskas, in their 2020 *Institutional Praxis* publication, say that the radical and creative nature of the research, from an institutional, or gallery, perspective - goes beyond the repetition of inherited epistemologies (Rito et al., 2020, p.9). My adoption of creative methods to navigate a complex research landscape is built from art practice and theory, it equates to radical practice, which moves away from these linear and repetitive inherited epistemologies. The similarity between myself and Schrag, is that we both navigate complex landscapes in a radical way.

My pedagogical praxis is material-driven and cyclical. I utilise mapping, dialogue and making within my research process - to navigate a complex and transdisciplinary research landscape. My use of clay is interwoven within a Grounded Theory-anchored methodological approach with materialist praxis (Renold et al., 2022). grounding my cyclical research framework.

There is a close relationship between the earthly life cycle of clay, and how I handle data within my praxis. The cyclical nature of Grounded Theory (Bryant et al.,2007, p.28), specifically the utilisation of Situational Analysis and Mapping (Clarke, 2005) is set against the repetitive and generative process of making with clay - to form my pedagogical design.

My praxis is constructivist, generative and reflexive - as one design stage informs the next. I 'start again', each time I enter a research cycle. This mimics the process of making with clay, taking clay's transformational qualities into consideration (Felcey et al., 2014).

The physical handling of clay also plays a part in my praxis - within collective making opportunities that I curate, and within the mapping process. The overt placement of the material instigates another generative stage. Its properties are considered within relational mapping, situational mapping, and theoretical sampling stages. For example, additional relationships between data sets are defined when clay is placed within the relational mapping process.

X1.2 - Embedded stance

During my BA (Hons) in Glass and Ceramics at the University of Sunderland, the process of making with clay enabled me to reflexively frame my complex identity - both as a maker and an individual. Construction of objects allowed me to ask intricate questions about myself, within complex social and political contexts.

The process of making that I was engaged in allowed me to slowly uncover my personal view on the world, or my epistemic cognition. A linear and reflexive process was encouraged - which asked me to use clay's properties to represent my thoughts and feelings about the world, or critical introspection (Liamputtong et al., 2008, p.231). Specifically, I produced a large amount of work, both in isolation and collaboratively, on being mixed race, and what that 'meant' in times of Afro-European conflict. I met and made [clay artefacts} with teams of other students and tutors - with daily discussion about objects, materials and processes - and what they meant to all involved; I experienced that this transcended what was possible with mere words.

During these discussions I was subtly introduced to wider social and political epiphanies, which then became a framework within which to critique and reflect on objects and ideas. The process was nuanced, it asked me to reflect constantly, asking questions about my knowing, or my epistemic cognition. It enabled me to challenge pre-supposition or assumptions, which specifically surrounded my cultural identify - as each representation I formed in clay, or discussed, was critiqued or expanded upon by others.

Dena Bagi

Figure 3: Bagi, Dena, 2006, 'Middle/East/West', blown glass with ceramic oxide inclusion, Available at: madeinthemiddle.org/resources/catalogues

I left university with a new idea of myself and my position in the world. I wanted to share the process in which this was uncovered, together with others, to focus on a career in teaching or in creative engagement. I aspired to become a learning designer in a gallery, to design the mechanisms in which people could 'learn' via art objects, processes and materials.

The Masters in Contemporary Curating at Manchester Metropolitan University enabled me to re-appropriate my making processes, within a gallery context. The course, which was heavily academic, utilised salient theory from the visual culture, sociology and philosophy to develop my critical understanding of the role of the gallery in contemporary culture. I was encouraged to create a praxis at this stage in my education - to form ideas on how and why I wanted to lead learning within a gallery context. This new way of working was a significant shift, from practice, to development of an informed and synthesised practice (or praxis) - which utilised my epistemic cognition. This cognition, gained via making, now formed an approach to curation of learning opportunities - that use reflexivity and collaborative making processes to understand one's self.

As well as acquisition of the underpinning theory about the role of the gallery in a cultural context, my Masters required me to understand how humans learn, and how the gallery space can provide a supportive and transformative landscape for this. I had the chance to curate learning experiences during my study - both as part of it, and as a freelance artist in Manchester. At the end of the course, I felt that I had a basic understanding of how my passion for collaborative and reflexive making, and its 'power' in terms of self-understanding and learning, this worked well within the context of a gallery.

The gallery, as a space for learning, utilises artist processes, objects and curatorial endeavour to spark personal enquiry in its visitors. It also has recently placed itself at the forefront of embodied and play-based pedagogical practice, utilising its spaces, collections and artists' processes as ingredients for learning design. The gallery as a learning space is also still very much steeped in institutional hierarchies, which exist in opposition to some of my beliefs - especially those that concern the benefits of non-hierarchical collaboration.

In the initial stages of my career, I secured learning manager/coordinator roles within national galleries and museums. These roles involved co-designing learning spaces alongside artists, teachers and curators, to develop resources and workshops that accompanied exhibitions at Tate Liverpool, Manchester Art Gallery and Manchester Museum. Whilst performing these roles, I saw participants achieve a plethora of outcomes through engagement with learning in the gallery space. They included feeling pride or empowerment, feeling well/better, or feeling part of their community.

However, I quickly felt dissatisfied in these generic roles. I set out on my professional journey to enable those who participated in the learning opportunities that I designed to understand and discover themselves via making or creativity - as I did at university. I wanted to expand on, and develop, the process in which I had engaged. I knew that a reflexive and collaborative process, which I had experienced at university, would promote this but, the reality was far from that.

I had long-standing beliefs around the value of co-authorship in learning. I strongly believed that learners must be instrumental in designing their own learning pathways. I wanted to subvert the, sometimes, hierarchical structure of learning, believing that the participant, the designer and the artist were 'level pegging' - all having knowledge, skills and views on the world to contribute to the process. I had a co-authored experience at university. I made objects in clay with my lecturer, daily; he and I learnt about the material, and each other - slowly - and worked out how the clay was relevant to me and my life. He taught me the processes I needed to realise my views and creative intentions, at that time. Perhaps subconsciously, myself and my university tutor were engaging in a 'material dialogue' here (Sennet, 2013) - negotiating my learning pathway together, using materials centrally. The university studio was a learning environment where I thrived - and like other craft studios, it made it an easy place for both the educator and learner to explain, demonstrate and give advice (Sennet, 2013).

A co-authored pedagogical design process felt impossible, within my generic gallery roles, where time and budgets were tight and there was pressure to achieve learning outcomes quickly. This could be partly due to the lack of participants' knowledge regarding 'art'. Tokenistic processes were therefore put in place in an attempt to engage the learner in the pedagogical design. Learners were not given authentic opportunities to be part of the design, and were therefore 'told' how to engage. Yet my work was often 'painted' as being truly creative and collaborative when there was a report to the organisation's funders. I felt that the outcomes my participants achieved did not reach the complexity or grandeur of what I had experienced at university.

Figure 4: Bagi, Dena, 2017, Tests for family clay workshop at Manchester Gallery.

Figure 5: Bagi, Dena, 2016, Snapshot of set up for family workshop based on data-mapping (co designed with Harriet Hall) at Manchester Gallery.

In 2012, when I secured a role as the Engagement Programme Manager at the British Ceramics Biennial, I was finally given the chance to curate learning opportunities, which involved the material I had a relationship with. This also enabled me to (professionally) move from the city of Manchester, back to my hometown of Stoke-on-Trent. This move turned out to be career changing. My tacit knowledge of clay, gained from growing up in the 'Potteries' (Stoke on Trent's nickname, as it is was one of two major ceramic production hubs), and my experience of making with the material, became central to my pedagogical design process.

My design process no longer simply involved the 'transferral' of an artist-process into a learning context, as it had in previous roles. My ideas, thoughts and beliefs in the 'power' of clay, as a material, and how its potential could be released via an engagement, were strong. My creative process, beliefs and general identity were far more visible in my learning designs at this phase of my career. I was, suddenly, a real player in this process. I joined the artist, the space and the collection - to form a key ingredient in the learning design.

I now felt that I was facilitating something more powerful than before, as a pedagogical designer. My tacit knowledge of clay drew me into the design process. I was reminded that clay was intrinsically connected to my identity. Making with clay had 'worked' far better than reading, talking or writing for me in my youth, and I could now apply this experience to my design process.

When I started to have early-stage conversations with learners in Stoke, about their needs and creative endeavours with clay, there was a level of knowledge present; everyone knew something about clay. A family clay-story was always present, or a past experience with the material could be drawn upon. Clay's existence in the everyday built environment helped as well, but the discussion felt more 'level'. It felt less like the artists asking how they could 'teach' the learners something, but that ideas could genuinely be co-created - due to tacit knowledge being present for everyone. The environment was therefore ripe for co-authored learning and in turn, co-constructed new knowledge.

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Participants in Stoke started to design their own learning early on in collaborative projects, when they decided the areas of life, they wished to focus their creativity on. They felt confident in a partnership with ceramists and me, as they had a relationship and sense of ownership over the material; this knowledge made them level players. It felt as though some of the hierarchies present in the gallery were left behind - where artists' processes often formed strict learning frameworks for participants to move through.

Figure 6: Bagi, Dena, 2016, Creative mapping being completed by participant seeking asylum in the UK during the World in One City project being delivered by Joanne Ayre at The British Ceramics Biennial

Figure 7: Bagi, Dena, 2016, Exploration of raw materials at the early stages of a project being completed by a group of individuals seeking asylum in the UK at The British Ceramics Biennial

Clay was also being used in a raw state, early in the pedagogical process - before any real decisions were made about the direction of the learning project. The purpose of this playful start to a project was to instigate open-ended conversations with participants, artists and myself, about what a project may achieve for everyone. This process provided essential raw data that could shape a project from the outset. The materials' 'cathartic' or 'mindful' qualities should not be overlooked here, either. Manipulation of clay, in its raw form, as an icebreaker or

a way to mind map, was hugely beneficial. Clay had an ability to calm those who were using it, become more fluid with their dialogue and communicate ideas that could be hard to in words, this was key to the process.

As clay was impregnated into our everyday life, it enabled the group to have very honest and open conversations about creativity and how that may connect us together. The medium was not a representational material, like paint, which could seem alien to many people. Yet the bricks of a house, or plates could be referred to - and from there an explorative conversation about everyday life, challenges and relationships could be continued. Clay could be explored to examine its meaning for the collaborative project group, and the environment need not dictate what art materials mean to artists, and then expect participants to emulate this.

This first-hand experience provides the basis for this pragmatic methodological investigation. It describes the beginnings of my critical/embedded stance, which is rooted in both past experience and belief systems surrounding the unique attributes of clay in pedagogical contexts.

My tacit knowledge of clay, and my passionate belief in the 'power' of social constructivist pedagogical principles both go together in this research, as clay becomes the 'leveller' needed to develop and complete pedagogy, without hierarchy.

My tacit knowledge of, and experience of making with and engaging others with clay, impacts my capacity for effective interpretation of the research data which I will uncover. My perspective will impact and provide a lens for the data, making me suitably capable to complete the research.

The two-way material dialogue, developed during the critical stages of my BA in Glass and Ceramics, allowed me to comprehend my identity, and my objectivity/world view. My knowledge of clay's ontological assets of this material, namely the cyclical nature of epistemic meaning-making that it provides for its manipulator, were built upon within pedagogical roles, and formed a basis for my embedded stance during this PhD. Social constructivist pedagogic principles were also applied to this stance - to one that believes both in the power of clay as a tool for deep personal cognition, and the suitability of the gallery for pedagogic meaning-making for those in a vulnerable and transformative state of recovery (individuals in addiction recovery).

My embedded stance which, in short, trusts in the playful and creative pedagogic landscape of the gallery for transformational growth, and in clay's epistemic cognition, ground this research investigation. Research was approached with these beliefs and knowledge - this inspired its cyclical and material-based methodology, whilst managing bias in appropriate and rigorous ways (See Chapter M).

1.3 Journey to Praxis and overview
I felt a seismic shift when I moved from pedagogical design in large arts institutions, to programming for small scale contemporary ceramic festivals. My tacit knowledge of clay, derived from a positive experience of previous creative use of the material, had drawn me into the pedagogical design process further than ever before. This facilitated the creation of a practice-based element to my work. Where, previously, I held a project-management based approach, clay has now become an embedded part of the process - as practitioner. I would later understand that clay's generative cycle was also fundamental to my praxis methodology, as I move through a complex web of data, which includes art, constituents from the local community and educational and recovery frameworks, all grounded in my tacit connection to this central material.

My motivation to embark on a research-based project included the desire to facilitate a progressive change within pedagogical practice in the gallery sector. When the materialist-based nature of my praxis became recognisable (i.e., I felt as if I was a part of the design process, and that I could navigate my pedagogical design in a more nuanced manner), this desire become more apparent. The lack of evidence-base, and therefore industry guidance that responded to it, made it increasingly difficult for me to measure the success of my praxis on the individuals with whom I had co-designed the pedagogy.

The transdisciplinary nature of my praxis also had a sparse evidence base, with no industry-specific guidance, this created further motivation for me to embark on this research journey. My interdisciplinary praxis landscape bridges formal pedagogy, gallery pedagogy, addiction recovery and art/creative practice. My embarkation on a research project of this scale and depth has enabled me to discover and enrich my research methods, this has led

me towards a praxis that empowers all parties involved in the material-based pedagogical endeavour (Murphy, 2018).

Oonagh Murphy sets out an action-research-based model of praxis, in her Tate paper (Murphy, 2018). Her paper offers a systematic framework for the delivery of museum studies' content at Higher Education level (Murphy, 2018). A comparable process can be seen between my generative and material-driven process, with that laid out by Murphy. Murphy supports the argument that art-museum pedagogical practitioners should develop unique and fitting methodologies when they work in a creative setting, and that they should develop pedagogical practices that support the concept of risk (Murphy, 2018).

Murphy states, in her exploration of relevant action-based research models, for use within art-museums, that inventiveness, risk-taking and innovative approaches [are] designed to respond to the challenges that exist within the arts museum sector (Murphy, 2018). My material-based praxis is malleable, and rooted in the cyclical and reflexive methodology of clay-making and Grounded Theory (Charmaz, 2006). This approach promotes 'risk'. Clay is risky. It is unpredictable, and when used in the social sphere (within gallery-based pedagogical scenarios, for example), that risk is felt by all that manipulate it (Felcey et al. 2014). At each stage of my praxis, I brought clay back 'into the mix', whilst working with a reflexive model of data mapping - this allowed the research to be seen, experienced and manipulated by others. This generative process was fitting for a creative endeavour and a suitable response to the landscape in situ.

My research's ethical stance was rooted in the concept of 'care'. It sat at the heart of every step of my praxis. The voices of those with lived experience of addiction recovery were at the very centre of each reflexive stage of creative data aggregation. This added risk, in terms of the outcomes of each stage being predictable and foreseeable.

At the start of this research journey, I instinctively used the term 'pedagogical designer' to communicate my fledgling praxis. I had been called a Learning Manager, Education Curator, Health Programme Manager and simply, a Curator, in past professional roles. I seemed to recoil at the title 'curator' but did not have much of an explanation for this visceral reaction to the term.

The term curator is explored comprehensively within academic writing, even within the sphere of social or pedagogical activity inside the gallery. Indeed, Grant Kester spends a whole chapter of his Gallery as Community: Art, Education, Politics (Kester, 2012) publication, where he speculated whether the term curator is a fitting term for the role of the gallery-based pedagogical or engagement 'manager'. Within Kester's chapter, Kate Grey, then-director of the Collective Gallery in Edinburgh, eloquently contests the term curator being used for pedagogical or engagement-based programming. She states that a curator may need to know what the outcome may be, which is counter to the process utilised by her fellow interviewees. They are interested in development of the ideas that come to the surface within a gallery space (Kester, 2012, p.93), they 'hold' or 'care' for ever changing viewpoints and help to mould them into an appropriate outcome for the gallery and the constituents involved in that process.

In addition to this, the term 'designer' fits with the material-based generative cycle, which anchors my praxis. In Murphy's art-museum action-based research model, he states that to promote inventiveness and risk-taking - the key to formulation of innovative approaches to arts engagement - is a design, or test-based, approach (Murphy, 2018). The two diagrams below, when juxtaposed, provide a clear comparison between my reflexive approach and that of Murphy's model, which gives an inventive and risky approach to pedagogical programming. The second diagram depicts a model that is utilised as a key methodological consideration in the formation of my praxis, which is Johnson's Slow Curating framework; it sets a reflexive approach for gallery-based engagement work (Johnson,2021).

Johnson and Murphy's praxis-depicting diagrams are both test-based, reflexive and have opportunities for co-productive endeavours to be brought into the pedagogical design framework.
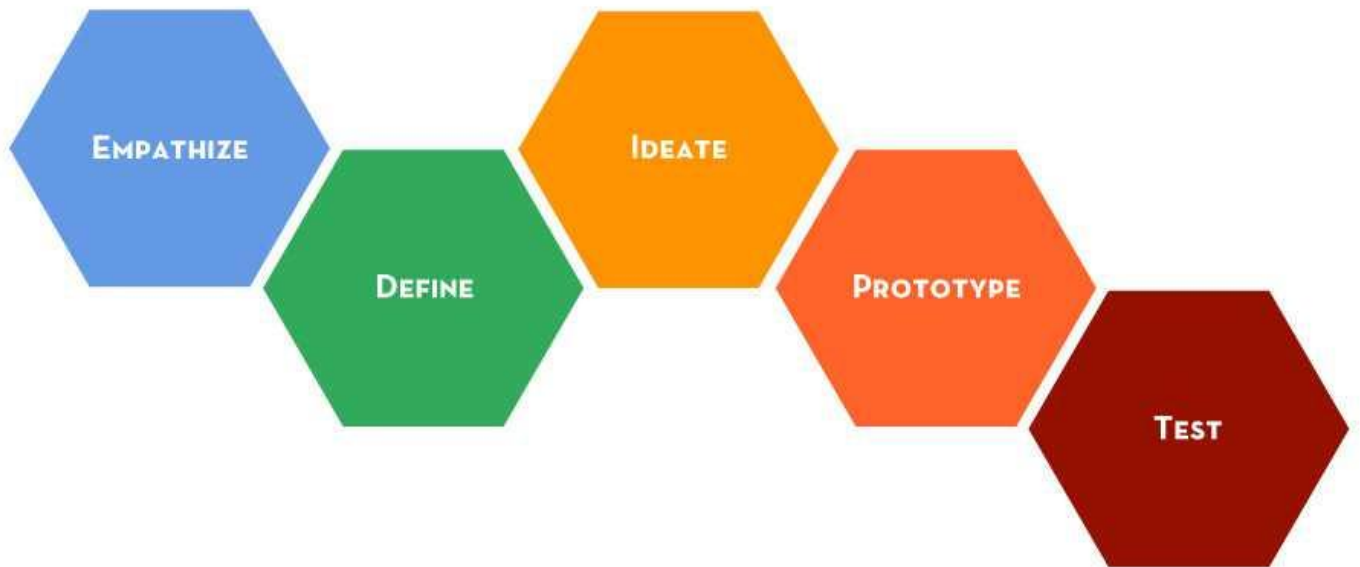
The design thinking process used at the Stanford School (2013).

Figure 8: Stanford School, 2013, The design thinking process. Available at: empathizeit.com/design-thinking-models-stanford-d-school, 30/9/2024
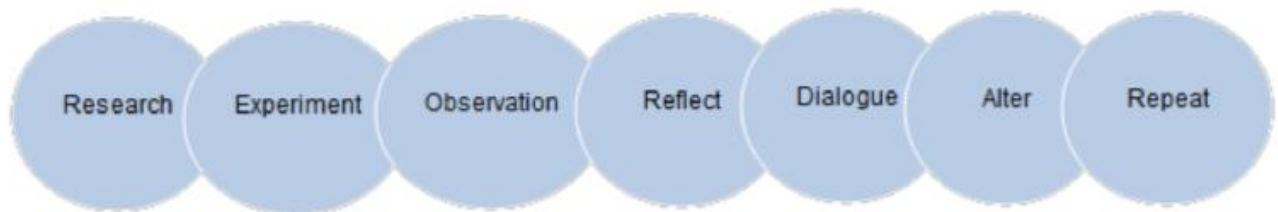
Figure 5.2. The actions in the Slow Curating Framework

Figure 9: Johnson, 2022, The actions in a slow curating framework

I formulated an aerial view of a pedagogical design meeting; the map, or plan, communicates the direction that I intend for the multiple partners (those in addiction recovery, ceramic artists etc.) to navigate set 'clusters' of data, with associated clay activities, within a physical space. This acts as a plan for a designed learning space, which has multiple collective elements, including text/data, images and activities that individuals can then personally navigated. My intention is that the design-meeting space will act as a symbiotic learning environment - ripe for the creation of new knowledge, much the same as a multifaceted gallery space being reflexively constructed using the Slow Curating tool by Johnson, for example.

This new knowledge illustrates the intention of progressive development, within a pedagogical research project. The aerial view that follows depicts a design of a symbiotic and co-productive environment, which allows for the manipulation of clay, sharing of past and lived experiences, and the free-flowing navigation of salient data. As individuals interact with the 'clusters' of data, and associated clay activities, their responses will be collected in a central 'grid'. This aerial view acts as another situational map (Charmaz, 2006) within my generated praxis - represented at an integral design stage. This move away from the traditional form of situational mapping is key to my pedagogical praxis and plays a central role in the creation of new knowledge identified through the process of this research.

The aerial map/view of the learning environment includes information about my role as a facilitator, together with other dialogic methods that I utilise - which encourage the space to become one of collective knowledge production. The manual grid, in the centre of the illustration, acts as an additional, manual, situational map (Clarke, 2005), this map was worked on 'live' in collaboration with all members of the design meeting, which creates a starting point for subsequent cycles of the generative process.
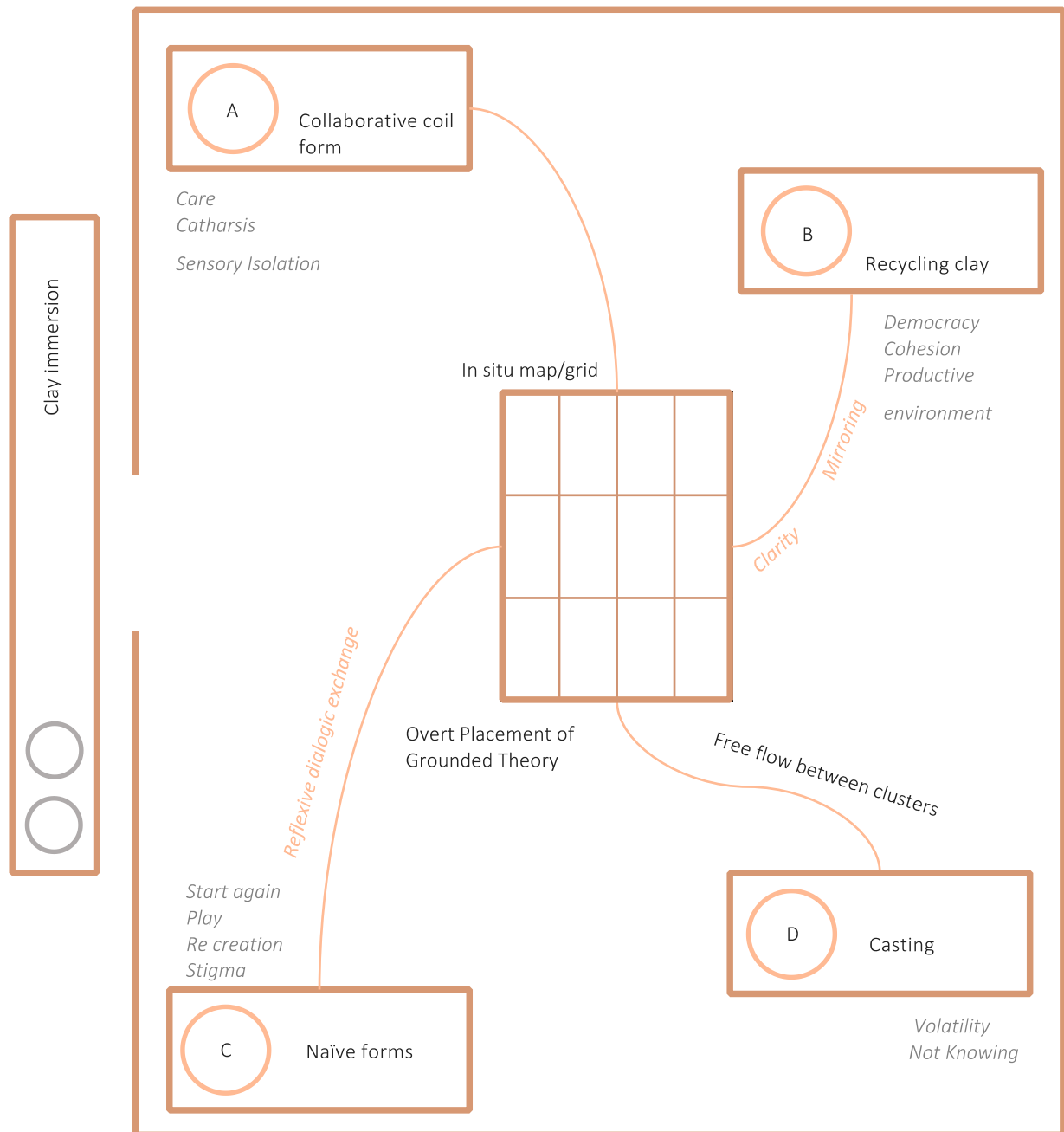
Figure 10: Bagi, Dena, 2023, sketch of final workshop design.

In conclusion, my pedagogical design praxis navigated nebulous and transdisciplinary collections of data through the utilisation of generative and material-based methods. This multifaceted praxis includes a distinctive creative practice, as well as the adoption of reflexive sociological methodologies and methods; my praxis radically moves through data, guided by the cyclical nature of working with clay. My praxis is also critically reflexive and allows multiple voices to construct a fitting pedagogical outcome - this leaves behind any formal and hierarchical notion of learning - it is risky and challenges beliefs. It can be used to represent and navigate both the individual and the collective multiple voices/constituents in a contemporary understanding of the role of the gallery - as a civic space.

X1.3 - Pedagogical practice in galleries now, including its origins

I don't […] adhere to the hierarchical logic that being a curator is in any way more interesting or enlightened, sometimes I don't feel that the term 'education;' lends itself to the kind of experimental, radical pedagogy or research process to which I am committed.
(Kester, 2012, p.88)

The identity of gallery engagement practice has shifted in the past 30 years, to the construction and mediation of co-production of knowledge acquisition, which is completed alongside the gallery visitor, learner, or constituent, which was previously referenced in the earlier section of this chapter (1.1). Therefore, a learning curator's role is to facilitate this approach to radical pedagogy, it is focused on an iterative process of questioning and exploration (Sharkey, 2022).

Johnson states, in her OnCurating article that introduces her doctoral-outcome, the Slow Curating framework, the role of the curator is not dead, but it is changing (Johnson, 2022). The academic and art gallery director both state that the curator is no longer the standard bearer of authority and expertise (Johnson, 2022). What used to be a one-way transaction - of an educational approach to extract meaning from a work - has now metamorphosised into a practice (or praxis). The defined practice is intertwined with the individual's position, the gallery's vision, the artwork, and the engaged learner.

In Gallery as Community […], Grant Kester interrogates the social practice of arts engagement (Kester, 2012), the following actions anchor the five engagement managers/curators being interviewed. The following, for the individuals at the helm of diverse engagement practice in the arts sector, define the elements of their roles:
- Directing strands
- Building relationships
- Initiating thoughts or explorations
- Responding to gallery spaces and artworks
- Continual curation
- Reflexive programming
- Being in dialogue with others
- 'Holding' knowledge

(Kester, 2012)

The gallery space is ripe for the continuous, or reflexive, design process, which is acted out by the interviewees of Kester's publication (Kester, 2012). They act creatively within its parameters; they hold knowledge and direct strands of thought; dialogue is key to their mediation-based praxis. This dialogic role, which is more democratic, is mirrored across the gallery landscape, with engagement curators utilis[ing] their specialist knowledge in dialogue with others, e.g., artists, curators, academics, local groups and visitors to promote democratic exchange (Rito et al 2020).

In Emily Pringle's doctoral-follow-up, the Meaning Making in the Gallery (MMG) framework (Pringle, 2009), the academic and former Director of Learning at the Tate gallery sets out the pedagogical relationship between artist, learners and artworks in the gallery and proposes a model of creative teaching and learning (Pringle, 2009, p.179).

The model, seen below, sets out an experiential learning cycle, which depicts the complex meaning-making processes undertaken by learners and artist educators and indicates how these processes (Pringle, 2009, p.179). are shaped by both the artworks, the gallery spaces and the artist-facilitators/researchers praxis.

The Gallery

Learners

Dialogue   Engage   *Dialogue*

Apply   Question

Make meaning   Share knowledge

Artwork   Review content   **Artist Educator**

Dialogue
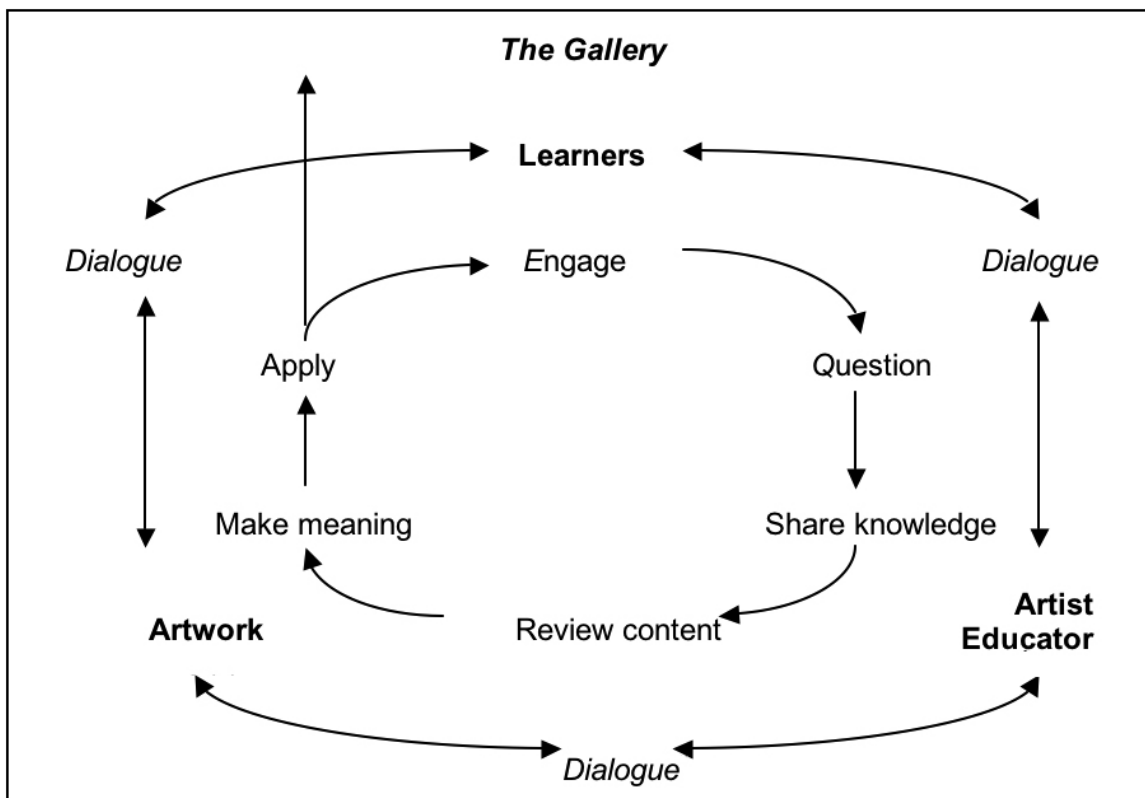
Figure 11: Pringle, Emily, 2009, Diagram depicting Meaning Making in the Gallery Framework.

Pringle lays out the cyclical and reflexive process of knowledge production in the gallery space with the MMG model. As she suggests, this starts with the 'do' cycle - when an initial engagement is had by the learner through an artwork element in their physical space. This is followed by a period of questioning, which is posed in a responsive manner by the artist researchers/educators. This then initiates a non-hierarchical exchange of knowledge between the artist and learner - where they instinctively and collaboratively explore the space, drawing out meaning together (Pringle, 2009, p.179).

According to Clare Bishop in her seminal contribution to Whitechapel's, Participation (Bishop, 2006), participation in the contemporary practice of gallery-based engagement is demonstrable via the creation of an active subject; one who will be empowered by the experience of physical or symbolic participation (Bishop, 2006, p.12). Bishop states this symbiosis is key to engagement in the production of knowledge - an individual must become an element of the diverse and inextricable symbiotic environment, able to move around it, whilst engaging in dialogic exchange (Bishop, 2006, p.12).

The art museum is becoming more democratic. Demonstrating growth in ethnic and socio-economic diversity in its audiences, even shift[ing] its focus to become more orientated to serving nearby communities, thereby reaping the rewards of increasing audience numbers, and visitor enthusiasm.
(Rodney, 2019).

Art gallery-based pedagogy has not always been defined as the construction and mediation of co-produced knowledge acquisition. Karen Raney, the former and long-standing editor of Engage Journal - the publication dedicated to arts education - mentions that it was not until the early 1980s that education was a central focus through which radicals hoped to develop popular *criticality against racism and sexism [by] re-positioning the citizen as producer, rather than consumer* (Raney, 2013, p.7).

During the 1980s, many saw mainstream gallery culture in opposition to community art - which was where public-realm work was being played out (Raney, 2013, p.7). The artists and creative pedagogical practitioners who engaged with communities started to curate projects and interventions, which would put claim to public

museums and galleries as genuinely public (Raney, 2013b, p. 7). When education programmes were finally commonplace in the art galleries in the UK, they were often tokenistic, engaging individuals in curatorial intentions (Raney, 2013, p.35). The progressive and generative practice was not being utilised in full - with the curators 'in charge' of the shape and style of the engagement, which was led by the artist's work that they had programmed.

The 1990s saw a shift to professional arts engagement roles and programming. This was due to a large influx of funding, instigated by strategic government initiatives centred around broadening audiences into the cultural sector (Raney, 2013, p.7). The role of the education curator was born in response, as more ad-hoc engagement projects were curated and became part of a more focused programme.

A seminal project, in 1990, at the Irish Museum of Modern Art (IMMA), saw the concept of Museum as Forum (Bonnici, 2006) being established, which marked a turning point in the understanding of the artist's role in the engagement/learning process, and the understanding of the gallery as a multi-faceted learning space (Raney, 2013, p.7). The gallery acted as a learning environment, or forum, in which the artist engaged in fluid and reciprocal dialogue with their participants. Artists were hired directly, for the first time, to work alongside participants, within a co-production model. The artists-practitioner role was instigated, with clear roles within the gallery and autonomy of practice (Bonnici, 2006).

Government initiatives centred around widening audiences and increasing participation, which brought a new wave of responsibility for galleries. As programming was funded to provide educational or social outcomes, the gallery took on a new civic role, which some may argue was their original intention (Adams, 2023).

> *Measurable social benefits had to be demonstrated for publicly funded art organisations,*
> *to justify their value.*
> (Raney, 2013, p.8)

In the early noughties, the role of artist education and the rise in engagement curator-produced programmes further defined the notion that the gallery was a civic space. Artist-educators were given more freedom, and creative interaction with communities carried less expectation to have an art-object-based outcome (Raney, 2013, p.10). Artists were slowly given more autonomy, allowing their experiential process of conceptual enquiry [and] questioning of meanings (Helguera, 2011) to come to the fore. As a result, pedagogical activity became more focused on dialogic and material exchange in the gallery space, which encouraged co-production, rather than a set curator-led response to another's work (Sharkey, 2022).

Audiences broadened during this time, and more community-based partnerships were created, meaning the gallery became a space for people to heal, have a sense of place and learn (Raney, 2013, p.7).

> *The focus on an iterative process of questioning, exploration and reflection, leading to the construction of new*
> *knowledge can be traced back to a particular construction of artists' practice.*
> (Sharkey, 2022).

In Judith Stewart's Some Are More Equal Than Others: Hierarchies of value inside the art gallery paper (Stewart, 2015), she highlights the hierarchies present in the gallery. Stewart quotes artist Susanne Lacy, and questions who controls the distribution of art (Stewart, 2015, p.3). Stewart reflects that the gallery inevitably reflects the wider political class value system, creating a divide between those who delivered engagement sessions, and 'real' artists. A divide, too, was apparent between 'real' curators, and engagement curators - with the ephemeral nature of [engagement] practices being characterised by an emphasis on process and uncertainty, rather than the production of clearly authored (and marketable) aesthetic outcomes (Stewart, 2015, p.3).

This divide was seen across the gallery sector, with artists tending to avoid engagement work - so as to not threaten their 'real' careers (Raney, 2013, p.66). It was not until after the inception of Arte Útil, in 2013, a movement initiated by Tana Bruguera that sought to address the use of art as a tool for social and political change (Byrne, 2018), that the curation and engagement managers/curators' practices somewhat merged. Curators and engagement curators' roles have combined in a number of institutions, as the social power of art became at the forefront of all gallery practice and emerged with a growing commonality in their concerns (Raney, 2013, p.13)

More radical engagement practices have been taking place in contemporary art since the beginning of Arte Útil. Open ended commissions, play spaces and long-term projects all embody the notion that the artists' pedagogical practices can be innovative, responsive and progressive (Stewart, 2000).

Occupy movements in recent years, namely Black Lives Matter (BLM), instigated a number of engagement -based projects, initiatives and happenings that were focused on identification of inherited and unconsciously perpetrated inequalities created by colonialism (Procter, 2021). Alice Procter, within her novel-like manual about the inequalities and hierarchies present in the gallery worlds today, highlights how colonial and imperial history created our galleries and museums (Procter, 2021, p.14). As a woman of colour, Procter systematically reveals how the civic spaces, which reflect our identities and provide spaces for us to learn, were built upon colonial history and with money gained by the profits that colonialism provided.

Several transformative engagement practices have taken place after BLM attempted to address inequalities present in the running of the gallery. The Museums Association, in their article Black Lives Matter: one year on, list the initiatives implemented by the museum and arts sector, in response to George Floyd's death (Adam G, 2023) . A number of consultative initiatives are present in this list, which aims to rewrite the galleries' histories, and acknowledge their position in perpetuation of the celebration of contested historical stances (Adam G, 2023). This represents another great shift in engagement practices in the gallery sector, where their identities and civic meaning are being negotiated alongside representative communities in the gallery space.

The Whitworth Art Gallery in Manchester, a self-proclaimed 'Useful Museum', which uses art as a tool for social change (Whitworth Art Gallery, 2020), initiated a young peoples' forum, in direct response to BLM - where constituents from their locality collaborated to produce an artist's zine. The zine, entitled Liminal Space, explored community grief and healing in a post-pandemic world (Whitworth Art Gallery, 2020). As a Useful Museum (Byrne, 2018, p.8), the Whitworth utilises engagement principles and methods laid out within the Constituent Museum (a publication by Arte Útil), which included: Reciprocity - referring to a set of relationships that are entered into through mutuality, as a form of co-labour and/or collaboration, Activation - meaning an act or activity in *which [...] constituent practice can have real-world affects* (Byrne, 2018, p.8), Structures - *a means to decolonise the current limitations of our shared histories* (Byrne, 2018, p.8), and Negotiation - *the constituent right to form, shape, and continually re-define relationships of power* (Byrne, 2018, p.8).

The gallery is becoming, more than ever, a truly co-productive space, where pressing social issues can be addressed through utilisation of the generative system of art creation - to create real social change. More work needs to be done, to address and subvert hierarchies at play, which are a hangover from the turn-of-the-century incepted public galleries.

X2. Praxis of Pedagogical Design - a description and glossary

Pedagogical design as practice - a statement

My pedagogical design praxis navigates nebulous and transdisciplinary collections of data through utilisation of generative and material-based methods that are underpinned by the clay cycle. My design-based approach to pedagogical praxis is reflexive and allows multiple voices to construct fitting pedagogical happenings, which are risky and challenge beliefs - leaving behind formal and hierarchical notions of learning.

I design pedagogical scenarios, or spaces, to utilise my praxis, which effectively transfers ceramic-making methods into the context of addiction recovery. These pedagogical scenarios are deigned to be inclusive, symbiotic and democratic.

X2.2. Operational Definitions

Operational Definitions stated in this chapter are listed below. I have completed an exhaustive list, grouping similar terms together. I refer to many of these terms within this thesis and often utilise similar terminology within the thesis section, to avoid repetitive text. Some terms, however, are integral to my praxis - and will not be deviated from. These are included in the specific terminologies list, which sits below the general list. All terms are described within a gallery/engagement-based context.

Broad Operational Definitions

Constituent - an individual visitor to a gallery or person living in their locality, usually engaging in activity with the gallery.

Constructivism - a learning theory based on the idea that learners construct knowledge, rather than simply passively take in information from a teacher.

Consultation - a dialogue-based discussion in the gallery space, to collect advice or opinion.

Curating - creatively forming stories and themes through the display of artworks in a gallery.

Curator - a person who designs and manages exhibitions and collections in an art gallery.

Dialogic exchange - free-flowing exchange of dialogue between individuals with minimal presence of hierarchy.

Engagement - an intentional act of engaging a visitor with an artwork or space, often in the form of discussions, workshops or events.

Enquiry - a creative investigation, with a set intention.

Participatory - Artworks or designed gallery-based interventions that are created through performed actions.
Pedagogy - a method, practice or approach to teaching

Play - an act of exploration, imagination and decision-making, which is open-ended and happens in spaces without strict rules or predefined outcomes.

Praxis - research or creative endeavour involving the critical and complex merging of theory and practice.

Radical pedagogy - a concept that attempts to alter learning methods, with a view to elimination of hierarchies.

Reflexive programming - creating arts programming in a cyclical and critical way, specifically feelings, reactions, and motives.

Decolonise - an endeavour that attempts to free an institution, or specific activity, from the effects of colonisation, including the elimination of colonial attitudes.

Specific terminologies for my Praxis

Pedagogical design - a collaborative process of designing a learning experience or space, which utilises theory, art and creative pedagogical methods.

Material-driven - an approach that holds a specific material as a 'point of departure' in the design process, holding the material itself in high regard in the design process.

Materialist - materialist praxis decentring the human and re-centring matter, or material.
Cyclical - generating knowledge in circles; an iterative process.

Generative - an autonomous and evolving system, which generates meaning from multiple cycles of knowledge generation.

Gallery education - educational endeavour acted out in the gallery, often includes the use of artworks as a starting point.

Co-production - a process of making together that involves sharing and cooperation between a number of individuals using a flat pedagogical structure.

Democratic exchange - dialogue or making, which is designed by the learner - or in an environment set up for non-hierarchical teaching practices to take place.

Symbiotic learning environment - A space designed and built for a symbiotic exchange or learning to take place.

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- M1.3 - Making as a method
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M6. Conclusion

M1.1 The Research Methodology.
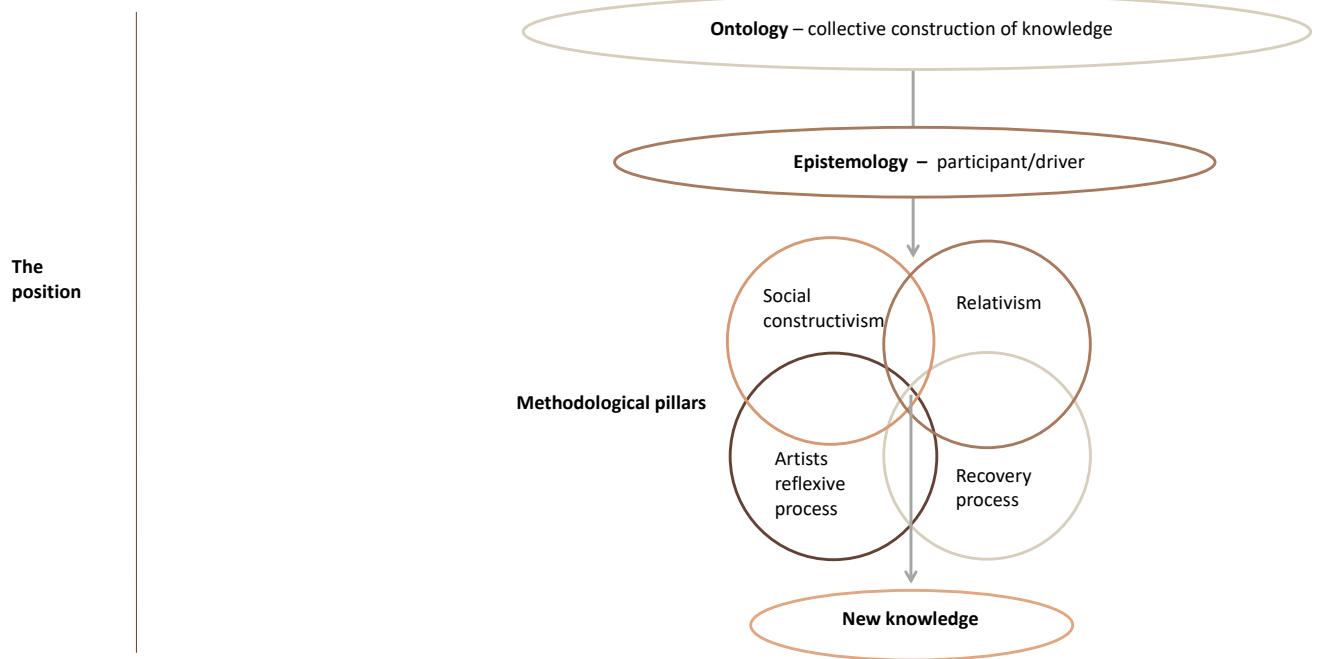
Figure 12: Bagi, Dena, 2020, A positionality driven by reflexive, collective and constructive methodological pillars - a diagram.

My pragmatic methodological approach is firmly rooted within my embedded stance - one that is embedded in past experience and belief systems/axiological frameworks. This stance is rooted in my tacit knowledge of clay and a passionate belief in the 'power' of social constructivist pedagogical principles; both go hand-in-hand in this research, as clay becomes the 'leveller' needed to develop and complete pedagogy, without hierarchy. In this case, clay becomes the blueprint for way in which I construct new knowledge, alongside my research participants.

My embedded stance trusts in the playful and creative pedagogic landscape of the gallery for transformational growth, and in clays epistemic cognition. It also roots the epistemology of the research - which underpinned by a relativist system inspired by making with clay.

The process of making with clay therefore undergirds a collective, creative, iterative and reflexive research process within Grounded Theory (GTM) systems (Charmaz et al. 2019). I have developed the formation of a new GTM system - which 're-samples' data in a cyclical manner - mimicking that of clay's epistemic cycle. I have developed a diagram below - which demonstrates how the test-based methods (explained in full, later in this chapter) follow a cycle - in which data that has been extrapolated are then sampled, and applied to future tests – this creates a generative 'spiral' of data – and feeds into the final Clay Pedagogy. This method is in contrast to the 'standard' use of Grounded Theory, which allows data to emerge within a single mapping process (Charmaz et al. 2019). The material-application of this bespoke GMT allows me to re-draft this data on numerous occasions – re-sampling it to create new knowledge.

GTM provides effective frameworks in which to identify intersections between the reflexive making processes needed for clay's manipulation and those of the systematic abstinence recovery approach (White, 2018). My making-mimicking epistemology, upheld by social constructivist pillars, allows me to authentically construct knowledge alongside other 'knowers' within this research endeavour (Lincoln et al., 2013).
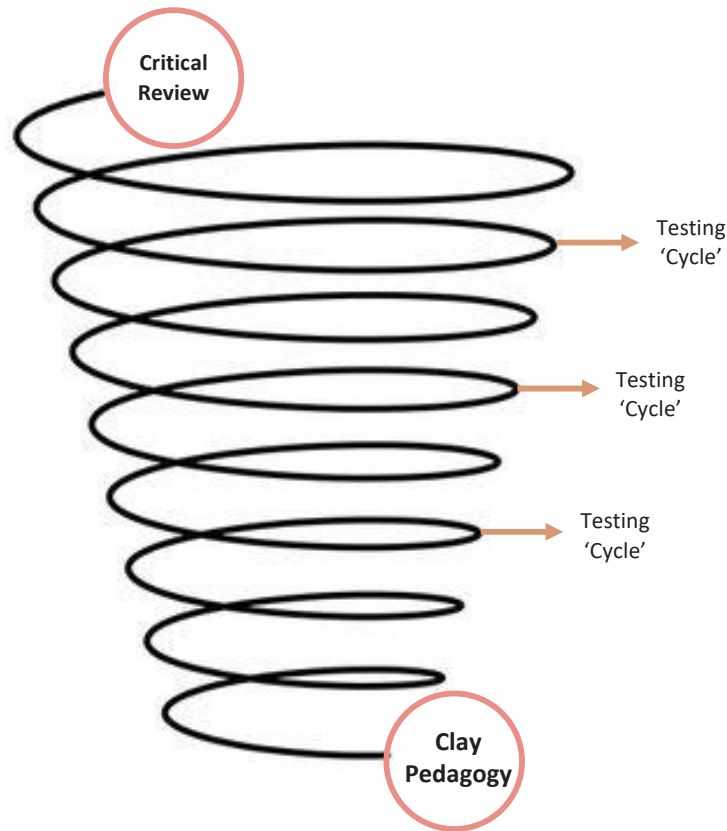
Figure 8: Bagi, Dena, 2024, Cyclical and material driven Grounded Theory cycle - a diagram.

M1.2 - Making as a method

My pedagogical design practice involves working closely with community members and artists to curate clay workshops, projects and learning/play spaces. This pedagogical work is governed by design methodologies that encourage a 'collective' learning design process due to my strong beliefs in the value of co-authorship within arts-based pedagogy.

To achieve non-hierarchical pedagogical design, I adopt clay-making principles as a central framework. There is a general understanding that adoption of making/art principles, in a pedagogical context, facilitates a collective type of knowledge production. For example, Megan Johnson originated the term 'Slow Curating' - as a framework for socially conscious curatorial processes - within her PhD Thesis. The curatorial framework that she developed, detailed below, facilitates curatorial production that embraces the 'constituent' as a curator within a flat structure of knowledge production (Johnson, 2021, p.2). The framework utilises dialogue as a central function and employs it to engage a plethora of participants in each 'phase' of Johnson's framework, which is cyclical and reflective - as is making art (Johnson, 2021, p.2).
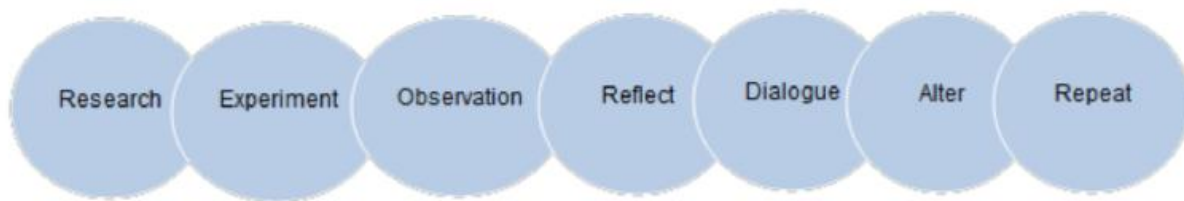
Figure 5.2. The actions in the Slow Curating Framework

Figure 13: Johnson, Megan, 2022, The actions in a slow curating framework.

The paradigm shift in hierarchies in the gallery institution, and the move towards making knowledge alongside visitors, is now a widespread practice in the UK. This socially conscious endeavour by galleries has been widely instigated by the gallery community after Black Lives Matter and other Occupy movements that were seen in and around 2020 (Johnson, 2021, p.2). Frameworks that underpin these social practices include The Constituent Museum, coined by John Byrne, within his 2018 publication (Byrne, 2018). In the book, the author questions the possible outcomes if '[the museum] takes the visitor not as a passive receiver of predefined content, but as a member of a constituent body, who it facilitates, provokes and inspires' (Byrne, 2018, p.3).

Similarly, Emily Pringle (the current director of learning at Tate Liverpool) identifies that if art is made together, in a gallery setting, it can be an act of experimental and collective enquiry (Pringle, 2008, p. 243). Pringle sees making art as a pack, or in collaboration, as 'active and reflective: [with] learners draw[ing] on their previous experiences to gain understandings and develop new knowledge together' (Pringle, 2008, p. 243).

In the diagram below, Pringle communicates the cyclical and reflective process, in which art making can produce knowledge. The cycle includes dialogue (which for the Pringle is key, as it is to Johnson), questioning, sharing and making meaning - which is facilitated by making art together in a gallery setting. The cyclical steps presented within Pringle's framework are very similar to that of Johnson's diagram above, which tackles the collective knowledge production present when socially curating.
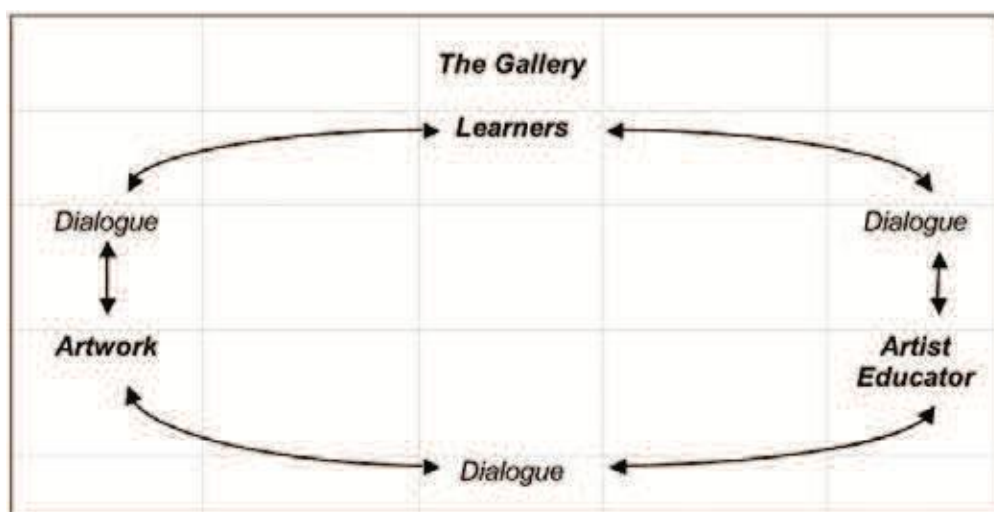
Figure 14: Pringle, Emily, 2009, Diagram depicting Meaning Making in the Gallery Framework.

The British Ceramics Biennial have developed many pedagogical activities (workshops, projects in play spaces, etc.) that explore clay-making as a collective knowledge-acquisition act and consider clay-making more specifically as a pedagogical framework. Some of these pedagogical happenings were developed whilst I was in post, as Health Programme Manager (2013-2019), and I was deeply involved in their production. For example, The Clay Pit - a large

clay play space, installed in the 2017 iteration of the national contemporary ceramics festival, was designed to *encourage people to freely play with clay, rather than making specific objects. [the playground] broke down clay into each stage of its transformative states (liquid, dried, wet, fired and glazed) and offered each one to the participant, like a canteen, alongside a series of alternative and common clay too*ls (Bagi et al., 2019, p.4).

Figure 15: Bagi, Dena, 2017, The Clay Pit, an interactive clay play space co-designed with Priska Falin for The British Ceramics Biennial.

The Clay Pit's layout was constructed to encourage its participants to engage in play with the material, following a Reggio Emilia-based approach to constructive learning (Gandini, 2003). The layout of the clay, and its ability to exhibit past clay creations, was intended expose the creative possibilities - illuminating ideas about form and process, moving away from the traditional uses of the material that are within our awareness (throwing, coiling etc.). The Pit also included 'provocations', another Reggio method (Gandini, 2003), to spark creative and playful responses to the material.

Numerous spaces were constructed for collective making, which, alongside the scale of the clay offered up for participants within The Pit, (some of it was physically too large to manipulate alone), encouraged people to work together. It 'forced' an engagement, a dialogue about the clay's transformation. Clay Pit artists, or 'ateliers', who were constantly active within the space, were trained to mirror, mimic and creatively extend people's clay creations - this encouraged a cyclical and constructive learning process. Participants made creative choices, engaged in dialogue with others, developed, reflected and altered their creations - this was due to both the physical space and the artist-based engagement on offer.

Kat Evans and Sarah Fraser now shapes the health-based programming at The British Ceramics Biennial and continue to place non-hierarchical pedagogical design centrally within the development of their programme. Clay

represents the opportunity for play within the programme, across most of its outputs. However, the pair have refined how play is adapted for its varied programming streams.

During a recent development meeting for a long-term ceramic project with Changes, a wellbeing charity based in Stoke on Trent, Fraser and Evans paid attention to the nuanced relationship between 'play' and 'safety' - when they designed pedagogical clay happenings. During the meeting, Evans (who called the meeting), led the artists and managers through an iterative and reflective development/design process - which began with a reflection on past work and brought relevant research to the table. She then engaged everyone in dialogue, and clay-making, to tease out an appropriate approach to the six-week ceramic project with adults who were on a mental health recovery journey.

During the meeting, which was held in 2019, the team creatively explored the relationship between the 'safety' that those on recovery journeys crave, and the chaos of clay as a material (Bagi et al., 2019, p.1). The pedagogical design responded to this, with 'shelter' being adopted as a preliminary theme. The participants were set to start with a shelter formed from clay, from which they could then explore the materials freer, or 'chaotic', characteristics. This, the team decided, would facilitate an appropriate engagement with the transformational qualities of clay - which facilitates a transcendence into a body-brain state (Van der Kolk, 2015, p.5); an experience deeply valuable to many individuals living in a modern, fast-paced world (Stuckey et al., 2012, p.257).

To conclude - clay-making offers a rich and appropriate cyclical and reflective framework to acquire knowledge in a non-hierarchical and collaborative way. Its earthly life cycle, which is mimicked when manipulating it, offers methods that can be utilised for deep connections to self, which is appropriate for my intended audience - keeping them safe and facilitating healing for them along the way. Making art, or making with clay, offers a blueprint for this investigation. A playful, free, safe and illuminating process that my fellow research participants and I have followed during this research project.

In 2020, I completed a project, called Cognition to Design, which enabled me to fully explore how the clay-making process can be integrated into a sociological methodological framework. The full paper, detailed in Appendix 4, tested the application of a cyclical making process - to a sociological system of knowledge production. This project was a testing ground for my material-based application of Grounded Theory, and matched my intention - in terms of methodological individualism (Flick, 2016).

As a pedagogical designer, I have always used a series of 'bubbles and scribbles' to log and connect information. This colour coding and grouping system has enabled me to comprehend diverse sets of data - from informal discussions with makers or participants, to illumination of salient themes from 'light touch' critical reviews. This process communicates meaning that I, personally, cannot express in words alone. I wanted to work collaboratively, to produce a set of coded 'relational diagrams' that identify the intersection between two key datasets for me: clay practice, methods and outcomes at play in health-based workshops - taking my 'bubbles and scribbles' to a productive and meaningful place within a research context. The aim of the Cognition to Design project was therefore to develop a rigorous system that could work in harmony with my research methodology - which is rooted in Grounded Theory. This methodology included Messy and Relational Mapping (Bryant et al., 2007).

Prior to the start of the project, the team had access to a large amount of 'raw' data, which I had collected during the systematic critical review, which is represented within this thesis. There were also several outcomes produced during the 'manual coding' process, or Messy Mapping processes, that were completed with the use of raw data (see Chapter M). These included analogue 'Messy' and 'Relational' Maps, crude digital versions of these maps (produced on PowerPoint) and a series of Memos that expand on each thematic area and present a brief overview of relevant data that is grouped under each area. The project was a collaboration between a design agency, Minute Works, a ceramicist, Gabriella Rhodes, and me - a pedagogical designer and researcher.

Initially, a series of organic and responsive design meetings, or charrettetes took place, where time was taken to understand both the data and each other's creative processes. Gabriella makes simple, tactile works in clay, which draw upon natural and archaeological sources; she marks these forms, textiles and natural papers with clay bodies. This clay is often mixed with other organic matter, which include pollen and volcanic ash (Rhodes, 2024).

Minute Works is a creative partnership between Dominic Latham and Jimmy Emerson whose graphic design practice is rooted in fair and ethical practice.

The engagement of a clay practitioner was a key part of the method, as I was looking for a poignant discussion to be had throughout the data-coding, design and clay processes. The aim was for the intricacies of clay, as a material, to be applied to the cognitive system to provide clarity on the weight of a connection between themes, for example, or to provide a fitting visual connector between the data.

Gabriella initially provided the working group with a series of varied clay marks on paper. The transformative and 'shape shifting' nature of the material, as well as its earthly origins, were a focus - considering the data at play (i.e., its ability to engage us on a visceral level, with the notion of being a human and living on the earth).

In parallel, Minute Works completed a series of instinctive relational sketches that linked together the information within the memo. These relationships were looked at collectively, with each member of the working group delving into how each connection was made, adding more and stripping some away. What was left was the existing relational map, with a series of relational connectors. This instinctive response to the data added layers of cognition for three sets of creative practitioners.

Figure 16: Rhodes, Gabriella, 2021, an initial clay swatch.

king as action: Making is an action, not a thing. It allows
ion, to push ourselves forward and to transform. The en
: the most important, but the transformation of the clay,
rney, is often the most powerful (Ingold)

ciprocal feedback: Working with clay can be an exercise
iprocity and can encourage a sense of solace in the indi
e manipulating it. Dependability, focus and stability are a
ions needed for success with clay. Transforming it in m
ilding with it, firing it, painting onto it), all take need the
cceed. 'What we give is what we get back with clay' (Ruc
tuality and reciprocity, whilst making with clay in a grou

Figure 17: Minute Works, 2021, Digitisation of relational sketching.

Minute Works then transferred the connected data into Kumu, an online visualization tool. The designers organized the data in two stages, within the first stage, they transformed all the thematic grouping titles and sub-headings (i.e., Being Together and Cohesion) into labels, and categorized them into either Root or Leaf sub-sections. Then they were categorized as a Root, if they have been given a central position in the relational map e.g., Being Human, and to a Leaf if they extended from a Root, e.g. Perception.

Label	Type
Being human	Root
Senses	Leaf
Perception	Leaf
Stories	Leaf
Embodiment	Leaf
Transformation	Leaf

Figure 18: Minute Works, 2021, Identification of root and leaf 'status' of data clusters.

During this transferral of data, coined 'cognition-to-Kumu', by Minute Works, they mapped all the defined connections between the Root and Leaf titles, and to the corresponding data within the memoranda. They then painstakingly placed all the raw data into 'to' and 'from' spreadsheets, pairing both Root and Leaf titles with corresponding sections of memo. This level of detail can be seen when viewing the map online: as the cursor hovers over a leaf, root, or connecting brush stroke, corresponding data appears.
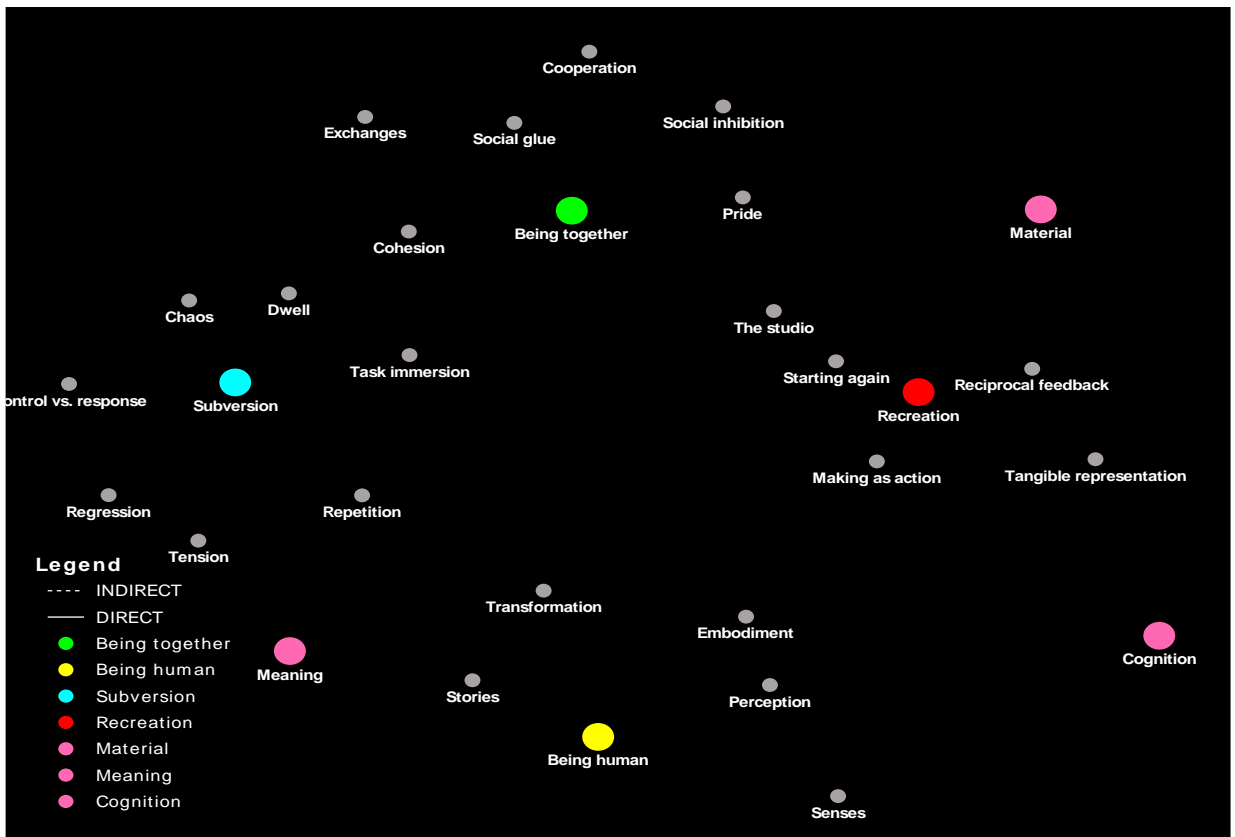
Figure 19: Minute Works, 2021, Initial Kumu Map.

This initial visualization in Kumu allowed the group to discuss possible ways in which clay, and its unique properties, could appropriately affect the design. The team started to consider the clay's 'geological journey' as a way of perhaps providing a more fitting colour scheme to the data design. A deep terracotta tone, which could represent clay being mixed with soil in a marl hole, could possibly be used to mark a repetitive and profound connection, for example.

Gabriella continued to provide input about clay's visual qualities, in response to the Kumu maps, and these sparked further discussions about the geological and everyday life cycle of clay. Clay invites all to become fellow shape-shifters - to move from the ground to our everyday existence, and then back into the earth. These discussions sparked two key decisions within the project. For example, Minute Works' decision to apply gravitational forces to the Kumu map.

Figure 20: Minute Works, 2021, Kumu Map with forces.

The code applied to the Kumu map, by Minute Works, positioned the Roots and Leaves, and their connectors on three core 'forces'. The first force was a gravitational one, akin to that of the earth. A particle charge force was then applied, which pushed elements away from each other as if they were on the same pole (as on earth). They then applied some force-coding to pull related Roots etc. back together, if they were defined by the team as being connected. They also added codes to cause Roots to share their colour settings with connected Leaves, and for Leaves to share their colour settings with both connected Roots and other Leaves. This created a gradient effect in connections between Leaves that stem from different Roots.

Figure 21: Bagi, Dena, Minute Works, 2021, Close up of final map depicting gradients on brush strokes.

The second key project shift, to come out of discussions regarding the connection between clay's life cycle and that of the team as humans, was for Gabriella to transform the clay colours and textures that were presented to the project team. Gabriella and I developed an idea for a new set of clay swatches that would denote clay's transformation from the ground to the plate (and its other everyday uses) and back again. The tones of clay would be represented, as well as other earthly materials that are utilised within an 'organic' making and firing process.

Gabriella also included organic materials within this new swatch of clay colours and textures, like turmeric, which nods towards the use of clay in everyday life, and sea kelp, which is used in seaside raku or smoke firings (and holistic health remedies), as well as soil tones to signal towards the origins of clay being extracted from marl holes etc. All the marks given by the ceramicist were achieved by hand, which again connects with elements of the data that represent clay's ability to *become an extension of our minds, articulating primordial and pre-linguistic notions of self* (Barbaras, 1998, p.34).

The swatches were then utilized by the designers to transform the Kumu map into the final representation.

Figure 22: Rhodes, Gabriella, 2021, Colour swatches depicting turmeric and sea kelp tones.

The collaborative, iterative and organic processes undergone by the Cognition to Design project team were key to its success. Meaning was pulled out from the data by the multi-disciplinary team, and the team's sets of tacit knowledge was applied to it on multiple occasions. This created multiple layers of connections, between the data itself and the perceptive qualities of clay: for example, its cyclical life-cycle on the earth, and the idea to represent this via a gravitational pull. All these connections created additional meaning from the raw data in hand.

The simple 'hard' coding of the data also enables clarity for the viewer, to read the themes within their groupings, and the connections present between them. The final outcome represents the raw data extremely well, connecting it together, which on its own creates meaning, and places the data 'back' within the context of the material from which it is derived.

Upon reflection, the Cognition to Design project provided a pivotal point in my perception and belief in the important place clay holds in the rigorous, yet creative sociological methodology being formed by myself here. It also formalised the way in which material (clay) can be brought into the mapping process to progress this research - via the overt placement of clay at pivotal states in mapping. The overt representation of the material (clay) within the final map, and its importance within the organisation and sampling of data - created the opportunity to draw out new meaning, in relation to materiality itself.

M2 Methodological considerations

The aim of this research project is to utilise clay's making process as a blueprint for a pedagogical design/knowledge production. Clay manipulation is complex, and a number of its elements can be applied to non-hierarchical knowledge production (the clay studio as a place for democratic dialogue, for example (Sennet, 2013). The proposal was therefore to cognise clay making within a rigorous sociological research framework. This act created clarity regarding elements of clay making that intersect with the research area. It was also important that a methodological framework that can utilise and 'manage' a strong embedded stance and tacit relationship with the material, which I have as the principle investigator, was created.

Bricoleur researchers adopt mixed-methods processes, which often transcend disciplines (Wibberley, 2017, p.2). Bricolage is often seen as a methodology that can subvert the more traditional, and challenge the subject matter in an 'unexpected, irregular or offbeat way' (Wibberley, 2017, p.2). Bricolage's reflexive process, *encourages researchers to identify complex webs of connections between data sets* (Kincheloe, 2005, p.323). The cyclical methodology re-questions the ontology of the investigation/researcher throughout the process. This element of the methodology initially aligned with my positionality and wider research aims - particularly as my aim was for the process to lack as much hierarchy as possible.

Bricolage's methodological framework/s, which are heavily focused on the 'phenomenological analysis of consciousness and intersubjectivity' (Kincheloe, 2005, p.323) felt too restrictive - particularly considering the systematic health-based systems that the research would have to align to at various points (addiction recovery). Of course, the phenomenological/perceptive 'power' of clay would be central to my investigation - but a wedding to this, as such a central concept at an early stage, felt too restrictive.

> *Any point of a rhizome can be connected to anything other, and must be... A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, social sciences, and social struggles*
> (Deleuze et al., 1987, p.7).

Rhizomatic methodologies were also of interest initially, particularly as my investigation would span the navigation of multiple connected data sets, scoured from a range of disciplines (pedagogy, clay making and addiction recovery). Identifying the *Deleuzian lines of flight that connect and link disparate forms of data so that (im)plausible readings can connect analysis* (Honan et al., 2006, p1); this was incredibly attractive to me as a researcher navigating this terrain's multiplicities.

Connections between rhizomatic methodologies and constructivist educational theories have been explored widely. In their 2006 conference paper, Dr Eileen Honan and Margaret Sellers connected the reflexive and fluid construction of text, with the use of a rhizomatic methodology, and that of a non-hierarchical pedagogical structure (Honan et al., 2006, p1). These deep connections between instinctive or 'flow-like' research methods and that of non-hierarchical education practice fitted neatly within my embedded stance. However, I felt that rhizomatic-based research practice would not be seen as a rigorous methodology when disseminating my findings in a public health context. A limited amount of published work exists, which explores the use of rhizomatic methodologies in public health contexts.

I was instinctively attracted to both the reflective frameworks embedded within Bricolage and rhizomatic methodologies; they allowed for deep and alternative connections to be made between data sets, to build knowledge. Acknowledging this, I looked to Grounded Theory Methodology (GTM). Initially, I was drawn to GTM as it presented a series of reflexive methods that would simply allow me to methodically scrutinize the diverse data sets (Flick, 2016, p.2). It was after a closer look at the methodological approach, that it would apparently not only allow for a transdisciplinary analysis of my data to take place, but also would allow for my individualism/embedded stance to be involved in the construction of new knowledge (Flick, 2016, p.2).

GTM's framework would therefore encourage 'interrogating the taken-for-granted methodological individualism pervading much of qualitative research and [to take a] deeply reflexive stance called methodological self-consciousness, which leads researchers to scrutinize their data, actions, and emerging analyses' (Flick, 2016, p.2).

This reflexivity - which considers my embedded stance - would allow me to construct knowledge through an overt awareness of it.

This deeply reflexive approach mimics that of clay's earthly, and cyclical, life cycle (Beittel, 1989) on a fundamental level. This is important for this investigation - as my beliefs around clay's pedagogical agency lay in its 'levelling' abilities, to produce opportunities for individuals to play a balanced part in the development of knowledge.

The application of Situational Mapping (Clarke, 2005) would also allow for the differing social landscapes (pedagogical, recovery and making) to be mapped effectively. These landscapes are governed very differently, and this process allows for a deep and formulaic analysis of their relationship to the investigation.

> situational analysis, is an essential first step in conducting robust implementation research, an essential area of study […] that will help to promote improved availability of, access to and reach of mental health services
>
> (Murphy et al. 2018, p.33)

Situational Analysis is heavily used in a public health context. Adoption of this methodological approach will therefore ensure that my outcomes, if impactful, will be well received in that context - as well as within the arts and pedagogy.

The application of material (or clay) to the knowledge acquisition process, that Situational Analysis (SA) and GTM can offer, is also of interest. Application of the material, at each stage of the mapping process, (in some way) allowed for meaning to be constructed. In the Cognition to Design project, detailed previously within this chapter, I tested how clay/material could be utilised effectively in the mapping process - to instigate an acute analysis of clays specific impact on the data set.

M3 Aims and objectives, including limitations

Research Question:

Clay Pedagogy.

An Exploratory Study of the Transferal of Ceramic Making Methods into the Context of Addiction Recovery via Pedagogical Design: Reported Impacts from Praxis

Aims

- Aim 1- to survey the intersectionality between clay practice, addiction recovery processes and gallery-based pedagogy.
- Aim 2 - to triangulate critical review data (clay, recovery and gallery learning), and apply the findings to a gallery-based pedagogy via a process of collaborative/collective design.
- Aim 3 - to share and disseminate the outcomes of the above investigation to pedagogical designers in the gallery sector.
- Objectives
- Objective 1 - Use an appropriate range semi-structured interviews - to survey the three areas of research: ceramic practice, recovery and pedagogical practice.
- Objective 2 - Use a set of creative methods, including mapping, coding and visual diagrams to identify the intersectionality between the three core areas of research.
- Objective 3 - To collaboratively design a pedagogical framework/learning framework, which encapsulates these key areas of intersectionality.
- Objective 4 - To test a pedagogical design in a recovery addiction context. This design may take any shape, but for clarity, may look like a week-long artist's residency that can engage with those in recovery.
- Objective 5 - To capture the impact of this pedagogical design, against addiction recovery trajectories to a level that demonstrates its effectiveness.
- Objective 6 - To communicate the results of the above test, alongside my research journey.

Considering the multiple 'regions' my data collection will move through, including literature about gallery-based pedagogy, addiction recovery offers, and clay making - the research will be limited to the UK. This is due to the infeasibility of surveying international practice in: pedagogy, addiction recovery and clay. Also, for the outward-looking intentions of the research, a publication that is about UK practice, for a UK audience, seems appropriate.

M4. Position

M4.1 Ontology - What is there that can be known?

At this stage in my career, I wished to conduct research that gave me clarity on exactly how my pedagogical design process can 'access' new knowledge. What can be known from my practice? How do I, via my practice, navigate myself thorough the intricate web of makers processes, pedagogical practice in the arts and health journeys/processes - to design learning? Also, how do my biases, prior knowledge and life experiences impact on this process, in both a positive and negative sense?

A good place to start, was clay. Clay 'worked' for me. It gave voice to my complex identity and was central to a making process that felt level and like a co-production - clay felt like a leveller. This passion for a 'level', or non-hierarchical relationship between 'teacher' and 'learner', has bled into my professional pedagogical design process ever since. A conversation must happen - between all parties, to extract knowledge, before learning can take place. It is not a 'top-down' process. I believe that constructivist principles must be applied to learning - everyone has knowledge to apply to the situation, and that essentially belongs to them, not me - the 'teacher'.

The tacit knowledge of clay, held in Stoke, was also key in this context. This too is a leveller - it gave everyone the 'starting blocks' they needed to construct something together - to become the research team.

The creative making process acted as a guide and an underpinning system, which gave me the epistemological structure and tools I need to reach my research goals. I assessed and then utilised a maker's 'social production' framework in which a ceramicist adopts to enable them to understand and make new visions of the world (Pringle, 2008, p.201). This acted as my guide, leading me through an iterative and reflexive collection of knowledge.

The gallery was my research plot. I worked within the non-hierarchical systems in the construction of knowledge that is played out within this space. I looked at the gallery as a space where there are several 'knowers' involved in the production of knowledge and sense-making (Lincoln et al., 2013, p.40).

M4.2 Epistemology - What is the nature of the relationship between the knower and the knowable?

I was a participant in this research, *and joined the others to collectively [...] develop practical knowing* (Reason et al., 2013, p.4). Of course, I had biases and prior knowledge, predominantly around clay and pedagogical design processes, but so did 'they' (the participants) - for example, only they have an in-depth knowledge and belief systems concerning their recovery.

A non-hierarchical and collaborative design process allowed for all participants to be involved collectively in the research. The intention was to replicate the creative design process of a ceramic maker, seen often within the pedagogical design processes, for example - as Pablo Helguera (Helguera, 2011) sets out within his 'Education for socially engaged art: a materials and techniques handbook'. The way in which I will engage a number of voices in this process will be much like a 'design charrette' (Mulholland, 2019, p.52). Design charrettes involve all the invested parties who meet (often in an industrial design or architectural context), to collaboratively form or critique a design. They often take place a number of times throughout a project's life cycle and give the chance for a number of individuals to collaborate or feed into a design. I will look closely at how my collaborative learning design meetings (like design charrettes) can be used centrally within my research process.

The starting point, or the research plan, will be outlined by collating data from the three 'landscapes' in which this research overlaps - recovery, making and pedagogy in the arts. The overlapping, or salient, themes that arise by studying these three areas in parallel formed my starting blocks. This was done subjectively.

I was predominantly an insider in this process, but did not rule out 'flowing' into an outsider, to ensure the perspective is conducive for questioning the taken-for-granted knowledge (Kirpitchenko and Voloder, 2014, p. 3) associated with insider research. This also mitigated against the risks surrounding the outcome being too specific and positioned around my own ontological stance, which is expanded on later in this document.

A concern is my ability to be as subjective as I could, whist still acting as a participant with knowledge to 'bring to the table'. Some of this is inevitable, of course, I am part of the who of research (Kirpitchenko and Voloder, 2014, p. 4). The social relations within my biography of course shape […] the topic of research, the methodology used and the knowledge gained (Kirpitchenko et al., 2014, p.4). For example, what if being too close to the knowledge led me to become biased when 'choosing' salient themes across the three 'fields' within my work?

Insider/Outsider position throughout research period.
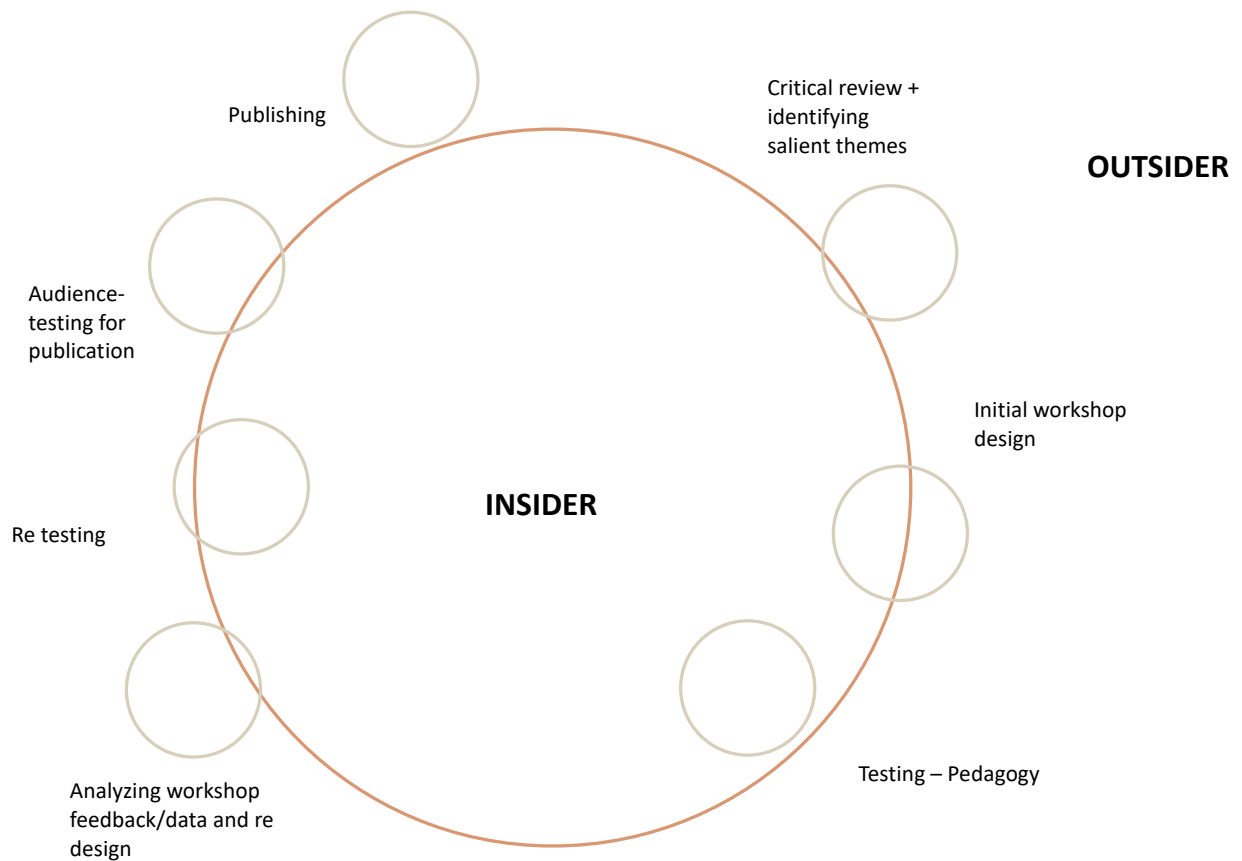
Figure 23: Bagi, Dena, 2020, Diagram depicting Insider and Outsider positions throughout the life of the research project.

M4.3 Axiology - of all the knowledge available to me, which is the most valuable, which is the most truthful, which is the most beautiful?

My foremost research methods are stated in the table below, which represents diverse collection methods, such as ethnographic and autoethnographic memos, interviews, visualisations, coding, mapping and 'theming' (aka establishing family resemblances (Charmaz, 2006, p.13). The data uncovered via this process will then be embedded back into emergent theory (Bryant et al., 2007, p.28), tested in context and disseminated to its audience (gallery educators). These methods were used in a reflective and cyclical manner, as I continually re-evaluated my research approach and its impact. This mode is essential to the examination of parallels between arts practice, research and pedagogy (Pringle, 2008, p.54).

The presence of clay at numerous points within the mapping process, was grounded in Situational Analysis (Clarke, 2005) processes, and it's exact application to mapping will be refined throughout the research. The intention was to 'insert' clay into the mapping process - as to put it in a prominent position in the construction of knowledge.

The outcomes, when following this framework, was therefore be a series of visual 'snapshots' of key data sets. The contact sheets will then form the backbone of the resultant thesis, which will be a demonstration of the research journey and its visual outcomes; this suggests to the reader how they may complete a study of this kind.

M5 Methodological plan - How does one acquire knowledge?

M5.1 - Critical review data collection

As the research questions whether clay 'works', when someone in recovery manipulates it alongside a maker within a gallery context, my critical review exists to cover three distinct 'regions' of data. They are:

1   Clay
2   Gallery passed pedagogy
3   Addiction recovery
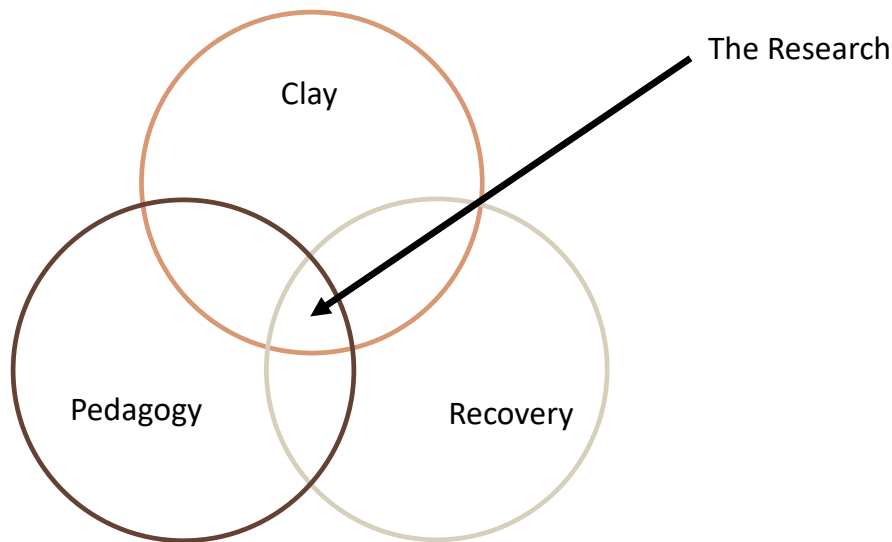
Figure 24: Bagi, Dena, 2020, Diagram depicting critical review key data 'regions'.

My critical review collated data that utilised several appropriate methods - these methods accessed information from a landscape that lacked any evidence-based research. To access data across the three regions detailed above, I completed 'library' based research to access arts, philosophy, psychology and health-based journal articles and conference contributions, as well as printed materials from these sectors. I also shadowed meeting and pedagogical design sessions that were attended by pedagogical designers and recovery centre workers - to establish core data that is missing from published material.

As a result of this collection of critical review data, I utilised diverse methods that reached beyond the library and formulated a central aim for the research. This was then supported by three sub research 'questions' or guides for the direction of the test-based and cyclical research process that I will construct and follow to discover the new knowledge.
It is as follows:

Aim:

How does the symbiotic pedagogic space of the gallery, and the activities and pedagogical methods designed within it, create an impactful exploration of clay for those on an addiction recovery journey?

Sub research questions:

1. How does the life cycle of clay transfer into an impactful experience for addiction recovery?
2. How does the symbiotic space of the gallery merge with clay as a pedagogic material to create a positive impactful experience for recovery?
3. How does the transformative and cyclical nature of clay transfer into a pedagogic experience that is positive for those on an addiction recovery journey?

The data uncovered, during my critical review, was logged into a Cornell note system. I periodically drew out salient themes, which were noted. Periodically, I revisited these notes to make appropriate alterations or additions for future reading.

M5.2 - Mapping/coding

I manually coded initial themes, with the data from my Cornell notes, and utilisation of Grounded Theory (Flick, 2016) and Situational Analysis (Clarke, 2005)-based systems. This manual coding process began with a lo-fi analogue 'mapping' process, which ascertained emergent themes in the literature review data. This process was completed by physically cutting out each line of text out from my Cornell system, and 'grouping' them together into thematic areas; these areas were labelled at the end of the process. The result was a large analogue map, or Messy Map (Clarke, 2005) with a 'sea' of quotes grouped together. Once the thematic areas emerge, supplementary quotes/text samples were to be discarded. These maps are digitised at this stage - this enables the thematic tiles to be pulled out and presented on a single page, alongside the critical review sub question/s they represent.

How does clay work? What are the different creative approaches being taken in mental health and addiction recovery clay and learning projects?

What do maker methods mean? What approaches are taken to manipulating or considering addiction recovery/mental health with clay?

How is/has clay been used in a pedagogical context?
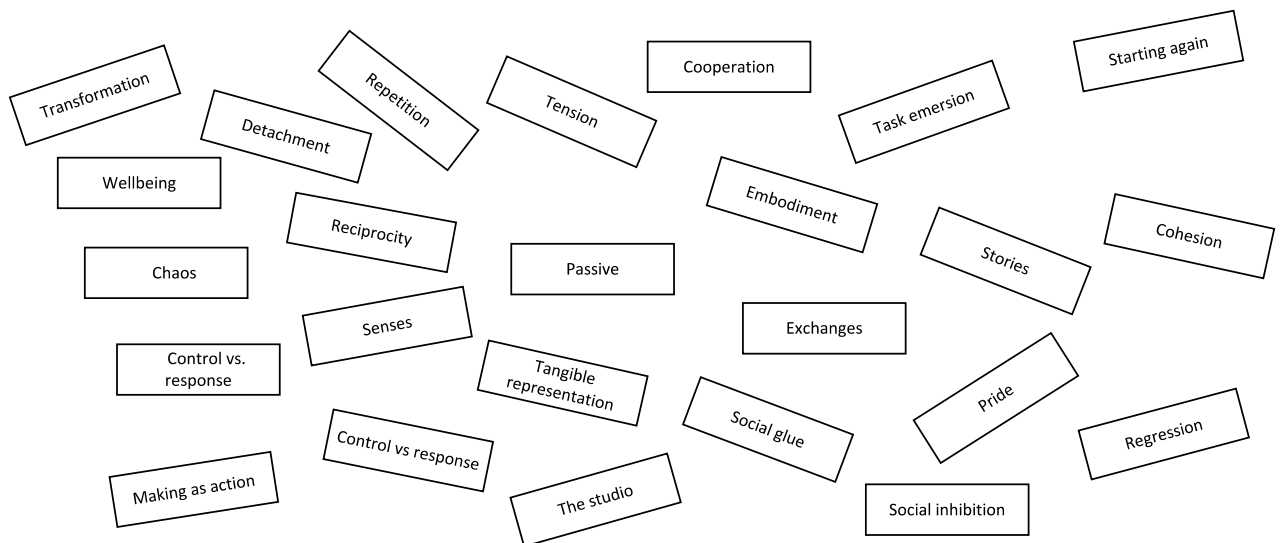
Figure 25: Bagi, Dena, 2019, Digitised Messy Map.

From this point onwards, I altered the digitised Messy Maps to produce Relational Messy Maps (Clarke, 2005b). I pulled thematic headers together with reference to the analogue map - to identify relationships between them.

Slowly, overarching thematic relationships were identified - as the thematic headers were grouped, named, and colour coded. The result was a Relational Messy Map – that details up to five relational themes within that critical review section.

What are the general approaches to addiction recovery in the UK? What frameworks exist to aid recovery trajectories?

What creative project or approaches are significant in addiction recovery specifically? Are there any methods, approaches etc that affect significant change?
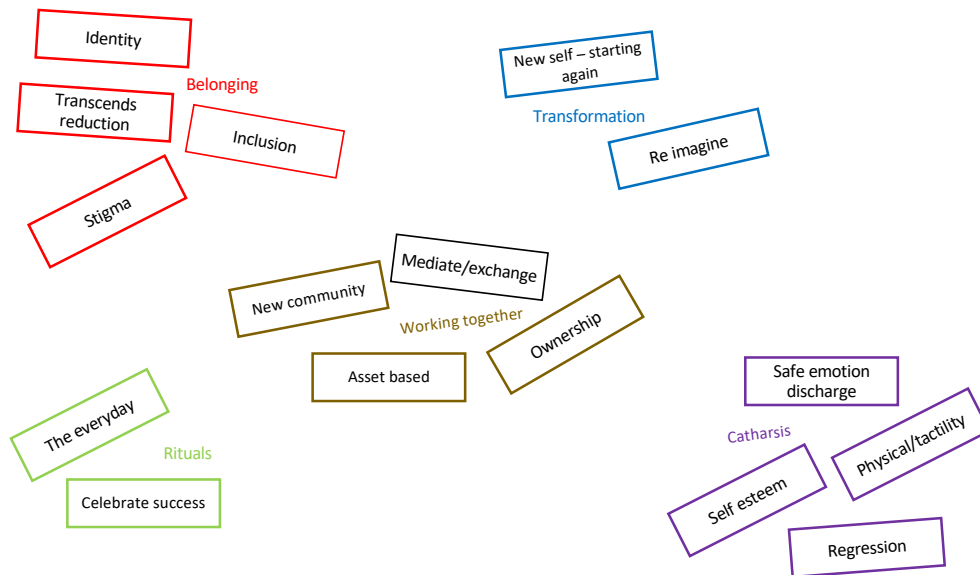
Figure 26: Bagi, Dena, 2019, Digitised Relational Messy Map.

I then produced Memos that referred back to the original Cornell note system (Charmaz, 2016). These light touch narratives methodically detailed what is 'at play' with the data in hand. The memo plainly stated the salient data presented from the critical review, using the relational thematic information as a heading.

Belonging

Inclusion

Social inclusion is deemed a major factor in contemporary recovery offers, with positive 'citizenships' seen as a contributing factor to success (Manley et al., 2014).

The basic premise of a group of individuals being available to provide support, is essential in enabling 'empowerment' and 'belonging' components of a recovery process (Best, 2016). This group of people (labelled as a mutual recovery system, which moves beyond an individual system of support - (Winship, 2016)) offers: emotional support, informational support, instrumental support, companionship and validation for one another (Best, 2021).

Stigma

It is laborious and difficult to recover from substance and alcohol addiction, and is made more demanding when this is coupled with special exclusion and stigma (Prest et al., 2016). This exclusion encourages feelings of isolation. Individuals who feel welcome or who are accepted as citizens tend to do better in their recovery journey (Prest et al., 2016).

Figure 27: Bagi, Dena, 2020, Memo, taken from the relational thematic sub-theme of 'belonging' when studying creative approaches to addiction recovery in the UK.

As the methodological approach was reflexive, it mimicked both a ceramicist's making process, and its cycle on the earth - the data is (critically) revisited a number of times. The first critical revision of this data was within the reading stage, when an analysis of the review data 'against' a set of emergent theories took place. The relational thematic sub headings, which were pulled directly from the numerous sets of maps, were placed in a list. These formed another 'layer' of subheadings, which defined the 'emergent theory' (Charmaz, 2006, p.38).

Salient themes within a number of key texts, which were identified above mapping process, became clear. These formed a new set of starting blocks, for further reading. These included:

Being Human (perception)
Meaning and material
Recreation
Subversion
Being together
Belonging
Transforming
Catharsis
Working together
Ritual
Freedom
Hierarchy/democracy
Responsive/reflexive
Play
Agency

Figure 28: Bagi, Dena, 2022, Emergent Theory relational sub headings.

Recontextualising data against emergent theory, as categorised by Kathy Charmez, allows you to 'go back and study an earlier thread of information
(Charmaz, 2006, p.38)

An overarching mapping process then took place - where I overlaid all my relational maps - to ascertain the intersections between all my data sets. The recontextualization of this data drew out the following emergent headings:

1. Perception
2. Starting again
3. Being together

The outcome of this is a large recontextualization of data was relational map - that identifies intersections between emergent theory and critical review data.
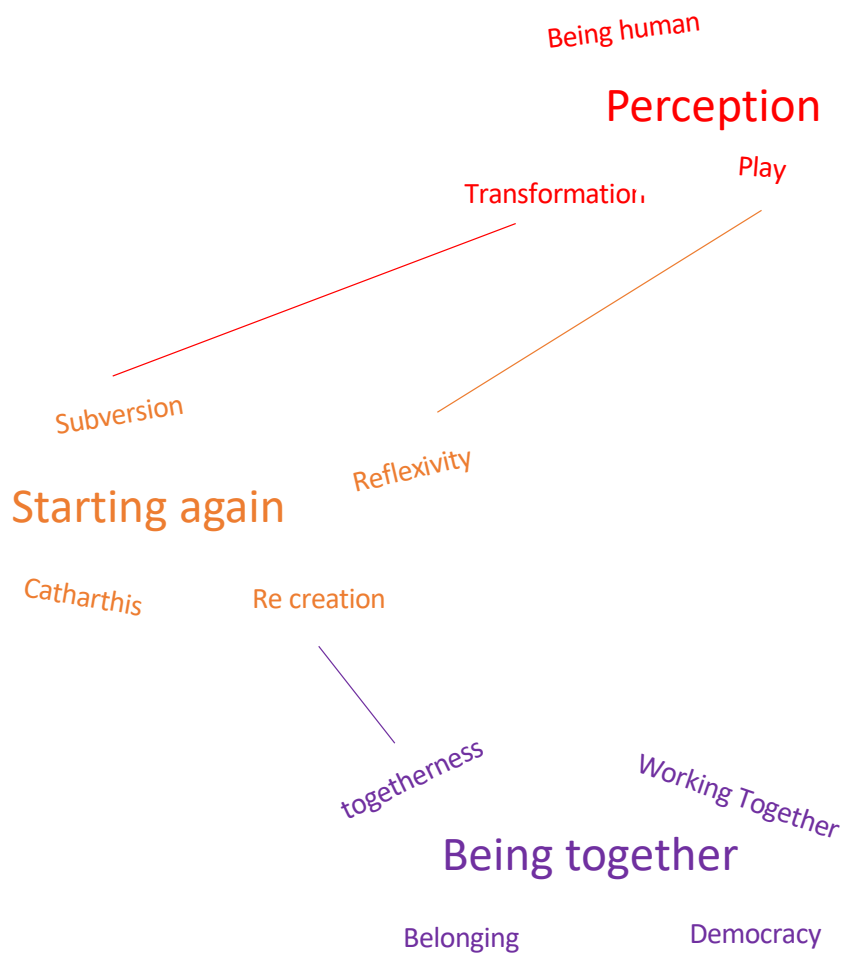
Figure 29: Bagi, Dena, 2022, Relational map – identifying all interesting areas of critical review data.

At the end of this rather crude analogue and digital mapping, and coding process, the data went through yet another layer of coding. The Relational Messy Map for each data set (clay, pedagogy and addiction) are entered into a Kumu online coding system. This formal processing of the data required it to be organised into 'root' and 'leaf' positions - which further shaped the prevalence of the data, and the relationships they have to one another.

There was then a creative 'override' of this code, applying clay and the subjective-researcher lens to the data. The static code that Kumu provides is altered, according to the data at hand. For example, within the Cognition to Design project, an earthly 'force' was applied to the Kumu map - to mimic clay's cyclical lifecycle (which was an extremely prevalent theme throughout the data). A number of creative 'overrides' - that respond to the data - were applied the final maps. A final memo was produced, which accompanies the maps, that methodically and informally presented the data in written format.
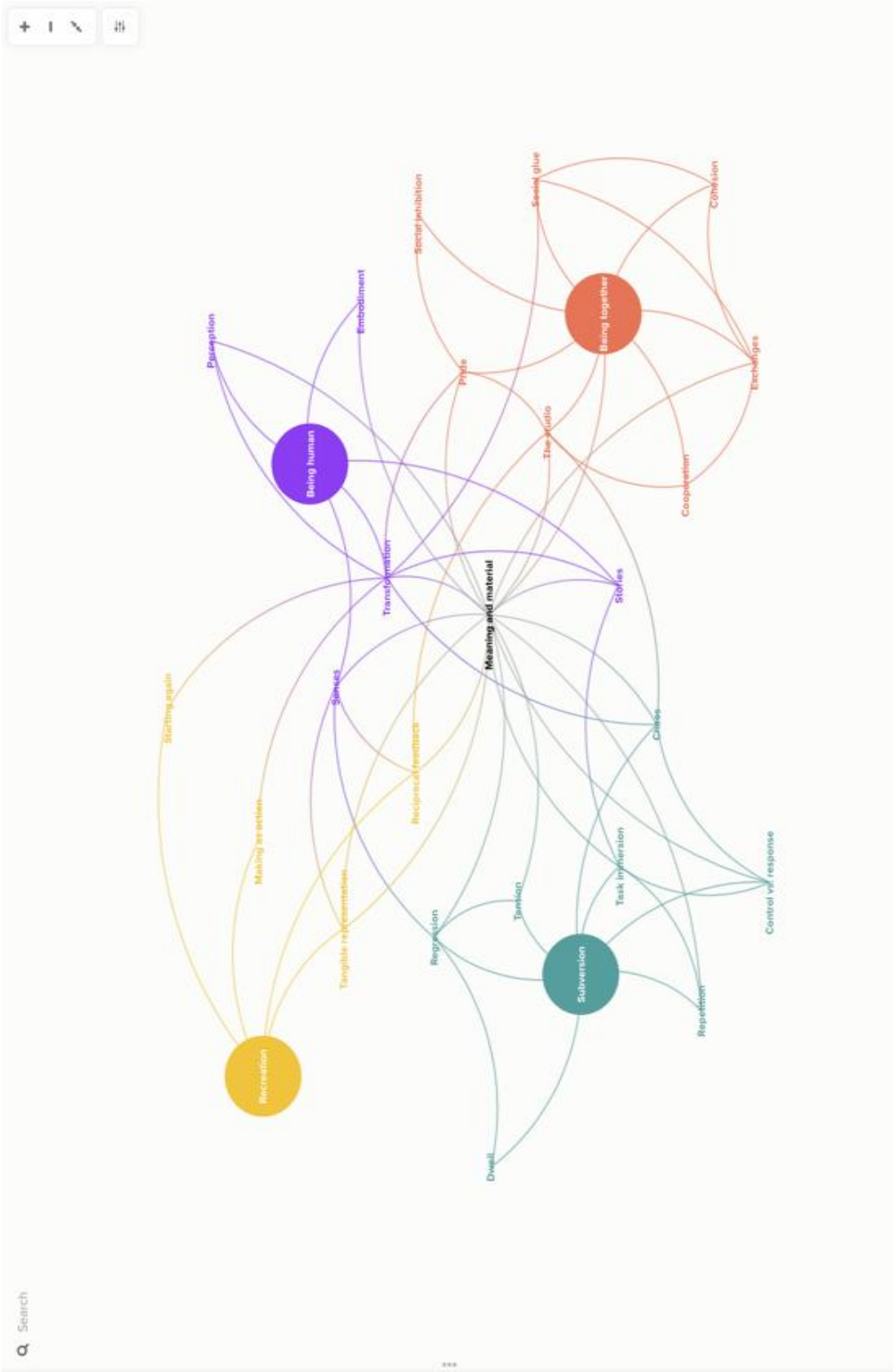
Figure 30: Bagi, Dena, Rhodes, Gabriella, Minute Works, 2021, Kumu map, with the earth's gravitational force applied.

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M5.3 - Testing

I will go on to adopt a reflexive and creative curatorial process, to create a non-hierarchical pedagogic design from the information collected within the literature review. In this phase, I moved from being as outsider, to an insider – or participant (Reason et al., 2013, p.4). I became part of a diverse pedagogical design team, made up from: myself, pedagogical designers in partner institutions, recovery centre managers and people with lived experience of addiction recovery.

The final Relational Diagram, which communicates salient data across the three regions of data (clay, pedagogy and recovery) acted as a blueprint for an initial design charrette, or development meeting.

The pedagogical design team followed a loose reflexive design framework during this initial charrette – which included mirroring and conversing, for example, whilst making with clay. This process is a mirroring of ceramic practice and is visible within the overarching Relational Mapping produced at the end of the critical review phase. An approach to the workshop/happening was fixed at this key meeting, with subsequent planning meetings consisting of a reduced team taking place to refine the details that continue into the testing phase.

Sub research questions, which were used to measure the specific impact of the clay workshop/happening, were developed collaboratively by the team at later development meetings - with the necessary participation of an individual with lived experience. These questions were answered directly by effective data collection and its collation during the test/workshop – measuring the impact of the workshop.
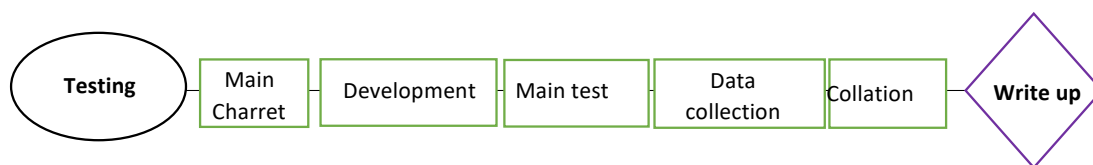
Figure 31: Bagi, Dena, 2022, Flow diagram, detailing a design process in the lead-up to the test-workshop.

Autoethnographic and ethnographic note and sketchbook documentation took place throughout the workshop/test by artists and participants. Interviews were also be held directly with participants, recovery centre workers and partner-pedagogical designers. These methods effectively collect data against the research sub questions. This data was then collated/aggregated utilising Grounded Theory and Situational Analysis mapping and coding – this followed the framework tested in the critical review stage. The salient data measured the effectiveness of the pedagogical design, against the sub-questions. A use of creative 'overrides' of hard-coded data, applying clay and its properties to the final relational maps, and also took place at this phase of data coding. A report, or memo, was produced at the end of the test, which clearly documented the resultant data.

M5.6 – full plan overview

YR	WHAT (Method)
1	Critical review – Pedagogy
	Critical Review – Clay
	Critical Review – Recovery
	Mapping and coding – Pedagogy, clay and recovery
	Critical Review – Emergent theory
	Mapping and coding – Emergent theory
2	Design Pedagogy/test
	Data collection – Pedagogy/test
	Mapping and coding – test data

3	Thesis production

M6 Conclusion

This chapter elaborates on the previous chapter, which outlines the rationale for the research and the landscape in which it sits. It sets out a clear methodological plan, considering deeply biographical happenings that brought me to the research. It considered the relationship between developing non-hierarchical gallery-based pedagogy and the process of making with clay. It went on to analyse and consider fitting methodological approaches and tools, which delivered research that mimics the making process – to develop a pedagogy in a similar reflexive manner to a ceramicist.

The chapter attempts to lay solid foundations for the research presented in the following chapters. It lays out the methodical journey and detailed plan of the research, considering both clay's properties, as a medium that has health benefits to those that use it, and rigorous approaches to health-based research.

Clay, Healing, and the Gallery as pedagogical landscape - a critical review

Contents

C1. Introduction

C2. Critical Review Data and its intersections

C3. Three data 'clusters': Perception, Being Together, Starting Again

C4. Theoretical sampling: cohesion, senses, catharsis and reflexivity

C1. Introduction

C1.1 - Structure
The structure of this chapter *Clay, Healing from Addiction, and the Gallery as pedagogical landscape - a critical review,* is intended to communicate the data that I have circumnavigated for the formation, construction and completion of this research project.

The order in which the data is presented, within this chapter, mimics the relativist methodology that was utilised to collect, 'code' and appropriate it into pedagogical design. Therefore, the visual representations and data 'clusters' that follow, mimic the Messy and Relational mapping (Charmaz et al., 2019).

I have represented the data within Relational 'clusters' (Charmaz et al., 2019) but also in an order that represents epistemological meaning. The order specifically relates to the relationships between data, and the order (due to the responsive/reflexive process that Grounded Theory encourages) in which it was collected. I have then highlighted salient 'connectors', or intersections, towards the end.

'Root' data (see Chapter M) is present within a main, titled, sections/clusters of data (i.e. C3.1). 'Leaf' data is then presented under these headers. Relational Maps, dotted throughout the chapter, also demonstrate the relational 'order' (Root vs. Leaf) of the data (Clarke, 2005). Salient connectors between the data, or the intersections, are also represented by visual maps, which are recorded in a designated concluding chapter.

C1.2 - Relationship to its flanking chapters

This chapter is placed after a meticulous communication of my adopted methodology. This acts as grounding for the digestion of salient data, which is clearly related to the research project in hand. The methodological underpinnings are key to the reading of the chapter, as the relativist methodology should be able to be read/seen through the display of the data. This means the reader should be able to see connections between data and the progression of the research (from Root to Leaf, for example). The reader should also be able to understand the research's intended 'uses' (pedagogical design) by reading through the concluding parts, as they detail intersections between data clusters.

The latter parts of this chapter, which detail the intersecting data between a number of clusters, lead onto the next chapter. The reader should then be prepared to digest the practical applications of data within the next chapter. Specifically, the approach that will be taken for the co-design, and design, of clay-based pedagogical happenings/workshops, with individuals who are in addiction recovery in the UK.

C2 Critical Review Data and its intersections

C2.1 - critical review data intersections, a diagram
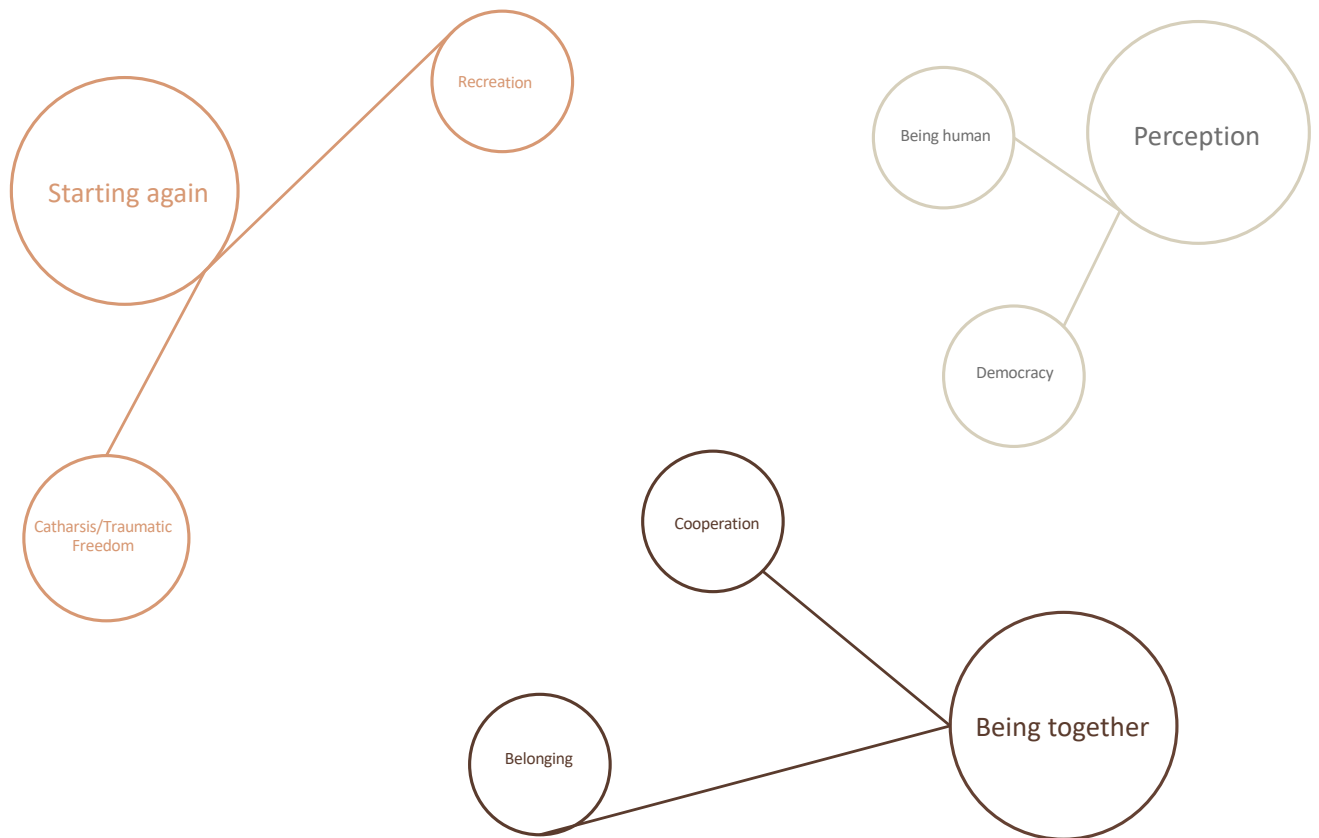
Figure 32: Bagi, Dena, 2022, A Relational Map depicting critical review data clusters, including the communication of 'root' and 'leaf' data.

C2.2 - Memos, A Sample

What follows is a selection of a memo (Clarke, 2005) which I have written at numerous points in this research project. The memo acts as 'sketches' of the data coming out of that work; intending to provide a precursor to what follows, which is a systematic representation of relevant and salient data. This data is presented to make the reflexive and responsive methodology visible, but also allow the reader to experience 'raw' data and pull what they may from it. This is in line with my position and beliefs in learners/partners/constituents' collaborative construction of knowledge. I hope the reader can therefore take/bring knowledge from/to this research, in this chapter.

Social Glue

Objective thought fundamentally distorts the phenomena of our lived experience, thereby estranging us from ourselves - in a world where we live with other people with whom we interact (Langer, 1989, p.149).

The clay studio acts as a place to have a dynamic and reflective engagement with others, outside a world that is filled with complex social scenarios. Creative exchanges promote social strength (Raney, 2013). In this new social world, a person can use clay to transition from one world to another - away from limiting social scenarios.

The clay studio is a place for social cooperation. The skills needed to create 'built pots' (Sennet, 2013) include dialogic exchange, resilience, tolerating ambiguity, managing uncertainty and emphatic address.

C3. Three data 'clusters': Perception. Being Together, Starting Again

C3.1 - Perception

Engagement with clay, becomes an act of meditative connection, by stripping away the process. This is achieved, in large, by a deep connection with our **senses** - giving the manipulator a 'full experience' of being human. A transcendence takes place, into a primordial state, for the manipulator of the clay under these conditions - this takes them to a pre-objective world. Philosophic meaning, or **embodied cognition**, can be gleaned from this engagement, where one experiences what it really is to be **on the earth.**

Furthermore, if an **holistic pedagogical environment,** which mimics the earth, can be constructed for an engagement with clay to take place - the learner can then comprehend innate aspects of being human during this interaction.

The **volatility** of clay sparks feelings of tension, or uncertainty, for the manipulator. Repetitive exposure of these feelings can acquire impactful skills in resilience for the user.

The process of an artist, when mimicked within an holistic learning environment (like a gallery), can produce meaning. Participants, via **mimesis**, learn how to slow down, look, analyse, process and reflect within the space, to make new knowledge, or meaning, inside it.

When a leaner navigates a tense environment, knowledge can be effectively constructed using **dialogic** methods. In an experiential environment, resolution, decision-making and creating art/making can construct knowledge, and therefore initiate learning.

Play is a key method for when a learner is in these environments, as within a Reggio Emilia learning context, for example. Hierarchy is abandoned within approach, as learners and 'teachers' play, make and build together. Play, as a pedagogical method, is utilised heavily within the arts. It offers the learner a method in which to 'move around' the experiential landscape of the art gallery. It is aligned with the process of making art, so the gallery appropriates it within in creative spaces, to make (or learn) alongside their participants.

Making art can be transformative, in the shift to positive cultural representation for those in addiction recovery. The current, cliched and negative, representation for this community prohibits positive and active **citizenship**.

Being Human

Senses

Art and Phenomenology, a seminal academic publication edited by Joseph Parry, explores visual art as a mode of experiencing the world. Parry often refers to the handling of earthly art materials (i.e., clay), and the act of manipulation's ability to grant access to a primordial sense of being (Parry, 2010, p.4). The manipulator of the earth-ly material gains access to a 'full' experience of their bodies, via a deep connection to their senses. In particular, Parry details that an intense engagement with time and place is key to an individual's primordial self-being (Parry, 2010, p.4).

Rigorous creative methods, used to manipulate clay, encourage a connection to our senses, they leave behind industrial ceramic processes and lead to an embodied understanding of being. Felcey, Hartley and Taylor in their 2014 Typecast publication say that manipulation of raw clay, in circumstances 'stripped' from industrial or rigorous creative methods has impacted its users' senses, in terms of providing an effective engagement with them. A 'restricted' and intensely focused engagement with raw clay makes the material's texture, smell and temperature much more prominent, and therefore easier for bodies to connect with (via our senses) (Felcey et al. 2014).

In Nicole Seiler and Georgie Flood's 2020 Recipes for Conceptual Clay (in the time of Covid-19) publication, where the pair guide a series of grounding and self-reflective activities with clay, site the repetitive nature of re working raw clay, in a stripped back manor, as being a pathway in which humans can 'free up space' to gather thoughts

beyond themselves (Seisler et al., 2020). This interpretation of clays primordial assets aligns with that of Felcey, Hartley and Taylor - when they conclude that a clay-induced engagement with the body's senses *acts as a meditative connector to our human bodies* (Felcey et al., 2014, p.3). Restricted and meditative engagements with clay 'send' us back to a primordial, or human-unconscious, state because the user of clay is momentarily and deeply connected to their senses.

Dr Priska Falin, within her doctoral thesis titled Relating to Clay: Tuning in to the Workings of the Aesthetic Dimension in Ceramic Practice, confirms that the clay has the ability to facilitate a bodily reflection on embodied knowledge - via its *capacity within the subtle body to be able to tap into experiential references* (Falin, 2022, p. 86).

Embodied cognition

Through these focused sensory engagements (or experiences) an embodied cognition can take place - an ability for the whole body to create meaning. In her recent doctoral thesis, Dr Priska Falin described the use of clay as an embodied experience - that can create an understanding of *nuanced and human life experiences* (Falin, 2022, p. 35). The user of the clay, therefore, has an *embodied understanding* via a transcendence into a primordial state of being (Falin, 2022, p. 35).

In Monika Langer's *Merleau - Ponty's Phenomenology of Perception*, she breaks down the philosopher's basic endeavour, which was [...] *to awaken us to an awareness of our existence as incarnate subjects inhering in the world* (Langer, 1989, p.109). Langer communicates Ponty's belief that the body is a *complete* depiction of the earth, and a connection to it will glean philosophic meaning for the individual.

References to *transcending* activities are peppered through Langer's publication (Langer, 1989, p.109). These include the manipulation of clay; these transcending activities can engage an individual in their 'lived body': a space where an individual gains access to their primordial/incarnate and 'full' self. Where access to the complete depiction of the earth, and being within it, can be completed. This act is truly perceptive, and not time-limited to solely during the transcendent act (Langer, 1989, p.149) . This action, of experiencing ourselves as primordial beings, enables a return to a pre-objective realm (Langer, 1989, p.109). Within this realm, a human being can begin to fathom what it 'really' means, to see, hear and feel on earth.

The CREAM research team at Westminster University, headed up by Professor Claire Twoomy, also allude to clay's cognitive assets, in their 2023 online seminar series (University of Westminster, 2023). Specifically, the ability to gather fragmented clay parts in representational artworks can enable a deep human awareness of self (University of Westminster, 2023).

Holistic Adaptation

Learning is a *change in a person's knowledge or behaviour due to experience* (Bruce, 2018). Synergetic transactions, between the learner and their environment, can take place within holistic pedagogical landscapes (Kyeong, 2013, p.173). This synergetic process can facilitate the learner to understand themselves, or learn, in the relation to that environment. This process mimics that of the natural exploratory and synergetic learning process that take place in the wider context of the world, which is widely understood as being key to early years' development (Kolb, 1984, p.41).

If this synergetic learning process is applied to the notion that clay can transport one into a primordial sense of being (Kolb, 1984, p.41) - then a pedagogy can exist to facilitate this experience.

The process of clay (and craft) making is an holistic process, and widely documented as a way in which the maker can gain a deep sense of inner self-expression (Pöllänen, 2011). A sense of the makers' thoughts, feelings and perceptions are gleaned from making with craft materials, including clay. Therefore, an engagement within the making process, by a learner, via the construction of holistic pedagogy - can facilitate them to comprehend innate aspects of their human psyche (Pöllänen, 2011).

The gallery acts as an holistic pedagogical environment, ripe for primordial or perceptive learning experiences to take place. Artists 'reveal' their knowledge through the art-making process (also known as Knowing in Action (Schön, 1983), and this is prominent in the pedagogy that they engage others within (Pringle, 2009, p.3). This

Knowing-in-Action-like process is also applied in a space full of the art (the gallery), made by makers and artists - where their knowledge production is also visible (Pringle, 2009, p.3).

Therefore, synergetic transactions can take place - as the learner 'bounces' from multiple holistic representations, whilst following a knowledge-productive system that draws this out for themselves.

Volatility

Quite hard to let go,
let go and start again.

To lose yourself easily
in the clay. Not always
does it have to have

a meaning or a name;

not always does
there have to be

anything

It's hard
to let anything
just be.

Sandie/Sam
(Felcey et al. 2014)

Transformation takes place when individuals manipulate clay - one is either changing a clay form's shape or its 'state'. For example, from liquid to leather-hard, via a plaster-casting process, or from dry to kiln-fired. During this transformation, the material is very volatile. If air appears in the body of a form, for example, there is a risk that it may explode when it is fired; if drying occurs too swiftly, cracks can appear. Clay can be too wet, too dry or too coarse/smooth to be shaped into what its manipulator may want at any given moment.

For Felcey, Taylor and Hartley, in their 2014 *Typecast* ceramic residency, the volatility and uncertainty attached to the process of clay manipulation was initially problematic for its participants - who were all on addiction recovery journeys. The call to 'sit' with uncertainty, through creative manipulation of clay, was jarring for some who were looking for an environment in which to do it (Best, 2012, p.34).

Instead of retreating from encouraging their participants to have feelings of uncertainty and tension, when manipulating clay, Felcey, Taylor and Hartley embraced it. The trio adopted it as a kind of methodology; they allowed a corner of the disused ceramic factory, where they were working, to become a safe space for participants to feel uncertain about their future, to trust others and to take risks: to essentially build skills in resilience.

> *The workshop itself - the co-created physical space, the mutual trust and reliance of the working team - became*
> *the safe environment where risk-taking and recovery could cohabit*
> (Best, 2012, p.34).

Contemporary approaches to addiction recovery in the UK are no longer simple symptom reduction programmes (Best et al., 2010, p.34). Instead, contemporary programmes consist […] of three elements: *sobriety, improvement in global health (physical, emotional, relational and ontological-life meaning and purpose), and citizenship (positive participation in and contribution to communal life)* (White, 2018, p.16). They help individuals construct a contemporary version of themselves: who are aspirational and *committed members of their society* (Best, 2014).

The ability for an individual in recovery to make a physical, emotional and civic transformation is characterised by resilience (White, 2018, p.16). The ability to unearth a potential version of self involves a mastery of resilience,

rather than focusing on a problem (addiction). Those who succeed in new systems/programmes feel empowered and resilient. These are skills that the ceramicists above feel when sitting with the volatility of clay.

Control

Felcey, Taylor and Hartley's belief in the resilience-skill-giving that manipulation of clay affords those in recovery is mirrored by other makers and pedagogical designers/curators working alongside a variety of participants in a gallery-based setting.

At the 2021 Arts, Play and Health Conference, Natalie Armitage and Katherine Evans explore clay's ability to [assist us to] *embrace the benefits of play, for health, wellbeing, creativity and resilience; explore failure; and give permission* (Armitage, 2020, p.4). The pair hosted a clay workshop, which saw clay offered up in unrecognisable forms (cubes, dishes of wet clay, or slip) for free play. A deterrent for the participants was to produce recognisable, or practical forms; this encouraged failure, discovery, and mistake-making. These outcomes are peppered in several approaches to programming at the British Ceramics Biennial, where both pedagogical designers were based.

Sarah Fraser, in her contribution to the Beyond Measure? Research and Evidence in Culture and Health (Fraser, 2020) conference, discussed the use of activities that involved the manipulation of clay in raw states, within her workshops, and with those who experience poor mental health. Sarah describes a resonance from those on mental health recovery/maintenance journeys, in this style of engagement.

Participants found solace in the repeated manipulation of raw clay, drawing direct comparisons between, for example, this act and a sense of catharsis. However, Fraser reported a 'tension' between the perceived 'freedom' of this engagement and the preparation of the clay that is needed for this to 'work'. Fraser prepares, or 'controls' the clay into simple forms, to distract an individual from consideration of the material as one that must be formed in a certain or practical way. This, as Fraser describes it, disconnects the user from the objective (Fraser, 2020).

Physical Interaction

In Winship and Argyles' 2018 report, Creative Practice with Clay: A mutual route to recovery? They focus on the physicality of clay, with this being identified as being key to its therapeutic effects. The pair, who were documenting key findings University of Nottingham's *Clay Transformation* project, discuss the malleability and resistance of the material - and the ability for those using it to *dig, bang, bend and shape their work* (Winship et al., 2028, p.3).

Clay Transformations saw a group of 42 participants, including mental health service users, artists and practitioners, engage in clay workshops. This specific malleability of the material was regarded as being a tactile and kinaesthetic engagement for those who participated in the workshops. This type of engagement, according to Winship and Argyle, is innately therapeutic for all.

Mimesis

Pedagogical practice, within the wider gallery sector, is often shaped by artist process/practice. Dr Emily Pringle, in her 2008 thesis: The Artist as Educator, deconstructs the role of the artist in gallery-based pedagogy. She interrogates the artist's role within the construction of symbiotic learning environments in the gallery, with a specific interest in the relationship between the artist and their practice and the pedagogical methodology adopted at the Tate (Pringle, 2009).

Pringle dedicates a large proportion of her thesis to the analysis of exact processes/elements of artist practice that are utilised in pedagogical activity. She looks at how artists observe, negotiate and articulate ideas: to form interpretations of themselves (Pringle, 2009, p.178) processes, she concludes, are transferred into the gallery - to enable the participants to achieve the same outcome: to create new interpretations of themselves.

In broad terms, each can be seen to engage in an experiential process of 'doing' (looking or gathering information, for example), alongside analysis and reflection to interpret their reality and make meaning.

(Pringle, 2009, p.225)

Pringle says artists' key methods, which enable an engagement of others in 'meaning making' (Pringle, 2009, p.121) in the gallery, include: slowing down, looking, analysing, processing and reflecting. In other words, participants are led though this creative knowledge-acquisition process within the gallery space.

I think of these ways... [of] looking, slowing down, becoming aware of what you feel, processing that and reflecting on that
(Pringle, 2009, p.225)

The methods of looking, processing, or reflecting to make meaning are confirmed as being heavily used in the gallery sector by Grant Kester, whilst exploring the role of the socially engaged curator Gallery as Community: Art, Education, Politics. Kester explores how the 'amorphous' landscape of the gallery and the creativity surrounding it, can be drawn upon in the co-creation of pedagogic or social endeavour, concluding - alongside his team of curators - that thematic 'strands' that define social or pedagogic projects are drawn out via creative means, which are often continually informed by the creativity of the artists involved and the participants' response to them (Kester, 2012, p.65).

Utilisation of the creative methods of artist/the gallery space is communicated as being of central importance across the gallery sector, as suggested by Kester and Pringle in the examples laid out above. For example, at the Serpentine gallery, under the eye of Families Curator Alex Thorpe, Play is communicated as a central pedagogic and curatorial method - originally found in artists' practice - which *enables complex adaptive systems [of] learning, creativity and change* (Effie Coe et al., 2017).

Democracy

Dialectic resolution
David Kolb, a leading educational theorist, relatively recently created an Experiential Learning Theory (ELT) (Kolb, 2005). Kolb defines learning as *the process whereby knowledge is created through the transformation of experience. Knowledge results from the combination of grasping and transforming experience* (Kolb, 2005, p.7)

His framework, ELT, presents four methods, in which a learner navigates and makes new knowledge in accordance with/in response to their surroundings. They include two dialectically related methods, Reflective Observation, and Abstract Experimentation. Kolb says both effectively enable the learner to respond to the contextual demands of any given environment - to construct meaning, or knowledge from/within it (Kolb, 2005, p.7).

Dialect, therefore, assists the learner in navigating tense environments, or information that is conflicting. Kolb's dialectic methods help the leaner resolve and make use of their environment, the methods are directly driven by the environment in which they sit. This is called experiential learning (Kolb, 2005, p.7).

Play
Play is an important method in gallery-based pedagogy, as is encapsulates important and valuable elements of artistic practice (Pringle, 2009, p.116). As Emily Pringle suggests, in her meticulous deconstruction of the artists role in Tate's pedagogical activity (Pringle, 2009). The act of playing *sparks [...] thought, makes links and ideas and [creates] moments of inspiration* (Pringle, 2009, p.116)

The internationally renowned arts-based educational methodology of Reggio Emilia *supports children's wellbeing and fosters their intellectual development through a systematic focus on symbolic representation* (Edwards et al. 1998). This approach/methodology is fundamentally guided play, by specialist educators with early-years children, within a constructed creative environment. Children draw, paint, sing and build within these environments, in dialogue with the 'ateliers', and construct their own education within this system (Edwards et al. 1998). This system fosters creativity and abandons hierarchy in this style of education (Edwards et al. 1998, p.3).

The shared construction of meaning, I believe, is the unifying theme of our work. Without this theme, the role of the Pegagogista (pedagogic practitioner) reduces to a fragmentary list, a succession of interventions, actions, gestures (etc.)
(Edwards et al. 1998, p.134)

Play is peppered throughout gallery pedagogical programming in the UK. One resource, titled Play as Radical Practice, developed in 2021 by Alex Thorpe at the Serpentine Gallery, investigated *the value and possibilities of free play in the school system* (Effie Coe et al., 2017). The resource enabled its users to assist young children in an investigation of their environment through play: therefore, they constructed experiential and play-based learning environments out of the gallery space.

Play as Radical Practice communicates the human need for play, to enable a perceptive, or embodied, sense of the world. It calls for the use of play, therefore, as a fundamental right for children: to commence their education by utilising this method, to discover who they are in this world.

[…] we play because we are human, and we need to understand what makes us human, not in an evolutionary or cognitive way but in a humanistic way. Play is the force that pulls us together
(Effie Coe et al., 2017)

Citizenship
According to Mark Prest, Alistair Roy and William White, in their 2016 *Art and Recovery Advocacy* paper (Prest et al., 2016) art can be a key part of the resistance to this counterproductive cultural representation. It can enable those with lived experience of addiction to construct and control how they are represented. Production of art, the trio argues, *has a transformative power […] positively contributing to finding and exercising [a] voice* (Prest et al., 2016. p.45)

It doesn't matter what way you look at it, drug addicts and alcoholics get a bad press. This is understandable: we're feckless, heedless, selfish and destructive; we wreck families, jobs, lives - we wreak havoc on both the material and the psychic realms; we sop up the time of medical, social, police, court and prison services and show precious little gratitude for what they do for us
(Parkinson, 2014).

Negative cultural representation of those in recovery/active addiction is at odds with a positive integration/citizenship that is required for successful recovery. Negative representation creates barriers for both the recoveree and the community in which they may choose to be active within. This is due to negative and clichéd cultural representations being our cultural offers (Prest et al., 2016)

Mark Prest's *Portraits of Recovery (PORe)*, is a cultural agency and international arts charity that supports people and communities affected by, and in recovery from, addiction through work with contemporary art. PORe is fighting for those in recovery be in charge of/to construct their own cultural identity. PORe funds and curates a number of projects, which enable recoveree voices to be heard in the cultural realm, and for control to be 'taken back' over their representation (Prest et al., 2016. p.45).

I don't think there is a ground for much militancy over this: the recovering alcoholic/addict simply has to accept - along with so much else - the surly indifference of the straight world, but what can be done is what everyone else seeks to do: find one's voice. Often, it's simply in the act of being heard that the individual recovers her sense of autonomy, and with it her sense of purpose […]
(Parkinson, 2014).

A new recovery advocacy movement, which is currently gaining momentum (Prest et al., 2016), is allied to the arts. The Recoverist Manifesto (Parkinson, 2014), for example, harnesses the notion of the 'emancipation' of the recoveree - by reframing recovery community identities *beyond the current 'state of clichéd representation'* (Prest et al., 2016, p.45)

The aforementioned negative impact of the cultural representations of the addiction-recovery community is particularly prevalent when considering the prominence of 'asset based' recovery models being used in the UK

(Best, 2014). The 'can do', or the focus on an individual's assets, pays a pivotal role in recovery models and processes, peppering group sessions, 1-1 counselling and recovery plans across the country (Best, 2014).

C3.2 - Being Together

Many societal bonding rituals are being lost, and skills in **co-operation**, as a result, are fading. This is making society more segregated than ever before. Craft, however, can teach people co-operation again - by forcing the practice of empathic dialogic address, resilience, and other skills involved in being **co-operative**. The clay studio can act as a modern-day playground, for those wanting to practice their **co-operative** skills - providing a chance for a dynamic and reflective engagement with others outside their world.

The earth-ly materials involved in craft, including clay, can help an individual heal and reverse their disconnect from the world. For example, manipulation of clay can connect a human to primordial lines of growth or movement - which surpasses that of modern-day awareness.

Messy and fluid artistic methods promote feelings of **cohesion** in a pedagogical scenario. When artists trust in their responsive process, and engage others in this process - the group can make knowledge on create a system of generative epistemic meaning, or knowledge production, within the symbiotic space of the gallery. The levelling, or hierarchy-free system of knowledge production, afforded by the fluid and free-flowing process played out in the gallery, gives a sense of ownership and autonomy over the collective meaning-making experience.

Constructivist learning defines the mechanism in which artists use their making process to engage others in productive and collective meaning-making. The artist, in these scenarios, acts as a conceptual instigator, 'leading' free-flowing dialogic exchange - which constructs meaning.

Working with clay can increase supportive capacities, or **mediation** skills, for those in addiction recovery. This increases mutuality and reciprocity - which are key skills to have when in recovery. The process of sharing, or exhibiting clay, can also increase social capital, which can be instrumental when seeking citizenship.

Experiential learning theories can be useful in understanding the impact of play-based, or holistic, art gallery-based pedagogy. They reaffirm that aspects of gallery pedagogical practice, such as the impact of open-ended learning on our ability to draw out spiritual attachments, can be impactful for the learner.
Earth, or clay, can be **transformational**. The earth has been used for centuries to heal and can instigate close relationships for the manipulator - to form deep, or primordial connections to the earth on which they sit.

Being, and feeling part of a recovery 'club' aids addiction recovery. Feelings of **inclusion** in a peer-based support system create empowerment and **belonging**, which are instrumental in recovery success. The higher the 'dose' and peer-based recovery, the better. Also, lower levels of verbal communication-based skills in recoveree's can be mitigated against by utilisation of visual methods. Dialect-less methods of mapping and visioning, whilst using images of those practising 'right living', can have a great deal of positive impact.

Stigma attached to those in/past recovery is extremely problematic. Recovery is hooked deeply in social inclusion; therefore, stigmatisation can be extremely damaging to an individual in recovery, attempting to integrate into new, positive community.

A transformation of identity is vital to a successful recovery. A shifted identity can be integral to a life without addiction. Peer-based recovery systems offer safe and fruitful spaces for transformation, with a plethora of positive role models available for individuals to feed from within the recovery system. Individual assets are harnessed by peers, for individual transformation.

Belonging

Inclusion

David Best the prolific and policy-impacting academic defines successful addiction recovery as a *sense of hope, a sense of purpose, and sense of belonging and a positive identity* (Best, 2014, p.13). In Sarah Galvani's Long-Term

Recovery from Substance Use publication, she also states that the *re/gaining a personally relevant cultural identity and belonging to a community [as] paramount* (Galvani et al., 2022).

After the ostracization and exclusion by the wider community, belonging again, often takes place in/before recovery (Galvani et al. 2022). The 'mutual aid movement', initially coined by the famous 12-step fellowships such as Alcoholic Anonymous (Best, 2014, p.14) has formed the long-standing foundations for peer-based support in therapeutic/recovery programmes.

There is a focus within these fellowships, and their more contemporary counterparts, for 'right living', which is being re-understood in more contemporary research as an important starting point, which forms a 'baseline' for an identity, in which you can change and slowly move on from. For example, Jolene Sanders explores the recalibration of women's identities in her Women in Alcoholics Anonymous: Recovery and Empowerment publication. Sanders explores the multiplicity of role models present in Alcoholics Anonymous, and the options this affords new members who can align themselves to an individual who shares similar values - to aid in the transition of moving away from the pure, 'right living' style of the 12 steps programme (Sanders, 2009, p.134).

The peer-based recovery community meets regularly and offers informal support and encouragement in the form of group therapy, reading and various activities (often decided upon by the group members). A higher 'dose' of inclusion in these fellowships results in better recovery outcomes (Best, 2014, p.13).

The basic premise, of belonging to, and feeling included within, a group of individuals of people in recovery, is an essential component of the recovery process (Best, 2014). This provides essential 'mutual support' for individuals at different stages of recovery and is *essential in enabling the 'empowerment' and 'belonging' components of the recovery process* (Best, 2010, p.21).

Mutual support has four supportive mechanisms, initially defined by William White in 2018, in His Monograph entitled Recovery Management and Recovery-Oriented Systems of Care: Scientific Rationale and Promising Practices (White, 2018). As summarised, they are:

1.   Emotional support - involving empathy, care, consideration, concern and encouragement

2.   Informational support - providing knowledge about recovery and the recovery support services and available groups

3.   Instrumental support - support in linking into supportive housing and childcare services, development of leisure and sporting activities and to companionship in recovery groups

4.   Validation - sharing and supporting their recovery experiences.

(White, 2018)

A cognition of belonging, or being included, within this recovery 'club' can be difficult for those with lived experience to obtain. Recovery programmes have been accused of ignoring 'austerity' faced by those with lived experience, to hold the skills with which to fathom the problem (Manley et al., 2014). A recent research project has therefore proposed a set of visual methods, which would lead an *individual in recovery to express [...] affect and the real-life decisions that go with emotional cognition* (Manley et al., 2014, p.2).

The Visual Matrix developed by led by Alastair Roy at The University of Central Lancashire, utilises visual markers and wordless communication strategies, derived from creative methods, to facilitate a meaningful reflection on a number of social scenarios for those in recovery. The team behind it says that the system, which is used to bring out responses to images for those in recovery, *allows for associative thinking and [...] expression* (Manley et al., 2014, p.6).

During engagement in performative workshop-style, Visual Matrix, those in recovery are asked to sit in a snowflake formation and are discouraged from speaking to one another. They are then asked to share mental

images, feelings and associations into the group space, and move between the images, making visual logs of the information (Manley et al., 2014, p.6). Moving like a physical mind map, creating connections between their responses to visual stimuli, those in recovery glean meaning/epistemic cognition linked to their recovery, from the exercise (Manley et al., 2014, p.6).

Visual stimuli included in these workshop settings include ones of the Amish community. This reference to living a 'pure' or 'right' life suggested, for those participating, that recovery offered a sense of a pure life, simple, cleaner, ordered, safe, secure, no worries (Manley et al., 2014, p.9).

Stigma

Stigmatising an individual or group involves *labelling, stereotyping, social ostracism [and] exclusion - the essential ingredients of discrimination* (Prest et al. 2016, p.1). Stigma comes in many forms, including *enacted stigma* (Prest et al., 2016, p.1), which may include social rejection and finding difficulty gaining employment, safe housing, and social benefits of any kind. Sarah Galvani explores how enacted stigmatisation affects individuals, in the case studies included in her Long-Term Recovery from Substance Use [...] publication. Galvani includes the account of individuals with lived experience of addiction, who detail the personal costs of a daily struggle with (enacted) stigmatisation, explaining that the *ongoing experience [...] of exclusion is a significant problem for [...] long-term recovery* (Galvani et al., 2022, p.37).

Perceived stigma (Prest et al., 2016), *is the p*erception of stigmatized attitudes held by others toward oneself, and *self-stigma* is about personal feelings of shame, which can play a complex and problematic role within the context of addiction recovery. For example, once an individual has a "spoiled identity", in which they form positive protective identities, whilst in active addiction (Prest et al., 2016, p.2), As a result, individuals can create a positive rationale for drug use, behaviour and relationships - and stigmatise other drug or alcohol misusers, who take alternative substances and behave in different ways (Prest et al., 2016, p.2).

Stigmatisation from the wider community can be extremely damaging (Prest et al., 2016, p.1), as recovery processes are deeply hooked into social inclusion. If an individual in recovery feels isolated, ostracised, and excluded from a community they choose to integrate into, or become a citizen of, then it becomes almost impossible for them to feel accepted (Prest et al. 2016, p.1). Even those who engage in very positive recovery programmes, focused on valuing experiences and transforming them into useful tools for recovery, unfortunately still experience *shallow and fragile forms of belonging, framed by a broader set of structural and systemic issues (*Galvani et al., 2022, p.37).

Individuals who feel welcome, or accepted, as citizens of a community tend to do better in their recovery journey (Prest et al. 2016, p.1). Programmes that focus on 'cultural capital', often access individuals' senses of belonging, and utilise them for the formation of peer-led programming (Galvani et al. 2022, p.132).

Identity

The formation of a positive identity is key to recovery (Best, 2014, p.33). The mutual recovery model (Winship, 2018) offers a recoveree with the social 'safety net' of a peer-led recovery community. This community is characterised (by its overall shape, its activities and support models) to benefit the recoveree - to offer accessible role models in which aspirational identities can be formed (Best, 2010, p.69). Within this setting, an individual can 'transform' into their new outward, and outward facing identity, moving away from their identity as an addict, to one that is characterised by individual assets.

As previously mentioned, the Visual Matrix, developed by Manley at UCLAN, (Manley et al., 2014, p.6) utilises visual markers and word-less communication strategies, derived from creative methods, to facilitate a meaningful reflection on several social scenarios, for those in recovery. Several other artistic methods, alongside ones adopted by Roy and his fellow academics, are within an addiction recovery context. For example, the publication Addiction and Performance (Renold et al., 2022) explores the complex relationship between circulatory addictions and human performance. In the book, a number of arts based performative methods are presented as being particularly impactful in their ability to *overturn dominant, negative perceptions, and to construct cultural identity and community* (Renold et al., 2022, p.34)

Co-operation

In the seminal text, 'Together', Professor Richard Sennett states that cooperation is, itself, an *embodied craft which is conveyed by social rituals* (Maravelias, 2012, p.344). He dissects the problematic nature of modern society, arguing that many of the bonding rituals of our society are fading. He discusses the temporal and disconnected rituals that replace them, and that of cooperative skills that are left in our society. The loss of these skills, says Sennet, results in a *complicated* [situation] *materially, economically, racially, ethnically and religiously while people tend socially to avoid people* [who are] *unlike themselves* (Maravelias, 2012, p.344).

In 'The Craftsman', Sennet says the act of making, within a craft context, something largely missing from the rituals today (steel manufacturers and clay factories have been replaced with offices or shops, for example), can teach us, again, the skills inherent in cooperation (Raney, 2013). In brief, making/craft can help an individual to tolerate ambiguity, dialogic exchange, develop resistance, and practice empathic address (Raney, 2013a, p.4). Craft has a powerful potential to bring individuals and communities together, and bridge differences of culture, age and identity (Raney, 2013, p.4). According to Tim Ingold, a leading sociology professor, this may be due to the natural, or earth-ly, materials being used, and their ability to create an *embodied connection to pre-existing entangled lines of life, growth and movement* (Ingold, 2013, p.141)

Making within a clay studio, alongside the clay itself (as an earth-ly material), can build our cooperative skills. Even within the context of our disconnected world, Karen Raney points out, in her 2013 introduction to a gallery-based pedagogical journey Engage, *the clay studio acts as a place to have a dynamic and reflective engagement with others outside a world that is filled with complex social scenarios*. These creative exchanges, says Raney, promote social strength (Raney, 2013, p.4).

Cohesion

Learning together in an art gallery, via playful methods that mimic that of the artist involved, is cohesive (Pringle, 2009, p.201). The 'messy', or fluid methods of pedagogical practice adopted in these scenarios is key in this outcome, says Dr Emily Pringle (Pringle, 2009, p.201).

When interviewing artists, regarding their personal take on the impact of art gallery-based pedagogy, Dr Pringle learns that the experimental, responsive and collective endeavour of an artist - when working alongside their participants is the key to feelings of ownerships, togetherness and cohesion from all involved. When the artists feel part of the group, rather than *the dispensers of knowledge* (Pringle, 2009, p.203), and trust in their messy process whilst 'leading' pedagogical sessions, feelings of autonomy, ownership and cohesion are had by all (Pringle, 2009, p.204).

Constructivism

Constructivism learning/learning theory defines as an active, contextualized process of constructing knowledge rather, than a simple act of acquiring it from another individual (Kolb, 2005).

Clare Bishop, in her introduction to the Whitechapel Gallery's *Participation*, introduces the reader to the de-protagonist nature of performance art (Bishop, 2006, p.11). Bishop introduces the constructivist nature of the art performance, saying that when the artist 'joins' the 'viewer', both can make meaning together. If we see a gallery-based happening as a constructivism endeavour, she surmises, we allow all involved to 'take a position' and construct epistemic meaning as a collective (Bishop, 2006, p.11).

Dr Pringle takes the constructivist nature of a collective artists endeavour, which Bishop elaborates on in the context of performance art, and studies it from the perspective of gallery-based pedagogy. Bishop describes the artist as a 'conceptual investigator' (Pringle, 2009, p.168), Pringle tells the reader of her Doctoral Thesis about the role the artist plays in the gallery, as they encourage the *sharing, arguing and agreement about what [one] sees (*Pringle, 2009, p.196). The artist's messy and fluid process, used to make meaning in their wider creative practice, is used as a framework for these collective investigations. In the diagram below, Pringle communicates this 'free flowing' dialogic exchange, which takes place in pedagogy in the gallery. It describes that this dialogic flow is not a binary exchange of knowledge but a constructive interrogation of what is being experienced, and a meaning-making experience is involved (Pringle, 2009, p.169).
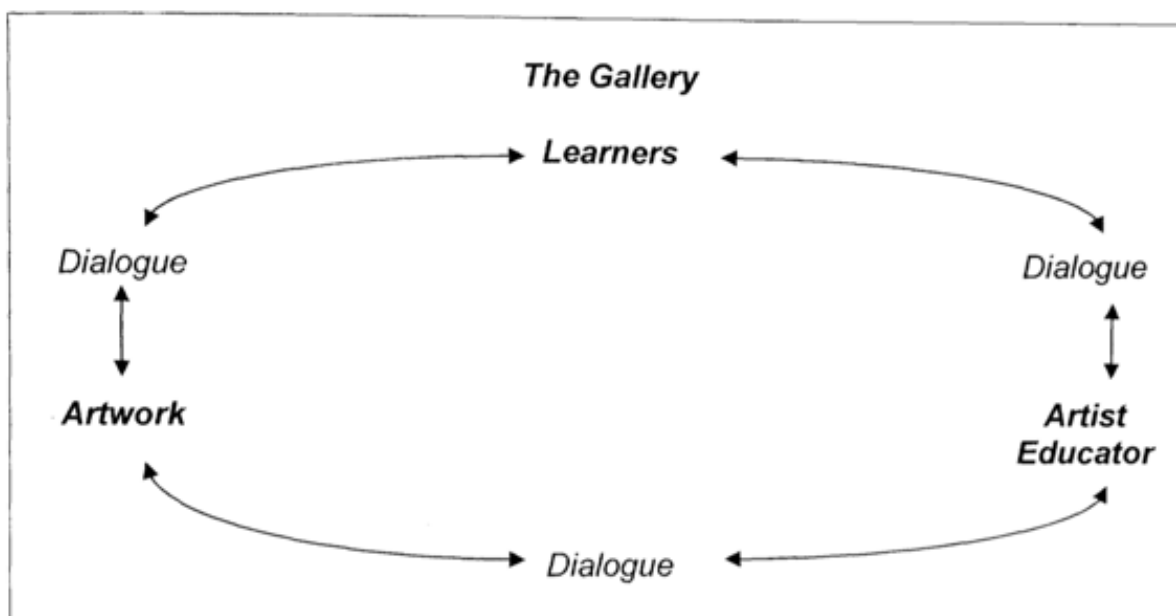
Figure 33: Pringle, Emily, 2009, Diagram depicting Meaning Making in the Gallery Framework.

The Serpentine's 'Play as Radical Practice' represents a practice application of an artist's overarching framework of creative production, which is utilised to encourage constructive, reflective, learning/meaning making. The toolkit that enables early years practitioners to create opportunities for creative free play, responded to the artist, Albert Potrony's practice. The performance artist explores language identity, community and language though film (and other mediums), which bring societal information to the attention of the viewer, through creation of new spaces in which people can mix and gain a sense of their community together (Effie Coe et al., 2017).

The artist developed the Toolkit in several stages, all (what?) mimicking those (who?) followed to create his performance pieces. For example, reflective discussions were held with families and children initially, to develop the approach to the kit. Then, the artist hosted play-based opportunities for children, introduced themes in initial discussions, including the effects of architectural standardisation and the significance of relationships in their communal spaces. The result was an open-ended kit, which enabled others to host performative and play-based interventions, in communal spaces with young children. Children play, and collectively learn/construct meaning about the space in which they live. *Play as Radical Practice* was created for dynamic democratic exchange, for three-year olds *to mediate with each other and collectively take charge to curate their own learning environments and outcomes* (Effie Coe et al., 2017).

Mediate/exchange

Clay-working encourages a unique and creative way of sharing information with one another, transcending any divisions between individuals (Winship, 2018). This outcome, according to Argyle and Winship's journal article titled 'Creative practice with clay: A mutual route to recovery' is due to the support others have to offer each other, when manipulating/making with clay. This learning/healing scenario, in the case of Argyle and Winship's workshops, with individuals in addiction recovery, is a ripe *mutual interaction and learning,* [to] *facilitate the group's supportive capacities and establish sustained social contacts as a result of shared experiences* (Winship, 2018).

The result for those in recovery addiction, when manipulating clay, is the increase of 'supportive capacities' (Argyle and Winship, 2018, p.1). The consequence of increasing their supportive capacity is *increased mutuality and reciprocity within group - which can aid the process [...] of recovery* (Winship, 2018, p.8).The process of making, and then exhibiting work, says Argyle and Winship, also increases 'social capital', which means the investment of connection one has to their community. This comes via the process of sharing work with others, in a gallery setting (Winship, 2018). This may be key when individuals are seeking citizenship, or affiliation with a new and positive community, post active addiction.

In a broader context, Karen Raney describes craft making as '*human capital […] flows from the use of our hands, brains and spirits*' (Raney, 2013). Raney, here, is referring to the supportive, co-operative and reciprocal skills (human capital), that can only be truly (or primordially) accessed through use of our hands and earth-ly material.

Experiential

Theories surrounding co-learning and play-based learning models, such as Experiential Learning Theory (ELT) (Kolb, 2005) are referenced heavily within gallery-based learning research. For example, it is referenced frequently in 'The Hundred Languages of Children: The Reggio Emilia Approach', as a parallel theory to support the creative pedagogical impact (Edwards et al. 1998).

ELT (Kolb, 2005) aligns with the holistic, or experiential, learning model adopted in galleries (Pringle, 2009, p.71). The theory has six key elements: The first indicates that learning is a process - and should not be defined by its outcomes. The second states that open-ended learning practices are effective for drawing out personal and spiritual attachments to topics, therefore increasing learner-engagement. These two elements of ELT connect heavily with play based pedagogical frameworks, used in a gallery context, to promote co-construction of learning through use of art-making processes (Pringle, 2009, p.71).

Fertile earth

The earth is transformational, in a spiritual, but also a physical way. For example, mud poultices have been used for centuries - to absorb toxins and to trigger healing processes for individuals with ill health (Muñoz, 2020).

The close relationship between the cyclical nature of the life cycle (human, plant etc.) and materials used for making art is key to creativity's close relationship with healing. Materials that form the earth can restore, re-order, rebalance and reconnect a body, an earthly organism, to its rightful place (Muñoz, 2020, p.226). The 'power' of using earthly materials, in art, is useful in an anti-colonial context, where traumatic relationships with land can start to be healed, though creative processes such as re-enactment, performance and sculpture (Muñoz, 2020, p.226).

C3.3 - Starting Again

Catharsis/Traumatic Freedom

Catharsis can be obtained through the production of art; storytelling, and re-enactment, are particularly impactful in this sense. The process of making art has been mapped/transferred into a therapy context - this reveals that the ontological act of making art increases individuals' ability to verbalise/visualise complex feelings attached to suffering, or trauma.

A focus in on mundane, **everyday** tasks can help those in addiction recovery form safer and more secure home environments, which are essential for prolonged periods of recovery. An ability to connect, viscerally, to one's basic needs - opens an individual to the healing process; this ability to connect to this 'part' of themselves is extremely valuable in a healing sense.

Feeling clay in one's hands sparks a **regression** to a 'pre-birth', or primordial, state. When the individual is aware of their visceral, or primordial body they can gain escape from traumatic experience.

Pedagogical design is a **reflexive**, creative and continuous act. It mirrors and collides organically with the artistic process, the space in which it happens, and the needs of the community that it serves. It is a generative, collaborative, and ontological act.

Self-referral into recovery services promotes individual ownership for this early stage of healing. This sets good foundations for the **re-imagining** that takes place hereafter. If an individual knows, and connects deeply, to where they have come from - they are more able to transform in the future.

Insight into traumatic past can be gained by forming **representational** objects in clay. Its malleability makes it easy to use, and accessible for all, whilst its ability to take the manipulator to a primordial state forms a 'bridge' into the 'inner world'; this is a state that is immanent in the therapeutic process.

Art can **reconcile colonial oppression** through engagement with the viewer in the hierarchies at play in our modern world, art can involve the viewer to create new versions of their 'truth'. Art can create new ontologies of our earth, which move on from past oppressive ways of understanding/organising human existence. The use of materials from the earth is key to the impact of the arts, in this capacity.

The body can create its own knowledge about itself - it pushes back against the colonial and oppressive powers at play in our society. Looking globally (in a decolonial capacity), traditions such as 'Pwen' - a Voodoo term, associated with embodied feeling via an art object, underpins impactful contemporary art practices that create a new ontology, free from oppression.

Communal healing

Catharsis
Individuals in recovery, who engage in the arts, experience catharsis (Sloan, 2024, p. 60) . A plethora of arts techniques are recorded to have this effect, including self-portraiture/sculpture, ceramics, performance and visual mapping/sketching (Hitchcock, 2006, p.223). The temporary calming effect of manipulating art-based material is well documented, but more nuanced research has been done which considers the deep cathartic impact of engaging in the arts. For example, a recent longitudinal study by Mark Redmond , which considered the impact of using creative arts as a form of social prescribing, demonstrated that participants were able to *encounter, identify and begin to document 'threshold moments', in which they were able to recognise personal growth and change, and then progress with a change in their psychological outlook* (Redmond et al., 2019).

A number of research projects, gallery-based interventions and creative outputs have been completed with the recovery community, and often expose themes such as self-expression, challenging stigma and positive social interaction, being impactful (Sloan, 2024). They include the work of Portraits of Recovery (PORe), a visual arts charity [...] dedicated to inspiring and supporting individuals affected by substance use and those in recovery (Portraits of Recovery, 2022).

Taking Redmond's findings into account, it is no surprise that storytelling - or using creativity to recall memories - is often a theme within creative projects in the arts. In Dr Cathy Sloans' recent report for The Baring Foundation - a trust that works with people facing discrimination and disadvantage and to act strategically to tackle the root causes of injustice and inequality (Sloan, 2024), she confirms that creative storytelling, through voice or bodily expression, seems especially popular in recovery arts (Sloan, 2024, p.60). She goes onto explain why this not only aligns with the core foundation of recovery programmes like the 12 steps, but also assists the participant in moving beyond their old life narrative towards a new recovery-orientated identity (Sloan, 2024, p.9).

Recent creative projects include PORe and The Whitworth Art Gallery, entitled Chaordic - which will utilise 'journeying' as a creative way to explore notions of *cultural citizenship [and] visibility and identity status for [...] the Recoverist Community* (Portraits of Recovery, 2022). Also, in 2019, Dr Amanda Ravetz, then Professor at Manchester Metropolitan University also collaborated with PORe - to adopt anthropological methodologies with the creation of a film that depicted the *non-linearity of recovery from substance use within the LGBT+ community* (Ravetz et al., 2020).

> *Embedding our stories into craft I feel is one of the most ancient and effective ways of making sense of the world*
> (LANDMARK, 2022)

In Sheffield, eleven individuals in recovery created a map - which could be followed by the general public throughout Recovery Month in 2022. The artworks produced depicted individuals personalised journeys of recovery, connecting deeply with the rich creative and industrial heritage of the city. The use of clay, textiles and other artists materials enabled the eleven individuals to touch on marginalisation, belonging and other-ness (LANDMARK, 2022)

Alastair Roy, and his team at the University of Central Lancaster (UCLAN) engaged a group of individuals who were in recovery in the development of a new visual recovery tool, called the VM1 (Visual Matrix 1). The matrix utilised drawing, physical movement and alternative communication techniques to draw out emotional narratives/stories of addiction that may be beneficial to revisit for the purposes of recovery (Manley et al. 2014, p.14).

VM1 participants moved freely between images on the floor, 'collaging' reactions to the images that included singing, spoken word and mark-making. Those in recovery studied how 'close' or far away they were from the images, which included images that were intended to evoke and contextualise feelings around childhood experiences, which could be relevant to revisit, and to aid, recovery (Manley et al. 2014, p.7).

The development of the VM1 tool uncovered the sheer complexity of addiction, through the use of arts-based mapping. The emotional stories that it uncovered could not be spoken by some individuals who participated, and vast maps and webs of detailed information were drawn from the mapping-based activities by some people. Therefore, the development of the VM1 tool, demonstrated art's ability to *[validate] how the intrinsic complexity of what is seen cannot be explained through language* (Manley et al. 2014, p.9).

The Everyday

The ritual practiced on both a typical and 'normal' day are focused upon, within the intricate web of activities, designed and delivered by peers in a recovery context - to assist recovery. The goal of recovery, which David Best describes as 'to just *to become a norm[al] member of society'* (Best, 2014, p.9) is aided by the rituals that are practiced. The predominance of everyday concerns, over those that dominated periods of active addiction, during a life of recovery - are integral in the early stages of recovery (Galvani et al. 2022, p.56).

Reflection on the resonance/wider meaning of these menial/everyday tasks, such as keeping your house tidy, caring for children, eating well etc. - are explored within a peer-based group setting - to enable an individual to work towards a *safe and secure home environment* (Best, 2014, p.14). This endeavour fits with the 'living right' message that runs through many addiction recovery programmes (Best, 2014, p.21). This focal element of a peer-based recovery programme also connects to both of the two key 'dimensions' of 'recovered' life:

> *Home: a stable and safe place to live.*
> *Purpose: meaningful daily activities, such as a job, school, volunteerism, family caretaking*
> (Best, 2014, p.21)

As Van Der Kolk lays out, in the initial chapter of his internationally bestselling *'The Body Keeps the Score'*, an individual is unable to heal (from trauma) without being able to attend to their basic, or visceral, needs. Healing from trauma, Van Der Kolk says, only takes place when an individual is free from 'emotionally stunted existence' (Van der Kolk, 2015, p21).

> *Healing [...] depends on experiential knowledge: you can be fully in charge of your life, only if you can acknowledge the reality of your body, in all its visceral dimensions.*
> (Van der Kolk, 2015, p21).

Van Der Kolk uses an example of his Harvard professor, sharing the experience of how the sense of his wife's body lying next to him enables him to sleep soundly (Van der Kolk, 2015, p21) - to introduce the reader to the importance of body-awareness as a grounding exercise. The shift away from a 'lofty', or egocentric existence, as demonstrated by the professor in this impactful experience for Kolk, means greater possibility for an individual to have experiential knowledge of their bodies (Van der Kolk, 2015, p.20). Healing from past experiences, says Kolk, requires this skill - to connect deeply and clearly to our visceral bodies (Van der Kolk, 2015, p.21).

Van Der Kolk views the revisiting of trauma in the present day, as cathartic (Van der Kolk, 2015, p.15). For example, when detailing a prolonged engagement with a young woman in therapy, Van Der Kolk discovered a connection between a revisitation of trauma - via engagement with a violent partner (she had been repeatedly physically and sexually abused as a child) - was cathartic for her (Van der Kolk, 2015, p.15). In the moment (of the abuse, or the interaction with an abuser, in this case) generic feelings of anxiety can be reduced and can eliminate the anxiety caused by a bodily response to the event. This view, however, has been contested in other psychological literature. For example, Samuli Kangaslampi recently studied the outcomes of the treatment of individuals who were asked to directly recollect traumatic memories. Kangaslampi suggests that the direct recollection of traumatic experiences may not be directly responsible for therapeutic interventions' positive outcomes. Instead, he proposed more trails take place - that separate out exposure-based methods - to identity the most impactful intervention (Kangaslampi, 2020, p.110). However, the crucial element of the recollection of

traumatising memories may not be the repeated exposure to them, or the 'instant' anxiety reduction implied by Van Der Kolk. Instead, as explored by Michele Bedard-Gilligan in their 'Is Trauma Memory Special?' paper, the breaking down of meaning and new learning to be taken from the memory is indeed the most healing. Therefore, a recollection is vital - but a framework in which to extract meaning may be needed in adjunct (Bedard et al., 2017).

Regression

The clay begins to warm and give, coating the skin with a cool red stain, taking the fingers back to the child's enjoyment of the slimy and the claggy, of digging and sinking into yielding stuff, the primal pleasure of rolling small bits of world around in the hand. Clay takes us back to where we started; it grounds and earths us.

(Felcey et al., 2014. p.3)

The feel of the earthly material on our skin is regressive - it can take us back to a childhood memory, but also (perhaps more importantly) take us back to a primordial state of being (Felcey et al., 2014. p.3). As Helen Felcey and her creative team state, within the 'Typecast' publication, the primal pleasure of touching clay can ground someone: to take them back to the ground on which all sits.

Raw clammy sticky glacial crumble fudge

Take time (no rush)

go with the clay (the flow). Growth, change happens very, very slowly

stepping out
into another world

pliable imperfection malleable individual
cool smooth tranquil transformation

(Felcey et al. 2014. p.3)

Manipulation of clay is a slow process, as detailed by the Typecast participant in their poem that describes their interaction above. This slowness is paradoxical to the sometimes 'manic' state in which some find themselves, when a climax has been reached in active addiction, this spurs a move into a recovery programme (Manley et al., 2014, p.13).

Trauma is not solely a past event, but is an imprint left by experience (or a series of experiences) on the body, mind and brain (Van der Kolk, 2015, p.15). These imprints have ongoing and arduous consequences on the everyday life of the traumatised individual, including hallucinations and extremely high levels of anxiety (Van der Kolk, 2015, p.15).

Healing is dependent on the experiential knowledge of the individual, and a full engagement with the visceral dimensions of the body.
(Van der Kolk, 2015, p.15)

Often, those who are traumatised 'superimpose' their trauma onto every lived experience, which cripples them psychologically on a daily basis Van der Kolk, 2015, p.14). The trauma imprinted on the brain forces the individual to revisit it again, and again, through flashbacks, triggered feelings and other arduous consequences (Van der Kolk, 2015, p.15). The ability to break this cycle, and connect to their visceral selves - is a skill that is key to healing (Van der Kolk, 2015, p.15).

Reflexivity

In an in-depth interview, between three learning designer/curators who work at the forefront of gallery based pedagogical design (within Grant Kester's Gallery as Community publication), there is a consensus that the title 'curator' is not fitting in with their practice (Kester, 2012, p.64). The learning designers (or producers) acknowledge that an engagement programme can, indeed, be curated (Kester, 2012, p.64), but finds the term that describes the collaborative and participatory process that they are part of does not fit their practice (Kester, 2012, p.64).

Broadly speaking, the learning designers, featured in *Gallery as Community* (Kester, 2012, p.65), agree that a 'curator' sets a theme for a creative endeavour/exploration - and that progressive pedagogical practice in a gallery space involves a participatory metamorphosis of themes, outcomes etc., which is set by the community involved, in collaboration (with artists etc.) (Kester, 2012, p.64). Their pedagogy is open-ended, organic and unstructured (or, as one interviewee describes the production - as a 'conversation' (Kester, 2012, p.65).

The pedagogical design process is reflective and continuous (Kester, 2012, p.66). It also mirrors and collides organically with the artistic process. Essentially, there is a single continuous, metamorphic, reflective/reflexive pedagogical curator's process, which intertwines with that of the artist, to produce projects, workshops and other engagement happenings (Kester, 2012, p.66).

> *What tends to happen over time is that there are parallel strands. Things can cross over at any point. This fits into this, this fits into that […], I have an overarching research [plan].*
> (Kester, 2012, p.66).

> *Active looking, gathering information and physical making, […] are partnered by ongoing critical reflection in art making. Likewise, the 'do, review, learn, apply, cycle' […] manifests the knowledge and understanding of the artist and informs his or her ongoing practice. The reflectivity and intricacy evident in the art making […] when numerous connections are made.*
> (Kester, 2012, p.64).

There are two reflective and creative design processes that continue - when working in partnership - when gallery-based pedagogy is being designed. These are both reflexive - they respond in the moment to their environment (their geographic location, artists practice, the gallery, the needs of their community etc. (Kester, 2012, p. 64).

The Tate, in their recent visioning document 'Transforming Tate Learning', detail an influential project - in terms of how they wish to transform the programme in future. The creative project followed the responsive Reggio Emilia framework (Pringle, 2009, p.9), *this put in place a series of dynamic and participatory environments where families were invited to engage directly with artists' practice and respond and experiment according to their wishes* (Pringle, 2009, p.9).

The pedagogical design process, and that of the artists (which in many cases is being directly mimicked in some aspect of the learning plan/approach) are iterative, unfixed, and continuous processes/conversations with participants and their environment. A process of dialogic exchange, within a learning landscape (the gallery as creative space) generatively and reflexively creates new knowledge.

Recreation
Reimagine

> *These images bring out the complexity of the recovery journey, the transience of life and the need to move on.*
> *Although the recovery journey, like the glacier, can move on shifting ground, be slow and grinding, it can take you*
> *far and be transformative.*
> (Manley et al., 2014, p.19)

The Visual Matrix (VM), created by Alastair Roy, demonstrated that arts ability creates opportunities for those in recovery to reflect on, and voice; these are emotions that are essential for a successful recovery to take place, utilised through arts-based processes (Manley et al., 2014). The VM gave a 'language' to complex thoughts, feelings and emotions felt by the recoveree and used physical mapping, or collaging. The VM framework illustrated the deep connection of the metamorphosis of active addiction and recovery by those who engaged and responded to images of ice. Individuals could see both the past, and the future in recovery - in all its complexity (Manley et al., 2014, p.18)

> *Recovery is a process, not an endpoint or destination. Recovery is an attitude, a way of approaching the day and*
> *the challenges I face ... I know I have certain limitations and things I can't do. But rather than letting these*
> *limitations be occasions for despair and giving up, I have learned that in knowing what I can't do, I also open up*
> *the possibilities of all I can do.*
> (Best, 2014, p.7)

The process of recovery relies heavily on the sense of ownership that the individual feels over their addiction (Best, 2014, p.7). Historically, a clinician (doctor, community nurse etc.) would have to define an individual in need of a programme of recovery. This has shifted in the recent past, with self-'certification' as the standard method of referral (Best, 2014, p.16). Self-referral is thought to initiate the recovery process, with more autonomy and ownership, as the individual recognises in themselves the behaviours, feelings etc. that they wish/need to move past. For the individual, this recognition sets solid foundations for the transformation that is ahead (Best, 2014, p.16).

Representation
In a focused study that assessed the value of children who worked with clay, and who were adversely affected by the Covid-19 pandemic, concluded that the material may be a fitting 'bridge', between complex traumatic thoughts and their verbalisation (Wanyama, 2019, p6).

> *Play that involves clay […] accesses the cognitive child brain areas where trauma memories are mediated and*
> *translated to symbols and then to language.*
> (Wanyama, 2019, p6).

The report, which was published in 2021, studied the relationship between specific ambiguous, but representational assets of clay, when being used freely in a play-based manner (Wanyama, 2019, p3).

The act of forming ambiguous representations seemed to [give] access to primordial, or deeply human, aspects of the brain - therefore giving insight into the traumatic imprints that trauma leaves behind (Van der Kolk, 2015, p.15).

> *[…] symbolic play is mostly associated with clay […], which involves abstract representational and ambiguous*
> *pictures of child expression*
> (Wanyama, 2019, p3).

In 2017, Trish Crocker submitted a doctoral thesis entitled 'Me, Myself, and I, Women's Perceptions of Their Body-Image Using Clay Making as a Tool for Exploration. The thesis concludes, in part, that the representational assets of clay lies in its ability to metaphorically represent *one's inner world, [which] is immanent to the therapeutic process* (Crocker, 2018, p.39). As represented above, in Wanyama's work, clay's perceptive power is key to its therapeutic outcomes.

Crocker also commented extensively on the plasticity, or the malleability, of the material of clay - two major assets in terms of making sense of, or representation of, traumatic/problematic issues that surround the body image of women (Crocker, 2018, p.39). The first asset was that her participants were able to easily reconstruct tangible internal visualised representations of themselves, with clay (Crocker, 2018, p.124). They were able to mould, shape and bend it into the intended forms with ease, without prior experience of this material.

The other asset, which clay's innate malleability bought to Crocker's participants, was feelings of immediate (but temporary) catharsis of the participant when they manipulated the material. This encouraged deep expression, a flow-like (or play) state to be entered, and a general willingness for participants to interact with clay (Crocker, 2018, p.57)

Epistemic freedom

Human capacity to be totally socially and economically 'seized', or oppressed, by sickness, reveals a visibility of the structured society in which we live. In the past, the practice of medicine was not dualized. The body and the brain were not separate. Healing practices contextualised the body within 'astrological, spiritual, physical and metaphysical' entities in which it exists (i.e., the earth) (Muñoz, 2020, p.14).

The body is not a 'blank slate' upon which powers can be imposed. Instead, the body (visceral, sensory, non-verbal etc.) should dictate and 'lead' our identity - telling the world what its identity constitutes (Muñoz, 2020, p.192). Within health-based research the biopsychosocial model, utilised widely in medical practice, outlines contemporary medicine's role to direct clinical attention to all domains of human life (Farre et al., 2017). The biopsychosocial, originally coined by George Engel in 1077, set forth the idea that the boundaries between health and illness are impacted heavily by cultural, social, and psychological considerations - not just the medical.

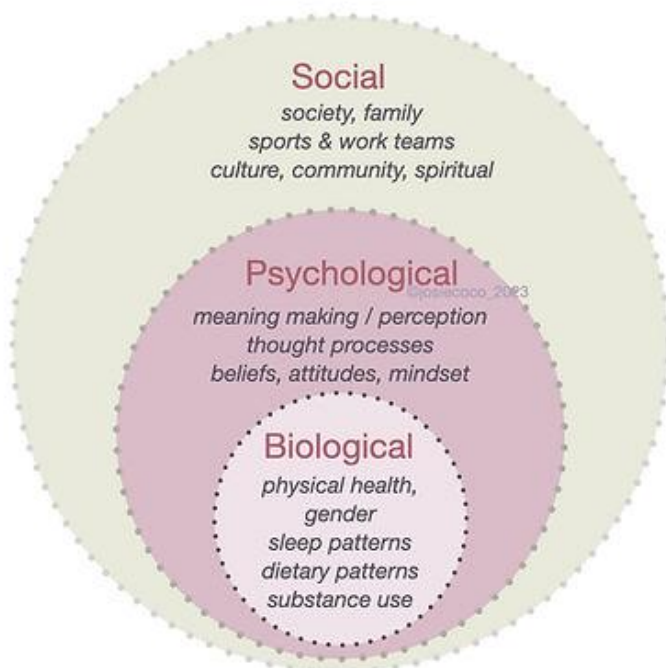Figure 34: Frances, A, 2014, Resuscitating the biopsychosocial model diagram, Available at: www.researchgate.net/publication/276902348_Resuscitating_the_biopsychosocial_model

This much transforms the explanatory framework, but also the ontology, which includes not only physical material, but shapes or forms, such as double helixes, with their novel causal properties of regulatory control, programming and replication.

The categorisation of being 'sick' or 'healthy' carries weight from many aspects, when living in a socially structured society (Muñoz, 2020, p.195). Even the body, in terms of medical power-structures, is not autonomous. Power, it could be said, is no longer coming from the top - but, instead, from inside us. Colonial and patriarchal powers are literally coming from within (Muñoz, 2020, p.195). The creative adaptations applied to work that subverts medical hierarchy - to revert, or subvert, this control/power over our bodies, can be acquired by a 'refusal to birth', or a total connection and reabsorption into a visceral and embodied state of being. This regression, or an 'unchaining' of a person is from the system that controls them. Creativity and the making of art can facilitate such a regression. This may be connected to, or aligned, with medical understandings of a biopsychosocial model - and could be analysed for the impact on the participant's or artist's biopsychosocial health, as a result.

Decolonial Ontology
In cultures in Africa, such as Voodoo, healing involves a kindship/deep connection with the 'patient's' community, as medicine. Ceremonies exist that dissociate the person from their ailment/s then gather their community around them within an embodied/spiritual happening, this is a tool for healing (Rodríguez Muñoz, 2020, p.210).

In Voodoo, 'Pwen' refers to the creation of an art object, which creates a divine connection between the human in need and the earth (Muñoz, 2020, p.210). A contemporary version of a Pwen could be seen in the work of Dineo Sashee Bopape, who completed a piece of art for the Sharjah Biennial in 2017, which displayed a selection of both man-made materials, and those from the earth. Bopape collected and laid out natural materials that have been used for healing for centuries (Jade for protection, for example) and enacted rituals/song and cosmology with the display - to activate a spiritual response (Muñoz, 2020, p.215) . Alongside this, the artist displayed petrol in plastic bottles, together with other materials that depicted racially-motivated violence (Muñoz, 2020, p.215).

Bopape's artwork demonstrates the polarity between the *ancestrally-based healing practices that are often at the core of black culture*, and the 'reminiscence' of white-oppression and brutality shown to that community during apartheid, and beyond (Muñoz, 2020, p.218). It solidifies art's ability to engage both an embodied experience (or 'Pwen') for the viewer, and its role as an ontological system, which can act as a remedy to heal the past (Muñoz, 2020, p.220).

A modern political environment, oppressive and overstimulating technologies and impossible aesthetic expectations of humans are anaesthetizing (to borrow a contemporary medical term, ironically) humans. These elements of our everyday existence make it very difficult for us to connect, on a visceral level, to our bodies. 'Connectors' such as contemporary-art-re-enactments or 'divine' objects are key to our subversion of problematic and stifling control systems (Muñoz, 2020, p.210). 'Freedom' can be sought within clay as an artistic material, when rethinking our place in the world, ontologically speaking. For example, during the Ceramics Research Centre's series of talks in 2023, artists congregated on the theme of 'Fragment's and Shards' (University of Westminster, 2019). Within this congregation, artists talked of the materials' metaphoric assets in which to draw upon new ontological meaning, which can be used in opposition of societal/colonial oppression. The clay shard as a productive metaphor for dissonance under oppression, or the 'beauty of brokenness' being central to the discussion (University of Westminster, 2019).

Ontologically speaking, only the body can create knowledge about the body. Art can enact this and subvert the colonial ontological systems in place in art, health and the wider sociological context in the world (Muñoz, 2020, p.219).

C4. Theoretical sampling: cohesion, senses, catharsis and reflexivity
In the following map, I have detailed key relationships (a relational map (Clarke, 2005)) between my data sets. From this, I have written a number of very short memos (Clarke, 2005) that represent my quantitative sampling (Flick, 2018, p.2). As detailed in the pragmatic *Doing Grounded Theory* publication (Flick, 2018, p.2), a researcher, who utilised GTM, I can theoretically sample the 'bigger picture' data (i.e., the critical review data detailed within this chapter) and utilise it to lead to subsequent data collection (Flick, 2018, p.2).

Figure 35: Bagi, Dena, 2022, A Relational Map depicting critical review data clusters, including detail regarding relationships between all leaf data.

Through completion of this theoretical sampling exercise, I, as a Grounded Theorist, will *allow* [myself] *to generalize the results from the study [...]* (Flick, 2018, p.3), [and] collect, codes, and analyse my data, to *decide what data to collect next and where to find it* (Flick, 2018, p.3).

The memos set out and therefore form a wide sample of the data represented in this chapter, and its connectivity. The map, alongside the subsequent memos (diary-like entries that respond informally to the relationships in the data) form a statement-of-intent for the next stage of the research project - the collaborative pedagogical design process.

C4.1 Cohesion >< cooperation >< inclusion >< belonging >< Stigma >< dialogic >< citizenship >< mediation

Messy, fluid and 'level' meaning-making creates feelings of cohesion. Skills of cooperation, which are missing in society, can be rehearsed when acting as an artist/craftsperson, this includes emphatic address. The feeling of being part of a 'club' creates feelings of belonging, and the utilisation of an art-inspired visual mapping process can help mitigate against those with less dialogic skill, finding it difficult to engage.

Stigma is a barrier for a person who is attempting to transform into a 'right living' approach to life. Peer based recovery systems create a positive, symbiotic, space to help overcome, and transform from the 'old' identity. Navigation of a creative, and often tense, learning environment can increase dialogic skills - which can be used to embed oneself in a new community, or become a 'citizen'.

C4.2 senses>< embodied >< cognition >< volatility >< holistic pedagogical environment >< regression >< re-imagining

Clay enables a deep connection to our senses - through an act that can glean philosophical meaning, or embodied cognition, about what it really means to be in the earth. The earth (or elements of it) have been used for centuries to heal - a physical connection back to the earth makes us feel better. Its volatility makes practice uncertain; its malleability enables us to feel better (in the moment) and facilitates our regression - into the primordial state in which it is safe to be human again.

C4.3 Catharsis >< representational >< reconcile colonial oppression >< freedoms

Clay makes us feel better when it is touched. It enables storytelling and forms a bridge between emotional experiences and a verbalisation for healing purposes. It is easy to mould, to represent complex and abstract thoughts. Trauma is imprinted on our brains, but work with clay gives respite, helping to connect viscerally to the body, to connect to the 'part' of bodies that can then heal.

Art production can create a rebalance, after oppression, through re-visitation of colonial power imbalances, to create a new ontology. A 'refusal to birth', or a total connection and reabsorption into a visceral and embodied state of being can 'unchain' a person from the system that controls them. Art objects made from clay can provide the chance to re-visit and remould historical moments in time, forming a chance for marginalised individuals to re write, or mould, their identities - free from colonial oppression.

C4.4 Reflexive >< Constructivist >< mimesis >< Play >< Experiential

Reflexive, creative and pedagogical as well as artistic processes are used as engagement frameworks in the gallery setting. Mimesis and play are key methods in the constructivist meaning-making that takes place within these spaces. Play enables us to leave behind traditional educational hierarchies and is innately connected to the process of making art. Experiential learning theories can be synonymous with play and art-based methods.

<p style="text-align:center">P. Pedagogical design – an approach</p>

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P1. Pedagogical planning

In this chapter, I aim to consolidate previous writing within the thesis - to provide a concise overview of my use of a clay-centred pedagogical planning process. I will highlight key critical review data that support and help drive an approach to planning pedagogical events, as well as the intersection of methodological considerations, which will be combined in a statement of intent. I will then analyse a mini pedagogical case study and align professional practice - to form a practical pedagogical framework for later use within the research. I will conclude the chapter with a pragmatic statement of intent and a pedagogical planning framework to utilise in the practical element of the research.

P1.1 - Clay mimesis as positionality principal/driver

There will be three elements to this initial chapter section. The first (P1.1.1), will highlight key critical review data associated with my clay-centred pedagogical planning approach. The second (P1.1.2) will present key methodological positioning to outline my approach to knowledge creation and its relationship to clay. The third (P1.1.3) will conclude the section with an overview of my position on future clay-centred planning to enable the practical planning stages of this research.

P1.1.1 Critical (CR) review data

Kolb's Experiential Learning Theory, which reaches beyond the parameters of creative education, details how a learner navigates and makes new knowledge - in accordance to their surroundings. They include two dialectically related methods, Reflective Observation, and Abstract Experimentation. Kolb says both effectively enable the learner to respond to the contextual demands of any given environment - to construct meaning, or knowledge from within it (Kolb, 2005, p.7).

As Emily Pringle suggests, in her meticulous deconstruction of the artist's role in Tate's pedagogical activity (Pringle, 2009), the act of playing - is outlined as a key creative method - *sparks […] thought, makes links and ideas and [creates] moments of inspiration* (Pringle, 2009, p.116).

Processes of 'meaning making' (Pringle, 2009, p.121) in the gallery, mimic that of the artist's production process. They include: slowing down, looking, analysing, processing and reflecting. In other words, participants and artists alike complete a creative knowledge-acquisition process in the gallery space.

Pringle communicates that a 'free flowing' dialogic exchange takes place in gallery-based pedagogy. The dialogic flow that happens is not a binary exchange of knowledge - but a constructive interrogation of what is being experienced, and contributes to a meaning-making experience (Pringle, 2009, p.237). In the Meaning Making Framework developed by the learning director, which enables other to facilitate meaning-making in the gallery - Pringle suggests that artist, and their creative processes, shape the way in which meaning is created without authority (Pringle, 2009, p.174). This framework facilitates a dialogue - with reflexive, open and non-authoritarian voices of the artist acting as the catalyst (Pringle, 2009, p.174). There is, however, meaning-making that seems to be invisible, in the framework - that is generated through negotiation between knowledge embodied in the artwork and the experience and understandings of these viewers (Pringle, 2009, p.178).

Pedagogical design processes are reflexive and continuous (Kester, 2012, p.66). They mirror and collide organically with the artistic process. Essentially, there is a single continuous, metamorphic, reflective/reflexive pedagogical curator's process, which intertwines with that of the artist, to produce projects, workshops and other engagement happenings (Kester, 2012, p.66).

The pedagogical design process, and that of the artists, which is being mimicked in the pedagogical event or happening, is an iterative, unfixed, and continuous process/conversation with participants and their environment. A process of dialogic exchange, within a learning landscape (the gallery as a creative space) generatively and reflexively creates new knowledge.

The constructivist nature of the art performance is evident when the artist 'joins' the 'viewer' so that both can make meaning together. Gallery-based happening is a constructivist endeavour, and all involved 'take a position' and construct epistemic meaning, as a collective (Bishop, 2006, p.11).

Craft production can help an individual to tolerate ambiguity, dialogic exchange, develop resistance and practice empathic address (Raney, 2013, p.4) - all key skills in social co-operation.

Clay work encourages a unique and creative way of sharing information, or mediation. It enables a transcendence of divisions between individuals (Argyle and Winship, 2018). This learning/healing scenario is ripe for *mutual interaction and learning, [to] facilitate the group's supportive capacities and establish sustained social contacts as a result of shared experiences* (Winship, 2018).

The use of 'fertile earth' (Muñoz, 2020, p.226) to make art can be useful in an anti-colonial context, where traumatic relationships with land can start to be healed. This can be achieved through creative processes such as re-enactment, performance and sculpture (Muñoz, 2020, p.226).

In the modern political environment, an oppressive and overstimulating technology-focused world, with impossible aesthetic expectations that humans set for each other, individuals are anaesthetizing themselves. These elements of our everyday existence make it difficult for us to connect on a visceral level to our bodies. 'Connectors' such as contemporary-art-re-enactments or 'divine' objects are key to the subversion of problematic and stifling control systems (Muñoz, 2020, p.210) and offer a way in which one can decolonise ontology.

The gallery, in conclusion, provides a rich environment where one can respond to - and construct meaning. The creative methods at play in the space, namely playing, strengthen the gallery's ability to create moments of inspiration for the learner. Artists' practice is heavily mimicked, providing the methods for experiential knowledge inquisition, which includes slowing down and reflection.

Pedagogical practice in galleries is reflexive, as is the art-making processes that it mirrors. It is continuous and metamorphic - creating space for new knowledge to be continuously created. This reflexive process, which is in line with constructivist pedagogical theories and approaches allows the collective construction of epistemic meaning. Non-binary or non-hierarchical exchanges of knowledge are therefore less commonplace. Instead, they are replaced with free-flowing and playful exchanges.

In a gallery, engagement in this continuous epistemic creation can help individuals tolerate uncertainty and ambiguity - therefore gaining key skills in cooperation. Mediation skills can be acquired and built by being part of a diverse learning group that transcends social divisions.

Finally, manipulation of earth can enable decolonised ontological creation. Individuals can rebuild their connections to the earth, healing relationships decimated by colonial suppressive powers. Visceral connection back to our bodies can subvert colonial ontologies set by our ancestors.

P1.1.2 Methodological data

Collective knowledge production, which mimics that of making art, is now commonplace in the art gallery sector. Evidence-based research supports pedagogical design frameworks and methods. For example, Johnson's 'Slow Curating' presents a framework to facilitate collective curatorial production. It embraces the 'constituent' as a curator within a flat structure of knowledge production (Johnson, 2021, p.2). The framework utilises dialogue as a central function and is cyclical and reflective - as is making art (Johnson, 2021, p.2).

This paradigm shift, which Johnson's framework represents, subverts past hierarchies in the gallery institution/pedagogical practice more broadly, moving towards making knowledge alongside its visitors. This paradigm shift took an upward turn in the sector after Black Lives Matter and other Occupy movements that were seen in and around 2020 (Johnson, 2021, p.2). Theoretical underpinnings for these collective knowledge productive endeavours include *The Constituent Museum*, which questions the possible outcomes if '[the museum] takes the visitor, not as a passive receiver of predefined content, but as a member of a constituent body, who it facilitates, provokes and inspires' (Byrne, 2018, p.3).

The tacit knowledge of clay, in locations steeped in ceramic history, typically Stoke on Trent, adds another layer of participant autonomy in the quest for the paradigm-shifting practice of collective knowledge production, within the context of pedagogical practice. Whilst detailing my embedded stance earlier in this thesis, I reflect upon how

adding clay into the pedagogical practice of collective knowledge acquisition is beneficial to these 'levelling' endeavours.

A family clay story was always present, or a past experience with the material could be drawn upon. Clay's existence in the everyday-built environment helped too, but the discussion felt more 'level'. It felt less like the artists asking how they could 'teach' the learners something, but that ideas could genuinely be created together - due to tacit knowledge being present for everyone.

(See chapter M)

The move towards collective acquisition of knowledge, alongside gallery goers, is rooted in diverse methods of artmaking, with the artist-as-facilitator and artworks present in the space used centrally in the pedagogical frameworks that are being developed and delivered (Pringle, 2009, p.201). However, clay making has a specific process of manipulation, which is adopted by its users. Clay's earthly, and cyclical, life cycle (Beittel, 1989) can therefore provide an ontological acquisition framework, deeply connected to the cyclical nature of being - this provides structures capable of breaking down problematic societal power imbalances that prohibit learning and growth (Muñoz, 2020, p.210).

Grounded Theory encourages an *interrogation [of] the taken-for-granted methodological individualism, which pervades much of qualitative research and [takes] a deeply reflexive stance called methodological self-consciousness* (Flick, 2016, p.2). This sociological research methodology aligns with the cyclical nature of clay-making as an ontological act.

To conclude, my embedded stance provides a suitable lens, through which to interpret the data produced during this research. This stance is linked heavily to my tacit knowledge of clay - especially as an engaging pedagogical material in praxis.

My tacit knowledge of clay, and my passionate belief in the 'power' of collective pedagogical principles go hand-in-hand in this research, as clay becomes the 'leveller' needed to develop and complete pedagogy, without hierarchy.

The epistemological structure and tools I need to reach my research goals will be derived from three areas of practice: making with clay; collective pedagogical frameworks and rigorous reflexive methodological approaches.

P1.2 - Clay mimesis as methods: in planning pedagogical design

I have identified the relationship between clay and my pedagogical planning drivers, within data collected up to the present time, via a situational analysis-based process of relational mapping (Flick, 2016). I have developed root clusters from this mapping process (Flick, 2018, p.2) - to use as starting blocks/root drivers for this stage of my research (moving into the pedagogical planning stages). The root three clusters are detailed below. I then go on to briefly lay out the data at play under each root cluster and conclude by presenting a statement about the data's relationship to my pedagogical planning drivers.

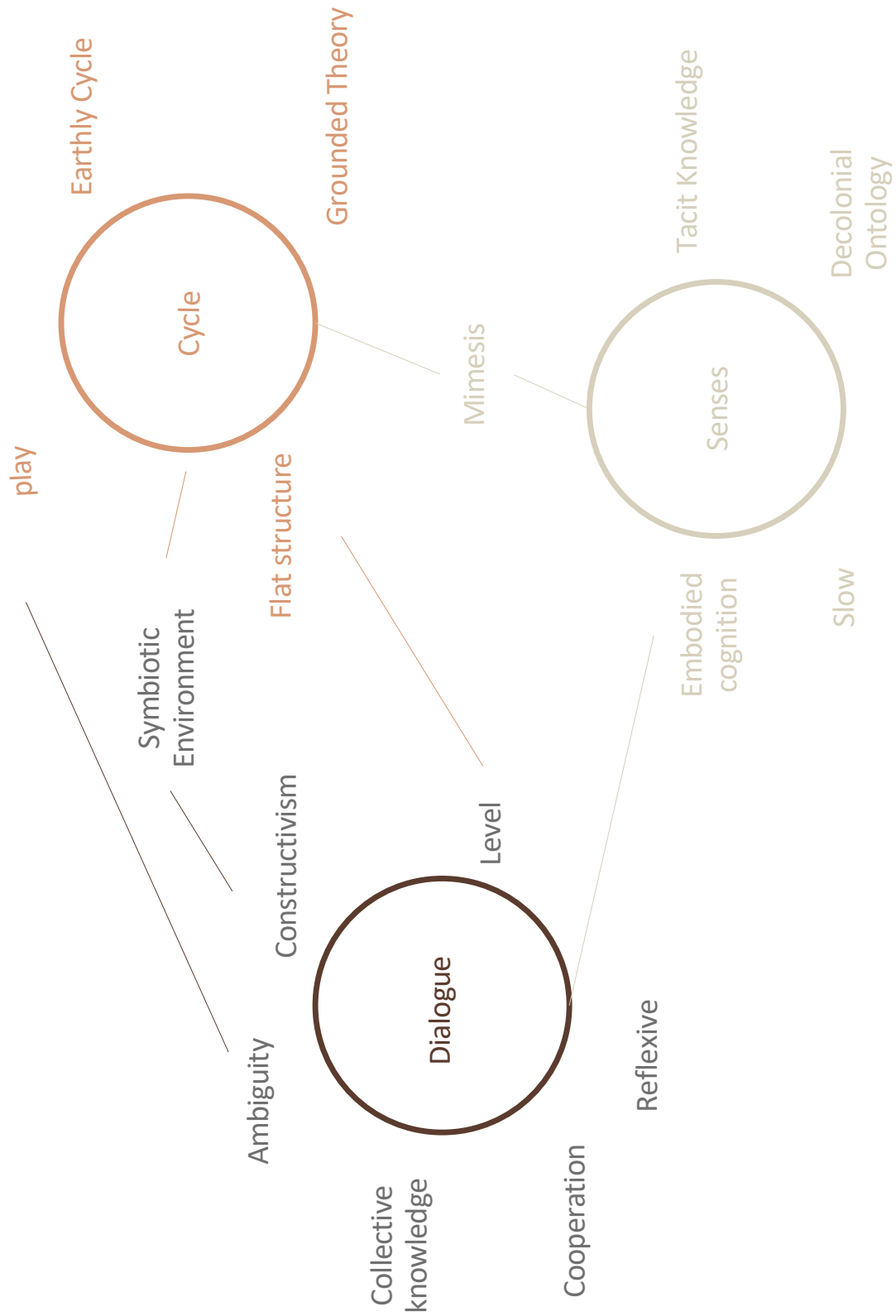1.   Cycle
2.   Senses
3.   Dialogue

Figure 36: Bagi, Dena, 2023, A Relational Map that depicts critical review data clusters with key data about clay mimesis as an overarching approach/position towards the pedagogical design process.

The process undergone to transform clay by a ceramicist mimics a human's life cycle (Beittel, 1989). Clay's states (plastic, liquid, fired, etc.) are altered many times, to form functional objects; these objects then return to the ground. This never-ending cycle of regeneration has a close relationship to the reflexive process of making art, which is key to the constructivist endeavour taking place in a gallery - which allows all present to 'take a position', and construct epistemic meaning (Bishop, 2006, p.11).

Clay can rebalance a human's relationship to the earth (Muñoz, 2020, p.226) through manipulation of clay and observation of its generative cycle - individuals can rebalance their relationship with the earth.

Manipulation of clay can grant the user access to a primordial sense of being (Parry, 2010, p.4). The manipulator of the earth-ly material gains access to a 'full' experience of their bodies, via a deep connection to their senses (Ibid.).

When this temporary, primordial state of being is experienced, which has been achieved by manipulation of clay that mimics the earth (raw state, non-rigorous processes of manipulation etc.), the user can gain a real sense of being *on* the earth - grounding them - and taking them 'back' to human beginnings (Felcey et al., 2014, p.3).

A philosopher's basic endeavour is, [...] *to awaken us to an awareness of our existence as incarnate subjects inhering in the world* (Langer, 1989, p.109). The manipulation of clay may therefore be a pathway to a philosophical belief that the body is a *complete* depiction of the earth, and a connection to it will glean philosophical meaning for the individual (Langer, 1989, p.109).

The feel or sense of the clay on our skin is regressive. This takes us back to a primordial state of being (Falin, 2022, p. 86). The transcending activity of touching raw clay can therefore engage an individual in their 'lived body': a space where an individual gains access to their primordial/incarnate and 'full' self (Langer, 1989, p.149).

Individuals are enabled to have dynamic and reflective dialogues with a complex set of individuals, when making with clay, even those outside of our usual social circles - clay brings them together like no other material (Raney, 2013, p.4). This may be, in part, due to its earthly origin, which enables embodied connections to visceral and sensory attachments to *pre-existing entangled lines of life, growth and movement* (Ingold, 2013). Clay's ability to engage its manipulator with an embodied connection to themselves/their place on the earth can also be powerful in an anti-colonial context (Muñoz, 2020, p.226). Traumatic relationships with the earth can start to be healed, through the rebirthing of the dialogue between the human and the land where they sit.

To conclude, I adopted a generative cyclical process of clay's earthly cycle in my pedagogical planning. Data generated in one stage of planning and preparation informed the next, and so on. I 'started again', each time I planned - to allow the process to shape the outcome - to truly utilise the generative cycle at play.

If the research is to bring new levels of awareness, or epistemic meaning, to the world - then participants in the research must connect to their primordial selves. Sensory-led and grounding exercises with clay therefore took place at each stage of the pedagogical design process.

The exchange of dialogue, which took place between co-designers, participants and myself throughout the pedagogical design process, almost exclusively took place during the manipulation of clay. The aim of this activity was twofold. The first is to encourage fluid and dynamic dialogue to take place between a diverse group of individuals (from differing sectors and recovery experiences, for example) - making the most of clay's social 'powers'. The second was to encourage visceral feelings in all those engaging in the pedagogical design process. This connection to primordial senses of being helped to transcend hierarchical and stagnant pedagogical ideas and knowledge to facilitate us, as a team, to focus on the task at hand: to design pedagogy that 'works' to aid those engaged in the process of addiction recovery.

P1.3 - Clay mimesis in data aggregation
There was a very close relationship between the earthly life cycle of clay, and how I handled data within this research. The cyclical nature of Grounded Theory (Bryant et al., 2007, p.28), specifically the utilisation of Situational Analysis and Mapping (Clarke, 2005) of emergent theory mimicked the repetitive and generative

process of making with clay, and the constructive pedagogical process seen in selected gallery practices represented in this thesis to date.

I overtly placed clay within the preparation and delivery phases of the pedagogical planning process - to continually lay it at the 'front and centre' of the research. Guided by Grounded Theory and the cyclical qualities of clay, the repeated and overt placement of the material represents the prominent position it (clay) holds in this act of the construction of knowledge.

This ceramic placement happened physically within design meetings/charrettes etc., and within graphics-led situational mapping processes being adopted within the research process. As demonstrated within the Cognition to Design project (See Chapter M), clay tones and the theoretic stance of its visceral meaning-making 'powers' (Parry, 2010, p.4) were both called upon to create the Relational Map: Clay Works (see below). This approach continued throughout this research project, as I placed clay within the data at each stage, to make sense/meaning and move into subsequent stages.

Figure 37: Bagi, Dena, Rhodes, Gabriella, Minute Works, 2021, Final Cognition to Design project outcome - Relational Map - Clay Works?

I completed the following practical processes - to prepare my data for use within a collaborative meeting, before pedagogical planning charrettetes took place.

1. Studied relational maps and theoretically sampled relational 'root clusters' (Flick, 2018, p.3) from my data within graphic diagrams. Considered clay and its properties when formatting graphics, using visual examples (printouts etc.) of ceramic outputs or specific transformations of states of clay, which appeared in the sampled data. The root clusters formed initial starting blocks for the design charrettetes.

2. Clay, in a corresponding shape, or images of ceramic outcomes, accompanied other written data within the design meetings/charrettetes. The layout of these formed basic symbiotic learning environments (Emily Pringle, 2009), that the pedagogical planning team and I will work within.

3. Methods that my fellow pedagogical designers and I utilised allowed movement through the symbiotic environment, which was gathered in a similar fashion (developing root clusters, etc.) prior to the meetings. This formed a briefing document for all involved. Key written data, as well as images of clay and ceramic forms, accompanied this data.

During the design meetings, clay, in several transformational states (depending on the root cluster data that it responds to), was places alongside the root clustered data. One area of the studio, therefore, it contained written data, a ball of clay, an image of a clay outcome, as well as paper and drawing materials.

The site where the root cluster data is laid out was photographed throughout and after the design meeting. This captured how the clay was manipulated, and recorded anything /drawn during the meeting by all participants. Some auto-ethnographic notes/observations were also recorded, by myself, on the paper in each area of the studio. The sound of the meeting was recorded, and transcribed after the meeting had taken place.

After the design charrettete, the data was analysed, in the same way in which I dealt with the critical review data. I produced relational maps that define root clusters. Again, clay was overtly placed within this mapping process, as it was in the original root 'clustering' process at the start of this thesis section. The root clusters guided any subsequent planning meetings, and ultimately, the final design of the pedagogy that engages those in recovery.

A means of differentiating between commonality and the salience of findings as perceived by the researcher was conducted to ensure the placement of clay did not overly alter the aggregation of the data. This representation of data was presented as an alternative to generalisability (Flick, 2018, p.8).

P1.4 Statement of intent - clay mimesis as positionally/driver

The pedagogical design scenarios that I will construct will mimic that of the symbiotic learning environment of the gallery. The reflective and cyclical process of making art, which emulates gallery-based learning principles, will form the framework of my design scenarios. Methods of engagement with my design team will therefore involve clay-making together, mirroring each other, engaging in a continuous, free-flowing and playful exchange. This cooperative environment, encouraged by the constant use of clay, will enable a diverse pedagogical planning team to create new ontologies that are free from hierarchy.

A generative epistemic process, imparted from that of clay's earthly cycle, will lead the development and preparation of data during the planning stages. I will 'start again', each time I plan, allowing the generative process to shape the outcome.

In the planning setting, continuous work with clay will encourage a transcendence into a primordial state for all those who are engaged, allowing problematic hierarchies to be overshadowed by the level and grounded creation of epistemic meaning. Fluid and dynamic dialogue can be exchanged when touching clay, this also contributes to a non-hierarchical creation of epistemic meaning.

Clay will not only be present during pedagogical planning, but also within the aggregation of subsequent data. I will overtly place clay within the generative Grounded Theory-based mapping systems at the heart of my methodology, which assures that clay is at the 'front and centre' of the research.

P2 Pedagogical design, practical planning and design.

Two case studies are presented within this section. The first was a mini pedagogical planning session that I led with an artist at the British Ceramics Biennial in Spring 2023. Then a research-aligned example of professional practice, which is currently being programmed by the British Ceramics Biennial. Data from the two will be analysed and presented, using a clay-centred (Flick, 2018, p.8) situational analysis-driven (Clarke, 2005) process. Root clusters (Flick, 2018, p.8), gleaned from the mapping process will then become a pedagogical planning framework and concluding statement of intent - which will guide the subsequent practical elements of this research. This section therefore intends to further refine the approach to the development of a rigorous pedagogical design system/framework.

P2.1 - Case Study 1: mock pedagogical planning, with the British Ceramics Biennial

In March 2023, I tested the clay-centred approach I have laid out above, during a mock pedagogical planning session with Joanne Mills (lead artist and Community Programme Manager) at the British Ceramics Biennial. The process mimicked the intentions set out above, which were:

1. To set up pedagogical design spaces, akin to the symbiotic learning environments in gallery practice, to enable my design scenarios to facilitate similar reflective and cyclical processes of learning as when making art.

2. To follow a generative epistemic system, to construct pedagogical environments - using 'root clusters' as drivers for zones, or the 'starting blocks' for the design space. The generative epistemic system of root cluster creation will include the overt placement of clay in the theoretical sampling of data.

3. To make with clay, alongside my pedagogical design team, will enable cooperative dialogues to be constructed for 'hierarchy-free' ontologies. This will include sensory-led activities that will enable a transcendence into primordial states when, and if possible.

In the run-up to the mock pedagogical design session at the British Ceramics Biennial, I utilised my three root clustered data: Cycle, Senses and Dialogue, to develop a room layout and list of intended engagement methods. Areas within the space would be filled with data, and clay would be laid out, free movement between them would be encouraged by the layout.

Opportunities for sensory engagements with clay, as well as focused making/touching activities - which related to the data at play - and would accompany data in each space. Opportunities for drawing/writing would be made available at each space, as well. Short snippets of written data, including examples of clay practice, would accompany the clay.

The intention for the engagement with each space would be that Joanne and I would engage in a fluid and responsive process of making with clay and engaging in dialogue.

The intention for future pedagogical design meetings is to create effective plans for workshops, or other learning opportunities. Data will also be gathered for the designers to navigate, as well as approaching the design meeting with a data-driven approach to the layout and the methods that will shape the charrettetes more broadly. The data that will sit within clusters, to be navigated, will be gathered by ascertaining root clusters from mapped data. The mapping system will consider data that is specifically relevant to the pedagogical happening being planned. This very specific mapping process will take place once all information is ascertained about future pedagogical planning opportunities, including speaking directly to those in recovery who are to complete the workshop: recovery centre managers, artists etc.

I have used a sample of critical review data that presents a broad range of salient themes across data reviewed to date for this mock meeting. I have mapped instinctively, relating data to other data in a broad way - to present a wide-ranging set of data that can be navigated by Joanne and I.
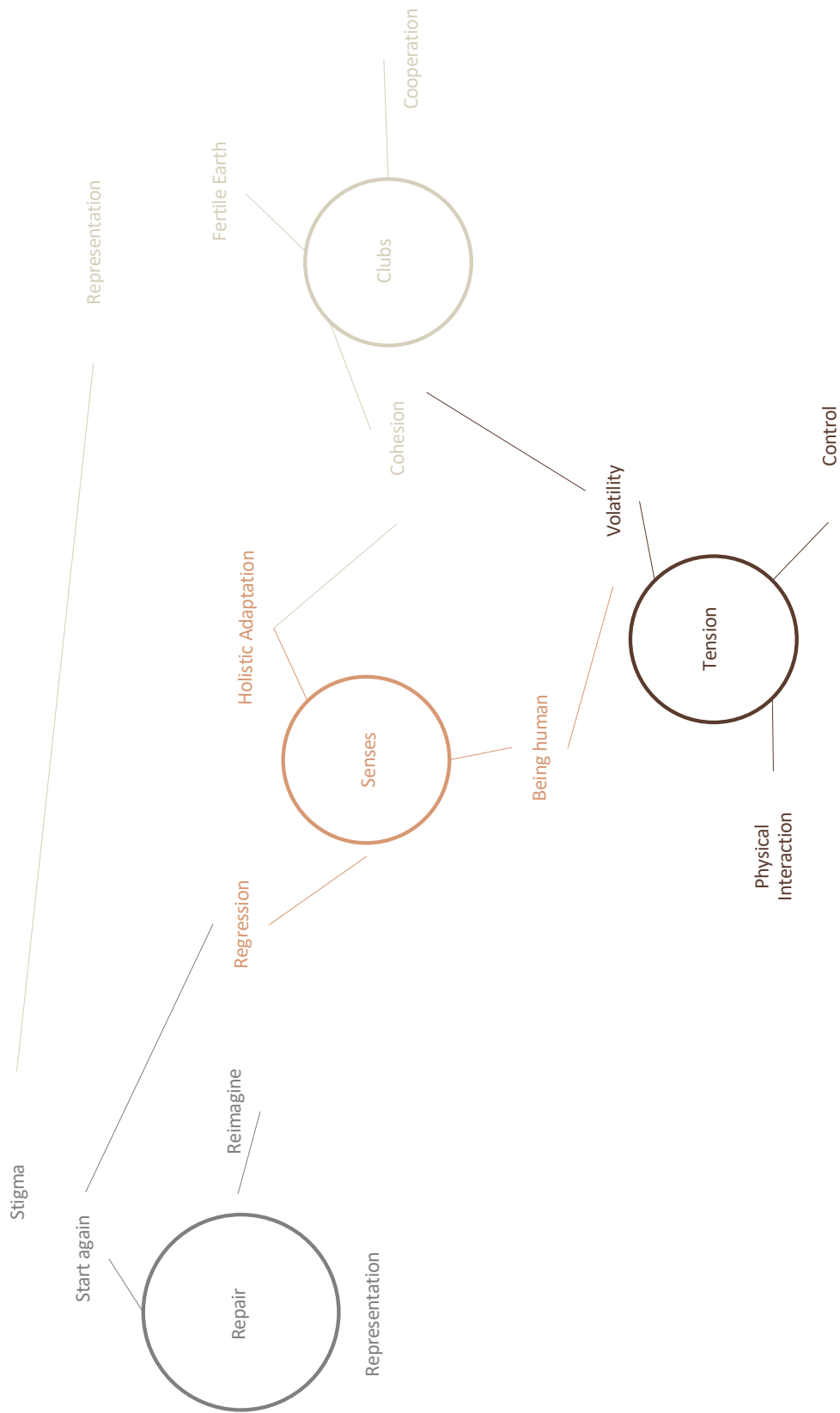
Figure 38: Bagi, Dea, 2023, A Relational Map depicting critical review data clusters, including detail about relationships between all leaf data, in preparation for an overarching mock pedagogical meeting.

Therefore, via the process of relational mapping and root cluster identification, I created three root clusters for this design meeting. These, like the ones that lay ahead within the main design process, were mapped alongside the British Ceramic Biennial's current addiction recovery project, ReCast (British Ceramics Biennial, 2023).

There are three pertinent 'clusters' of data, and their corresponding ceramic objects and making became a focus for Joanne and I to follow, hence:

1: Clubs

Corresponding data cluster: Inclusion >< belonging >< dialog >< citizenship >< mediation

Materials Back stamps, coat of arms, upturned ceramic ware, circles of paper, pens, unglazed biscuit ware, china mugs, generic coat of arms motif-decals, glue, scissors, bowls of water and small sponges.

Making focus: Design/play with motifs that make up a coat of arms. Use a selection of decals printed with generic motifs, key words and chinagraph pencils to collaborate on a new coat of arms/backstamp for a mug.
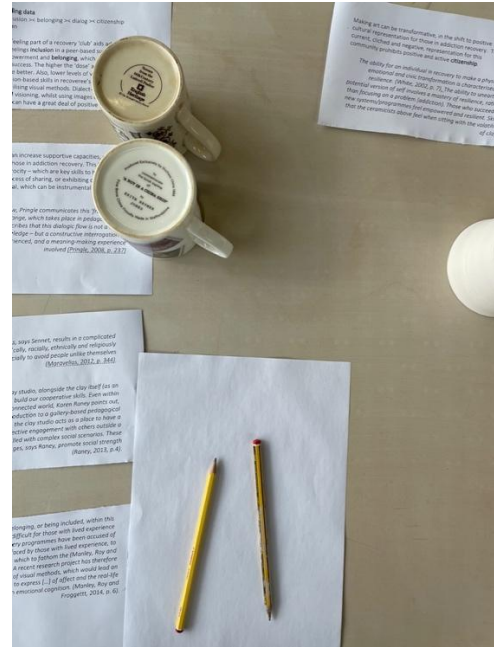
2: Tension
Corresponding data cluster: volatility >< regression >< catharsis

Materials: Timers, moulds, slip, recycled clay (wet), boards, key words/practice examples for data.

Making focus 1: wedge recycled clay. Aim is to remove all the air - to ensure success in the kiln for the clay in the long run.

Making focus 2: Slip cast clay forms with different setting times. Aim is to gain differing results/success rates.
3: Repair
Corresponding data cluster: catharsis >< reconcile colonial oppression >< freedom >< re-imagine

Materials: Ripped leatherware, tools, slip, boards, and tools.

Making focus 3: Work together to repair ripped ware. Discuss whether it can be salvaged and use tools to repair holes/rips and smooth out surface.
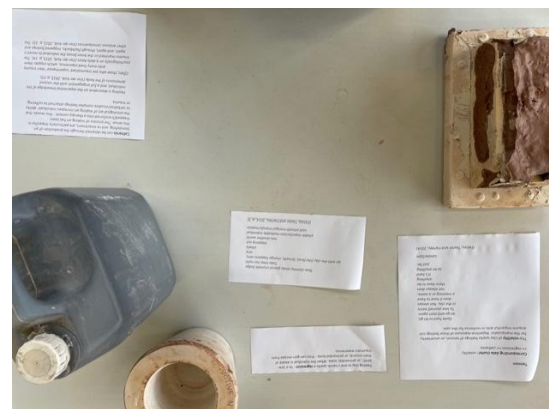
Figure 39: Bagi, Dena, 2023, mock pedagogical planning meeting data cluster (Repair), 2023, Dena Bagi, Joanne Mills and The British Ceramics Biennial

Figure 40: Bagi, Dena, 2023, mock pedagogical planning meeting data cluster (Tension), with Joanne Mills and The British Ceramics Biennial.

Figure 41: Bagi, Dena, 2023, mock pedagogical planning meeting data cluster (Clubs), with Joanne Mills at The British Ceramics Biennial.

The sketch below is of the intended layout of the mock pedagogical design session, where root clusters consider the general approach to the design, and the specific data clusters are labelled. Notes regarding Joanne and my intended dialogic exchange, the sensory activities are also labelled. This, alongside a short description of the rationale behind the approach to the session (Appendix 1), was sent ahead to Joanne.

Pebble

Clubs

Tension

Repair

Coils
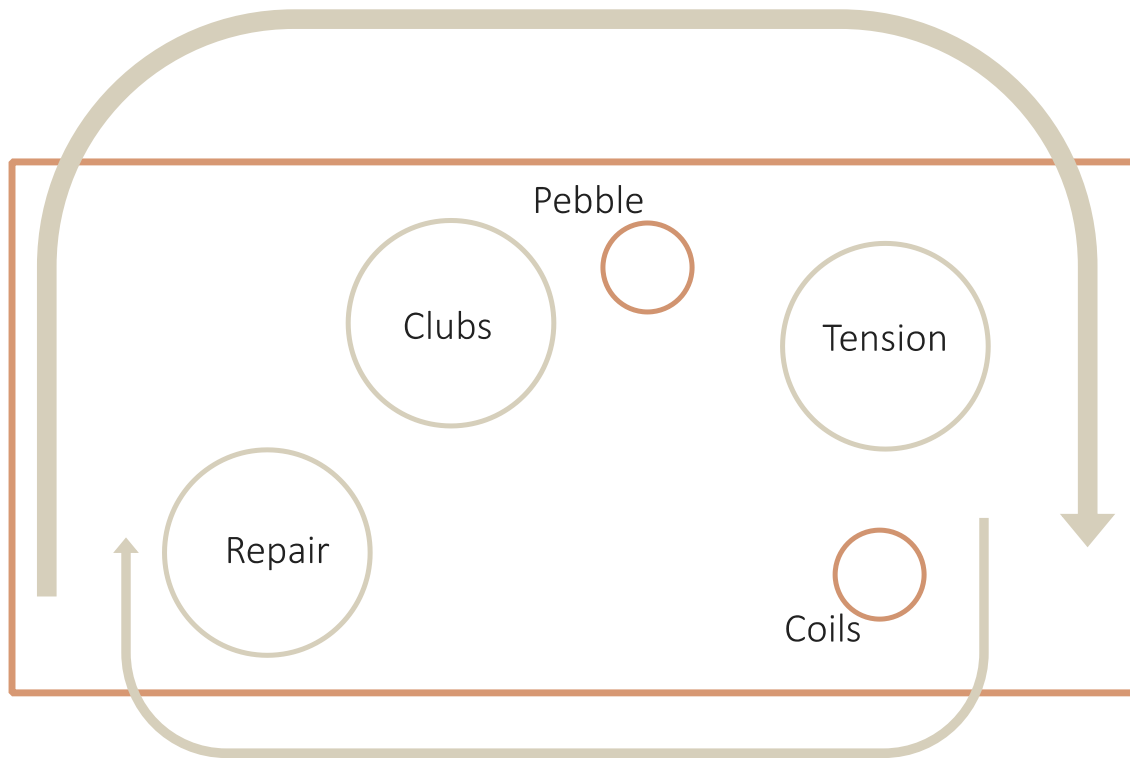
Figure 42: Bagi, Dena, 2023, Sketch of mock pedagogical planning meeting layout.

Figure 43: Bagi, Dena, 2023, The British Ceramics Biennial Studio, Stoke on Trent.

Image of mock pedagogical planning meeting space, pre-set-up, 2023, and The British Ceramics Biennial

Joanne and I set up each 'cluster' of data, ceramic objects and materials for making at the start of our mock meeting, which was held in the Community Studio at The British Ceramics Biennial. The tables were already set up in one central 'bank', which was my intention. The idea of working around a central 'bank' was focused on Joanne and I being able to 'move freely' from one cluster to another, but also be able to engage with items within other clusters in our eye line - to talk to or utilise the contents of the cluster at different stages. Sensory activities interspersed the main clusters.

The community studio space at The British Ceramics Biennial is used for pedagogical planning on a day-to-day basis, and participants such as students, local resident and those on health journeys engage in *opportunities […] to be involved in creative activity as participants and cultural producers* (British Ceramics Biennial, 2023) within the space.

Joanne and I navigated the clusters of data etc., making with the materials and conversing with each other at each 'stop'. Dialogue flowed easily between Joanne and I, in a very broad discussion about clay as a pedagogical material, and then in detail as epistemic material for those in recovery (see below). The discussion stayed close to the clustered data etc. and occasionally crossed the divide into a cluster nearby.

Sections of the transcribed discussion below are from the mock pedagogical session, which directly corresponds with my three pedagogical planning drivers (Cycle, etc.). This sought out data 'grab' was completed to reflect on the meeting, to survey the effectiveness of the approach, and produce a summary (or map) of the findings. An overview of findings is as follows:

> Dialogue. Root cluster 1 (Clubs):
>
> *Dena*
>
> *Why is there a Clay Club?*
>
> *[…] Recovery programmes and their 'pick and mix' curated offers are often created by 'club' members themselves.*
>
> *[…] In the process of making exciting works from clay, social capital increases, which means the investment of connection one has to their space. This represents the investment of connection one has to their community.*
> *(reading memo) Karen Rainey, who wrote an introduction to Engage magazine once about craft beers describes craft as human capital and it flows from the use of your hands, brains and spirits. Referring to the supportive, cooperative, and reciprocal skills of human capital, which can only be truly or primarily accessed.*
>
> *Joanne*
>
> *By using our hands.*
>
> *I wonder whether we're breaking down what it means to connect with someone as a human being cause you're removing the words.*
>
> *When you're using the Earth and we're just people, people on it. We're just part of the Earth.*
> *Back to that and you're moulding and shaping that, yeah.*
>
> *Dena*
>
> *I remember that back stamp thing (grabbing paper and drawing) that you did in ReCast, do you still do that?*
> *Why did you do that?*
>
> *Joanne*

Because it's that thing of marking something (marks paper).

And as your own but also as part of a group.

Well, it's [...] labelling and it being a permanent label.

Dena

So, you're taking back control of your own identity?

Joanne

Or could it be a negative thing?

Dena

Yeah, yeah, you're understanding what's happened to you with someone in recovery that you've just been.

Joanne

Labelled. Yeah, yeah.
Yeah, that reclaiming of your own identity permanently as well could be a positive thing.
Oh yeah, it's definitely positive.

Well, because of that idea of permanence, how useful is that in recovery?
I don't know if it is because you're always in recovery, aren't you?

You are never recovered.
You'll always be in this new club.

To summarise, whilst working within this cluster, the dialogue flowed easily between Joanne and I. The written data was used as a starting point, and conversation flowed easily from it - into both the prevalent elements/properties of clay, which are useful in a pedagogical context, and were addressed, alongside practical and project-based examples.

The ceramic objects presented within this cluster were not engaged with, just the circles of paper - which were mimicking the underside of a mug - were used by Joanne and I. This may have been because the mugs on the table were not malleable/changeable, which was my intention of the engagement with the paper - to demonstrate the construction motif/back stamp made by participants.

The conversation does not seem to change - in pace or quality - whilst engaging in elements of the making activity/focus within the Clubs cluster, which were non-malleable. The dialogue seems to flow in a similar manner, when engaging with non-malleable clay - than when Joanne and I are engaging with printed data.

Generally, the diversity of the dialogue is encouraging here; it moves between the overarching qualities of clay, into past and future pedagogical practice scenarios, which will be valuable in future.

The grouping of this data seemed to resonate with Joanne, and the dialogue flowed well. Examples were easily drawn upon, in connection with it. This is positive in terms of future pedagogical planning scenarios that respond to data gathered in this way.

Cycle. Root cluster 2 (Repair):

Joanne

How a human can reimagine themselves away from societal constraints in recovery is important.

Dena

A version of themselves within a Western society has already broken. Can we just dig down and find ourselves, instead?

It's very blue skies [thinking], isn't it?

Joanne

Yeah, this is kind of what we're touching on in ReCast. Because there's a process, not an endpoint or destination. A way of approaching the day-to-day challenge.

I must face that. I have certain limitations and things I can't do. Rather than letting those limitations be occasions for despair giving up. I have learned that knowing what I can do is my comfort.

Dena

How can we repair ourselves? (picking up clay tools and slip).

Joanne

I mean that is the amazing thing about the material. You can repair it because there are a lot of craft practices where you can't. It's more difficult to. Like I was sewing the other day and making a shirt, and I just wished it was clay that I could smash it and do it again.

But you can't.

Dena

So, you can't go back? Isn't that linked to that cyclical recovery process?
We've just been talking, you get to 'smush' it all up and have another go (as Joanne continues to fix the broken ceramic piece).

Joanne

Sometimes that's the difficult thing about clay as well. It's that it's so responsive that it's so shapeless, so formless.

Formless isn't it, but you've then you've got to make a lot of decisions.
And maybe that is a challenge. Also, [...] shaping yourself is a really complex process.
A lot of people must uproot themselves, live in a different place etc.

Dena

Unground themselves?
If you've got a grounding, something grounding in your hands, it maybe makes that process really seem simpler.
I like that I like what you're saying about the parallels between reshaping yourself and reshaping with clay.

Joanne

There are lots of possibilities. Endless possibilities. The endless menu. But then that's not going to feel very cathartic at the time, is it?

There's one guy who has been part of the programme this time and he's the first person I've ever met who's planned it out, everything he has made with exact measurements.

He loved slab building because he could be precise. Something like coiling and has got a really different energy to it.

I just guess sometimes it might not be cathartic if it's not the right technique for that individual/space in time.
That's why it's important that at these early stages, we throw in quite a few different properties and techniques, I guess. See what sticks.

Dena

Do you start with more safer processes? The more reliable? Do you go from the kind that is reliable to the risky?
[...]

Joanne

(working with the clay form) with clay, you know where you've been and you know how you've worked your way out.
You've dug yourself out of a hole.

Dena
For example, if like something is collapsing and you just give in. you just walk away from it.
You can let it dry and revisit it. Reclaim the clay and start over again. You'll be able to work with it again.
It's a metaphor.

Joanne
Yeah, well, you might leave it too long, but then you can't work with it, yeah?

Dena
But you've had to sit with that uncertainty.

Engagement, at this data cluster, is perhaps the most fruitful in the mock design meeting. The dialogue flowed between data presented and additional theoretical ideas (i.e. formlessness) regarding the overarching qualities of clay in recent pedagogical practice scenarios. The dialogue flowed in a cyclical nature - as Joanne and I generated and reflected on theory and practice in a productive way, as intended. Data and the focus of making was therefore revisited, whilst at this cluster, several times, which generated dialogue each time. One conversation and making moment led to another - and diverse dialogue flowed extremely well. The making focus, which consisted of leather-hard clay forms being worked on and repaired, whilst Joanne and I visited this cluster.

The time at the cluster ended fruitfully, with ideas surrounding the application of theoretical perspectives around clay being applied to long-term pedagogical practice examples. The response that Joanne and I had to this data cluster matched the intended methodology/drivers that were intended for the research (clay mimesis as a non-hierarchical epistemic meaning generator (See Chapter M).

Senses. Root cluster 3 (Tension):
(whilst pebble-making)

Dena

When you're touching the earth and making with the clay, there are lots of examples of that being kind of an instantaneous and temporary connection to your primordial self. There is also data out there that suggests that if you can tap into that moment, you can then heal yourself from trauma.

Your primordial sense, so your real earthly sense of being a human, being away from things to do, things to be. Like the feeling of wet mud on your feet as a kid.

If you do it once, you can do it again and again, you can expand that time into that place rather than into a manic trauma.

Jo

Certainly, when I've been doing it in work for scenarios, I've felt uncomfortable.
I've felt like my normal ways of interacting and being totally broken down. And I haven't got anything left to draw on.
And the feelings of childhood come up, when you're using clay they just come up, there's the sense of having muddy hands, or making shapes out of something.

Dena

Yeah, that regressive kind of feeling can be problematic for people in recovery, for very obvious reasons.

Jo

Yeah. So, it's not necessarily comfortable feelings.

Dena

But often those who are traumatized superimpose their trauma onto every lived experience, which cripples them psychologically on a daily basis.

The trauma imprints on the brain and forces them to revisit it again and again, the flashbacks trigger feelings and have other arduous consequences.

How can that teleportation, back to a pure or human sense of being - away from the mania of trauma be truly useful? They're obviously not instantaneously cathartic. We all get lost or confused, perhaps, when we engage in touching clay like this.
(Mills, 2023)

The transcription presented above was collected whilst Joanne and I were sitting in between the Tension data cluster and the Pebbles sensory 'station'. Joanne and I drew on data from the Tension cluster but were gravitating towards the sensory-focused-pebble-making activity. On reflection, this was due to the making-focus at the Tension cluster having been only partially set up. Dialogue would have to be halted to set up the area for slip casting. Instead, Joanne and I picked up the relatively easy and accessible clay activity.

The lack of draw to the making activity, within the Tension cluster, may have also been due to the close proximity of the two areas (senses-focused pebble making and tension data cluster). Perhaps within future pedagogical planning scenarios sensory-led activities can be used as a precursor to the main planning activities - as Joanne reflects upon in the previously transcribed section. Alternatively, the spacing could be altered. Greater spacing of the making activities will be needed for the larger group intended for the main pedagogical planning session/s. This may 'fix' the ability to work between the two clusters at any given point. Another reflection is that this freedom could be beneficial for the planning process in general.

Although the clusters or activities were not being engaged with as intended, there was still a significant level of diversity in the dialogue here. The discussion moves between the predominant qualities of clay and moves slightly into its practical pedagogical applications. This suggests that the data present was inspiring sufficient starting blocks for fruitful dialogic exchange.

P2.2 - Case Study 2: reflection on industry workshop format and their impact on research intentions

In Spring 2019, I observed a pedagogical planning meeting hosted by The British Ceramics Biennial (BCB). The meeting was held to plan the central approach to a new series of clay workshops with Changes, a mental health and *community-based organisation that aims to help young people stay well* (Stay Well, 2021). At the meeting, was the then Health Programme Manager at BCB, Kat Evans, Ceramic Artist and Researcher, Helen Felcey and ceramic artist Sarah Fraser.

The intention of analysing this pedagogical development meeting is to critique my planned approach at this stage in my research. I will therefore cross-reference the approach taken by the BCB Team, to develop workshops/happenings with others on a recovery journey, with my own intentions and draw out any intersections or jarring elements.
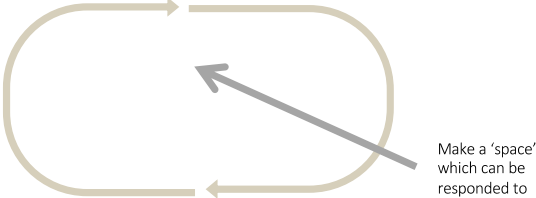
I completed a detailed table of notes during the meeting, see below, which includes observations and transcribed words taken during the day. Images, and a sketch of the layout also follow. Towards the end of this section is a brief analysis of the pedagogical planning meeting, which is formatted to mirror my own broad approach to planning (set out initially in Chapter P). My approaches are as follows:

i. To set up pedagogical design space, akin to the symbiotic learning environments in gallery practice, which can facilitate art-production-like reflective and cyclical processes of learning.

ii. To follow a generative epistemic system, to construct pedagogical environments.

iii. To make with clay, alongside my pedagogical design team, which will enable cooperative dialogues for 'hierarchy-free' ontologies.

Changes ceramics workshop pedagogical planning notes:

Who	Detail
Kat E	Sets the scene in terms of funders and wider programme that the project sits within
Kat E	Introduces the user-led organisation (led by those with lived experience, and mentor-system in place etc.)
Kat E	Says that an introductory session already took place. This was because partner was ready and keen. Did so to keep engaged, but now ready to plan further.
Kat E	'Changes' (partner) signed up to an open ended 'experimental' clay project (seems quite open ended and makes room for collaborative design)
Kat E	Some quick outcomes from this session - mindful, therapeutic, safe space (making a shelter) themes used, negative voices for participant ceased, and lack of skill needed to use it highlighted as positive. Participants also said they wanted to explore colour and knitting/textiles - creative interests present in participants.
Kat E	Outcomes (that link to wider programme) outlined at this stage. Included having an impact on wellbeing. Seeing some changes in sense of self. Also, all involved learn a process of re-design for learning, this builds capacity and value.
Sarah F	Responding to an enquiry by Helen F into why a shelter was chosen for an exploratory session. Artist expanded saying that it's a way of 'organising our minds' (Evans, Fraser and Felcey, 2019b). Kat E saying it's an initial 'diagnostic' to explore their uncovered methods, interests and personalities etc. Playful discussion was happening at the session – originating from a task, not an object.

Kat E	Some challenges experienced in the exploratory session highlighted that boundaries of the session (e.g., respecting each other etc.) should be set early on in a larger project. There had been some negative comments about quality of outcomes.
Sarah F	The structure of future sessions could be more 'solid' in its foundation. Sarah F had a battle between encouraging an open-ended 'fluid' environment, and planning enough to encourage lots of different levels of interaction during the initial session
Kat E	Brought it back to the participant - 'user might want to be 'held' if anxious' (Evans, Fraser and Felcey, 2019b).
Helen F	Session content continued to develop along these lines - Helen F stated that the direction could be taken towards being supporting, using 'home as a theme' (Evans, Fraser and Felcey, 2019b) - concentrating on a safe environment that could be 'built' to encourage creativity. A small starter activity is now being utilised as a strategic theme for a future, longer, project.
Helen F	When the idea of setting a theme is in question, specifically regrading it as it is too restrictive. Helen brings in a comparative example, saying that everyone 'has a way of drawing a line' (Evans, Fraser and Felcey, 2019b). Helen is reminding us all here, that creatively can be held within a set space/theme.
Kat E	Kat broadens it out again here and refers to the studio around us - which is working as we talk (someone is making on a potter's wheel, ceramic ware at various stages of the firing process is visible on large storage racks). Kat brings in the theoretical notion of the studio being a cooperative space (Sennett, 2013b), where people 'can have a conversation with clay' (Evans, Fraser and Felcey, 2019b). Kat focuses on methods such as waiting, being lost in a process and being playful in a creative space, as key to a cooperative environment.
Helen F	Helen starts to draw a grid. She is attempting to make sense of composite 'safe', structured environments - drawing on what Kat said about creating a cooperative environment that encompasses different processes or methods. One concern is that if this is done, how do those come together?
Kat E	Kat draws the space at Changes, where they will be working with the participants. She takes inspiration form Helen F's drawing and makes it more specific to that space.
Sarah F	Sarah F starts to populate the grid-like drawing, created by Kat E. She recaps on methods and themes suggested and starts to place them in the grid. They include: Openness, Shelter Home, Multiples (like cooking ritual), feelings, colour A header, at the top of the drawing reads: kept safe.
Sarah F	Sarah starts to talk about placing ceramic works as 'instigators' in each of the grid sections.
Kat E	Kat reintroduction of the mention of multiples. Sarah F. writes 'multiple' in one of the grids and expands the idea. 'Could a slip cast form act as a space?' this could be manipulated by participants. A house to be safe within' (Evans, Fraser and Felcey, 2019b).
Helen F	Helen expands Kat's idea and starts to generate more notes in each element of the grid (shelter, feelings, colour etc.). Helen says that there could be ceramic multiples for each section of the grid, which 'encourage repetitive processes to be practiced' (Evans, Fraser and Felcey, 2019b). Helen mentions past experience with multiples - used to increase dialogue and link to peoples' senses and calm places in their minds.
Kat E	Kat brings in notes now, which were collected at the first session with a Changes participant. The list includes data from a light touch activity that collected ideas for what the participants may want to do in the upcoming sessions. They include working with colour, and incorporating knitting and textiles etc. Kat takes the grid-like notes and the 'wish list' from the participants, and comes up with an overarching approach to the future sessions: 'We could wedge clay or use masses of multiples to practice repetitive tasks. They could include colour and other creative materials. There could be a 'factory environment'
Sarah F	Talking more practically, around which objects could be integrated into repetitive making 'rooms'. Sarah starts to discuss details like utilizing brightly coloured clay slips.
Kat E	Pulls the conversation back to longer-term project again and starts to generate new grid-like drawing - draws grid of five weeks (the pre-agreed shape of the programme) of sessions.

Sarah F	*Changes the shape of the drawing that Kat does, and notes that the rooms should act as a - space each week for the making of something - that different techniques and tools are there for the creation of a 'growing form' (Evans, Fraser and Felcey, 2019b).* *There was also a mention of the meditative element, or activities purely there for relaxation purposes, which should be a separate thing during the session. The drawing was not used for this part of this discussion.*
Kat E	*Introduced Matarasso's 'space' or landscape for co-construction (Matarasso, 2019), as a comparative theoretical position - linked to what was being discussed.* *Kat highlighted that she would like each of the weekly 'spaces' as a place for conversation. Parameters should be set, and creative landscapes set up for some freedom of creative endeavour for the participants. Kat wanted to foster authorship/ownership over creative decisions, too.* Make a 'space' which can be responded to Sketch of Kat's comments re Matarasso's 'making of space', 2023, Dena Bagi.
Helen F and Sarah F	*More practical discussion starts to take place. Helen and Sarah decide to place a different participant interest (or wish list desire) in each of the weekly boxes of grid sketch.* *Weeks started to be labelled, including:* *Week 1: play* *Week 2: mould (slip casting multiples)* *Week 3: reproduce and re-shape*
Kat E	*Recaps and starts to wrap up at this point. Kat brings back in the strategic aims, which were laid out at the start of the meeting. These include the number of sessions funded, etc. She also recaps the salient thematic areas covered by all people present at the meeting. They were:* • *Care* • *Play* • *Relax* • *Create* • *Be safe.*
Kat E	*Also, at this stage, Kat brings up the mechanisms used during the meeting to bring in the participant or lived-experience voice. This included bringing in wish lists from a previous session and a focus on care and protection for vulnerable participants.* *Kat brought up that bringing a 'continual flow of participants voice to the development table' (Evans, Fraser and Felcey, 2019b).* *Kat wraps up, suggests further detail-focused planning to be completed by the delivering artist (Sarah F). Kat also checks in, asking whether everyone feels ok emotionally.*
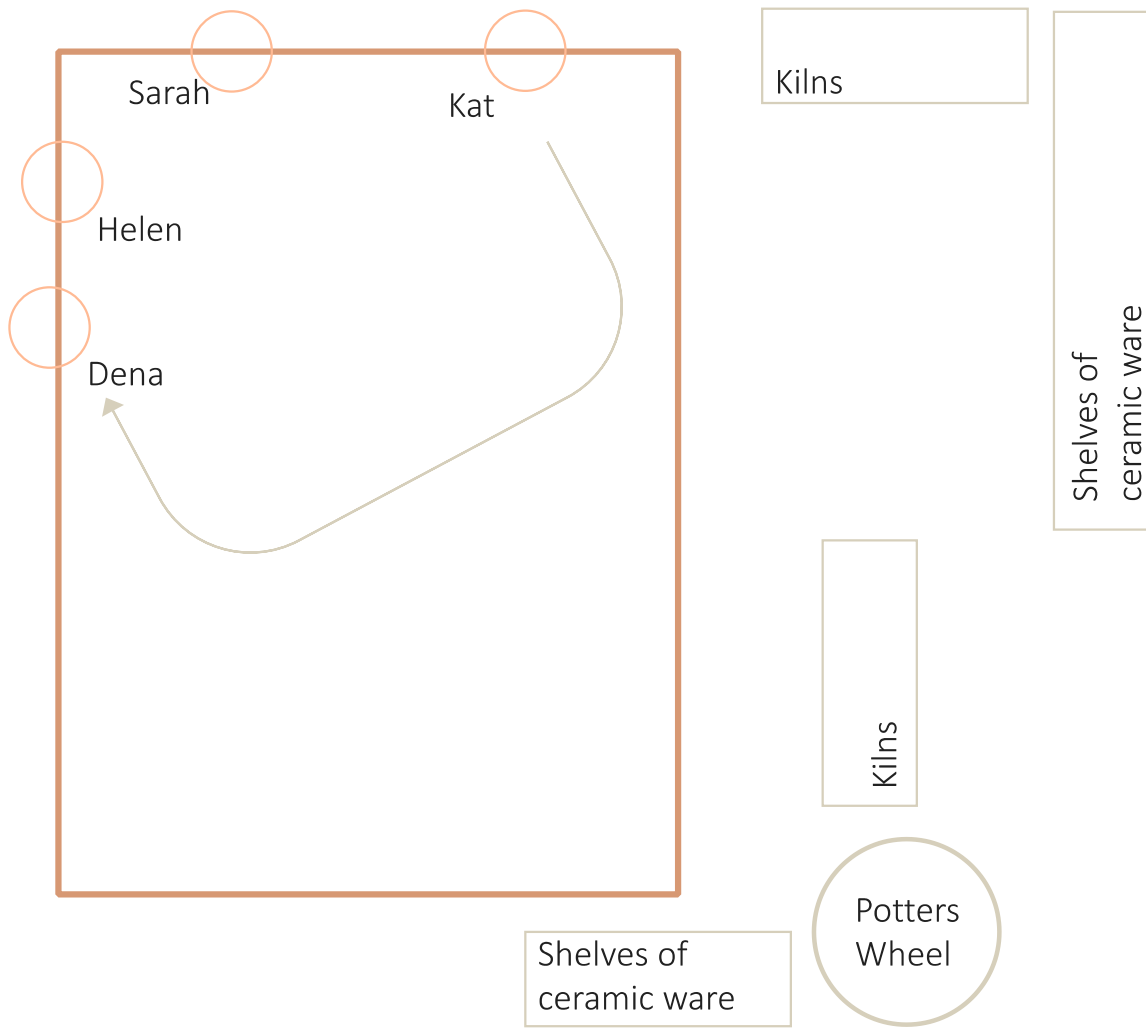
Figure 44: Bagi, Dena, 2023, Sketch of Changes development meeting layout at The British Ceramics Biennial.
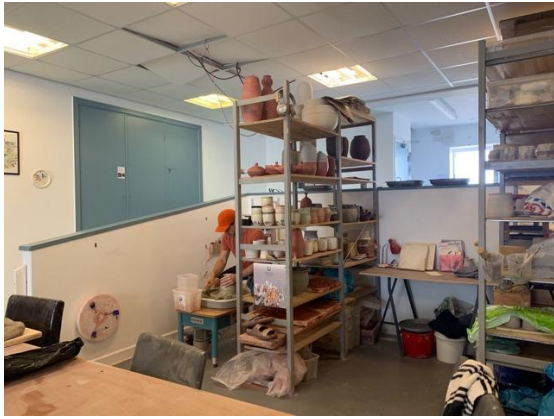
Figure 45: Bagi, Dena, 2021, Images of mock pedagogical planning pedagogical planning meeting spaces, The British Ceramics Biennial.

Brief analysis of the pedagogical planning meeting:

In summary, I witnessed Kat E (Health Programme Manager, The British Ceramics Biennial) lead a nuanced generative (see Chapter P) system of the development of a ceramic engagement project - without the overt construction of a symbiotic (see Chapter P) learning environment via the placement of data, ceramic objects etc.

Kat E was able to navigate comments, themes, examples of past practice and theoretical positions/approaches brought in by others in the pedagogical design team, in a thoughtful manner - to draw out what was needed to move forward in the most fitting manner. For example, when the group were exploring the ceramic studio, as a useful metaphor, Kat initiated a grid-like sketch, which then was then able to 'hold' the multitude of ideas, examples etc. brought to the table until that moment. Kat oversaw this generative and reflexive process throughout - moving effortlessly within the 'landscape' of data.

The participant's lived experience voice is bought in by Kat E, at several points throughout the meeting, However, no one was overtly there as a 'participant voice'. Mechanisms were set up throughout the meeting, for participant voice to be included - to influence ongoing development of content, and more broadly about future work with the Changes participants.

There was a great sense that care was at the heart of what was being generated here. Care and cautious planning took place, which had the participant at the heart of what they were attempting to achieve with their ceramic-based pedagogical planning.

No clay was out in the studio for the pedagogical design team to manipulate during the meeting. However, the clay studio, in which the meeting took place, was drawn upon throughout. Individual references to the clay ware that was visible in the studio space were made, as was the ceramic artist's production of pieces on the wheel that was near the development team. Although no structured prompts were placed, there was a pedagogical environment being navigated here: research examples, theoretical positions, recent practice examples, ceramic objects etc. were being drawn upon - to create a principal approach to pedagogical content.

P2.3 - Relational Map and memo, resulting data from case study

Two relational maps (Clarke, 2005) follow, which represent salient data, and their relationship with each other, from the two case studies represented in the previous parts of this chapter (P2.2).
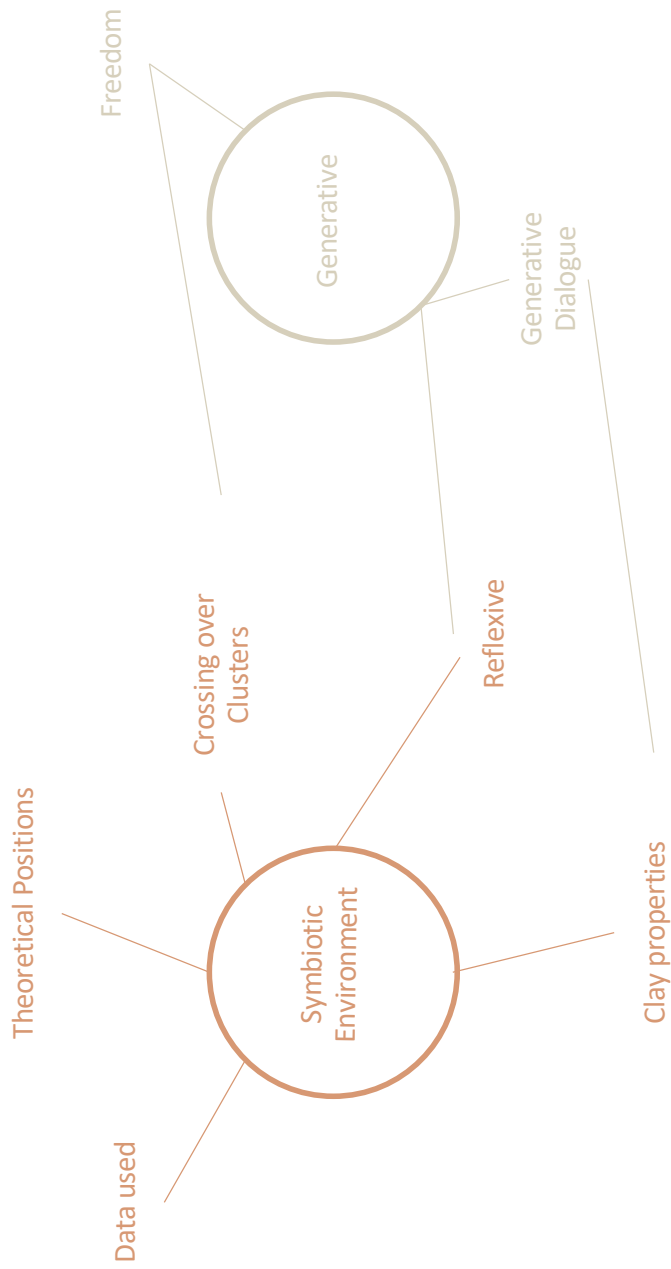
A Relational Map (Clarke, 2005), depicting relationships between data from the mock pedagogical planning meeting with Joanne Mills/The British Ceramics Biennial, Dena Bagi (2023)
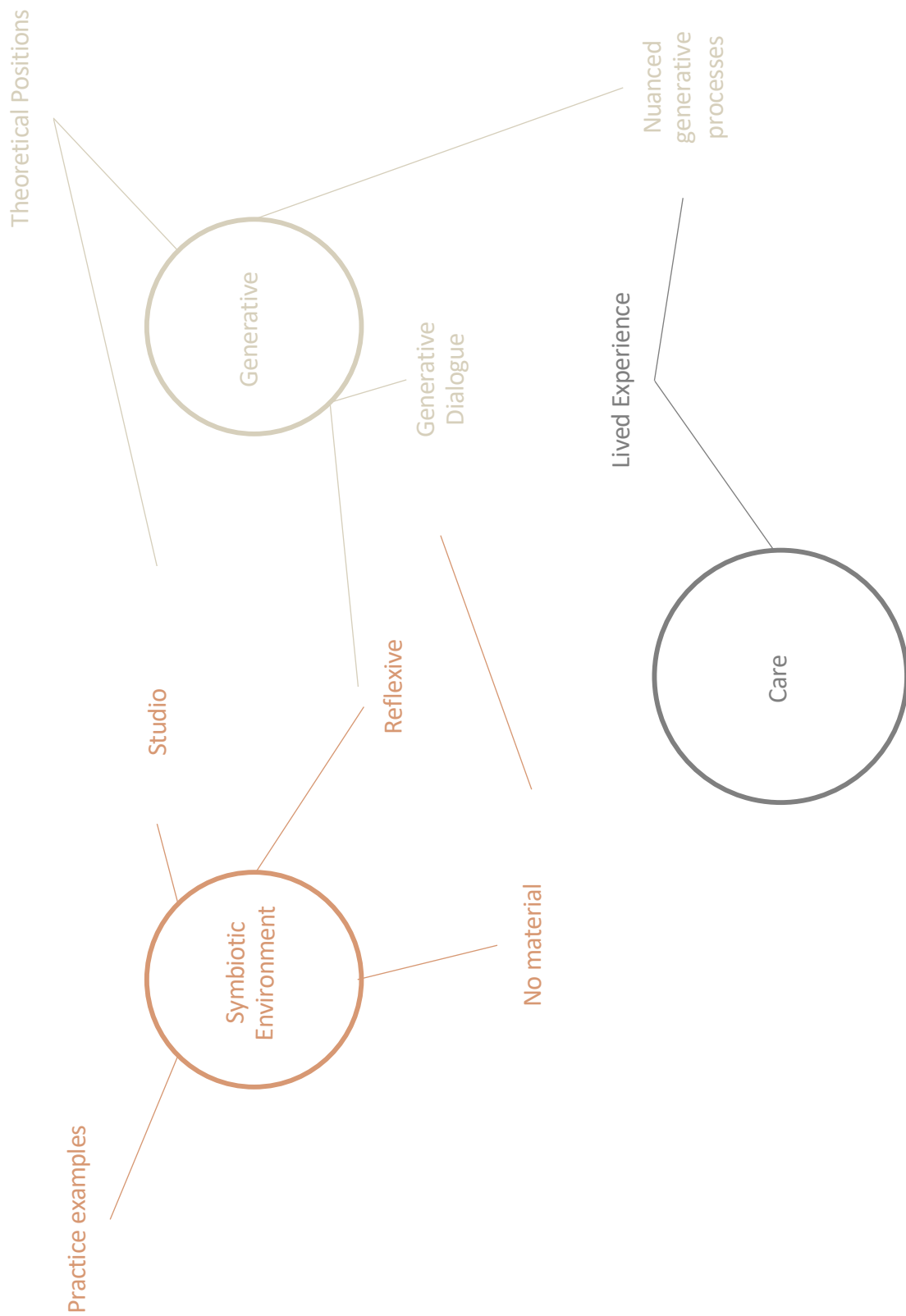
Figure 46: Bagi, Dena, 2023, A Relational Map depicting relationships between data from the pedagogical planning meeting with Kat Evans/The British Ceramics Biennial.

P3 Pedagogical design, practical workshop planning

In this section, I will study the data collated so far within this chapter. All three Relational Maps, which make sense of pedagogical case studies (P2.1 and P2.2) and that of my clay-mimesis as pedagogical driver explorations (P1.3), will be bought together and consolidated into one. Memos will be produced that respond to this collective Relational Map - which will create an understanding of data considered in the creation of my strategic conceptualization of pedagogical planning methods, mechanisms and approaches - which lead to the final part in this chapter, which will define a final framework of pedagogical design and will report on its impact in action (P4).

Earthly Cycle

Grounded Theory

Tacit Knowledge

Cycle

Mimesis

Senses

Decolonial Ontology

Embodied cognition

Slow

play

Symbiotic Environment

Flat structure

Level

Ambiguity

Dialogue

Collective knowledge

Practice examples

Freedom

Cooperation

Data used

Generative

Generative Dialogue

Lived Experience

Nuanced generative processes

Care

Crossing over Clusters

Reflexive

Studio

Clay properties

Theoretical Positions

Symbiotic Environment

Figure 47: Bagi, Dena, 2019, A Situational Map depicting salient data from the two presented case studies.
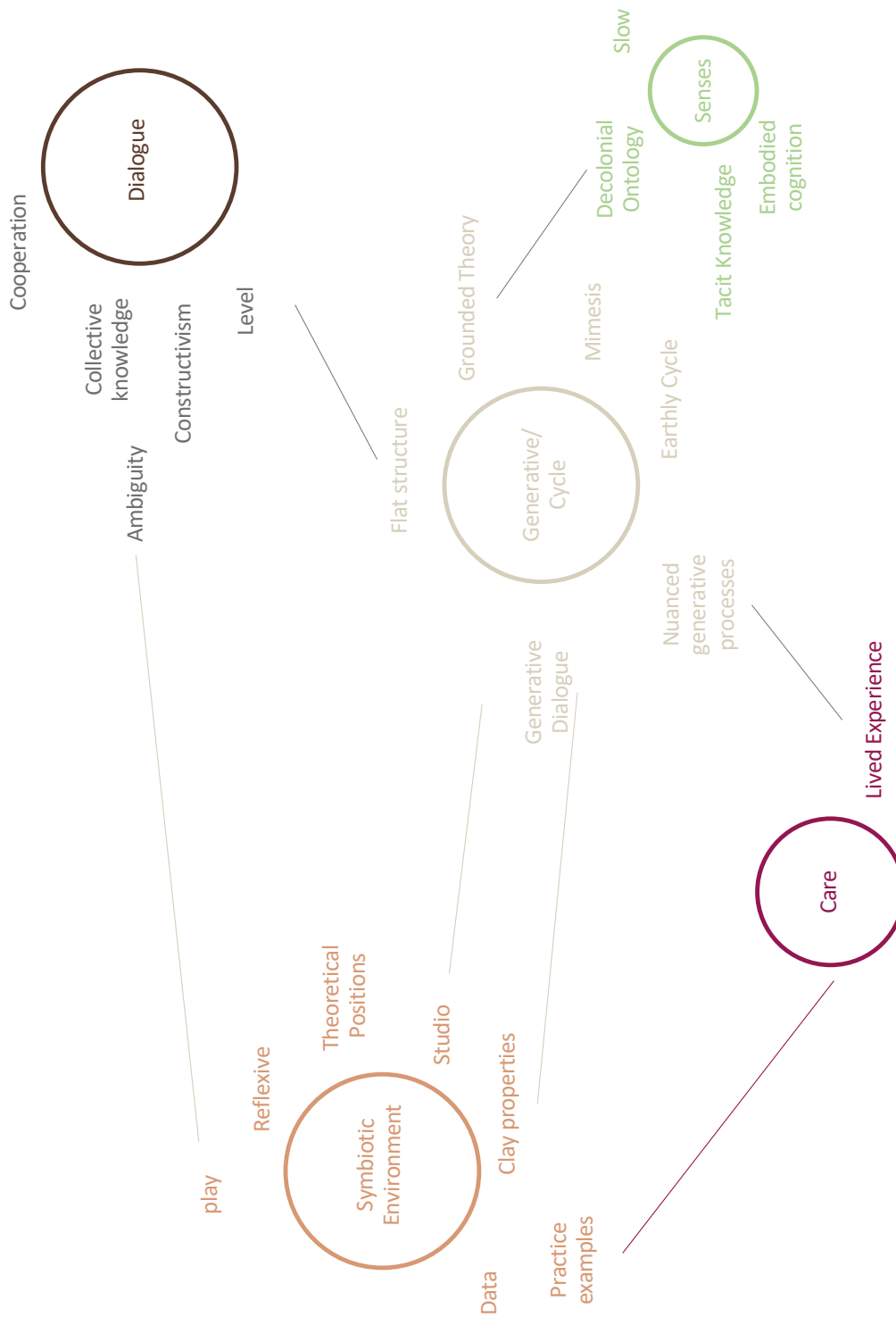
Figure 48: Bagi, Dena, 2021, Relational Map depicting salient data with regards to a clay-centred approach to pedagogical design.

Memo - Clay Mimesis as Pedagogical Driver: Case Study 1 and Case Study 2

Generative/Cycle

A generative epistemic process, influenced by clay's earthly cycle (mimesis), led the planning and preparation of data during preparation for Case Study 1. This included the overt placement of clay within a Grounded Theory-based mapping process.

Kat E, within Case Study 2, drew a grid-like sketch during the end of the meeting - which encapsulated all the pedagogical designer's contributions to a potential plan. The addition of this 'in situ map' may be a tangible tool to use in future pedagogical tests, as it demonstrates the generative process of planning. The allocation of this process would act as a Grounded-Theory-like step (or Situational Map) in the design process, as the grid presents salient data at play at a particular point in time/situation.

Generative dialogue was demonstrated, as Joanne and I moved through the symbiotic environment in Case Study 1. The dialogue responded clearly to the clusters of data and prompts, with practice examples, theoretical positions and past experiences having been brought into the dialogue in a cyclical manner, which clearly responded to interactions with the environment.

Kat E, within Case Study 2, led a nuanced generative and reflexive conversation, without the overt construction of a symbiotic learning environment. Kat E was strategic and nuanced in her approach to this undertaking, she only attitude dialogue to steer this endeavour. Kat E used a hand drawn graphic in the latter parts of the meeting, which captured elements of each stage (or cycle) of dialogue.

In Case Study 2, the nuanced and generative progression of the meeting was achieved by dialogue alone by Kat E, and because the meeting was held in a ceramic studio. This was more overt in Case Study 1, where the environment was clearly structured - with the placement of clay and data in the design space.

One clear 'deviation' from the intended movement, within the symbiotic environment, was observed in Case Study 1. This suggests that the environment can, indeed, allow for more freedom to take place within it - which is a key consideration for future work.

Senses

Sensory-led making activities, which accompanied data clusters, could be used as precursor for the more prescriptive opportunities for clay-making later, within the pedagogical planning scenario. This could prepare design team members to enter a state where embodied cognition could take place, allowing them to connect deeply to their individual and tacit knowledge of clay.

The transcendence - into a state of embodied cognition - afforded by the aforementioned sensory led activities break down pedagogic hierarchies and encourage the creation of decolonised epistemic meaning.

Symbiotic environment

In both case studies, the pedagogical design scenarios that were constructed mimicked those of a gallery-based learning environment, in the sense that new knowledge was being generated by individuals who were navigating a symbiotic environment in a free-flowing and playful way. More overt methods could be explored, which are present within key practice examples of gallery-based symbiotic environments, such as mirroring, etc.

No ceramic objects or clay material were present within Case Study 2, but the ceramic studio, which surrounded the meeting was visually drawn in by all involved in the meeting. For example, there were multiple references made to clay making occurring and there were ceramics objects etc, visible within the ceramic studio, around the design team; this was the symbiotic space in this case.

Methods of engagement with Case Study 1 involved making, mirroring, and engaging in a continuous free-flowing and playful exchange. Notable 'peaks' in dialogue took place with manipulation of malleable material that enabled the user to explore clay's raw/transformative properties.

Continuous work with clay, within the pedagogical planning setting, will encourage a transcendence into a primordial state for all those engaged (embodied cognition), this allows problematic hierarchies to be overshadowed by the level and grounded creation of epistemic meaning.

Joanne and I responded, cyclically, to the data and clay-based activities - bringing in past practice examples, generic experiences in engagement settings with theoretical positions to create new understandings/future plans.

Dialogue

In both case studies, new knowledge was created through engagement in a constructivist and generative manner. For example, the identification that the pedagogic scenario should start with an embodied exercise - to 'prepare' all involved to enter a state of bodily cognition. Also, the utilisation of a drawn graphic - to visualise and facilitate the non-hierarchical knowledge collection during the workshop. A collective knowledge was achieved by the end of both planning scenarios - where an amalgamation of past experiences, practice examples and the utilisation of the data present, created new ideas or plans for pedagogical content.

In both case studies, a free flowing, careful and generative dialogue, where a balance of designer-input demonstrated the symbiotic environments were cooperative, level, and a comfortable place to make valuable contributions.

Care was at the heart of the intentions of all at the meeting during Case Study 2. Care in this context refers to the mindful and authentic 'holding' of space and the implementation of mechanisms for a continual and reflexive input for those with lived experience to have voiced places within the new knowledge being built. Participant's experience and voices were the focus of the knowledge being made - not mine. Care, a word at the heard of pedagogical practice in galleries and indeed the derivative term 'curator' for my praxis is being refined here, guiding prevalent methods in which I will adopt in future pedagogical planning.

P3.2 - Pedagogical planning meeting design - a statement

What follows is a consolidation of the memo above, into a concise statement - which will guide my approach to the final pedagogical planning stage in this research.

Statement

I will construct a gallery-like symbiotic environment, within which the pedagogical design will take place. It will allow for free-flowing play and dialogic exchange for its inhabitants. Ceramic objects and malleable clay-based activities will litter the environment, there will be both a constructed as well as a free navigation of the space, which will be encouraged/facilitated for all.

A generative epistemic process, influenced by clay's earthly cycle, will guide the preparation of data, and will include the overt placement of clay within a Grounded Theory-based process. This generative system of knowledge production should continue within the symbiotic space - although more individuals will be present to construct new knowledge.

Sensory-based activities will become a pre-design activity, with the view that all involved access a state of embodied cognition - which will hopefully continue within the design scenario, this should encourage an hierarchy-free system of design to take place.

The role of encouragement of generative dialogue, between all those involved in the pedagogical design, will be held by myself. I will take inspiration from the nuanced process demonstrated in the case study above - and utilise in-situ maps to capture salient data produced from the meeting. This should encourage an amalgamation of past experiences, practice examples, and the utilisation of the data present, this will create new ideas, or plans, for pedagogical content.

Care must be at the heart of what is planned. Methods should be adopted throughout the pedagogical design process. This should involve both the present of an individual with lived experience, and their thoughts, feeling and options to be fed in via appropriate methods throughout this process.

P4. Pedagogical planning

What follows is a report, that details my approach to the design of - and then the findings - of a pedagogical planning meeting that I designed and hosted at the British Ceramics Biennial in 2023. The purpose of this meeting was to design a comprehensive approach to a series of clay workshops/pedagogical happenings, with those in addiction recovery who already work alongside the British Ceramic Biennial in some capacity.

Below, I initially detail how I prepared for an in-person pedagogical design meeting, in response to my research to date; I continue to report the impact of this approach.

The aggregation of data that has informed this approach has been described comprehensively in this chapter to date. Therefore, this section is dedicated my design process - to set a scene for dialogic, epistemic knowledge production to take place.

I will end this section with a final sketch, which depicts the specific approach to a series of clay workshops with individuals in recovery from drug and alcohol addiction. This sketch will demonstrate key methods, thematic and salient data associated with both - to give a picture of the intended outcome from my pedagogical design process.

P4.1 - Pedagogical Plan - final design

In preparation for my final pedagogical design meeting, I utilised all data collected and collated to date during this research. I prepared a relational map in the form of a pedagogical design sketch, theoretically sampling (Flick, 2018) all previous navigated data to date. The choice to represent this map in the alternative form of an aerial view of the intended design meeting, demonstrates a step change in this research. I am moving from a surveying period, firmly into a creation period - where I produce new knowledge.

The pragmatic approach to my use of relational mapping, in a cyclical and material-informed manor, ensures that the aerial view of my pedagogical meeting communicates all salient data included in the design. The intention is that the alternatively formatted situational map communicates 'layers' of information for the reader, this fundamentally details the complexity of my approach for the engagement of multiple partners in the navigation of set 'clusters' of data, within a symbiotic environment - to create new knowledge via pedagogical design. In this case, that new knowledge is dynamic in its intention, within this pedagogically focused investigation.

My intended symbiotic space has multiple elements for all those who are invested in the pedagogical design, who are meeting to enable their engagement. These elements include text/data and images, which are both available in different forms, and clay activities for all to complete. The aerial view also depicts specific and comprehensive pedagogical methods that I will adopt, to promote the effective manipulation of clay, the free-flowing navigation of salient data, useful dialogic exchange, and the appropriate sharing of past and lived experiences, in the endeavour to create a ripe environment for epistemic knowledge production. This symbiotic space is intended to be a space for all individuals to create knowledge connected to their recovery - through utilisation clay as a *participatory and transactional* (Malafouris, 2020) material. The use of the material will enable a flow of epistemic meaning - to take place in the 'space' between the hands of the manipulator and the clay material/forms. This creation of meaning, made in the transactional space, is what I am trying to encourage, capture and bring to the attention of those in recovery - to enable a primordial comprehension of recovery and transformation.

> *The potter (brain and body) realizes the affordances of clay. The clay realizes the affordances of the potter. This meeting of mind and matter is not representational; it is transactional and participatory. Forms are the emergent products of this meeting in which the potter's hand and the potter's eye touch the clay. Forms are the thoughts of matter.*
> (Malafouris, 2020)

The information about my role, as facilitator, and other dialogic methods that I will utilise - include my intention for the space to become a centre for collective knowledge production. The manual grid seen in the centre acts as an additional manual situational map (Clarke, 2005); this map is worked on 'live' by all members of the design

meeting, whereby subsequent cycles of the generative process can be iterated. This is a physical manifestation of the intended collective, collaborative and level 'mode' of epistemic knowledge production that takes place within this symbiotic environment.
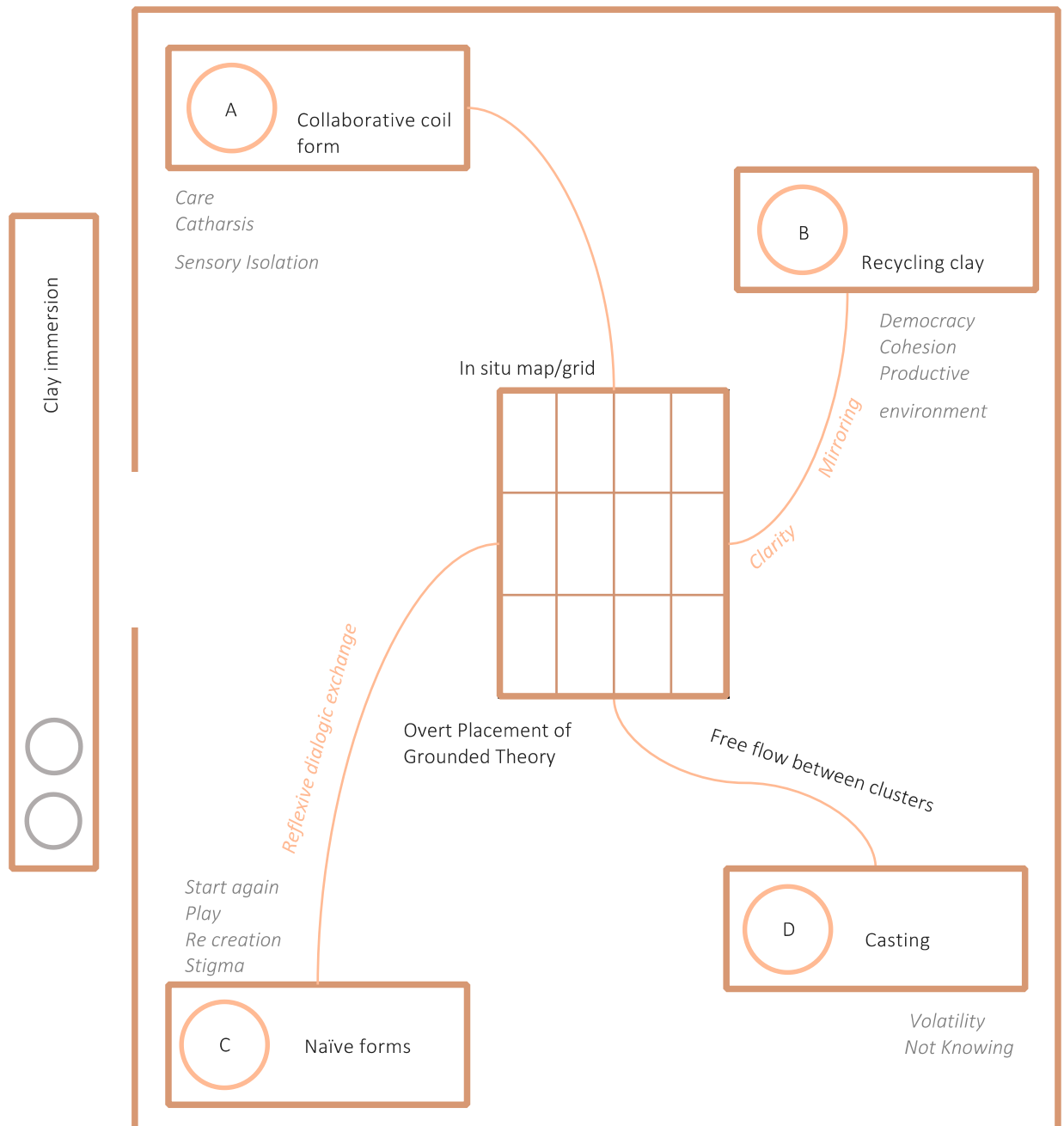

Figure 49: Bagi, Dena, 2023, Relational Map/Aerial view for the final working design for a pedagogical meeting.

A pragmatic approach was taken to organise the data into the set symbiotic framework laid out above. I split the data visually, by grouping clusters into thematic elements of an environment and/or pedagogical methods or approaches to the design of the meeting.

The map, therefore, has data in between areas of activity within the 'symbiotic environment' - which dictates the overall approach/structure of the envisioned set-up for the pedagogical design. For example, lines exist between

areas of activity/data, which denote the intention for everyone to refer to additional data in a free-flowing and organic way (see 'free flow between clusters', or 'mirroring' above). The data present inside the rectangular boxes denotes clay-based activities and accompanying data/information present - this responds to the re-clustered data. These are new relational map 'clusters', as the data has been reorganised, or sampled (Flick, 2018, p.2), for the purposes of pedagogical design.

This approach to relational mapping is a progression from recent mapping exercises and feels like a seismic shift in my praxis - from navigation of data generated by others to the creation of my own epistemic meaning. I am using mapping here to construct a new way of thinking, to plan a physical pedagogical environment for individuals to navigate - rather than looking back and collating data from past happenings/thinking.

To create an aerial view of my symbiotic environment, I utilised my typical mapping process - which is rooted in Grounded Theory (Flick, 2016). This utilises a re-worked the data - I organised the data into a physical manifestation of my intended symbiotic space, which was intended to be ripe for level and democratic pedagogical design.

I started the transformation of the format of this relational map (Clarke, 2005) into a pedagogical aerial view through dissection of each cluster within my original situational map (below) - with reappropriation of the data into its new format. The relational map being utilised was an amalgamation of data - from two other pedagogical design meetings, plus related research data from my critical review stage, it therefore represents all relevant data for this endeavour.

When handling each root/cluster title, and sub header (or leaf), within my relational map, I initially returned to its originating memo, to guide this transformative step. Information within its originating memo guided its placement within its new, practical cluster. For example, when reappropriating information about the democratic nature of clay production, within a studio setting, and its ability to forge *complicated materiality* [for its manipulator], *economically, racially, ethnically* [etc.] (Maravelias, 2012, p.344), I concluded that clay should be used in cooperative endeavour during the pedagogical design meeting - to create a physically shared outcome between all participants. Returning to the origins of this memo again (considering the salience of the cooperative endeavour), I revisited several seminal texts surrounding this cluster of data (i.e., Sennett's *Together* and Tim Ingold's *Making [...]*), this reading reignited the notions that the natural and earthly nature of clay has an inherent ability to create an embodied connection to primordial or visceral notions of oneself. *Together* - this reading inspired the decision to create a collective clay activity, titled 'Recycling Clay' - which would also be rooted in the cyclical and transformative nature of clay. I also decided to present data in several diverse ways, surrounding this activity - to create the multifaceted symbiotic environment as intended. The way this was tackled was supported by the relevant data present in the original and is detailed below.

The predominant endeavour was to create a system of generative epistemic meaning, or knowledge production, within this symbiotic space - when transferring from a relational map into an aerial view of a pedagogical design meeting. This endeavour was driven by the reappropriation of data, denoted by root clusters with titles such as 'generative cycle' and 'symbiotic environment', and their sub/leaf clusters entitled 'reflexive' and 'mimesis'. The reappropriation of data that bled into two root clusters was more complex than the example stated above. However, I approached it in a similar manner - by revisiting original memos, and the salient data depicted within them.

When analysing how the data connected to the 'symbiotic environment', it was, of course, my aim to construct elements of the build-learning environment during this transformative stage - as well as to work on any pedagogical methods that would encourage this type of learning space to be created. I initially returned to data, within the corresponding memos, revisiting seminal texts that communicated and mimic an artist's reflexive process, within a pedagogical environment, namely the gallery, which encouraged the use of the clay to enable a flow of epistemic meaning - taking place in the 'space' between the hands of the manipulator and the clay material/forms. Through revisiting this data, I recollected how an environment encourages reflexivity by mimicking an arts production process. When working in this environment, participants slow down, look, analyse, process and reflect in the space, to make new knowledge, or meaning within it. Key to this was the presence of stimuli, that 'learners' can refer to, to freely create meaning, or play. I decided to present data and other visual stimuli, to create an environment in which one could look, analyse and reflect freely.

I continued to dive into the leaf cluster-data that surrounded the 'symbiotic environment' root title, to expand and comprehend how I would construct a multi-faceted and playful symbiotic endowment, in which meaning-making/new knowledge would be constructed during this pedagogical design meeting. I found supportive data within 'studio' and 'reflexive' leaf titled memos, and subsequent revisitation of salient data connected to these. For example, the overt placement of a visual 'nod' towards a clay studio could be an important element of the built environment, as a way of reminding all involved in the pedagogical design that the clay studio acts as a place to have a dynamic and reflective engagement with others - and that it promotes social strength. In the process of carefully placing multiple considered stimuli, a playful and free-flowing environment would be built - which would encourage hierarchy to be abandoned, as learners and 'teachers' could play, make, and build together.

The overt placement of properties of clay (by 'properties', I mean the transformative elements or earthly assets of the material) into the environment was also key to the endeavour to create a reflexive, playful environment for epistemic meaning-making. The constant reminder that clay has a cyclical lifecycle was transformed into reoccurring physical cues, within the space, which included choice of activities, images laid out etc. These cues were consistent reminders of clay's cyclical lifecycle, offering reflexive way finders for all involved in the pedagogical design.

I then worked to represent significant elements of the symbiotic environment, which were linked to the root cluster titled 'generative cycle'. The 'generative cycle' root cluster represented data that I had uncovered, which considered how a generative system of knowledge production, which was grounded in the creative process of a ceramicist, could be significant to this pedagogical endeavour. To explore how this could be transferred into the aerial view map/my pedagogical meeting, I followed a similar process of revisiting the memo and connected reading/data gleaned from it. When revisiting seminal texts that related to this the 'generative cycle' root cluster, mimesis of both the earthly life cycle of being human, or embodied cognition, and mimeses of art/clay production were both significant; both areas of data represented significant evidence that the generative act of making encourages the perceptive and innate comprehension of being human.

As well as considering clay's ability to encourage a perceptive and innate comprehension of being a human, its ability to promote dialogic exchange was also prevalent in the further exploration of the 'generative cycle' root cluster's application, within my aerial-view pedagogical map/plan. Together, they represent clay's cyclical effect on its user - to encourage the making of new meaning in a creative, reflexive, and generative manner.

The salient data that I had just revisited helped construct opportunities to:

a) remind the participants of the cyclical nature of clay, and its embodied/perceptive qualities and,

b) to design a symbiotic environment, with elements that encourage clay's ability to create meaning - in the 'space' between participants' hands and the material.

Clay itself will generate a dialogic response, when participants are experiencing and creating new meaning. This often encourages resolution and decision-making, simply from its manipulation. I wanted to highlight this response, and curate structured collection points for this dialogue - to, both highlight its presence and, signify that the dialogue will be collected and collated, to form a future pedagogical endeavour. The act of making this dialogic collection visible is linked to the 'flat structure' and 'level' leaf clusters that represent the symbolic environments and wider pedagogical designs that endeavour to create non-hierarchical, playful, and fair opportunities for all involved.

What follows is a report on the completion of the intended pedagogical design, during a planning meeting at Stoke Recovery Service, together with a ceramic artist, an individual with lived experience of addiction recovery, a psychotherapist working with those in addiction recovery, a recovery centre manager and myself. In the report, I will describe each cluster - all these are the physical manifestations of the aerial view/relational map seen above.

P4.1 - Pedagogical design in action - with the British Ceramics Biennial

In September 2023, I completed the pedagogical design meeting at Stoke Recovery Service, which is set out in detail in the previous section of this chapter. This opportunity was kindly set up by my research partner, the British Ceramics Biennial, who have been working with Stoke Recovery Service since 2017. At that time, I was heavily involved in the setting up of an initial project, whilst working as the Health Programme Manager at the Biennial festival. This project was initiated and delivered alongside the Director of an arts-and-recovery charity, Portraits of Recovery (or PORe).

The British Ceramics Biennial collaboratively programme ceramics projects, masterclasses, and workshops alongside centre staff and those in recovery - to create clay activities that have a positive impact. Reported outcomes, shared by the festival, included improvement of social skills and confidence, general therapeutic benefits gained from the manipulation of clay and raised self-worth via the sharing of ceramic objects, which are made with peers and family.

Joanne Mills, the Community and Health Programme Manager at the festival, had kindly said that my pedagogical design praxis could heavily influence the upcoming ReCast project. The longstanding ceramic project *combines creativity, addiction recovery and clay* (British Ceramics Biennial, 2023). A date was set for a development/design meeting to allow me to collect the necessary data, to shape this influential intervention, within the ReCast project.

Ahead of this meeting, I produced a pro forma, which detailed the intended approach to the pedagogical design session and its full features. The completion of pro formas is a 'hangover' from my work as a learning curator/pedagogical designer. The lesson-type plans are named pro formas in some gallery educational contexts (Pringle, 2009) and map out the intended outcomes and intentions of pedagogical activity, alongside practical information including timings, materials needed etc. This format has been criticised in some research, which concerns more playful and open-ended pedagogical practice, it labels the production formal documentation as ill-equipped to *acknowledge the complexities involved in producing holistic approaches to forming education* [provisions] (pang, 2016). However, documents akin to this are necessary in a collaborative situation - to enable an efficient and pragmatic approach that makes learning scenarios easy to set up, effectively manage and evaluate (Pringle, 2009). They also enable a complex praxis, such as mine, to be digested before the pedagogical scenario in hand - which enables the collaborative partner to join me in 'delivering' the intended pedagogical methods and approaches that are in line with my research aims.

The pro forma below therefore communicates the general approach I took to the pedagogical design meeting, which attempts to encompass multiple data sets. These include data from root clusters, such as 'generative cycle' and 'symbiotic environment', as laid out in detail above. It also goes into detail about themes present within activities, pedagogical methods and in the display/choice of clay materials to include etc. These elements responded to root clusters like 'senses'. For example, a sensory immersion in clay was planned when all (recovery centre, worker, artist, myself, etc.) enter the symbiotic space.

SESSION PRO FORMA

Date & time	27/09/2023
Location	Stoke Recovery Service, Stoke-on-Trent
Session title	Exploratory design meeting: clay pedagogy
Approach and objectives	Approach: Dena Bagi will lay out a gallery-like symbiotic environment, within which pedagogical design can take place. The space, will use resources available at Stoke Recovery Service, and materials from the British Ceramics Biennial studio, which will allow for free-flowing play and meaningful dialogic exchange to take place. Ceramic objects and malleable clay-based activities will be placed within the environment for use within the meeting. There will be both structured, as well as more playful interactions designed by Dena, and for all participants to follow. Dena Bagi will introduce and support engagement with all elements of the environment during the meeting. Clay's generative cycle will inform the way in which Dena 'holds' dialogue as well as the 'making' by those involved in the design meeting. Dena will utilise an in-situ map (or grid-like drawing) to capture salient data that arises from the meeting. This should encourage an amalgamation of all information gleaned in the meeting to be logged effectively. Sensory-based activities will be offered as a pre-design activity, with the view that all involved access a state of embodied cognition - which will hopefully continue within the design scenario, to encourage a hierarchy-free system of design to take place.
Activity	
Meeting layout	The environment will be created at Stoke Recovery Service (SRS), which staff (including those with lived experience of recovery), BCB artists, and Dena Bagi (the researcher) will navigate. Dena will introduce everyone to each area of the environment (or cluster) and the general idea that they make up an environment, in which they all may navigate to make meaning. She will also explain how this data will be made sense of/collated later (via research methodology that is underpinned by Grounded Theory and the cyclical process of making with clay). Salient information from this meeting, including recorded audio of conversations, notes, and examples of clay outcomes/processes, will be added to the central grid, to act as both a data capture method and a reflective device. This will be the major source of data for Dena in future - to plan a clay workshop for those in addiction recovery. The following sketch outlines the room set-up/environment designed by Dena for the exploratory design meeting:

Clay immersion

A Collaborative coil form

Care
Catharsis
Sensory Isolation

B Recycling clay

Democracy
Cohesion
Productive
environment

In situ map/grid

Mirroring

Clarity

Reflexive dialogic exchange

Overt Placement of Grounded Theory

Free flow between clusters

Start again
Play
Re creation
Stigma

C Naïve forms

D Casting

Volatility
Not Knowing

Each element of the room's layout is detailed below.

Sensory preparation /Clay immersion	When entering the room, all participants (clients, SRS workers, artist, and Dena) will complete a preparatory sensory exercise. They will spend two minutes immersing either their feet or hands in an open bag of terracotta clay, with isolated senses (sound).
	Data will be present, about how the sensory perception affects the manipulator.
Collaborative coil building	All participants collaborate to make a coil pot, with premade clay coils. Information (including images and text) linked to the following key areas of data will be displayed:
	Care, Catharsis, Sensory isolation
Recycling clay	The participants will work together to recycle a modest amount of clay, with a set of jars, dried clay, water, and simple tools - Information (including images and text) linked to the following key areas of data will be displayed:
	Democracy, Cohesion, Production
Voodoo forms	Participants will form a simple and naïve form, working with small amounts of clay. The form will relate to a salient moment in their past. Information (including images and text) linked to the following key areas of data will be displayed:
	Starting again, Play, Recreation, Stigma.
Casting	The artist will demonstrate the slip casting process to her fellow participants. Information (including images and text) linked to the following key areas of data will be displayed:
	Volatility, Not knowing

| Reflective tool/data grid details and notes on intentions for the whole space/ environment | At each station, all participants will have access to post-it notes and fine liner pens. Short, or single-worded notes can be taken at any point during the discussion or activity. These notes should be freely transcribed, and can communicate ideas for future workshops, personal responses to the activity, or a reflection on the personal/emotional reaction to their experience.

The space is very broadly based on the concept of the symbiotic pedagogical environment of the 'gallery' space. Data suggest that participants can create meaningful and person-centred knowledge within a space such as this, by playing/freely exploring it. In a gallery setting, the clusters may be artworks, or the architecture of the space. The atelier, who leads them though the pedagogical environment, may scaffold an initial interest, or mirror an action - to encourage person-centred learning. That method will be practiced here by Dena, who will observe how her fellow participants interact with the space and interact with each other - to promote person-centred and non-hierarchical knowledge production.

Dena will latch onto, scaffold, and mirror the actions/dialogue of others in the room - and will document their reflections and findings. |

Figure 50: Bagi, Dena, 2023, Relational Map/Aerial view for the final working design for a pedagogical meeting.

The meeting was held at Stoke Recovery Service, to be convenient for the other individuals that had committed to being part of the pedagogical design. The lead artist of the current round of Recast, Zeba Imam, and I, met at the centre to set up for the design meeting, as per the pro forma/intended approach that had been carefully constructed. The tables within the activity area of the centre were already laid out in one central cluster, they were then moved into distinct areas to house the relevant clusters that were detailed on the map.

Large slices of clay were laid out on the threshold of the activity area, and small sections of memos were hung up nearby, alongside blindfolds and ear defenders - to form an initial sensory cleanse/clay immersion activity. A large grid, which I had crudely drawn on a piece of A1 paper, was placed in the middle of a central bank of tables - alongside writing materials and post-it notes.

In lieu of a clay studio, which had been an important element of the symbiotic environments of both influential case studies, I placed a number of images in each cluster. This was intended to provide opportunities for individuals to become the 'messy' or playful investigators, which is key to the free-flowing epistemic construction that is intended here. This is inspired largely from the co-created epistemic meaning-making that happens in the gallery - referenced heavily within section C3.2 - Being Together.

The physical clusters that I installed in the Stoke Recovery Service activities space also housed clay activities and small sections of salient data, taken directly from their corresponding memo. Images follow, which detail snapshots of each cluster, within my symbiotic pedagogical planning space, set up at Stoke Recovery Service. Together, these elements contributed to the construction of the symbiotic space, coupled with the pedagogical methods they were intended to engage all in a collective, playful and level process of knowledge creation.

Clay Immersion/sensory cleanse:

Figure 51: Bagi, Dena, 2024, Participant standing on earthenware clay 'slice'.

Figure 52: Wessex Coast Geology, 2016, Clay-rich cliff, Available at: wessexcoastgeology.soton.ac.uk

Engagement with clay is an act of meditative connection. This is achieved, in large, by a deep connection with our senses - giving the manipulator a 'full experience' of being human.

A transcendence takes place, into a primordial state - this takes them to a pre-objective world.

Philosophic meaning, or embodied cognition, can be gleaned from this engagement, where one experiences what it really is to be on the earth.

Selection of text from 'senses' and 'embodied cognition' memos, 2024, Dena Bagi

Collaborative coil building:

Figure 53: Bagi, Dena, 2023, Coil building activity at Stoke Recovery Service

Figure 54: The British Ceramics Biennial, 2019, Typecast participant outcome - collaboratively builds shelter.

Figure 55: Love Clay Stoke, 2017, Studio image from Middleport Pottery, Available at: loveclay.co.uk.

Craft can teach people cooperation again - by forcing the practice of empathic dialogic address, resilience, and other skills involved in being cooperative.

The clay studio can act as a modern-day playground, for those wanting to practice their cooperative skills - providing a chance for a dynamic and reflective engagement with others outside a world.

The earth-ly materials involved in craft, including clay, can help an individual heal and reverse, or disconnect from the world. For example, manipulation of clay can connect a human to primordial lines of growth or movement - which surpasses that of modern-day awareness.

Messy and fluid artistic methods promote feelings of cohesion in a pedagogical scenario. When artists trust in their responsive process and engage others in this, on a 'level-pegging', all involved feel a sense of ownership and autonomy over the collective meaning-making experience.

Art can reconcile colonial oppression, through engagement with the viewer in the hierarchies at play in our modern world, art can involve the viewer to create new versions of the 'truth'. Art can create new ontologies of our earth, which move on from past oppressive ways of understanding/organising human existence. The use of materials, from the earth, is key to the impact of the arts in this capacity. Art objects made from clay can provide the chance to re-visit and remould historical moments in time, forming a chance for marginalised individuals to re write, or mould, their identities - free from colonial oppression.

Selection of text from 'democracy', 'cohesion' and 'production' memos, Dena Bagi (2024)

Recycling clay:

Figure 56: Bagi, Dena, 2023, Recycling clay activity (or slaking) - image 1 - at Stoke Recovery Service

Material

Raw clammy
sticky glacial
crumble fudge

Take time (no rush)

go with the clay (the flow).
Growth, change happens
very   very

slowly
stepping out
into another world

pliable
imperfection
malleable
individual

cool smooth tranquil
transformation

Mary – This poem is made from words that everyone
came up with after our first week at Spode. I hope it might
be a reminder for you of some of the sensations, thoughts
and feelings that working with clay has brought up for all
of us in our different ways during the project. Thank you
for your contribution.
Barry

Figure 57: The British Ceramics Biennial, 2019, Typecast publication

Clay, because it is earth, can help an individual heal and reverse a disconnect from the world. Manipulation of clay can connect a human to primordial lines of growth or movement - which surpass that of modern-day awareness. Growing in our recovery can be compared to the regenerative earthly cycle of clay.
Many societal bonding rituals are being lost, and as a result of that skills in cooperation are fading; this is making society more segregated than ever before.

Craft, however, can teach people cooperation again - through forcing the practice of empathic dialogic address, resilience, and other skills involved in being cooperative.

Selection of text from 'cycle' and 'cooperation memos, Dena Bagi (2024)

Voodoo forms:

Figure 58: Bagi, Dena, 2023, Voodoo form building activity at Stoke Recovery Service.

Figure 59: Bopape, Dineo Seshee, 2023, Clay objects from Born in the first light of the morning [moswara' marapo] exhibition, Available at: pirellihangarbicocca.org/en/exhibition/dineo-seshee-bopape/.

Stigma attached to those in/past recovery is extremely problematic. Recovery is hooked deeply in social inclusion; therefore, stigmatisation can be extremely damaging to an individual in recovery, who is attempting to integrate into a new, positive community.

Insight into a traumatic past can be gained by forming representational objects in clay. Its malleability makes it easy to use, and accessible for all, whilst its ability to take the manipulator to a primordial state forms a 'bridge' into the 'inner world'; this is a state that is immanent in the therapeutic process.

Stigma attached to those in/past recovery is extremely problematic. Recovery is hooked deeply in social inclusion; therefore, stigmatisation can be extremely damaging to an individual in recovery, when they attempt to integrate into a new, positive community.

Selection of text from 'starting again', 'play', 're-creation' and 'stigma' memos, Dena Bagi (2024)

Casting:

Tension

Quite hard to let go,
let go and start again.
To lose yourself easily
in the clay. Not always
does it have to have
a meaning or a name;
not always does
there have to be
a certain way; not always
does it have to be
anything.
It's hard
to let anything
just be.

Sandie/Sam

Figure 60: Bagi, Dena, 2023, Casting clay activity at Stoke Recovery Service.

Figure 61: The British Ceramics Biennial, 2019, Typecast publication.

The volatility of clay sparks feelings of tension, or uncertainty, for the manipulator. Repetitive exposure of these feelings can help the user acquire impactful skills in resilience.

But not knowing, waiting and finding - though they may happen accidentally, are not accidents. They involve work and research. Not knowing is not ignorance. (Fear springs from ignorance). Not knowing is a permissive and rigorous willingness to trust, leaving knowing in suspension, trusting in possibility without result, regarding as possible all manner of response. The responsibility of the artist is the practice of recognizing.

Quite hard to let go,
let go and start again.
To lose yourself easily
in the clay. Not always
does it have to have
a meaning or a name;
not always does
there have to be
anything.
It's hard
to let anything
just be.

Sandie/Sam

Reflective tool

Figure 62: Bagi, Dena, 2023 , Central grid 1, or manual messy map, drawn and utilised at Stoke Recovery Service

Figure 63: Bagi, Dena, 2023 , Central grid 2, or manual messy map, drawn and utilised at Stoke Recovery Service

After reflection on the way in which I, and the other participants of this pedagogical design, engaged with the symbiotic environment, including its broad construction and the pedagogical methods utilised within it, I found the following to be true:

I worked to minimise the data present in each cluster, compared to the last pedagogical test alongside Joanne Mills, which worked well, as did the inclusion of more visual references (such as images of clay outcomes). This approach created clear opportunities for participants to explore and respond to the intended cluster of data in hand. For example, the participant with lived experience referred directly to the transformational qualities of clay when she completed the Recycling Clay activity, she connected deeply with the fact that she had created a malleable material from slaking dry clay. Caz, the client-turned recovery volunteer, was in easy dialogic exchange, whilst she recycled the clay in a small jar. Caz commented on the properties of clay, and its clear alignment with a recovery journey experienced by herself and the other participants. She directly referred to a piece of data, whilst in this dialogue, which was a page from a previous British Ceramics Biennial publication, entitled *Typecast* (Felcey et al., 2014). The page showed a poem and an abstract raw clay form, and Caz read out a section of the poem to support the clear relationship she could see - between the cyclical life cycle of clay and the process of recovery. Caz was utilising three elements in the symbiotic environment here, including mirroring from me - I was verbally encouraging the sharing of comparisons between addiction recovery and clay through sharing of data. This demonstrated that the clusters provided a space in which Caz could verbalise the epistemic meaning she created within the 'space' between the material and her mind/brain.

Also, Caz completed a pre-defined clay activity, which represented a cluster of data that related to the salient data. She also read and connected deeply with in image/data that was connected to this specific thematic area of the environment. The symbiotic environments were, indeed, being navigated playfully and reflexively - with the participant navigating multiple elements simultaneously and with ease.

Caz:
Oh! That's amazing! I am proud of that. It turns into clay again, look! [...]

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There's a poem here. To not know and let go and start again. We can shape ourselves over and over, and failing is ok, because we can pick up, shake ourselves off, and start again.
I didn't realise you could do that with clay. So, any mistake can be re-done?
[…]

Dena
It goes back. It's a metaphor for starting again. The plaster is reminiscent of recovery. Recovery is helping you re-invent yourself to start again.

We don't go back to the person we were before the addiction. You are going to be different. You can't go back exactly, like clay. We will always be different. Have an imprint.

Observations of clay's life cycle generated very focused reflections on the relationship between addiction recovery and clay, this was the foundation of all the clay-based activities, and therefore prioritised the root-clustered data. In previous case studies and tests of pedagogical design scenarios, root-clustered data, which concerned other thematic groups of data have been 'set' as activities, and clusters have been designed around them. For example, in the pedagogical test in March 2023, with Joanne Mills, I included activities that utilised fired ceramic ware, paper and pens/graphite pens to design back stamps for mugs. Whilst dialogue flowed well during these activities, more profound and clear reflections on the connections between addiction and clay were shared during clusters, based upon this central theme of clay's life cycle. This is evident in the last example, where Caz reflects on the continuous re-shaping of clay being akin to that of re-shaping yourself in recovery. However, this clear and profound connection between clay's cyclical nature, and recovery, took place at every cluster during this pedagogical design scenario. This may be partly due to the theme being consistent, and participants feeling freer and more confident to share reflections/observations because of this. Another clear example of the connections and therefore free-flowing generative dialogue that streamed as a result, was during the 'casting' cluster.

I approached the casting cluster with my fellow participants directly after the recycling clay activity. This meant that the participants had all experienced slaking clay and then plaster, they removed enough water from the substance for it to be malleable again. This baseline knowledge scaffolded the next activity. My instinctive placement of the clusters, within the planning of the symbiotic environment, to represent the transformational qualities of clay (or mimesis) in a methodical fashion, was not clearly reflected upon. I will endeavour to consider the placement of clusters, specifically how they demonstrate the transformative life cycle of clay, in a methodical way, in order that the participants have the appropriate baseline knowledge to move to the next cluster within the space.

Initially, Zeba Imam gave a demonstration of casting. She used a mixture of our slaked clay slip, and some that was prepared in the British Ceramics Biennial's studio, to prepare a small cast form. Clay's volatility was immediately addressed by Zeba - which was the title of the root cluster that this collection of activities and data was based upon.

Zeba
Would you like me to cast this now?
It won't work. I think the mould is too wet for it to cast properly.

Dena
The reason I'm asking Zeba to show us casting is that it shows how precarious clay is. There is literally a minute between success and failure, as slip casting is so precarious.

Nicola
The plaster takes the water away, like you just did. As the clay gets drier, it sticks to the side and makes a form.

Zeba
But it will not work here, as the mould isn't dry enough to take the moisture away. It will only fail.

Nicola

That's like the patience you need in recovery. You've done everything you should have, but it might not work. You've got to put your trust in the recovery process.

Caz
You've got to wait on the outside, to the 'crack down the middle' to show. We've all got a crack down the middle, and we have to wait for it to show before we can get help to heal it.

Zeba made the initial link here, between the cycle of clay that was evident in the data, and the present activities. However, the knowledge gained from the previous activity had enabled all participants to generatively construct knowledge, namely to identity clear links between the volatility of clay and recovery. Caz goes further, and at the end of the dialogue-example below, referred to the firing processes being akin to her 'crack down the middle', which she nicknames her addictive 'nature'. This is another example of the rich symbolic space, which provides enough stimulus for the group to construct meaning together.

The manual messy map/grid, which I placed in the centre of the room at Stoke Recovery Service, was used consistently during the design meeting. At the start of the session with the introduction of the manual map, I stated that it was a metaphor/sign for the collective and non-hierarchical nature of the pedagogical environment and the methods that I adopted that I invited them to take part in. The clarity with which I communicated the function of this grid, alongside the clear and pragmatic introduction to the session in general, set us up for an inclusive and hierarchy-free exchange of dialogue.

There are four clusters here today. They were designed after researching the relationship between recovery and clay; each one will be visited today so that we can make and talk together. I'd love you to share whatever comes up for you. Feelings, memories of past clay activities or elements of recovery that connect to the activity.

There is a grid in the middle. Key words from our discussions today, and objects made, will be placed in the grid, and it will be used to design a series of workshops for Stoke Recovery Centre clients. This grid is a sign of the importance of everyone's voices in this room. I need your personal experiences and knowledge - to design the best workshops for the clients. It is a sign that all collaborated on this together.

The clarity with which I introduced data, and then mirrored reflections upon it, whilst they made with clay, continued throughout the planning session. Clear mirroring proved to be an impactful pedagogical method, within the space. The approach seemed to allow for confidence in individuals' ability to share experiences and reactions to the data and clay activities - this therefore provided a rich dialogue throughout.

Dena (after sensory cleanse/clay immersion)
I felt calmer, after around 10 seconds. How did everyone else feel?

Caz
I spent a lot of time trying to steady myself and it felt cold.

Nicola
We've never done anything like this before, but I think they would love it. It's like a reset at the start. That's what we were taking about in group this morning - what physical feelings feel like in our body. And being able to sit with those feelings is important. For that, you need to be aware of your body.

Caz
We are terrible at that. We think about what we feel and don't feel it.

Clay is like practice. Research suggests that clay allows us to sit with uncomfortable feelings - which is transferable into exactly the scenario you are sharing. We can all find something to keep us in the feeling 'mode', if we want to escape the feeling of 'feeling'. But if we practice with clay, that may get easier and easier.

Pedagogical Meeting transcript, 2023.

The central grid/messy map was utilised to capture the reflections detailed above. I noted down the following key words and reiterated their importance to future workshop planning. This was an overt and clear demonstration of the shared knowledge production that took place at the time.

The following messy map (Clarke, 2005a) represents the reflection outlined above, of the pedagogical design meeting at Stoke Recovery Service. It represents data from the pedagogical plan, my reflection on the meeting at the centre and its original aerial view/messy map.
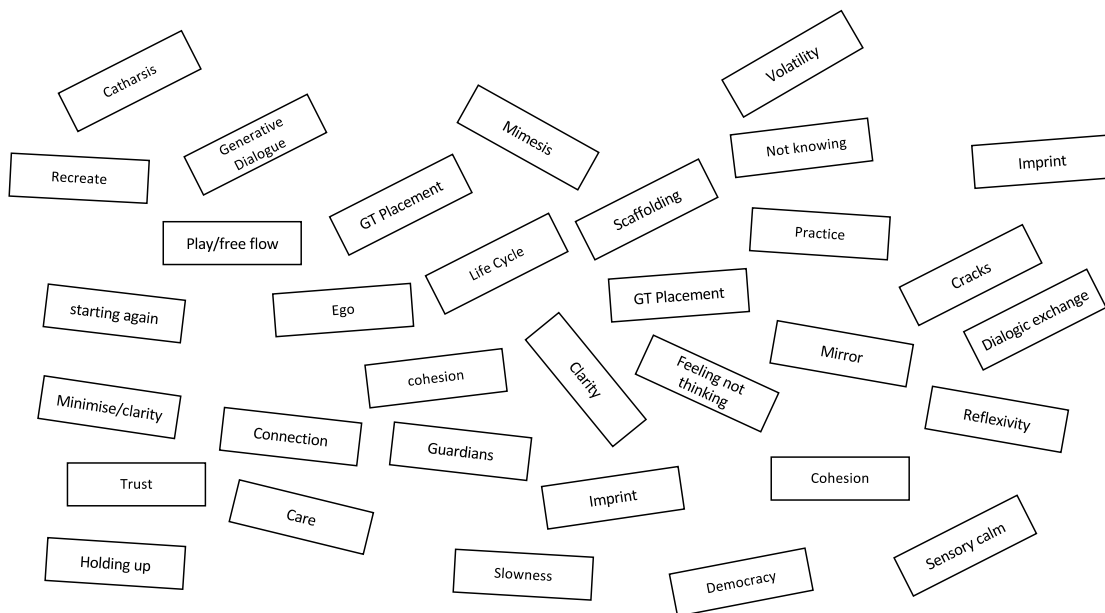
Figure 64: Bagi, Dena, 2024, Digitised Messy Map, reflecting on the pedagogical meeting
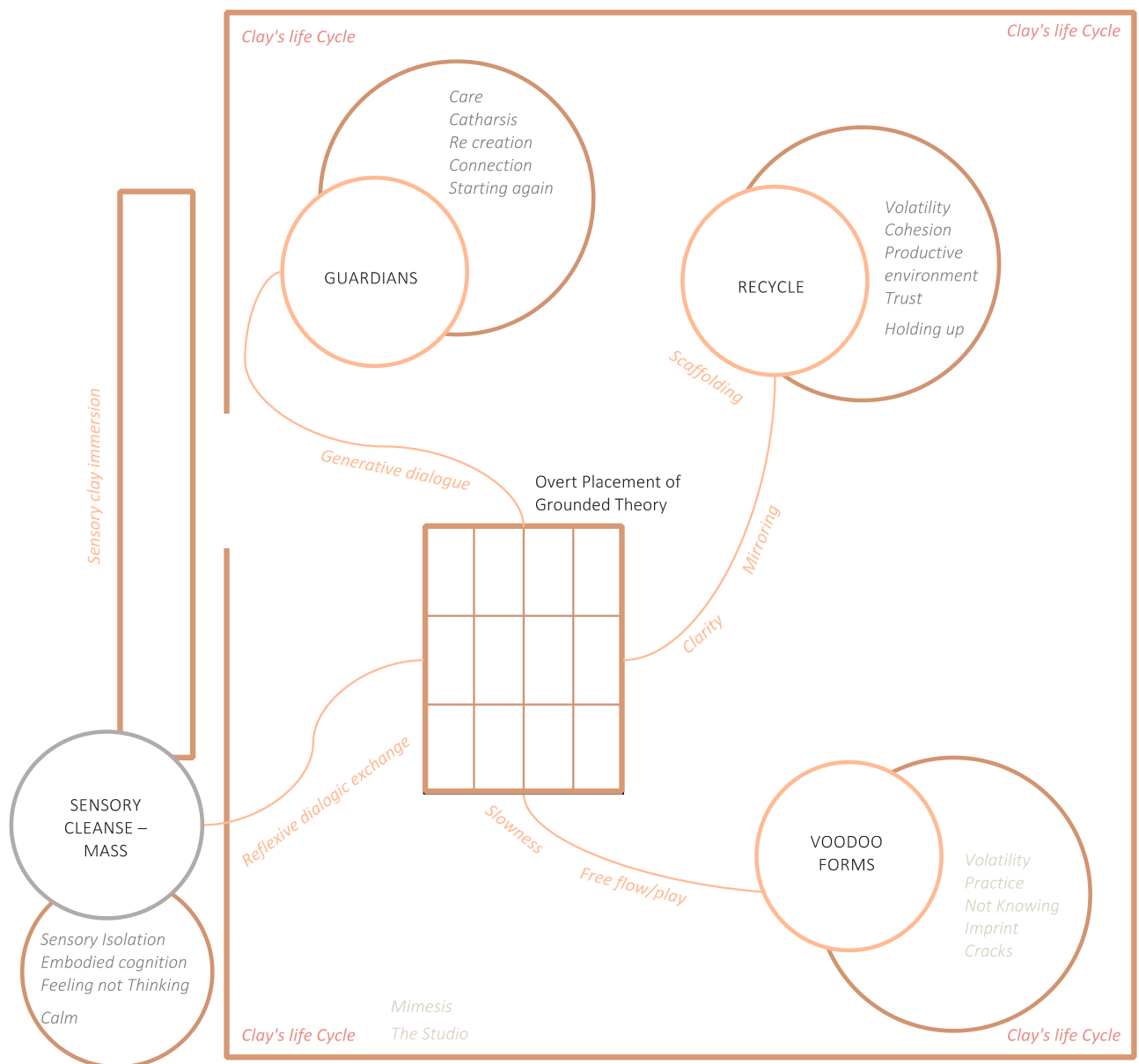
Figure 65: Bagi, Dena, 2024, An aerial view-style Relational Map, consolidating data from the pedagogical plan, my reflection on the meeting at the centre and its originating aerial view/messy map.

Memo - reflection on the successes of the approach to this pedagogical design meeting.
The following memo communicates the key pedagogical design approaches that I took, during this meeting at Stoke Recovery Service, which were impactful. Thematics or specific activities that I designed by responding to the data is not included, but are presented within the preceding relational map/aerial view, and in the pro forma above. This is excluded to create focus and clarity, at this stage in the research.

A system of generative epistemic meaning was proposed via the design of a symbiotic environment rooted in the life cycle of clay. The symbiotic environment was intended to be multifaceted, presenting visual props/stimuli, written data, and clay activities - which allowed the participants to flow freely to and from/play with the space. The free-flowing epistemic knowledge is an acknowledgement of the meaning being made in the 'space' between the clay and the hands/minds/brains of those participating. This was achieved, in part, by placing multiple stimuli, to encourage hierarchy to be abandoned, as learners and 'teachers' played, made, and exchanged dialogue together. It was also achieved by methods such as mirroring and creating space/slowness - for generative dialogue to be shared.

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The session started with an exercise to promote an embodied connection to primordial notions of oneself, or in the words of Nicola Wilding, the Stoke Recovery Service Manager - *to physically feel for a moment and not think*. This deep connection to clay's transformative/cyclical nature, throughout the session, achieved deep and free-flowing dialogic reflections on the relationship between recovery and clay.

I worked to minimise the data present and to include more visual references, this created clear opportunities for participants to explore and respond to the intended cluster of the data in hand. A clear introduction of the data and elements, such as the messy map/grid, provided an early engagement for all in the collective and non-hierarchical nature of the knowledge production about to take place.

The clusters within the pedagogical environment, scaffolding the participants' knowledge, were placed in their transformative cycle (i.e., referring to clay's ability to transform back to a plastic material, if poured wet onto plaster, before engaging in slip casting activities), which is key to provision of knowledge and context of the space.

Contents
W. Pedagogical workshop 1: case study and findings

W1. Workshop plan
- W1.1 - Final workshop plan, including maps and diagrams.
- W1.2 - Data collection overview, in line with methodological goals

W2. Findings
- W2.1 - Reported findings: sampled information and messy maps.
- W2.2 - Reported findings: relational maps.
- W2.3 - Reported findings: memo.
- W2.4 - Conclusions

W1 Workshop plan

In this penultimate chapter, I aim to present my final workshop design, which was created with the utilisation of all research set out to date. The initial approach that I took for the development of two ceramic workshops at Stoke Recovery Service, which took place in February 2024, will be explained. I will then go on to present the detail of these workshops, including the specific designs for each section of the symbiotic space: Findings from the delivery of these workshops, which was completed alongside artists and recovery workers with lived experience, will be set out in the style of a report, which will focus on the impact of the pedagogical design.

The results set out in this final report were collected through utilisation of methods set out in chapter M. I reiterate my methodological approach for context. I then go on to collate my findings, using messy, and then relational mapping. I continue to use this mapping process to construct a final and concluding reflective statement that will sum up the impact of my pedagogical design.

This chapter is focused on the development of my pedagogical design praxis. It therefore mentions decisions regarding thematic decision-making, this is similar to the type of activity included within the symbiotic environment, but which concentrates the comprehensive and systematic process of designing and delivering pedagogical content that mirrors clay.

W1.1 - Final workshop plan

The concluding memo of Chapter P was produced as a final testimony - it detailed my intended approach to praxis. This memo provided me with a succinct picture of the most salient/prevalent data, distilling data concerned with: clay, pedagogy, and recovery - therefore it provided the basis/theoretical sampling (Flick, 2018) to move into this final stage. I have slightly altered the tone/tense of the memo - to produce a stament of intent for this chapter, and therefore grounding this stage in my research.

Statement of Intent

A system of generative epistemic meaning will be designed within a symbiotic environment. This will be rooted in the life cycle of clay. The symbiotic environment will be multifaceted, it will present visual props/stimuli, written data, and clay activities - this allows participants to flow freely, to and from/play with the space. This will be achieved by placing multiple stimuli in an open space, this will encourage pedagogical hierarchy to be abandoned, as learners and 'teachers' play, make, and exchange dialogue with each other. Non-hierarchical pedagogical methods, such as mirroring and creating space/slowness will encourage generative dialogue to be shared within the space.

Each pedagogical happening will start with exercises to promote an embodied connection to primordial notions of oneself, or to physically feel and not think. This deep connection to clay's transformative/cyclical nature will promote deep and free-flowing dialogic reflections on the relationship between recovery and clay.

Minimisation of the data present and the inclusion of more visual references will create clear opportunities for participants to explore and respond to the intended clusters of data. This will clearly introduce data and active elements of the symbiotic space, such as the messy map/grid, which will provide early engagement for all within the collective and non-hierarchical nature of the knowledge production that is about to take place.

The participants' knowledge will be scaffolded by placing the clusters within the pedagogical environment in their transformative cycle (i.e., referring to clay's ability to transform back to a plastic material if poured wet onto plaster, prior to engagement with slip casting activities) will be key to the provision of knowledge and context within the space.

I utilised the above memo as a testimonial, or memorandum about my approach, when going into the practical planning stage of the final ceramic workshops at Stoke Recovery Centre. my initial intention would be the creation of a symbiotic environment, rooted in the life cycle of clay, to encourage epistemic knowledge production. I set about designing the workshop space, with this memorandum in mind, which would be the environment for delivery - twice on one day in early February 2024.

I sampled (Flick, 2018) data on the mimesis of the life cycle of clay - to guide the intention for the space - and I worked directly from my memo. My research suggests that the manipulation of clay, alone, affords a dialogic response (Raney, 2013); although it was apparent from the memo in hand that this 'theme' resonated deeply with the participants of the pedagogical test, the case studies - it was also salient within the mapping of critical review data. This cycle of clay grounded participants in an embodied state, and then created a metaphor for the perpetual malleability of human existence, as well as putting all involved into a 'feeling' state of being, rather than a thinking one. Clay's overt placement, throughout the symbiotic environment, via installation of clay-based activities and data connected to its life cycle, was therefore my first concern when I created my final design.

At this final stage in my design process, I approached the formation of my aerial view/relational map - which would provide a plan for the concluding workshop - in a fitting manner. Instead of re-doing the cycle of mapping relational mapping and memo'ing again, I simply moved the clusters that 'worked' from my penultimate pedagogical planning session, which took place in September 2023 (see Chapter P), into a new one. This stripped-down preparatory mapping process was due to the specificity of the penultimate pedagogical planning meeting, during the lead up to this point. The formation of this next, and final, aerial view is therefore simply a re-mapping and minor adaptation of the one that depicted the intentions for the September 2023 pedagogical planning meeting. The addition and movement of clusters, or additional data etc., into the existing clusters reflected the key outcomes of this meeting.

As previously stated above, the life cycle of clay was central to the formation of this final aerial view, which depicted my intended approach to the workshop in hand. I therefore initially ensured all the clusters were rooted in the simplicity of clay's life cycle. I removed the more literal/practical clusters from the previous environment, namely the Naïve Forms and Collaborative Coil building clusters. Much like those within the 'Clubs' cluster that Joanne Mills and I navigated, in the March 2023 pedagogical meeting (see below); these more literal activities/clusters produced fewer resonant dialectic responses, in terms of general engagement and the dialogic outcomes achieved by those who navigated them (see Chapter P) - but also in terms of any type of clear dialogic response that linked to clay's relationship to recovery, and vice-versa, for those who inhabited the cluster.

Naïve Forms	Participants will form a simple and naïve form, working with small amounts of clay. The form will relate to a relevant moment in their past. The prompts will be decided upon by the participant, after being introduced by the information (including images and text) linked to the following key areas of data: Starting again, play, recreation, stigma.
Collaborative coil building	All participants will make a collaborative coil pot with premade clay coils. Information (including images and text) linked to the following key areas of data will be displayed: Care, Catharsis, Sensory isolation

Figure 66: Bagi, Dena, 2023, Section of pedagogical planning meeting pro forma
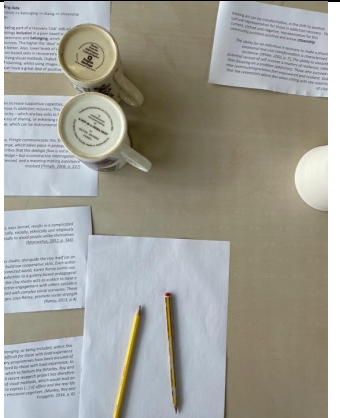
1. Clubs Corresponding data cluster: Inclusion >< belonging >< dialog >< citizenship >< mediation Materials: back stamps, coat of arms, upturned ceramic ware, circles of paper, pens, unglazed biscuit ware, China mugs, generic coat of arms motif-decals, glue, scissors, bowls of water and small sponges. Making focus: design/play with motifs that make up a coat of arms. Use a selection of decals printed with generic motifs, key words and chinagraph pencils to collaborate on a new coat of arms/backstamp for a mug.	

Figure 67: Bagi, Dena, 2023, Section of pedagogical test meeting pro forma

I returned to my reflection on the pedagogical planning meeting and previous aerial view. I initially decided to adapt the Naïve Forms activity - which focussed on the transformational nature of clay's cycle. This was linked more closely to data connected to the decolonial ontology, which work with the earth can produce (Muñoz, 2020, p.210). I simplified the intended outcome of the activity into Voodoo-like forms, with central use of the artist Dineo Sashee Bopape's work, as depicted in my previous aerial view, along with the relational map that directly inspired it (see Chapter P). There is a strong connection in my research - between the ontological act of reshaping the earth, as a healing act, and the generative cycle that mimicking clay can afford the learner in this type of pedagogical scenario. Reworking clay with the intention of healing or reshaping your reality/earth, should enable a reflection upon what the manipulator can be - therefore it provides a useful tool for those in the transformative and ever-changing process of addiction recovery.
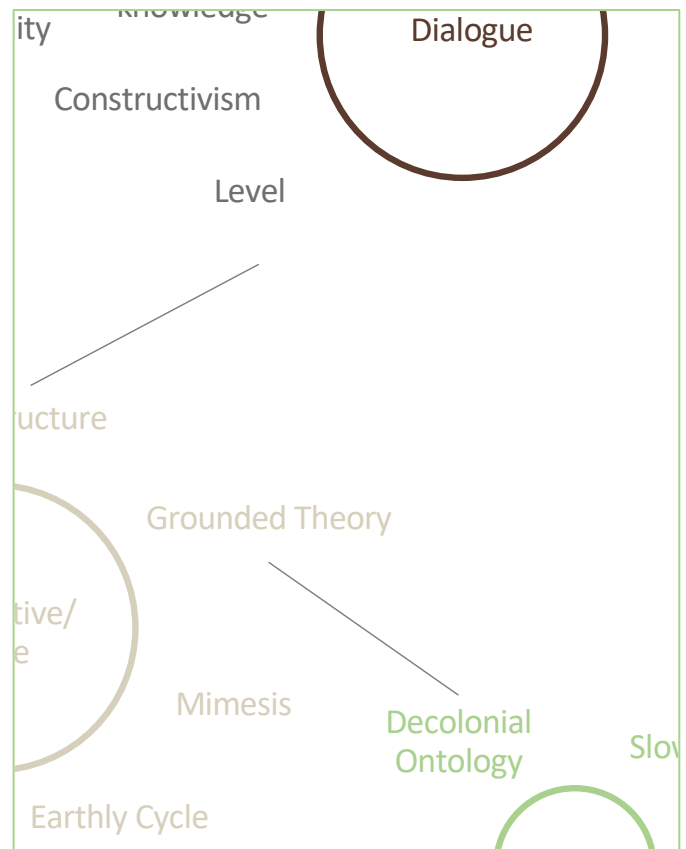
Figure 68: Bagi, Dena, 2020, Cropped Situational Map, with depiction of salient data from the two presented case studies.

I retitled this newly adapted cluster, naming it 'Voodoo Forms'. I also modified the data and other stimuli present within that cluster. Fitting data would accompany the activity, which was concerned with the reformation of a decolonised ontology with clay; images of Dineo Sashee Bopape's work would also be present - alongside existing sections of memos that detail the heritage of ancient communities that heal themselves with their earth.
The 'Collaborative Coil Building' activity was the least engaged with, in the September pedagogical design meeting. Dialogue linked directly with this activity equated to around three seconds of the audio recording, which lasted over an hour in total. All participants refer to activities within other clusters, whilst making the collaborative pot, and have a generally lower level of engagement with that cluster. I also decided to heavily adapt this cluster, keeping only the data concerned with Care - in the creation of a new cluster, entitled 'Guardians'.

The 'Recycling Clay' cluster was to remain very much the same as its iteration in the September meeting. Therefore, whilst making minor changes to this cluster, I concentrated on more overarching pedagogical objectives, which were constructed in response to my reflection on the last meeting, these are set out in Chapter P in full. These reflections included ensuring the clustered areas of the symbiotic environment were multifaceted - this proved to be a playful and rich environment for lively and reflexive manipulations of the data. I also reflected on the need for clarity and to provide 'space', for the promotion of rich dialogic content to be shared. This would

also be supported by practiced mirroring - this brought clarity to participants' responses and enriched them by conveying personal perspectives or past workshop scenarios/additional data - to develop these dialogic reflections.

The 'Recycling Clay' cluster was therefore simplified, in terms of the data present. During the September meeting, over 400 words, sampled from three memos were present within the cluster. This was significantly cut down, sampling far fewer root and leaf data sets, within the cluster. More visual stimuli were offered within this cluster - they provided a rich landscape for reflexive play and dialogic response. At each cluster, my introduction and the ceramic demos given by the artist who was present, and who I had briefed initially - through use of a pro forma - were straightforward, to the point, and simple. This gave a clear foundation for engagement with the cluster. This endeavour, to create simplicity, clarity, and stimulating encounters - was aimed at increasing the opportunity for play and reflexive engagement, which would lead to rich dialogic content that could be shared. The adaptations set out above were included throughout this final design of the symbiotic environment/ceramic workshop.

The final major change to the intended shape of the pedagogical environment/workshop was the creation of the new 'Guardians' cluster. As there was a lack of any practical or process-based activities in the environment/workshop - I was left with some impactful responses to data, which were prevalent within my reflections on the pedagogical planning meeting in September 2023, they were under represented in the final design. Namely, clay's ability to build a 'bridge' into the 'inner world' - which is a state that is immanent in the therapeutic process. There was a clear link made between the ability to represent lived experiences in clay, quite literally, and the life cycle of clay, made by a participant of the September meeting. Caz stated that making and carrying a permanent clay 'symbol' was a marker of the transient and changing state of recovery during the Naïve Forms cluster. However, no literal representations were to be made with clay within the reiteration - Voodoo Forms.

Therefore, 'Guardians' was born - to create space for a tangible expression of inner feeling and emotion, linked to recovery with clay, that is aligned more clearly with the transformative nature/cycle of raw clay. The title and broad idea were initially presented within Case Study 1 (see Chapter P), where Joanne Mills had shared a previous activity in this form, which had been practiced within a past iteration of ReCast in 2022. Again, data was kept to a minimum, multiple visual stimuli were used, and activities etc., presented clearly. Space was given for dialogic responses, and mirroring used to reinforce those responses.

Finally, I considered the placement of these new clusters within the symbiotic space. Looking back, the importance of scaffolding the participants' knowledge of clay's transformational stages was integral to their deep connection with it, throughout the planning meeting in September 2023. Scaffolding, in a pedagogic context, infers a two way knowledge exchange on a certain subject, which progresses or grows within the leanring environment/s (Kolb, 2014). The fact that clay can be repeatedly re-moulded (via slaking, drying with plaster, forming, and drying again) was 'learnt' by all during the 'Recycling Clay' cluster. If this were done sooner in the meeting, a more prolonged and perhaps deeper engagement with the life cycle of clay could have been achieved. I therefore decided to scaffold each activity/cluster - mimicking the life cycle of clay within each. I re-ordered the clusters, placing them in a physical 'life cycle' - with the slaking and drying first, then moulding very wet clay with just hands, to utilise tools on drier clay.

There is a full and final relational map below, in the form of a workshop/symbiotic space aerial view - constructed in response to the reflections and considerations set out above.
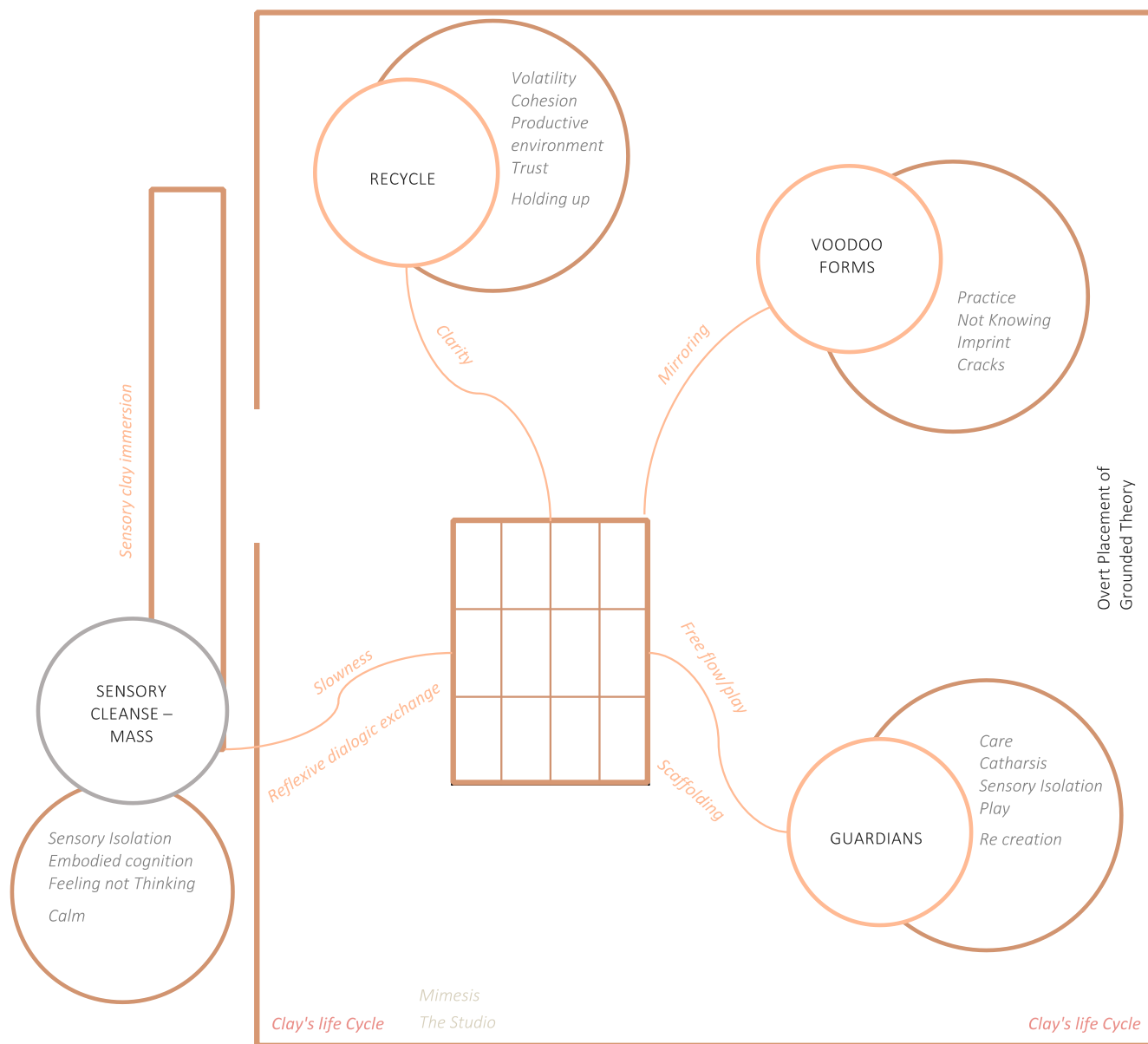
Figure 69: Bagi, Dena, 2024, Relational Map/Aerial view for the final symbiotic environment/clay workshop at Stoke Recovery Service.

The worked-up workshop pro forma below is for the final symbiotic environment, for individuals with lived experience of addiction recovery to engage with. This was sent to the Community Programme Manager ahead of the workshop for review, and the lead artist for the ReCast project, Sarah Fraser. Considerations, additions and adaptations that are detailed above are included in the pro forma, which aims to map out the intentions and general approach to the pedagogical activity, alongside information about each activity/cluster within the workshop and the practical information such as timings, materials needed etc.

WORKSHOP PRO FORMA	
Date & time	15/02/2024
Location	Stoke Recovery Service, Stoke on Trent
Session title	Care, Companions and Clay: opportunities for sharing, exploring and representing recovery journeys through clay.

Approach and objectives	Approach/general aims of workshop design: The aerial view of the clay workshop, detailed below, depicts my design for a symbiotic and co-productive environment, which will allow for the playful manipulation of clay, the sharing of past and lived experiences, and the free-flowing navigation of salient data of research to date. As individuals interact with the 'clusters' of data, within this symbiotic environment, and associated clay activities, their experiences and responses will be collected in a central 'grid' by all involved in the workshop (artists, participants and myself). The manual grid acts as an additional, manual, situational map (Clarke, 2005a); this will guide subsequent workshop design processes. This is demonstrative of the co-productive and 'level' learning environment that is intended here. The aerial map/view of the learning environment includes information about my role as facilitator, and other dialogic methods that I will utilise - which will encourage the space to become one for collective knowledge production. These include mirroring, extending participant-initiated investigations and the way in which I will 'hold' dialogue during the session. This is a demonstration of the creative, material based and reflexive origins of this design.
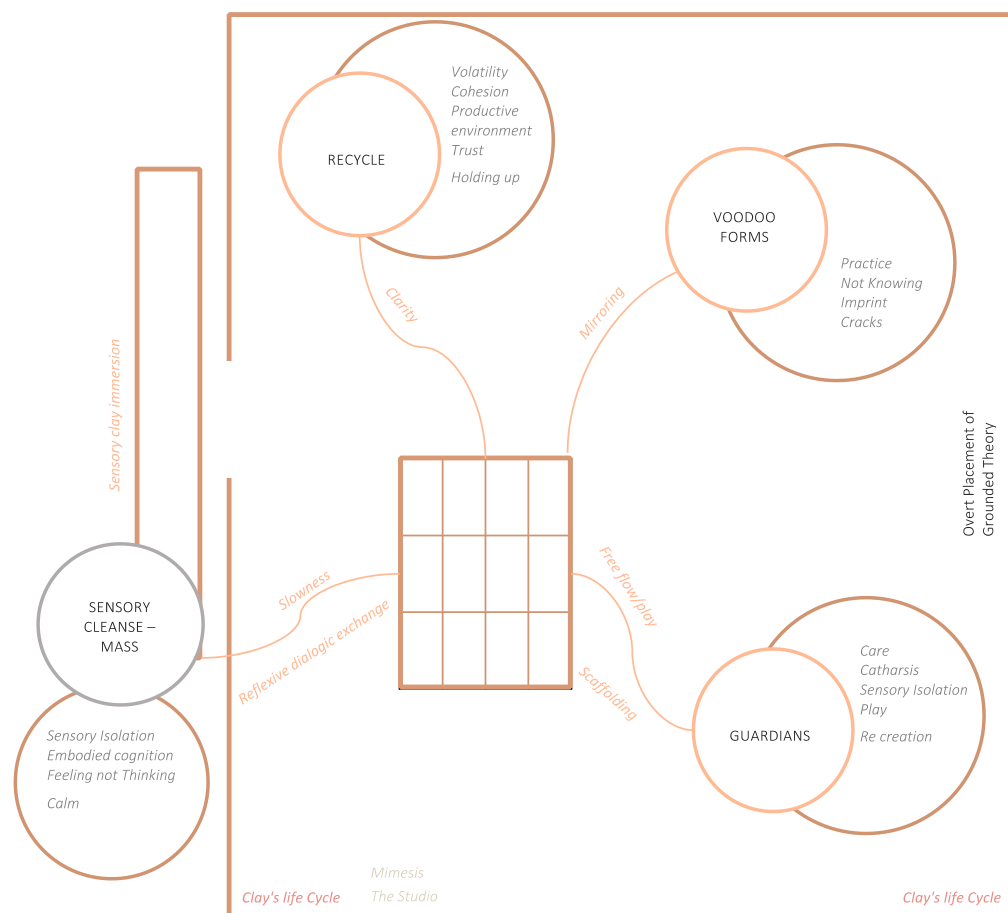
Specific workshop aims:

1.   Create a symbiotic learning environment, which encourages playful yet constructive interactions with clay and research data.

2.   Design clusters within the symbiotic space that connect deeply to the process of recovery, and therefore encourage meaningful and useful interactions to be had by those who interact with it.

3.   Adopt appropriate pedagogical methods, during the workshop, to encourage playful and meaningful interactions with material and the data held within the space by the participants.

	4. To utilise a generative epistemic process, influenced by clay's earthly cycle, to guide the design of the workshop space and the delivery/general engagement with participants, whilst in the symbiotic space - to ensure a 'level' and non-hierarchical form of knowledge production/learning is achieved.

Workshop - Contextual detail
The workshop space's design is based on the symbiotic pedagogical environment witnessed in the 'gallery' space. Data suggest that participants can create meaningful and person-centred knowledge within a space such as this, through play/free exploration of it. In a gallery setting, the clusters may be artworks, or the architecture of the space. Here however, the clusters consist of research data, images (of artworks and material) and clay activities.
The atelier, who assists in the free-flowing navigation of a symbiotic gallery space, may scaffold an initial interest, or mirror an action - to encourage person-centred learning. That method will be practiced here by myself. I will observe how participants interact with the space and encourage generative dialogue in response. This will be achieved by adoption of methods such as allowing space and time, whilst making and in dialogue, this mirrors dialogue and making and encourages sharing experiences (both in recovery and past work with clay). The overt placement of a grounded theory 'grid' within the space - which demonstrates that dialogue is being captured for future learning, will be a visible sign of the person-centred and non-hierarchical knowledge production, which is hopefully taking place.
The artist (Sarah) will introduce the clay activities, and adopt the pedagogical methods laid out - whilst I (the researcher) will introduce and research-based elements of the workshop and 'hold' the pedagogical intentions of the space.

Activity breakdown	
Sensory cleanse 10 mins	All participants (clients, SRS workers, artist, and Dena) will complete a preparatory sensory exercise when they enter the room; with isolated senses (sound and sight), they will spend two minutes immersing either their feet or hands in a thick slab of clay - cut crudely from a bag of clay. Data will be present, to regard how sensory perception affords the manipulator entry into a state of embodied cognition. It will be made clear that the intention to be in this state, however temporary, may assist in feelings of being on the earth - grounding them - and taking them 'back' to human beginnings. This allows for deep and reflective interactions with clay - to gain access to their primordial/incarnate and 'full' self.
Recycling clay 10 mins	The participants will work together to recycle a modest amount of clay, using a set of jars, dried clay, water and simple tools. Information (including images and text) linked to: the democratic act of making with clay, the cooperative skills gained from making with this material as a group, and the feelings of cohesion gained from this type of activity will be displayed/explained.
Voodoo forms 15 mins	The participants will quickly form simple and naïve human-like forms, working with small amounts of clay. The form produced will represent participants at a point in their past. Information (including images and text) linked to the messy and uncertain nature of clay, its volatility and the cohesion that comes from joining others in uncertain creative endeavour, as well as data depicting the resilience that this type of activity can promote will be displayed/explained during the activity. This activity will be completed on heavy drawing paper - together with the marks from the playful activity.
Guardians 30 mins	The participants will form a 'Guardian' in clay, this time working with slightly larger volumes of clay. This human-like form should depict a companion, who will guide them through the rest of their recovery journey. It may represent a reminder of their past, or hope for the future. It can be a representation of themselves, or another. Tools will be provided for this activity, and drier clay will be provided to ensure more 'control' can be had over the representational figure. Information (including images and text) linked to: problematic stigma attached to those in/past recovery is extremely problematic, deep insights into traumatic pasts can be gained by forming representational objects in clay, a primordial state, gained by working

	with clay, forms a 'bridge' into the 'inner world'; this is a state that is immanent in the therapeutic process.
Reflective tool/data grid details	At each station, all participants will have access to post-its and fine liner pens. Short or single-worded notes can be taken at any point during the discussion or activity. These notes should be freely transcribed, and can communicate ideas for future workshops, personal responses to the activity, or a reflection on the personal/emotional reaction to their experience. Squares of the paper used to make voodoo forms will be added to the grid at the end of the session, as well as some examples of clay objects made. The group will stand around the grid at the end.

Materials

What is needed	Who to supply
2 bags of opened white earthenware (give 24 hours to dry)	BCB
1 bags of unopened terracotta	BCB
1 bag of porcelain, or other fast drying clay (N.B. about 80% of the clay will be recycled after the session)	BCB
Eye masks x 10 (Dena has some if BCB do not have 10)	BCB
Modest amount of very dry clay shards (for recycling) - circa. 3 handfuls	BCB
Selection of clay tools and sponges	BCB
2 jugs	BCB
Plaster bats x 3	BCB
Paper towels	BCB
Clay knife	BCB
Masking tape and large roll of drawing paper	Dena
Bin bags	Dena
Post-it notes x 1 pack	Dena
Fine liner and sharpie pens	Dena
Glass jars x 10	Dena
Printed data and images	Dena
Baby wipes	Dena
Speaker, playing audio form of Rhodes film.	Dena

The clusters detailed above are detailed in full below, with images of the activities, data presented, and an indication of the multiple visual stimuli presented in each cluster.

Sensory cleanse:

Figure 70: Bagi, Dena, 2024, Sensory Cleanse. Participant standing on earthenware clay 'slice'.

Engagement with clay is an act of meditative connection. This is achieved, in large, by a deep connection with our senses - it gives the manipulator a 'full experience' of being human.

A transcendence takes place, into a primordial state - this takes them to a pre-objective world.
Philosophic meaning, or embodied cognition, can be gleaned from this engagement, where one experiences what it really is to be, 'on the earth'.

Selection of text from 'senses' and 'embodied cognition' memos, Dena Bagi (2024)

Recycling clay:

Figure 71: Bagi, Dena, 2024, Slaking activity, Stoke Recovery Service.

Figure 72: Emma Bridgewater Limited, 2019, Worker casting in Emma Bridgewater factory, Available at: emmabridgewater.com

Recycling clay

Clay, because it is earth, can help an individual heal and reverse a disconnect from the world. Manipulation of clay can connect a human to primordial lines of growth or movement - which surpass that of modern-day awareness. Growth in recovery can be compared to the regenerative earthly cycle of clay.

Many societal bonding rituals are being lost and, as a result, skills in cooperation are fading. This is making society more segregated than ever before.

Craft, however, can teach people cooperation again - it forces the practice of empathic dialogic dialogue address, resilience, and other skills involved in being cooperative.

Selection of text from 'cycle of clay' and 'cooperation' memos, Dena Bagi (2024)

Voodoo forms:

Figure 73: Bagi, Dena, 2024, Participant outcomes within the Voodoo Forms cluster.

Figure 74: Sashee Bopape, Dineo, 2017, '+/-1791' (monument to the Haitian revolution 1791), Sharjah Art Foundation (2017), Available at: sharjahart.org/dineosasheebopape

Voodoo Forms

Earth, or clay, can be transformational. The earth has been used for centuries to heal and can instigate close relationships for the manipulator - to form deep, or primordial connections to the earth in which they sit.
The volatility of clay sparks feelings of tension, or uncertainty, for the manipulator. Repetitive exposure of these feelings can help acquire impactful skills of resilience for the user.

Art can reconcile oppression. Art can create new understandings of the earth, which moves on from past oppression. Physically owning and shaping earth with our bodies creates this understanding/cognition.

Selection of text from 'decolonial ontology' and 'volatility' memos, Dena Bagi (2024)

Guardians:

Figure 75: Bagi, 2024, Participant outcomes within the Guardians cluster.

Figure 76: Gormley, Antony, 2017, 'Field' at Tate Modern, Available at: tate.org.uk/whats-on/tate-liverpool/antony-gormley-field

Guardians

Insight into traumatic past can be gained by forming representational objects in clay. Its malleability makes it easy to use, and accessible for all, whilst its ability to take the manipulator to a primordial state forms a 'bridge' into the 'inner world'. A state that is immanent to the therapeutic process.

Stigma attached to those in/past recovery is extremely problematic. Recovery is hooked deeply in social inclusion; therefore, stigmatisation can be extremely damaging to an individual in recovery, attempting to integrate into new, positive community.

A transformation of identity is vital to a successful recovery. Peer-based recovery systems offer safe and fruitful spaces for this, with a plethora of positive role models available for individuals to feed from. Individual assets are harnessed by peers, for individual transformation.

Selection of text from 'representation' and 'stigma' memos, Dena Bagi (2024)

Reflective tool/data grid:
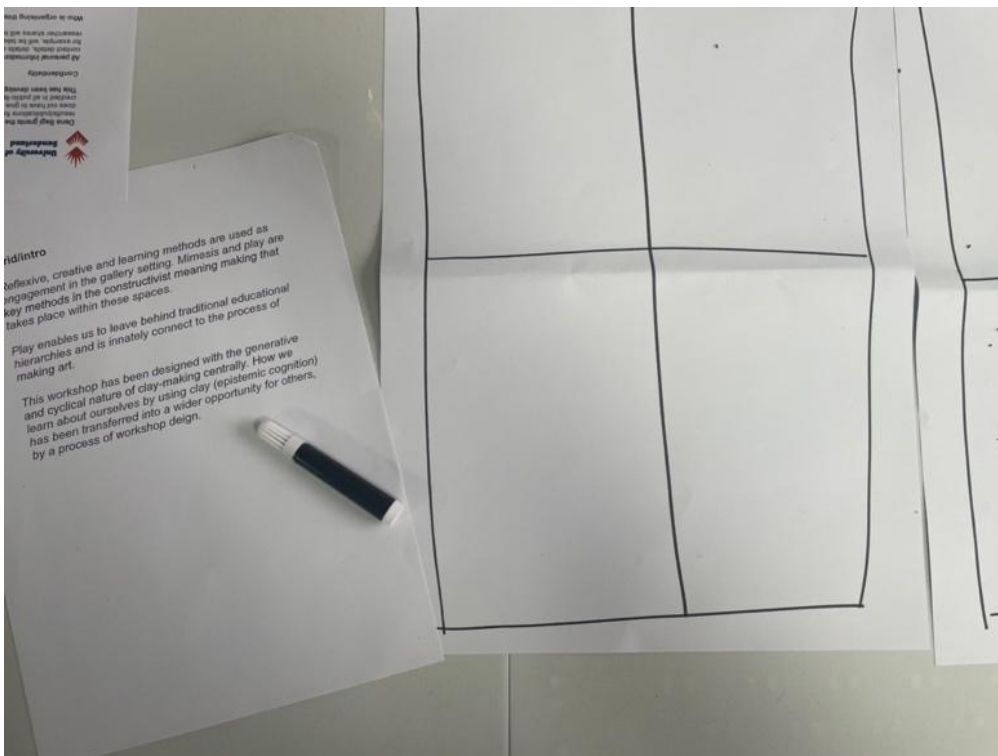
Figure 77: Bagi, Dena, 2024, Reflective grid set-up, Stoke Recovery Centre.

Figure 78: Fraser, Sarah, Bagi, Dena, 2024, Completed Reflective Grid, after second workshop at Stoke Recovery Centre.

Grid/intro

Reflexive, creative and learning methods are used as engagement in the gallery setting. Mimesis and play are key methods in the constructivist meaning-making that takes place within these spaces.

Play enables us to leave behind traditional educational hierarchies and is innately connected to the process of making art.

The process of workshop design enables a self-reflection (epistemic cognition), through the use of clay that has been transferred into a wider opportunity for others.

Selection of text from 'constructivist', 'hierarchy' and 'epistemic cognition' memos, Dena Bagi (2024)

W1.3: Data collection overview, in line with methodological goals

I detail how I approached the collection of data, during the final symbiotic environment/ceramic workshop in this section. I include references to my methodological approach, to state how the methods, processes and general approach fits with these methodological endeavours. Images and direct examples of data collected will be included in the description. This demonstrates the effectiveness/suitability of the methods utilised and the full findings of the research, as well as their aggregation/collation against research aims will be saved for the next part of this chapter,

W1.4: Findings.

I completed theoretical sampling - to draw out a series of sub-research-like questions, which utilised the full and final aerial view/situational map that I had created to display the design of my symbiotic environment/ceramic workshop at Stoke recovery Service. These questions defined the uppermost intentions of the symbiotic

environment/ceramic workshop, therefore sampling a series of defined elements of new knowledge/epistemic meaning, from an aerial view.

Sub research questions, which will be used to illuminate the specific and intended impact of the clay workshop/happening [...].

These questions will be 'answered' directly by effective data collection and its collation during the test/workshop - measuring the impact of the workshop'

(See Chapter M)

The sub-research questions relate to the number of composite elements of the symbiotic space/workshop, to break down the intentions of each designed element, which include symbiotic space design, pedagogical methods utilised to ensure intended use of the space and the prominence of the life cycle of clay as the uppermost 'theme'. They are detailed in full below:

Symbiotic space:
-   Does the designed workshop space act as a symbiotic learning environment?
-   Does the symbiotic space allow for the creation of new knowledge?
-   Does the designed space, and the specific clay activities and data laid out within it, allow for the sharing of past and lived experiences that resonate with/contribute to a recovery journey?

Pedagogical methods:
-   Do the dialogic and pedagogical methods encourage collective knowledge production?
-   Does mirroring and generally engagement of participants in a reflexive and generative way encourage a material-based reflection on recovery/associated life events etc., to take place for the participant?
-   Do the participants dialogically exchange information freely, whilst completing the clay-based activities?
-   Are connections being made with recovery, after participants engage in the data, activities, and material in the space?
-   Is the manual grid worked on 'live' by all participants?

The life cycle of clay:
-   Is the life cycle of clay, and its generative epistemic assets, visible in the workshop design?
-   Is the cyclical nature of clay's lifecycle visible, within the activities/designed workshop space?
-   Are connections made between the life cycle of clay and the addiction recovery journey during the workshop?

Several methods were utilised in the collection of data, in line with theoretical sampling/sub research questions detailed above. These varied methods aimed to capture data from the collective group of individuals who constructed the epistemic meaning. This approach was taken to avoid any perceived bias by myself on the impact of the approach to the symbiotic environment/workshop design, but mostly to ensure all voices were heard in the assessment of the impact of pedagogical approaches: an approach that is at the heart of the methodological approach to this research (level and fair epistemic knowledge production, facilitated by the utilisation of clay).

The varied approach to data collection therefore included autoethnographic and ethnographic note and sketchbook documentation and exit interviews conducted directly with participants, recovery centre workers and partner-pedagogical designers/artists, both elements of data collection will be led by me. The sound of the meeting will also be captured and transcribed and the in-situ messy map, or grid will be filled out by all involved - this will provide two methods to capture voices directly, and without the introduction of any possible interpretation/personal bias.

The data collected via the methods/tools stated above will be collated and aggregated through Grounded Theory and Situational Analysis mapping and coding - this will follow the framework tested in the critical review stage. This will demonstrate salient data - measurement of the effectiveness of the pedagogical design against the sub-questions.

A report, or memo, will be produced at the end of the text, which will clearly document the resultant data. This will be litmus-tested against a statement about my materialist and reflexive praxis - detailed in Chapter T. The aim of this further stage of aggregation/contextualisation is to draw out my specific approach to pedagogical design, and its relationship to my unique praxis. This will act as a precursor to my contribution to new knowledge, detailed in Chapter K.

I constructed a three-phase data collection plan to think pragmatically about the workshop-scenario, in which the data will have to be collected, during which I will be in almost constant dialogue with others, including artists, individuals with lived experience of addiction recovery and recovery workers. The construction of this plan was in response to the methodological intentions, which aim to capture my pedagogical approach that is rooted in the life cycle of clay - it impacts those on a recovery journey. How does the symbiotic space, activities designed, and pedagogical methods utilise and create 'space' for an impactful exploration of a recovery journey to be had via clay. Care was at the heart of this data collection plan, also - as it is in all aspects of this research. As stated in Section P.3 the thoughts, feelings, and opinions of all involved in the pedagogical scenario/workshop should be given scope, responded to appropriately and given 'space'. They should also be taken forward, into further pedagogical plans, in a level and non-hierarchical way.

The data collection plan was therefore constructed as follows:

1. **Ethnographic diary keeping**. I will write brief notes before, during and after the final workshop at Stoke Recovery Service - against a series of prompts, which connect to the intentions of the pedagogical design. Prompts and snapshot of complete page are as follows:

   Diary prompts:

   SYMBIOTIC SPACE
   - *Did the designed workshop space, including the specific clay activities and data laid out within it, allow for the sharing of past and lived experiences that resonate with/contribute to a recovery journey?*
   - *Did participants refer to data laid out, and other props - such as images and clay demos - when working in the space? For example, was data referred to, whilst making with clay in an organic/free-flowing way?*

   PEDAGOGICAL METHODS
   - *Did the pedagogical methods used, encourage a reflection on recovery/associated life events to take place? For example, did mirroring and general engagement of participants in a reflexive and generative way encourage meaningful sharing?*
   - *Did the pedagogical methods used, encourage a resonance to be had with the material? For example, was any direct comment made about the material (clay) and its connection to elements of recovery?*

   LIFE CYCLE OF CLAY
   - *Did the participants freely exchange dialogue, whilst completing the clay-based activities?*
   - *Was the manual grid worked on 'live' by all participants?*

   - *Was the life cycle of clay, and its ability to glean information from the participant about their recovery, visible in the workshop design/activities presented?*
   - *Were any connections made between the life cycle of clay and the addiction recovery journey during the workshop?*

2. **Exit Questionnaire**, held with the artists and recovery worker/s - taken after the workshops have taken place/the symbiotic has been engaged with, by those in addiction recovery. Copy of exit questionnaire text and image of completed page follows:

- *Did the designed workshop space, including the specific clay activities and data laid out within it, allow for the sharing of past and lived experiences that resonate with/contribute to a recovery journey?*
Yes/No.
Please expand on your answer

- *Did participants refer to data laid out, and other props - such as images and clay demos - when working in the space? For example, was data referred to whilst making with clay in an organic/free-flowing way?*
Yes/No.
Please expand on your answer

- *Did the pedagogical methods used, encourage a reflection on recovery/associated life events to take place? For example, did mirroring and generally engaging participants in a reflexive and generative way encourage meaningful sharing?*
Yes/No.
Please expand on your answer

- *Did the pedagogical methods used, encourage a resonance to be had with the material? Was any direct comment made about the material (clay) and its connection to elements of recovery, for example?*
Yes/No.
Please expand on your answer

- *Did the participants dialogically exchange freely, whilst completing the clay-based activities?*
Yes/No.
Please expand on your answer

- *Was the manual grid worked on 'live' by all participants?*

Yes/No.
 Please expand on your answer

- *Was the life cycle of clay, and its ability to glean information for the participant about their recovery, visible in the workshop design/activities presented?*
Yes/No. Please expand on your answer

- *Were any connections made between the life cycle of clay and the addiction recovery journey during the workshop?*
Yes/No.
Please expand on your answer

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3. **Sound recording**. (N.B. with the permission of all who engage in the workshops/the symbiotic environment) I recorded the sound throughout. Please see Appendix 2 and 3 for a link to the full sound files.

NOTE: the in-situ, grid-like map was also a data capturing device, which was a visible sign that all the voices present during the workshop would amalgamate into a future iteration of a ceramic workshop/space. This supports the intention for care to be taken during the data collection; mechanisms specifically demonstrating voices will be heard and taken on board within the knowledge generation taking place.

W2. Findings

What follows is a report on my findings from two workshops, held at Stoke Recovery Service in February 2024, which were part of the wider ReCast project at the British Biennial (BCB). The two workshops were held on the same day, as this suited my commitments and the nature of the current workshop offer being delivered by BCB. The workshops engaged two groups of individuals who are in addiction recovery, a recovery worker and two BCB artists who delivered the current ReCast project.

Stoke Recovery Service is managed by CDAS (Community Drug and Alcohol Service, 2024), a recovery provider who curates a programme that delivers *'aftercare' for those in addiction recovery who are past the medical-led phase of recovery* (Community Drug and Alcohol Service, 2024) . The initial detox stage is either self-led, or facilitated, by the National Health Service (NHS, 2022) . CDAS offers a suite of therapeutic opportunities for those on an addiction recovery journey, which includes talking therapy, peer support long-term medical aftercare and 'creative recovery' (Community Drug and Alcohol Service, 2024). The latter is provided 'in house', and by partner organisations. The British Biennial has provided a clay-based recovery offer since 2017, when I was heavily involved in the inception of ReCast, alongside the then-director, Barney Hare-Duke and a Manchester based recovery project, Portraits of Recovery.

The results set out below were collected through utilisation of methods set out above, which I will cite throughout. I will use messy and relational mapping to make sense of the data and construct the final concluding reflective statement - this will communicate the final impact of my pedagogical design.

The relational map, which will inform the closing reflective pedagogical statement, will show my final process of theoretical sampling - therefore providing an initial demonstration of my contribution to new knowledge; I will expand on this in my final chapter. This relational map will concentrate on the data that explains my pedagogical design praxis, including salient clay properties. It will be less literal than subsequent maps - as it has no direct practical application or purpose. It will be a creative expression of my pedagogical design praxis.

W2.1 - Reported findings: sampled information

A series of sampled data is shown below, sourced directly from the sound recordings, diary entries and exit questionnaire; it was collected during both clay workshops at Stoke Recovery Centre. I have sampled data against the sub-research question themes, which include: the *symbiotic space*, *pedagogical methods* and *clay's life cycle*. These were generated from a process of theoretical sampling (Flick, 2018), which is detailed in full above (see Chapter W).

Initially, I present a random sampling of data - to illustrate the breadth of information collected in Stoke. I then go on to sample data, in relation to each of the sub-research questions themes: the *symbiotic space*, *pedagogical methods* and *clay's life cycle*. This was completed through paraphrasing or using citations directly from the data, which includes images of the data sources, where possible, and completion of messy maps against all of the sub-research question themes.

The messy maps, which include representation of a research sub-question, as recognition of its depiction of salient data when going into this final pedagogical design phase, were then converted into relational maps/aerial views in section, W2.2 Reported findings.
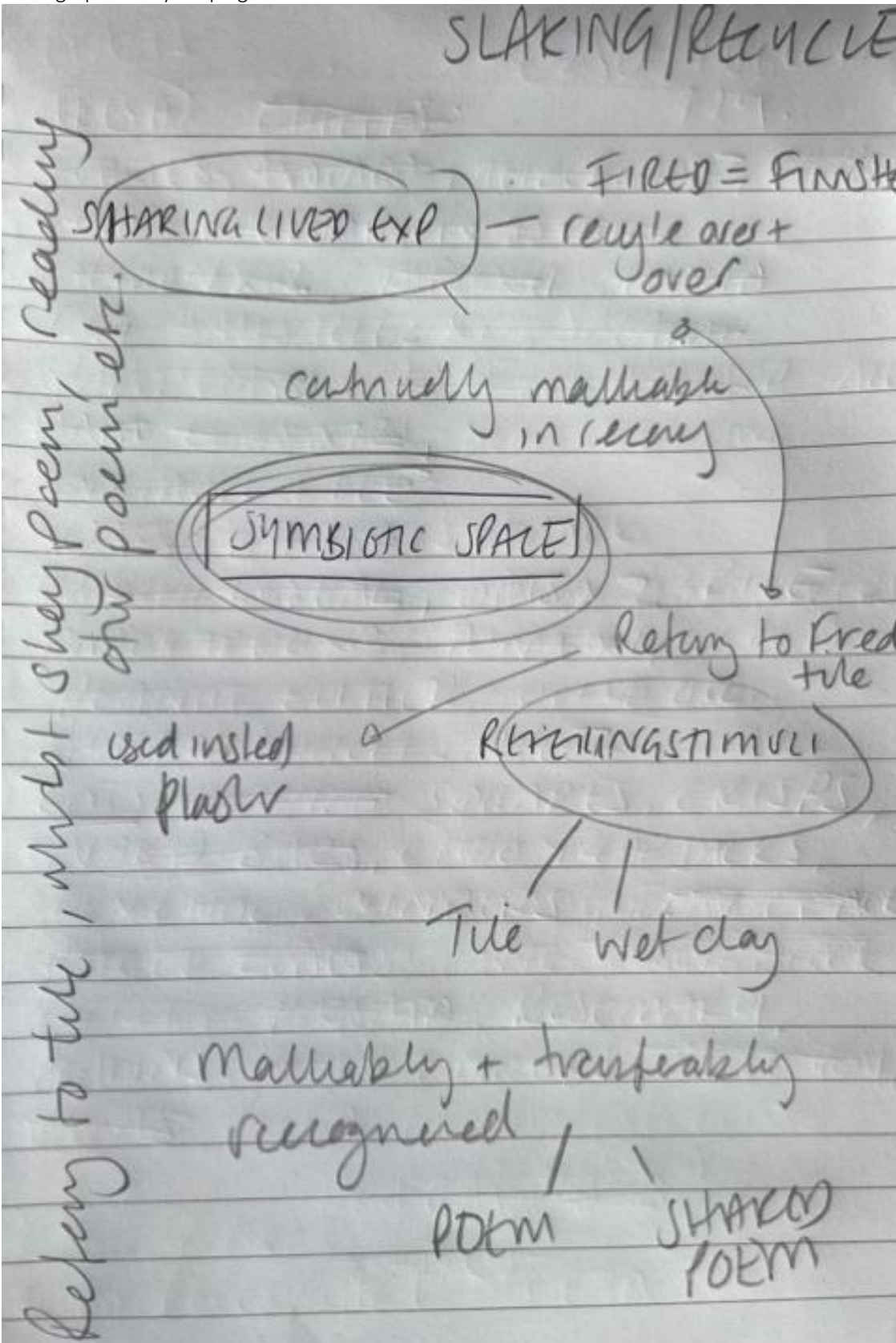
Figure 79: Bagi, Dena, 2024, Completed diary entry (one of three), finished during the workshop at Stoke Recovery Centre.
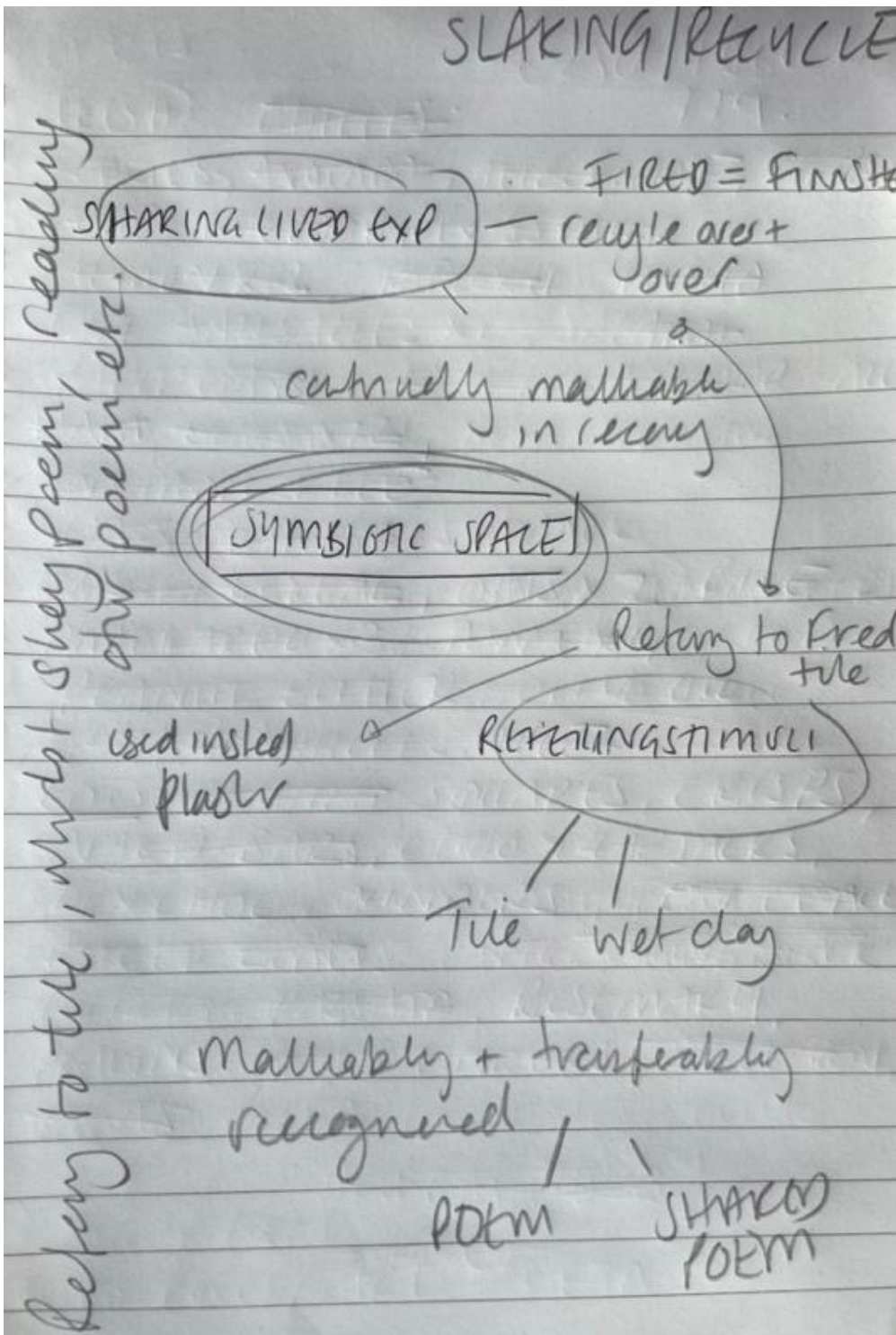
notes

Exit Questionnaire

Please fill out the questionnaire below, after co-delivering the *Clay Works?* workshop with researcher, Dena Bagi.

University of Sunderland

1. Did the designed **workshop space**, including the specific clay activities and data laid out within it, allow for the sharing of past and lived experiences that resonate with/contribute to a recovery journey?

Yes/No. Please expand on your answer

data helped reflective experiences. Hybrid space – allowed to freedom. More constructed methods of presenting data – ie vinyl on wall

2. Did participants to refer to data laid out, and other props - such as images and clay demos – when working in the **space**? For example, was data referred to whilst making with clay in an organic/free flowing way?

Yes/No.
Please expand on your answer

Yes – data was referred to – maybe could have been more open access / laid out.

3. Did the **pedagogic methods** used encourage a reflection on recovery/associated life events to take place? For example, did mirroring and generally engaging participants in a reflexive and generative way encourage meaningful sharing?

Yes/No.
Please expand on your answer

methods made it feel level & like everyone to contribute. Really lovely methods.

4. Did the **pedagogic methods** used encourage a resonance to be had with the material? Was any direct comment made about the material (clay) and its connection to elements of recovery, for example?

Yes/No.
Please expand on your answer

* Please see the Artists Information Sheet for more information regarding the handling of your data, Intellectual Property etc. Information given on the questionnaire will be handled in the same way as any other data collected during the research.

The University of Sunderland Research Ethics Group has reviewed and approved the study.

Figure 80: Bagi, Dena, 2024, Completed exit questionnaire (reverse side of two-page document), completed after the workshop at Stoke Recovery Centre.

Sound recording

Stoke Recovery Centre participant
When the clay is heated up, there must be a chemical reaction to make the clay un-usable?

Dena
That's right, it changes the composition

Stoke Recovery Centre participant
By adding water to the clay. We are reactivating it and making it usable again? So, heating it in a kiln

Dena
If we are water, we are part of the earth
We can change, we come to the earth and then go back to the earth - like clay

Stoke Recovery Centre participant
If call can re-invent itself, so can we
If you fail the first time, you can come back and back again
Unless we are 'fired' we can always come back.
Death is the only thing that would make me not able to re-invent myself

Sample of sound recording taken during the first of two workshops at Stoke Recovery Centre, Dena Bagi (2024)

Sampled data from all three sources (diary, exit questionnaires and sound recording) in line with three thematic areas of sub research questions: symbiotic space, pedagogical methods and the cycle of clay.

Symbiotic space:
- Does the designed workshop space act as a symbiotic learning environment?
- Does the symbiotic space allow for the creation of new knowledge?
- Does the designed space, and the specific clay activities and data laid out within it, allow for the sharing of past and lived experiences that resonate/contribute to a recovery journey?

obsch abel clg + recen.

University of Sunderland

5. Did the participants dialogically exchange freely whilst completing the clay-based activities?

Yes/No.
Please expand on your answer

'a calmen in dialage' was refered to.

6. Was the **manual grid** worked on 'live' my all participants? *No*

Yes/No.
Please expand on your answer

bc layout – tt intended layout ochened (imitateis of space.

7. Was the life **cycle of clay**, and its ability to glean information for the participant about their recovery, visible in the workshop design/activities presented?

Yes/No. Please expand on your answer

The enviranet made me shae, ad I could see when it was going.

8. Were any connections made between the **life cycle** of clay and the addiction recovery journey during the workshop?

Yes/No. Please expand on your answer

Chemsty exanplee is key here. Firy, Clay is death. But pm the solidificat. .n recuy.
Lots conversaten re Redo –

Declaration

	Yes	No
I am happy for the information I have given here to be used within Clay Works PhD outputs*	☐	☐

* Please see the Artists Information Sheet for more information regarding the handling of your data, Intellectual Property etc. Information given on the questionnaire will be handled in the same way as any other data collected during the research,

The University of Sunderland Research Ethics Group has reviewed and approved the study.

Figure 81: Bagi, Dena, 2024, Completed diary entry (one of three), finished during the workshop at Stoke Recovery Centre.

SLAKING/RECYCLE

(handwritten diagram/notes)

SHARING LIVED EXP — FIRED = Finished — recycle over + over

culturally malleable in recovery

SYMBIOTIC SPACE

Return to fired tile

used insted plaster — REFIRING STIMULI

Tile   wet clay

Malleably + transferably recognised

POEM   SHARED POEM

(left margin, vertical) Referring to text, mindset, sharing Poem, reading, other poem etc.

Figure 82: Bagi, Dena, 2024, Completed exit questionnaire (reverse side of two-page document), completed after the workshop at Stoke Recovery Centre.

Dena
I think clay enables us to get rid of our thoughts, or the thinking parts of our brains and reconnect us with our bodies, as humans

Put your hand or feet into a piece of claggy clay, and I will play some sounds for 40, or so, seconds.
The intention here is to go into the space with our senses cleansed, and ready to access the feeling or deep elements of our brains - so that clay can help us connect to them
Those sounds are the sea crashing against a clay cliff in Wales

It's a nice reminder that clay is under our feet and part of the earth

Stoke Recovery Centre participant:
I stand amid the roar of a surf tormented shore
That's an Edgar poem - the sea is a metaphor for the rage and anxiety of a man

Sample of sound recording, exit questionnaire diary entry - collected during workshops at Stoke Recovery Centre, Dena Bagi (2024)

Reflective notes: exit questionnaire

There is a calmness in dialogic exchange, whilst individuals are in the space. This suggests that knowledge can be created freely and openly, within the symbiotic space.

The environment encourages focus and visibility for artists to work as intermediaries, to encourage creative practice. The correct elements for the ceramicists to navigate and be effective within were provided by the creative and multi-faceted environment.

Reflective notes: diary entry

The environment encourages deep reflection on parallels between clay and recovery. The example (fired clay equating to death) is key here, as multiple stimuli were taken in by the participant, whilst coming to this conclusion. This denotes that the symbiotic environment encouraged free and generative meaning to be built within a creative space.

Key to this deep reflection i.e., 'sitting' in between the clay and the body/brain. Multiple stimuli (which are carefully curated to demonstrate salient data, in relation to possible connections) are navigated by individuals. Stimuli referenced during a diary reflection included: a poem displayed in the space, a piece of equipment being used for the clay activity and piece of plastic clay. All encouraged a reflection upon the malleability of the person in recovery.

Reflective notes: audio

Individuals were using the 'space' between the clay and the stimuli, within the symbiotic environment, to create new knowledge. For example, the malleability of clay was likened to the soul trauma of an individual in recovery, this was gleaned during work within the space. An individual referred to an Edgar poem, when learning that clay may be found on a cliff, listening to the sound of the sea on a cliff, and being introduced to the concept of sensory cleansing with clay, to access the body brain connection. They later reflected on clay being used in a way in which they can calm the 'rage' of the sea that appeared within the poem. Complex knowledge about recovery was being worked out here, whilst 'bouncing off 'multiple elements that were laid out.
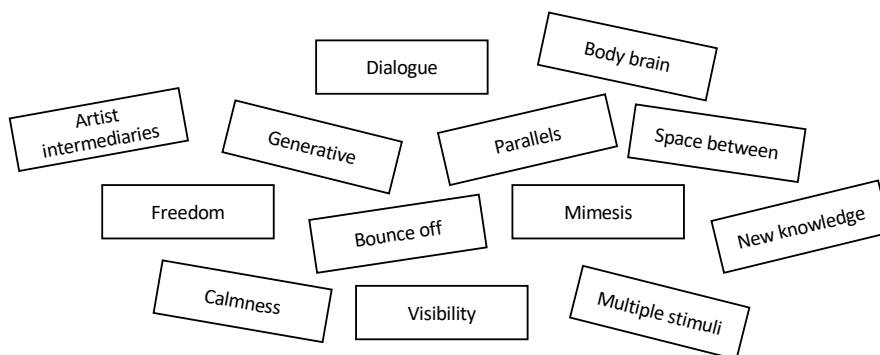
Figure 83: Bagi, Dena, 2024, Messy Map, symbiotic space reflection, Stoke Recovery Service.

Pedagogical methods

- Do the dialogic and pedagogical methods encourage collective knowledge production?
- Does mirroring and general engagement of participants, in a reflexive and generative way, encourage a material-based reflection on recovery/associated life events etc., to take place for the participant?
- Do the participants dialogically exchange information freely, whilst completing the clay-based activities?
- Are connections being made with recovery, after participants engage in the data, activities, and material in the space?
- Is the manual grid worked on 'live' by all participants?
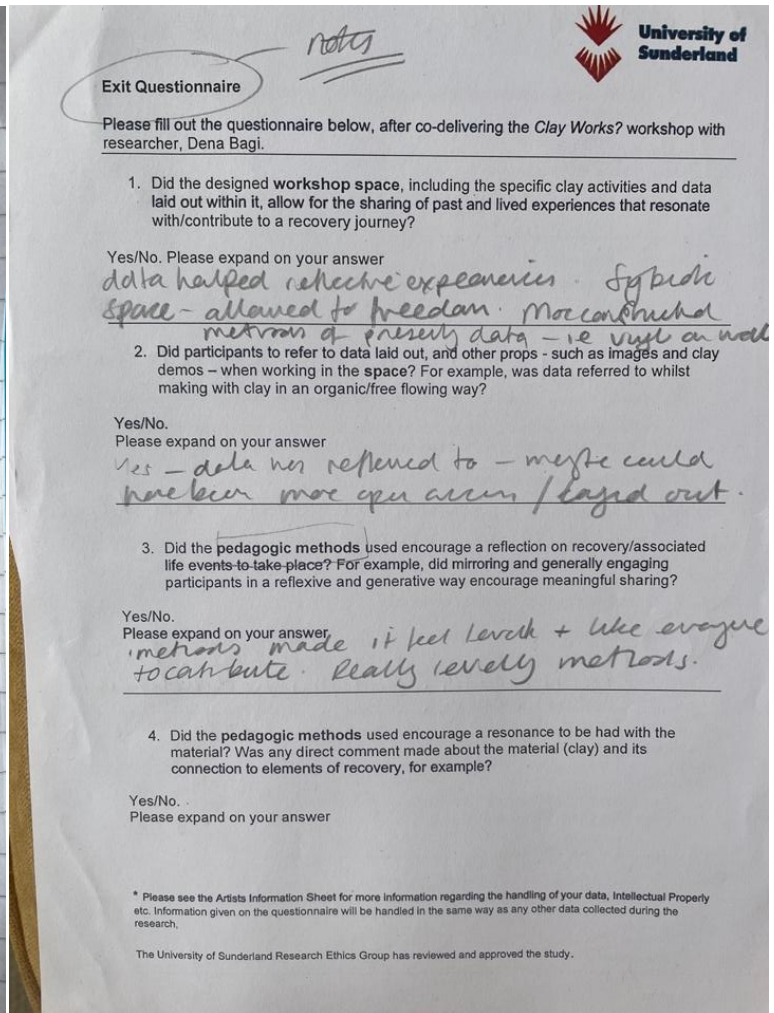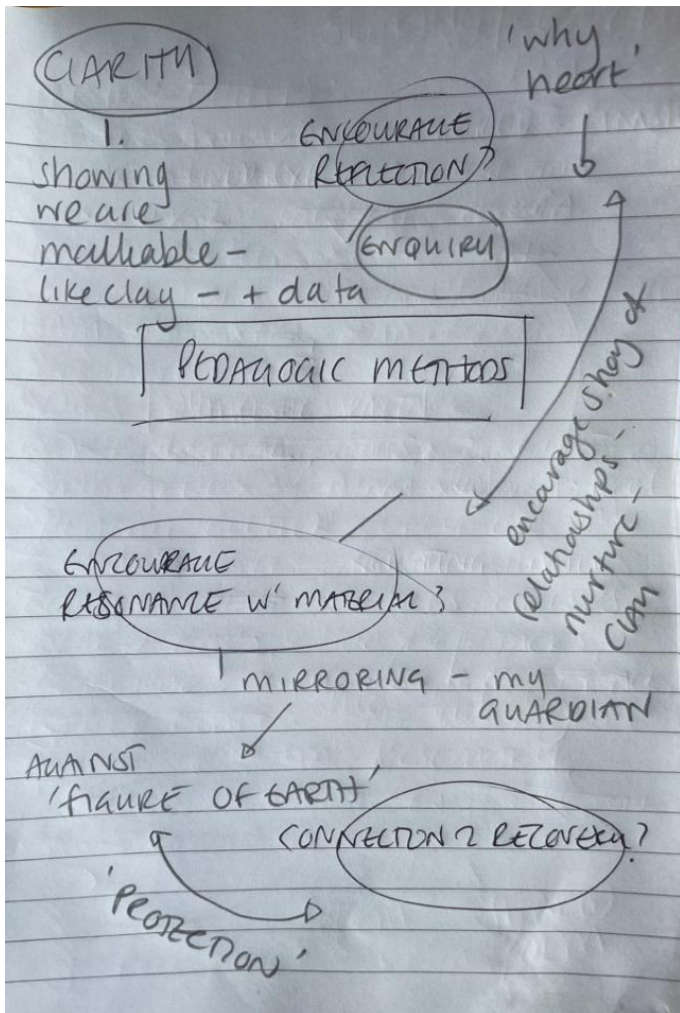
Figure 84: Bagi, Dena, 2024, Completed diary entry (one of three), finished during the workshop at Stoke Recovery Centre.

Figure 85: Bagi, Dena, 2024, Completed exit questionnaire completed after workshop at Stoke Recovery Centre

We are like clay. We are born, live and return to the earth. We are malleable and changeable, earth. Clay brings this to our awareness, and that is what I am communicating with this activity - recycling clay).

Sample of sound recording - collected during workshops at Stoke Recovery Centre (2024)

Reflective notes: exit questionnaire

A calmness was reported, whilst all participants were in dialogic exchange. This calmness promoted an open dialogue, and afforded a collective knowledge production to take place. Specifically, a freedom to contribute to

the shared dialogic exchange was observed, which regarded the parallels between clay and recovery. A calm and open environment was constructed - and welcomed voices to contribute in a non-hierarchical manner.

The lack of space, and available furniture, at Stoke Recovery Centre had differed from the previous test workshop that I had completed with the artist and staff (in September 2023). This meant that the symbiotic space was less spread out, and clusters of data had had to be 'rotated' on two available tables. This limited the amount of data and stimuli available at a single point in time. Although observations were made that stimuli were indeed being referred to - more could have been done in the space to allow additional freedom to digest more stimuli at any given time - for all participants to construct meaning. An artist suggested vinyl on the walls and large images being available, to contribute to meaning-making with passing observations.

Reflective notes: diary entry

Reflexive enquiry and mirroring were used to encourage a deep engagement with the material, and its parallels to recovery. For example, whilst individuals were engaging with the 'Guardians' cluster I shared connecting elements of my own 'work' and that of the participants; they responded by sharing deeper reflections about clay, and even accessing dialogue shared in previous clusters. A participant responded to my '[...] figure of the earth' by sharing a previously mentioned poem - they commented that malleability was a 'projection' or wish for the future, to combat the feelings of the 'tortured' soul.

Other artists and I also enquired gently about the physical elements of our fellow participants and their clay outcomes, to encourage further dialogue and therefore deeper engagement/meaning to be potentially drawn from the participant.

Space and slowness were key, to allow participants to reach deep conclusions about clay. Enquiry - drawing out resonance, giving space, and approaching dialogue in an inquisitive, reflexive and open manner appeared to contribute to this sense of calmness.

There were space limitations on the day - as not as many chairs and tables were there as usual - and participant numbers were significantly higher than anticipated. This meant that some elements of the space could not be freely accessed, as movement was restricted. The main 'casualty' of this was the ability to freely fill in the grid.

Reflective notes: sound recording

Initial introductions to the symbiotic space, and its composite parts, were approached with clarity, this was impactful. Engagement with concepts and activities were demonstrated by participants. For example, engagement with the overarching 'message' that humans are malleable, like clay, was well received, whilst introducing the sensory cleanse.
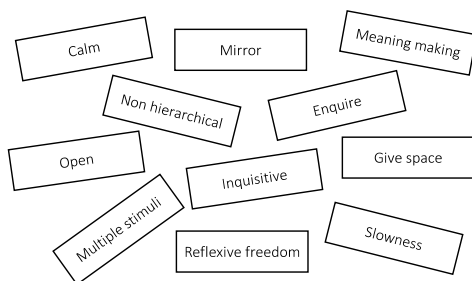
Figure 86: Bagi, Dena, 2024, Messy Map, pedagogical methods reflection, Stoke Recovery Service.

The life cycle of clay:
  - Is the life cycle of clay, and its generative epistemic assets, visible in the workshop design?
  - Is the cyclical nature of clay's life cycle visible, within the activities/designed workshop space?
  - Are connections made between the life cycle of clay and the addiction recovery journey during the workshop?
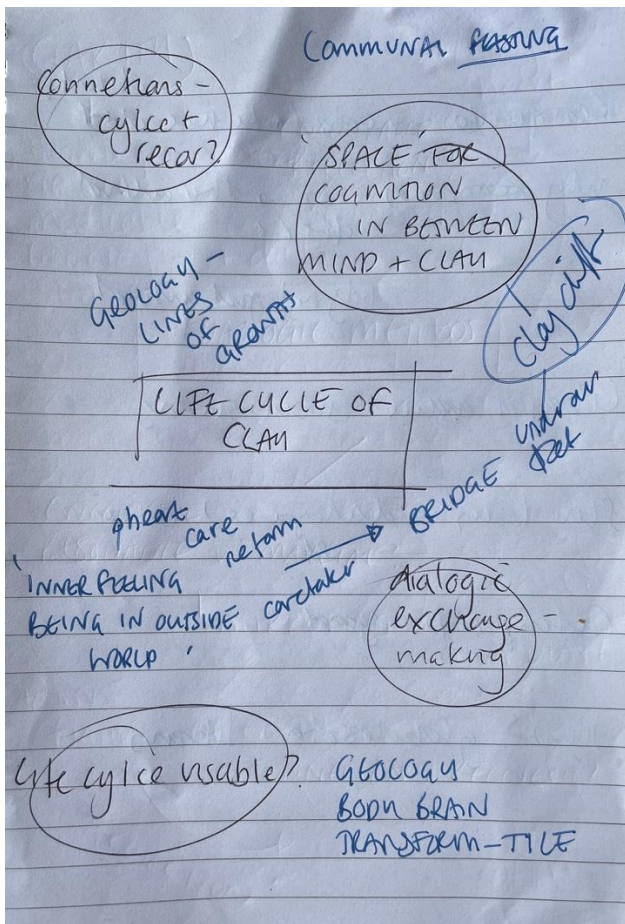
Dena

[paraphrasing (Felcey, Kettle and Ravetz, 2013, p. 3). Planning a new route or direction for your life works in 'lines' - which are complex and interwoven with lots of others

Clay's geological origins appear as distinct lines. Observation of these, even through the simple use of clay, may guide or allow us to fathom our complex 'lines of growth'.

Caz

The recovery of the journey goes in cycles, like clay When relapse occurs, it is accepted by this community (at Stoke Recovery Service)

The wrap around service 'hugs' an individual and supports the cycle of recovery

Clay gives you a chance to have a re-do Reinvention of the self happens each time, as there is still some of your residual self each time there is a relapse

If participants stop re-doing, they end up like the tile [referring to Worksop 1 observation by other participant with lived experience of recovery]

Figure 87: Bagi, Dena, 2024, Completed diary entry (one of three), finished during the workshop at Stoke Recovery Centre

Sample of sound recording - collected during workshops at Stoke Recovery Centre, Dena Bagi (2024)

Reflective notes: sound recording

The concept that clay can help an individual make sense of themselves, and their direction in life, was introduced verbally (referring to a quote laid out in the space). This was picked up by the participants and other observations and the connection between clay and recovery were 'brought to the table'. This example denotes that the life cycle, including clay's geological origins, were used to promote meaning-making.

Direct comparisons were made between the transformational properties of clay and the peer-based recovery programme at Stoke Recovery Service. For example, cycles of growth were likened to relapse - and the care and empathy shown to individuals struggling with this were shared. Also, the memory of oneself, when an individual 'redos' after relapse, was touched upon. Reciprocity and memory of the material that was represented by the left-over elements of self, after relapse.

Reflective notes: diary entry

The session was started by the sound of waves crashing into a clay cliff. The transformational cycle of clay, from earth, to form, to earth - was then built upon during the navigation of each cluster. The knowledge that clay transforms in this cyclical way was then scaffolded for the participants. They learnt how it transforms from dry to wet (recycled clay), then wet to plastic (recycled clay), then plastic to leather hard (voodoo and guardians).
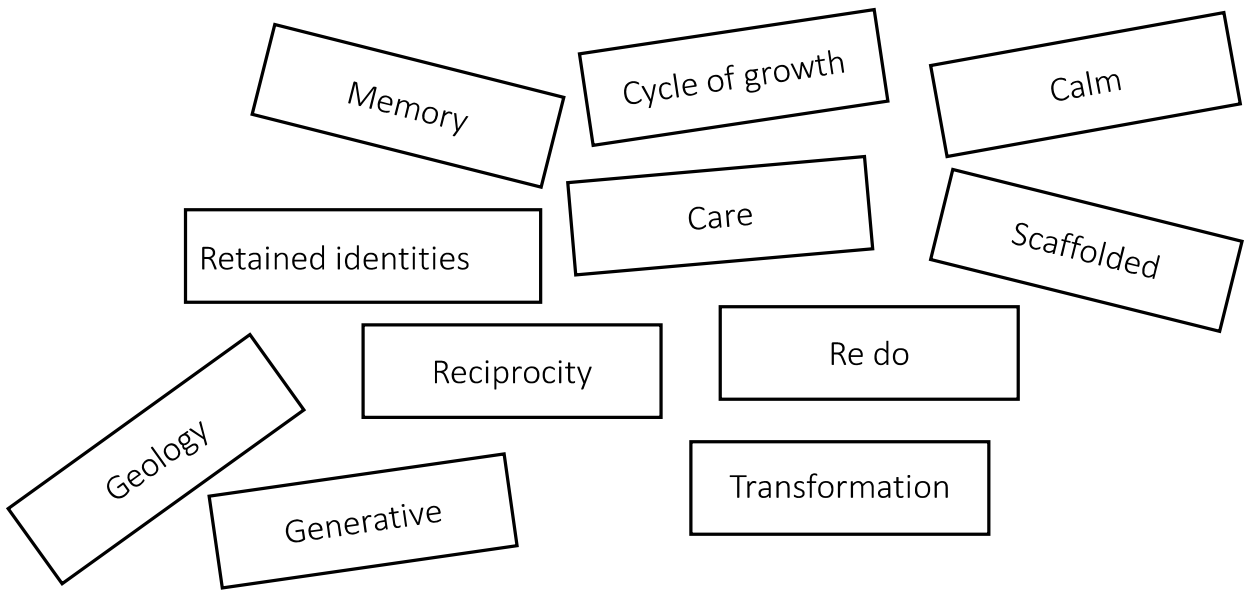
Figure 88: Bagi, Dena, 2024, Messy Map, cycle of clay reflection, Stoke Recovery Service.

New knowledge

Space between

Body brain

Mimesis

Multiple stimuli

parallels

Dialogue

Bounce off

Visibility

Generative

Freedom

Calmness

Give space

Artist intermediaries

Calm

Meaning making

Slowness

Scaffolded

Enquire

Inquisitive

Re do

Transformation

Mirror

Cycle of growth

Care

Non hierarchical

Reflexive freedom

Reciprocity

Calm

Memory

Retained identities

Generative

Multiple stimuli

Geology

Open

Figure 89: Bagi, Dena, 2024, Combined Messy Map, symbiotic space, pedagogical methods and cycle of clay, reflection, Stoke Recovery Service.

W2.2 - Reported findings: relational maps.

The relational map below sets out the salient data, with regards to the Transferral of Ceramic Making Methods into the Context of Addiction Recovery via Pedagogical Design. The messy map data from the previous section encapsulates all the findings present from the theoretically sampled data from the critical review, and the reflective data from both the pedagogical design charrettes and workshops that were designed and held at Stoke Recovery Service. This map therefore provided an initial demonstration of my contribution to new knowledge.
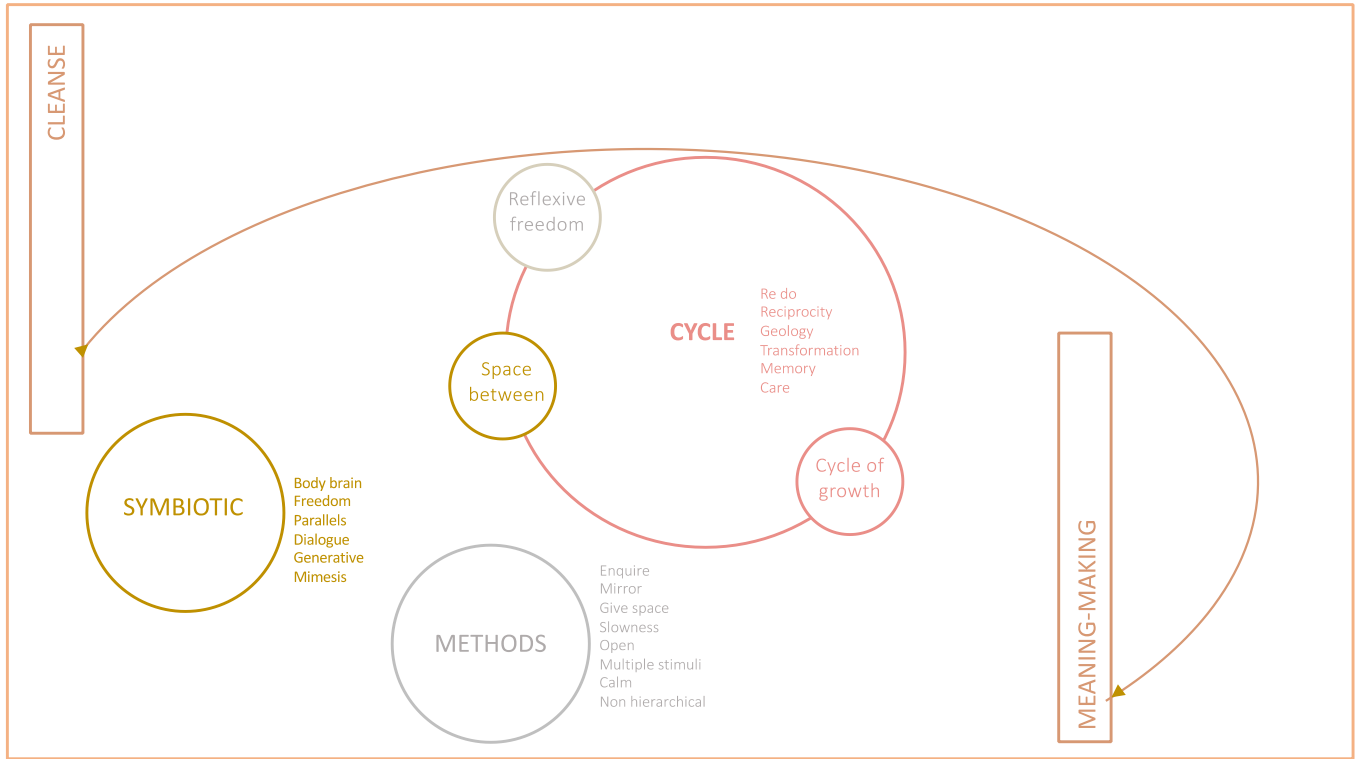
Figure 90: Bagi, Dena, 2024, Relational Map, Transferral of Ceramic Making Methods into the Context of Addiction Recovery via Pedagogical Design.

W2.3 - Reported findings: memos and conclusions.

The following memo reiterates the findings of theoretical sampling, within the relation map above, entitled
Transferral of Ceramic Making Methods into the Context of Addiction Recovery via Pedagogical Design

Memo
A **sensory cleanse** enables the body-brain to be accessed on entering the symbiotic environment. Sensory isolation and an engagement with clay's earthly life cycles rooted participants in the feeling part of their brains and enabled a deep reflection on clay's relationship with an ongoing recovery.

Symbiotic environment
The designed symbiotic space created opportunities for participants to create new knowledge in the **space between** their body and their brain (the **body-brain**). Complex feelings were being accessed and verbalised, whilst in dialogue with the symbiotic space, via the manipulation of clay.
The space encouraged deep reflections on the **parallels** between clay and recovery. Individuals navigated multiple stimuli simultaneously, whilst freely **generating dialogue** that was associated with their recovery. Multiple stimuli were accessed to make meaning throughout, with participants demonstrating that there was a **freedom** in what, and how, data could be accessed.

Mimesis of clay, and its life cycle, facilitated generative meaning-making at every stage; its life cycle was mimicked, creating the backbone to the pedagogical design.

Pedagogical methods

Reflexive freedom was enabled within the symbiotic space, where individuals with lived experience could move freely, in an epistemic sense, between multiple stimuli.
This reflexive freedom was facilitated by the use of **enquiry** and **mirroring**, as well as the placing of multiple physical stimuli in the pedagogical space. Enquiry and mirroring 'back' dialogue facilitated deep engagement with, and meaning from, clay - in relation to addiction recovery.

The **scaffolding** of clay, and its transformative nature, allowed individuals to draw ever deeper meaning from the material, as they moved through the symbiotic space.
An overarching goal of creating a space for **hierarchy free** knowledge acquisition was aided by the use of pedagogical methods such as **open**, **slow** and **calm** enquiry. The knowledge that all meaning-makers are equal motivated a slow pace, to allow the **space between** the making and the dialogic exchange associated with it.

Cycle of clay
The **Cycle of Growth** is a term that encapsulates the multiple re-dos, or transformations, of self, required in recovery - and its parallels to the life transformative cycle of clay. This Cycle of Growth is played out within the symbiotic space, including thematic, data present etc. Navigation of these elements enables those in recovery to verbalise and make sense of their personal generative Cycle of Growth.
Recovery often involves **re-do**s, when relapse occurs. Clay's malleability is its transformative nature - from a cliff to a form and back to the earth, which mirrors this cycle. The **memory** of clay mimics that of the recoveree, as elements of self are kept retained during the next iteration of being. Our bodies remember the elements we wish to keep. This element of clay's life cycle is key within the broader Cycle of Growth taking place within the symbiotic space.

Clay's **geological** origins appear as distinct lines. Observation of these, even by simple use of raw clay, may guide or allow us to fathom our complex 'lines of growth'.

The **care** given to clay, for its successful formation, mimics that of the recovery community. Cracks, breaks and mistakes are given when the material (or self) starts again. The **reciprocity** of the material (what is given is returned in the volatile material) mirrors that of recovery. If individuals are nurtured, they slow down and take care - then the next 're-do' may be successful, as is the case when ensuring the attainment of a clay form.

Once the participants have travelled through the symbiotic space, meaning has been made. **New knowledge** has been built through an engagement with clay, which is concerned with their recovery.

W2.4 - Conclusions
What follows, in a concluding statement, states the achievements of this research, with the memo above and my praxis statement (See Chapter P) in mind. It acts as a precursor for my final chapter: New Knowledge.

Concluding statement
During the transferral of Ceramic Making Methods into the Context of Addiction Recovery via Pedagogical Design project, I facilitated meaning to be made, in the 'space between' clay and the brain/mind.

Through an adoption of appropriate pedagogical design methods, which were rooted in a nebulous and transdisciplinary research landscape, I designed a space for free-flowing and hierarchy free knowledge production.

I put clay at the front and centre of this pedagogical design, utilising its life cycle as a creative and democratic framework for knowledge production.

The relationship between this life cycle, and that of recovery, was drawn out successfully by the systematic identification of key intersections in pedagogical, clay-based and addiction recovery data. These included the cycle of growth, the 'space between' and reflexive freedom. These were realised as elements of a symbiotic pedagogical environment, suited to those on an addiction recovery journey.

A Cycle of Growth is played out within the designed symbiotic space, it enables those in recovery to verbalise and make sense of their personal generative growth, through clay.

The pedagogical environment that I designed was risky, challenged beliefs about pedagogical practice and gave a voice to everyone in the room. It facilitated a shared knowledge base, where further pedagogical scenarios can be built.

It was not a top-down pedagogical design. It drew on the life cycle of clay to build knowledge, in cycles, alongside everyone in the space.

K. Contribution to Knowledge and Moving Forward

Contents
K1. Statement, contribution to new knowledge
K2. Post Doc aims and objectives and 3-year plan

K1. Statement, contribution to new knowledge

When I was embarking on this research, I initially set out to construct a toolkit, or list of 'to-do's, for pedagogical designers. The toolkit would have, in theory, guided the utilisation of ceramicists meaning-making methods in pedagogical design - specifically when working alongside those on an addiction recovery journey.

However, along the way, I was drawn more to the **conceptual**, or abstract, idea of clay as an perceptive and epistemic driver in the pedagogical scenario. Within this research, I have therefore teased out the how creative pedagogical methods, which are rooted in their originating material's epistemologies, can facilitate personal growth.

Within the critical review stage, through utilisation of an adapted version of Grounded Theory which I systematically constructed, I drew out specific ways in which Individuals have dynamic and reflective dialogues when making with clay, which are specially linked to social transformational of assimilation to a life after active addiction. The literature exposed that this social transformation was due to clay's embodied connections to visceral and sensory attachments to primordial sense of being. This was also linked to its ability to enable even the most oppressed individuals to form a new sense of self. Traumatic relationships can be remoulded with this earth (clay). Clay's primordial connectivity, due to its earthly and cyclical nature provided integral pillars under the research at that point - this characteristic of clay is central to the research.

My material-based adaptation of the Grounded Theory methodology grew out of the clay's primordial potential in an addiction recovery context, drawn out during the literature review. This undergirded the cyclical analysis and testing that mirrored clay's transformative processes. Grounded Theory-like mapping grids and collection tools were employed to capture the generative meaning making process, which included dialogue, making, literature and evidence of clays material characteristic.

The cyclical and material focused adaptations of Grounded Theory, entitled Clay Cycle, allowed information and evaluative data to feed into the emergent project continuously - in a cycle akin to clay's infinite regenerative capacity. My systematic adaptation of Grounded Theory, which is unique to this research field, allowed me to capture the new knowledge being constructed from my use of pedagogical design methods. They are rooted in a nebulous and transdisciplinary research landscape to design a space for free-flowing and hierarchy-free knowledge-production, seeded from clays ontological assets. In brief, the transformational nature of clay was amalgamated with Grounded Theory principles - to construct a studio-like methodology, which tested each earthly layer of knowledge against the last and was overtly conscious of the assets of the material in hand at each step.

This methodology could be applied to other health models, offering a pathway to identify and implement a biopsychosocial model of identifying and implementing cultural, social, and psychological considerations for wellbeing, which are guided by the primordially powerful material, clay.

I am setting out my findings/new knowledge as an abstract concept, which was created by utilising a newly constructed methodology, with the hope that other pedagogical designers can use it as a spring board - into material-rooted and hierarchy free pedagogical praxis of their own.

I genuinely hope the following 'concept' can help to initiate pedagogical happenings that utilise clay to collectively building knowledge, utilising the cyclical nature of clay as an epistemic driver.

-

The Cycle of Growth: A conceptual framework aiming to guide the construction of symbiotic pedagogical environments, which expose clay's generative meaning-making assets - for those on transformational health journeys.

Materialism can drive a generative and cyclical system of knowledge production, rooted in the transformational life cycle of clay. As a ceramic pedagogical designer, or curator (whichever term encapsulates what you do, for you), you have a tacit relationship with clay. The epistemic properties of clay transmute easily into a learning-based application, when your materialism is at play.

To put your materialism into practice, the fundamental epistemic properties of your material - clay - must be overtly designed into a symbiotic learning environment. Key intersections between clay, your pedagogical intentions and those inhabiting your learning environment should be mapped and called upon in its design.

My research demonstrates that the life cycle of clay, offered to the participant inhabiting a symbiotic learning space, must be available via multiple stimuli - which are representative of clays transformational properties and your intersecting data sets - to enable personal growth. Complex dialogic responses, sense-making of complex feelings and free flowing, generative and hierarchy free knowledge production, have been demonstrated via an engagement with the cyclical and transformational nature of clays life cycle, in my research.

Pedagogical methods that you adopt within your symbiotic environment will be key to the epistemic possibilities for personal growth. Play based pedagogical methods, and those 'on loan' from artmaking will enable an epistemic engagement with 'space' between the participants mind and hand. Building opportunities to engage in this transactional space will enable a primordial comprehension of personal growth.

These environments will be risky and will challenge beliefs about pedagogical practice. They are levelling and give a voice to everyone in the room. They facilitate a shared knowledge base, where further pedagogical scenarios can be built. They are not top-down pedagogical design. The life cycle of clay will be your ultimate framework, and will enable a knowledge-build, in cycles, alongside everyone in the space.
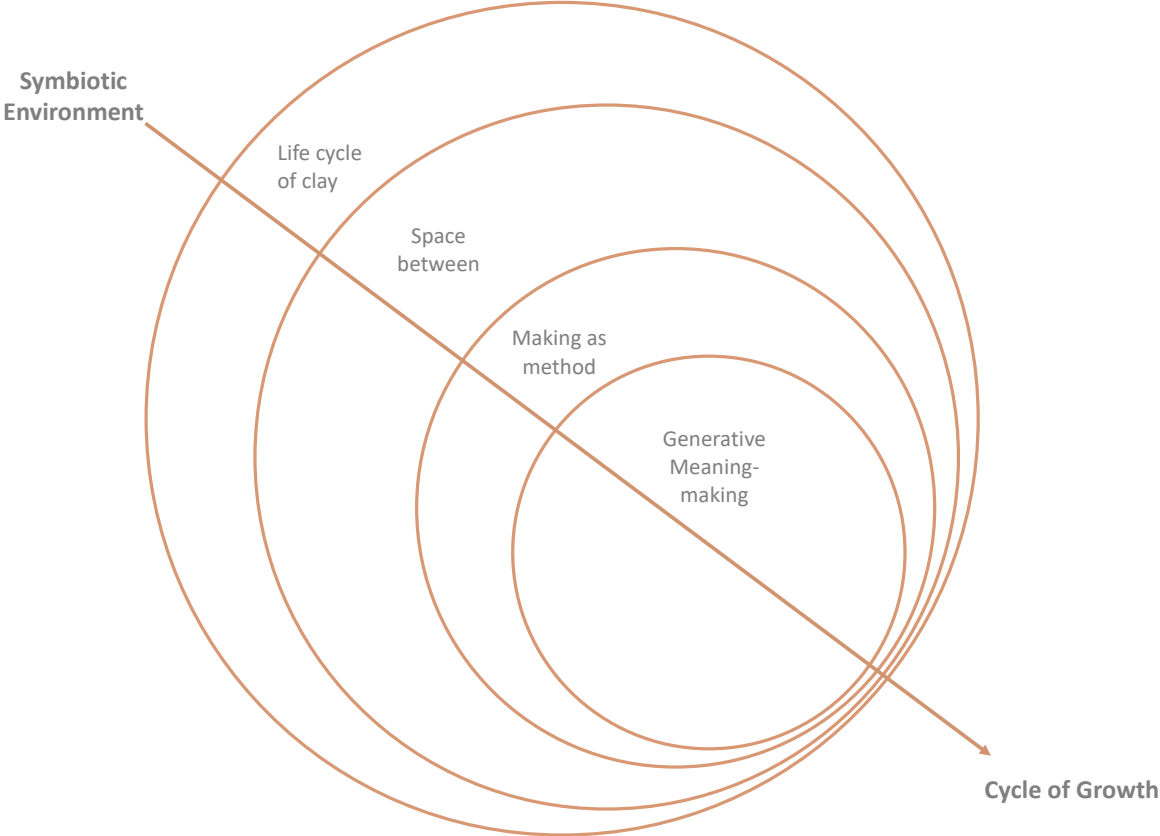
Figure 91: Bagi, Dena, 2024, Cycle of Growth concept.

K2. Post Doc aims and objectives and three-year plan

Below, I briefly lay out my main research objective for years 2025 to 2028. They are motivated by the new knowledge gleaned from this research - and a personal reflection on elements of this research project that resonated with me and that I would like to continue with. My intended career in academia, which is focused on gallery-based pedagogical learning/curating and clay, is also considered.

	2025-2026	2026-2027	2027-2028
Main research aims	Design a large-scale symbiotic environment in a public health setting. Contribute to the national research landscape by writing 'up' my new knowledge for a peer-reviewed journal. Specifically, the conceptual 'springboard' of The Cycle of Growth. Refine the #claypedagogy's formative methodology - to be useful in a pedagogic design and evaluation context in practice (gallery-based health pedagogy). Share my new knowledge with the national and international research community via two peer-reviewed conference opportunities. Pursue a post-doctoral fellowship - which focuses on developing #claypedagogy's formative methodology into a tool, and the collaborative development of symbiotic health-based environments for personal growth.	Publish evidence of #claypedagogy's formative methodology being applied to the pedagogic design and evaluation context in practice (gallery-based health pedagogy). Pursue a publishing opportunity for #claypedagogy's formative methodology. Collaborate with artists and academics to host a research 'gathering', or conference, considering the methodological applications of materials in pedagogical /health-based scenarios. Contribute to the national research landscape by developing an updated Cycle of Growth concept, in response to the clay-based symbiotic environments application within a long-term project for a peer-reviewed journal. Pursue a post-doctoral fellowship - which focuses on developing #claypedagogy's formative methodology into a tool, and the collaborative development of symbiotic health-based environments for personal growth.	Publish a wider praxis case study/portfolio, within a peer-reviewed journal. Collaborate with fellow academic to pitch an academic publication considering clay's meaning-making possibilities in recovery/wider mental health. Apply praxis of symbiotic environment design to a long-term ceramic project in a health setting alongside an academic and industry partner. Utilise #claypedagogy's formative methodology - in a pedagogic design and evaluation context in practice (gallery-based health pedagogy). Refinement of the methodology for publication would be the focus of this work. Fundraise and manage medium sized research project, which scopes international work being made to explore clay's meaning-making possibilities in recovery/wider mental health. Pursue a publishing opportunity for #claypedagogy's formative methodology.

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Appendix

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A.1 - full list of items
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Appendix 4:
Cognition to Design

A1.1 - Appendix 1

Pedagogical Design Charrettete planning - 2023
With Joanne Mills, The British Ceramics Biennial
March, 2023

Approach
A design charrettete will take place between Artist, Joanne Mills, and I. We will take theoretical samples of data and utilise them as the 'starting blocks' for a pedagogical design for an upcoming workshop with individuals working in addiction recovery.

Data that is pertinent to the workshop will rationalise the creation of said starting blocks. It is taken from a mass of data that response to the following questions:

1.   What clay 'work' exists that heals/improves/maintains health, including addition recovery?
2.   What pedagogical techniques and processes are taking place to improve/maintain health in the arts?
3.   What are clays key properties when an improvement of health is the aim when the user is manipulating it?

The gallery-based pedagogical practice of creating of symbiotic and play based environment, in which the participant utilises artworks, materials and interpretation, to instigate learning, will define the approach to the charrettete/meeting.
Depending on the pertinent clusters of data chosen, ceramic objects, raw clay (in various forms) and short pieces of texts will form a temporary environment, which Joanne and I will immerse ourselves within. This process attempts to disperse pedagogical hierarchies present in this research landscape. Engaging in a fluid and responsive process of making art enables 'level' meaning making in a pedagogical sense. It therefore allows Joanne and I to make pedagogical plans in direct response to the data at hand.

Plan
There are three pertinent 'clusters' of data, defined by a process of theoretical sampling, in which we will focus on within the design Charrettete. A 'starting block' has been created for each one. They are as follows:

Cluster 1: Clubs
Corresponding data cluster: Inclusion >< belonging >< dialog >< citizenship >< mediation
Focus/'starting block': Clay Club. Back stamps, coat of arms', paper, pens, biscuit ware and china-graph pens. What would a clay club look like? Who's invited? What is its mission and how does one become an active and effective citizen of it? How does this relate to other citizenships in our lives?

Cluster 2: Tension
Corresponding data cluster: volatility >< regression >< catharsis
Focus/'starting block': Tension Test. Timers, moulds, slip, recycled clay (wet), boards, key words/practice examples for data

What does the volatility of clay feel like? What can we liken this visceral feeling to? How can/can we learn to sit with it? How can we utilise these skills elsewhere?

Cluster 3: Repair

Corresponding data cluster: catharsis >< reconcile colonial oppression >< freedom >< re-imagine

Focus/'starting block': Repairing ripped ware. Ripped leather hardware, tools, wet clay, boards and tools, key words/practice examples for data

Can we remake a form from another? How does that level of ontological control make us feel? What else can we reform or take charge of?

Whilst we are navigating the blocks we will make with the materials and discuss our actions. We will focus our discussion on the possible use of the blocks (or other connected areas of work) in the future pedagogical experience that we are attempting to plan.

A report, or memo, will be produced at the end of the test, which will clearly document the resulting data. Not much attempt will be made to form firm workshop/pedagogical plans at this stage.
This data (notes, memos etc) will then be sampled in subsequent pedagogical design charrettetes, etc

A1.2 Appendix 2, sound collected at final pedagogical test, Stoke Recovery Service, 15 February 2024, 12:14
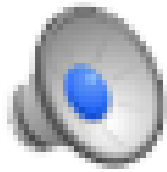
A1.3 Appendix 3, sound collected at final pedagogical test, Stoke Recovery Service, 15 February 2024, 15.01
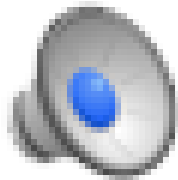
A1.4. Appendix 4: *Clarification through Clay: Visualising Meaning-Making*. Questioning the role of data-design in clay-based health work (Bagi *et al.*, 2022).

Dena Bagi

Abstract

This paper questions the place of data design, or data visualization, within the context of visual arts and crafts practices (specifically clay manipulation), which provides phenomenological, or perceptive, insight. Manipulation of clay can help an individual perceive themselves as human - through engagement with them in a visceral, or 'body-brain', experience; an experience deeply valuable to many individuals who live in a modern, fast-paced world. The feeling of deep connection - to our senses, our bodies and our earthly-life cycle - can be an antidote to modern feelings of disconnection that can sometimes be instigated by trauma, isolation or estrangement.

The paper presents methodologies adopted by arts-based researchers and artists to comprehend the knowledge-acquisition, or meaning-making, that is gleaned from a perceptive practice. It then introduces data design in general, and touches on how artists, whose work connects to clay's perceptive power, have utilised it as a method.

It then goes on to present a project case study, *Cognition to Design*, which attempted to utilise a data design process to enhance meaning-making. The project's aim was to produce a visual outcome that superseded one made by utilisation of a sociological research framework alone.

The paper concludes that the *Cognition to Design* outcome does indeed supersede that of one generated through the use of a sociological framework alone. This is due to the cyclical and iterative creative processes generated by the project team, and the relationship the visual outcome had to perceptive elements of clay, as a creative medium.

Clarification through Clay: Visualising Meaning-Making

Clay can facilitate an individual's understanding, or perception of themselves as human. It can help an understanding of their relationship to the earth - to ultimately feel part of the earth, rather than disconnected or isolated from it. This is largely due to it having metamorphic and transformative properties, which can help shape, regress, transform and facilitate deep connection to the senses. Its general capacity to initiate cathartic thinking powers also help individuals to achieve this deep connection (see Beittel, *Zen and the Art of Pottery*, 1989).

Manipulation of the material can also bring people together, which helps build communities that transcend those of the modern day (see Beittel, *Zen and the Art of Pottery*, 1989).

A visceral connection to the earth, enabled through the manipulation of clay, can act as a therapeutic healing tool and provide an antidote to some of the main drivers of ill health (see Argyle and Winship - *Clay Transformations: Transforming Lives Through Mutual Recovery*, 2015). These healing tools include (literally) forming healthy perceptions of self, belonging to healthy communities, and practising habitual acts or rituals that increase feelings of wellbeing.

Arts-based researchers generally understand the relationship between clay and wellbeing through adoption of a sociological research methodology. As a pedagogical designer, who creates clay-based learning opportunities that aim to improve and maintain health, I am guided by sociological methodologies in my practice. My adopted methodology adds rigour to my iterative and reflexive design of the pedagogical process, which I use to acquire knowledge (or cognition).

How I build, or make knowledge now, is the result of a personal journey - from craft student, to maker, to learning/pedagogical designer. It is heavily grounded in the principles of making with clay - which is a cyclical and collaborative process.

My pedagogical design process, or knowledge acquisition process, is deeply dependent on the tacit relationship I have with clay. Sociological frameworks 'control' this, they provide rigorous frameworks in which I can both limit and indulge in my beliefs in clay.

Figure 92: The British Ceramics Biennial, 2019, Participant of Embodied Clay, a ceramic Masterclass at The British Ceramics Biennial designed by Biennial staff, Dena Bagi, Helen Felcey and Dr Priska Falin).

Data that I collect is inevitably led by this epistemic cognition, unconscious bias and tacit material knowledge, but an element of objectivity can be maintained by adoption of sociological methodologies. I use Situational Mapping (See Bryant and Charmaz, *The SAGE Handbook of Grounded Theory*, 2007) as a central research methodology in my practice. The method that I use to collate, map and code the data I collect is guided by this methodology, to produce meaning.

For example, when performing critical reviews at the outset of a project, I complete an analogue mapping process to draw out the salient data. A 'Messy Mapping' framework guides this, through control of the 'weight' of information I present, in the hope that the whole situation, or social happening that I am attempting to comprehend, is represented. I then produce a Relational Map, using the data in the Messy Map - to document relationships within the data set. This is then grouped to form key themes. The outcome of this process is a series of Relational Maps (See Bryant and Charmaz, *The SAGE Handbook of Grounded Theory*, 2007). This set of maps provides me with the main content to produce 'memos', that aim to succinctly detail the prominent data and salient themes present in my critical reviews.

I recently produced the memo set out below, which details key significant themes from a critical review. The review aimed to uncover data in the area of clay work in health settings - it included methods used by artists whose work was connected to wellbeing, and the outcomes experienced by participants of clay work in clinical, public health or gallery-based settings.

This section of the memo responds to data surrounding how feeling 'human', or feeling part of the earth viscerally, through engagement with clay can help one feel well.

Being human

Perception - perceiving ourselves as humans

Clay (or matter, as some call it) is seen as a material that can bring out a wealth of meaning for humans who work with this medium. How we perceive ourselves, in relation to the world, can be accessed through

an engagement with the material. What it means to be an embodied being, and take up a place in the world (See Parry, *Art and Phenomenology*, 2010) can only be accessed through an engagement with earth's matter.

Transformation - clay acting as a transformative tool (social and on perception/cognition)

From the earth to the dining table and then back to earth; clay's transformative qualities are seen as key assets for the material being, ripe for transformative use in a wellbeing context. The hard-to-control material can be compared to the haphazard nature of the human condition, and it can be accessed to understand, quantify and make sense of our function as humans. Groups of people, who are seen as volatile, can become a 'functioning' team, who manipulate clay in a way that improves their wellbeing (See Felcey et al., *Typecast*, The British Ceramics Biennial, 2015).

Data design, infographics and visualizations litter newspapers, social media streams and the pages of academic books. They manipulate vast amounts of data, taming it into useful and 'pocket-sized' snapshots for people to digest - often making complex data understandable to the reader. This, within a fast-paced world, is inevitably useful in a number of professional contexts, as well as within everyday life.

Data visualisation constitutes a branch of information graphics, which in turn provides visual explanation in fields as diverse as document design, way-showing and human-machine communication, and interaction design.
Mollerup, Data Design: Visualising quantities, locations, connections, 2016, p.7.

In Mollerup's instruction-manual-like publication, he walks the reader through a series of frameworks in which they can 'domesticate' large amounts of raw data into comprehensible visual explanations. He discusses the broad application of data design, including human-machine communication - a theory that focuses on the practice of communication between, and about, digital interlocutors. This may take the form of artificial conversation entities, artificial intelligence software, embodied machine communicators (robots), and technologically augmented persons (cyborgs) (see Fortunati and Edwards, *Gender and Human-Machine Communication*, 2021).

If data design can comprehend the complex notion of human-machine learning, or communications, how can it shed light on the visceral act of making with clay?

Ceramic artist Gerald A. Brown presented sketches within her *Wade in the Water* installation, depicting her work regarding Descendants of Strange Fruit, within the installation, fired hand-pinched clay objects are presented on a thanksgiving-like table, offering servings of Strange Fruits. The flow-diagram-like sketch, which sits behind ceramic works within the installation, communicates the lifecycle of the Strange Fruit. Their opportunity for autonomy and self-actualization, despite their toxic conditions. The work is inspired by the song famously sung by Billie Holiday and Nina Simone, Gerald's work is dedicated to honouring Black Americans' survival and triumph in the face of violence and death.

The cycle of this fruit, which Gerald draws so well, mimics the geological life cycle of clay. This cyclical journey of the fruit is similar to that of clay - emerging from the earth as a seed, maturing and then falling to the ground, and being reclaimed by the earth (see geraldbrownart.com).
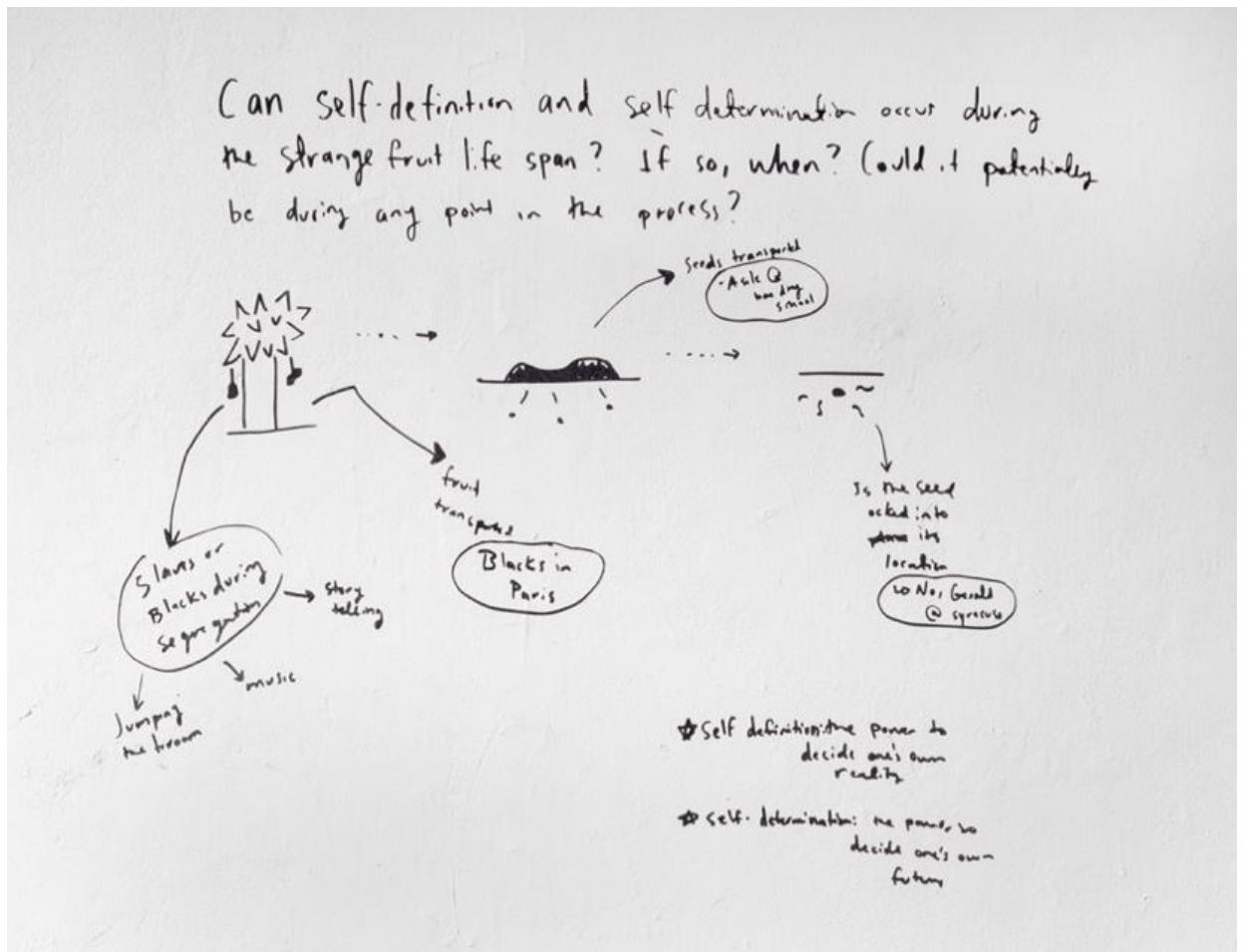
Figure 93: Brown, Gerald, 2020, Sketch from Descendants of Strange Fruit, Available at geraldbrownart.com

I believe the flow-diagram-like sketches, which share additional contextual data to support the messages being portrayed by Gerald, supersedes that of the clay objects alone. Clay enables us to perceive complex information about ourselves as humans, as fellow shape-shifting beings. We are similar to clay, as we live on the surface of the earth and then return to the ground.

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Case study

#cognitiontodesign

In 2020, I embarked on a project to introduce data design into my research process. As a pedagogical designer, I have always used a series of 'bubbles and scribbles' to log and connect information. This colour coding and grouping system has enabled me to comprehend diverse sets of data - from informal discussions with makers or participants to illumination of salient themes from 'light touch' critical reviews. This 'bubbles and scribbles' system has been developed extensively throughout a number of research projects and my PhD, it communicates meaning that I, personally, cannot express in words alone.

The aim of the *Cognition to Design* projects was, therefore, to develop a rigorous data design system that could work in harmony with my research methodology - which is rooted in Grounded Theory and includes Messy and Relational Mapping (See Bryant and Charmaz, *The SAGE Handbook of Grounded Theory*, 2007). I wanted to work collaboratively, to produce a set of coded 'relational diagrams' that identify the intersection between two key data sets for me: clay practice, methods and outcomes at play in health-based workshops.

The *Relational Map - Clay Works?* represents the final outcome of the *Cognition to Design* project and communicates a snapshot of a critical review. The critical review, that I completed in 2020, studied the current approach being taken to engage those on health journeys, with an opportunity to work with clay. Data present in the map includes clay's key qualities when being manipulated in this context, methods

used by ceramicists to 'work' the clay, and engage others in this process, with participant outcomes when working with the material.

The project was a collaboration between a design agency, Minute Works, a ceramicist, Gabriella Rhodes, and myself - a pedagogical designer and researcher.

Figure 94: Bagi, Dena, Minute Works, 2021, Final Clay Works relational map.

Prior to the start of the project, the team had access to a large amount of 'raw' data, which I had collected during a systematic critical review. There were also a number of outcomes produced during the 'manual coding' process, or Messy Mapping processes, that were completed with the use of raw data. These included analogue 'Messy' and 'Relational' Maps, crude digital versions of these maps (produced on Power

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Point) and a series of 'Memos' that expand on each thematic area and present a brief overview of relevant data that is grouped under each area.

Initially a series of organic and responsive design meetings, or charrettetes took place, where time was taken to understand both the data and each other's creative processes. Gabriella makes simple, tactile works in clay, which draw upon natural and archaeological sources; she marks these forms, textiles and natural papers with clay bodies. This clay is often mixed with other organic matter, which include pollen and volcanic ash (see gabriellarhodes.com). Minute Works is a creative partnership between Dominic Latham and Jimmy Emerson; the pair's graphic design practice is rooted in fair and ethical practice.
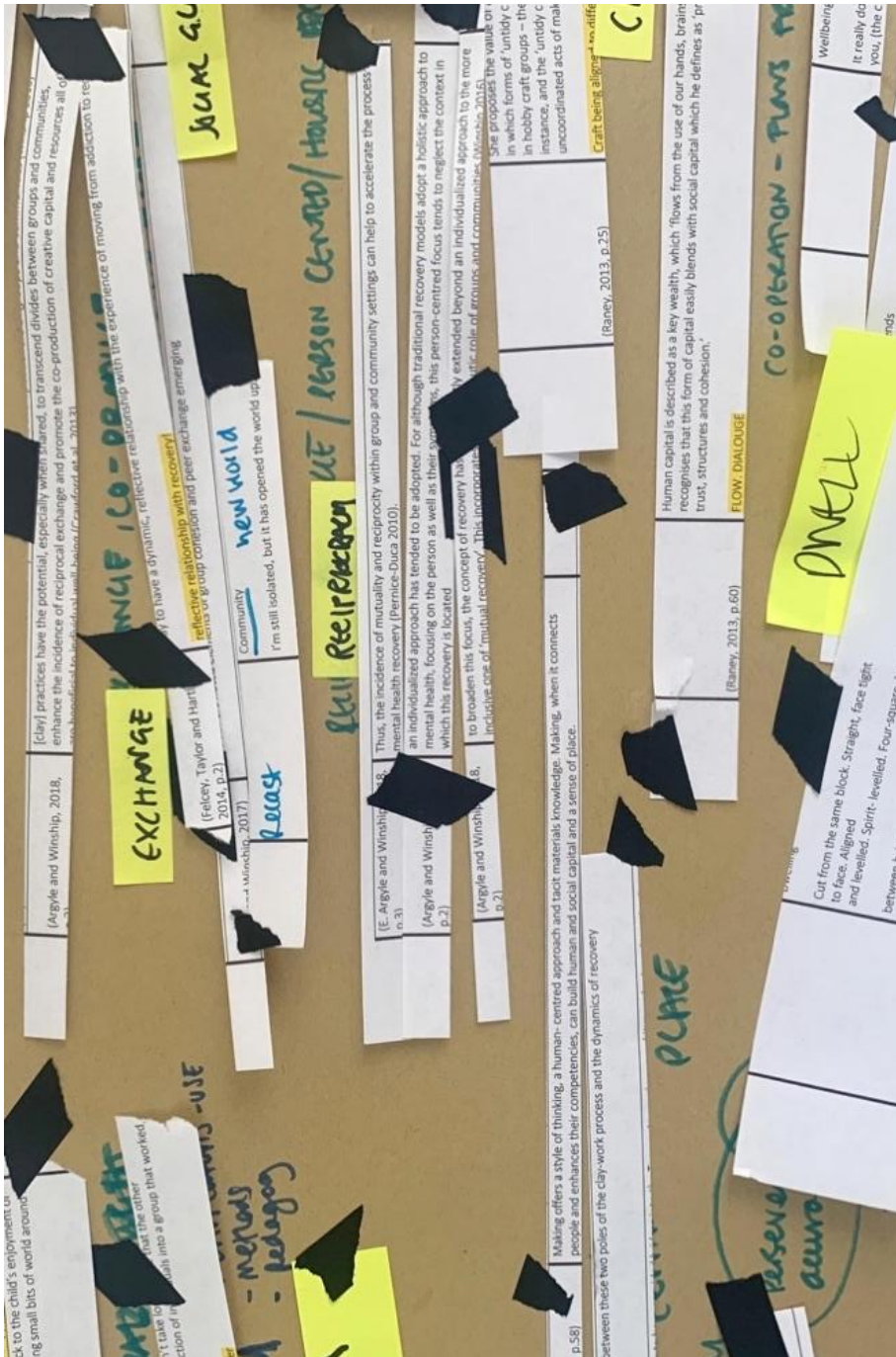
Figure 95: Bagi, Dena, 2020, Analogue Relational Map.

The engagement of a clay practitioner was a key part of the method, as I was looking for a poignant discussion to be had throughout the data-coding, design and clay processes. The aim was for the intricacies

of clay, as a material, to be applied to the cognitive system to provide clarity on the weight of a connection between themes, for example, or to provide a fitting visual connector between data.

Gabriella initially provided the working group with a series of varied clay marks on paper. The transformative and 'shape shifting' nature of the material, as well as its earthly origins were a focus - in light of the data at play (i.e., its ability to engage us on a visceral level with the notion of being a human and living on the earth).

Figure 96: Rhodes, Gabriella, 2021, an initial clay swatch

In parallel, Minute Works completed a series of instinctive relational sketches that linked together the information within the memo. These relationships were looked at collectively, with each member of the working group delving into how each connection was made, adding more and stripping some away. What was left was the existing relational map, with a series of relational connectors. This instinctive response to the data added layers of cognition for three sets of creative practitioners.

king as action: Making is an action, not a thing. It allows
ion, to push ourselves forward and to transform. The er
: the most important, but the transformation of the clay,
rney, is often the most powerful (Ingold)

ciprocal feedback: Working with clay can be an exercise
iprocity and can encourage a sense of solace in the indi
e manipulating it. Dependability, focus and stability are a
ions needed for success with clay. Transforming it in m
ilding with it, firing it, painting onto it), all take need the
cceed. 'What we give is what we get back with clay' (Ruc
tuality and reciprocity, whilst making with clay in a grou

Figure 97: Minute Works, 2021, Digitisation of relational sketching

Minute Works transferred the connected data into Kumu, an online visualization tool. The designers
organized the data in two stages, within the first stage, they transformed all the thematic grouping titles
and sub-headings (i.e., Being Together and Cohesion) into labels, and categorized them into either Root or
Leaf sub-sections. Then they were categorized as a Root, if they have been given a central position in the
relational map e.g., Being Human, and to a Leaf if they extended from a Root, e.g. Perception.

Label	Type
Being human	Root
Senses	Leaf
Perception	Leaf
Stories	Leaf
Embodiment	Leaf
Transformation	Leaf

Figure 98: Minute Works, 2021, Identification of root and leaf 'status' of data clusters.

During this transferral of data, coined 'cognition-to-Kumu', by Minute Works, they mapped all the defined
connections between the Root and Leaf titles, and to the corresponding data within the memoranda.

They painstakingly placed all the raw data into 'to' and 'from' spreadsheet, pairing both Root and Leaf titles
with corresponding sections of memo. This level of detail can be seen when viewing the map online: as the
cursor hovers over a leaf, root, or connecting brush stroke, corresponding data appears.
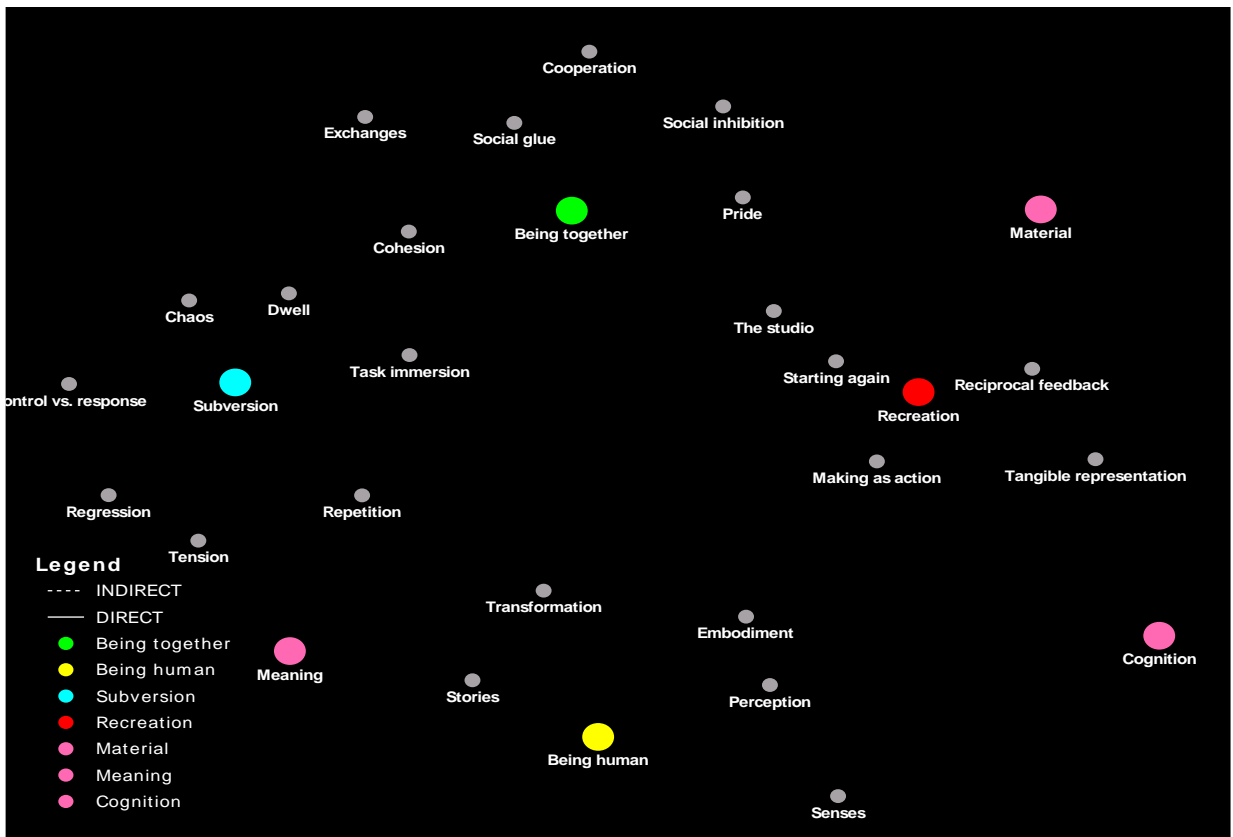
Figure 99: Minute Works, 2021, Initial Kumu Map

This initial visualization in Kumu allowed the group to discuss possible ways in which clay, and its unique properties, could appropriately affect the design. The team started to consider the clay's 'geological journey' as a way of perhaps providing a more fitting colour scheme to the data design. A deep terracotta tone, which could represent clay being mixed with soil in a marl hole, could possibly be used to mark a repetitive and profound connection, for example.

Gabriella continued to provide input about clay's visual qualities, in response to the Kumu maps, and these sparked further discussions about the geological and everyday life-cycle of clay. Clay invites all to become fellow shape shifters - to move from the ground, to our everyday existence, and then back into the earth. These discussions sparked two key decisions within the project. The first being Minute Works' decision to apply gravitational forces to the Kumu map.

Figure 100: Figure 20: Minute Works, 2021, Kumu Map with forces

The code applied to the Kumu map, by Minute Works, positioned the Roots and Leaves, and their connectors on three core 'forces'. The first force was a gravitational one, akin to that of the earth. A particle charge force was then applied, which pushed elements away from each other as if they were on the same pole (as on earth). They then applied some force-coding to pull related Roots etc. back together, if they were defined by the team as being connected. They also added codes to cause Roots to share their colour settings with connected Leaves, and for Leaves to share their colour settings with both connected Roots and other Leaves. This created a gradient effect in connections between Leaves that stem from different Roots.

Figure 101: Bagi, Dena, Minute Works, 2021, Close up of final map depicting gradients on brush strokes.

The second key project shift, to come out of discussions regarding the connection between clay's life cycle and that of the team as humans, was for Gabriella to transform the clay colours and textures that were presented to the project team. Gabriella and I developed an idea for a new set of clay swatches that would denote clay's transformation from the ground to the plate (and its other everyday uses) and back again. The tones of clay would be represented, as well as other earthly materials that are utilised within an 'organic' making and firing process.

Gabriella also included organic materials within this new swatch of clay colours and textures, like turmeric, which nods towards the use of clay in everyday life, and sea kelp, which is used in seaside raku or smoke firings (and holistic health remedies), as well as soil tones to signal towards the origins of clay being extracted from marl holes etc.

All the marks given by the ceramicist were achieved by hand, which again connects with elements of the data that represent clay's ability to become an extension of our minds, articulating primordial and pre-linguistic notions of self (see *The Being of the Phenomenon: Merleau-Ponty's Ontology* (Barbaras, 1998).

The swatches were then utilized by the designers to transform the Kumu map into the final outcome.
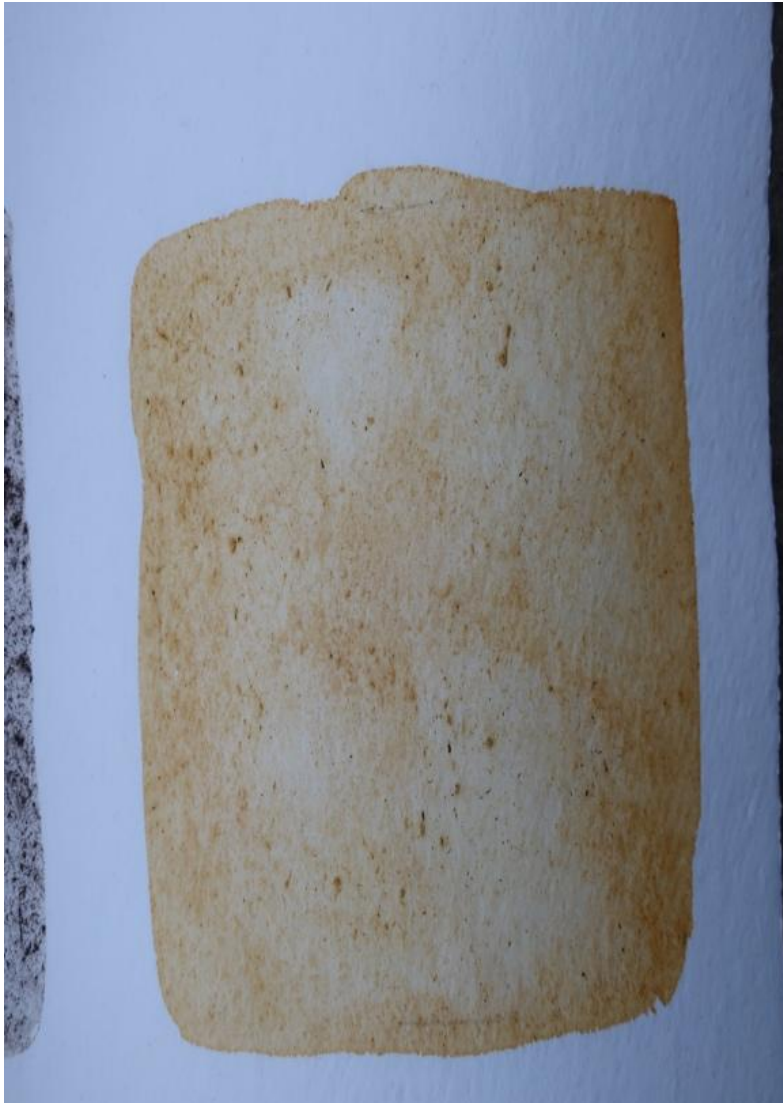
Figure 102: Rhodes, Gabriella, 2021, Colour swatches depicting turmeric and sea kelp tones.

Cognition to Design project - 2021
Working team:
Minute Works @minute_works,
Gabriella Rhodes @_rhodesgabriella
Dena Bagi @denabagi

Conclusion

I believe the outcome, *Relational Map: Clay Works?* supersedes that of the original Relational Maps, in terms of depicting the perceptive 'power' of making with clay, in a health context. The overt representation of the material within the map reminds the viewer of clay's earthly origins, which is key to its impact on health.

The collaborative, iterative and organic processes undergone by the *Cognition to Design* project team were also key to its success. Deep levels of meaning were pulled out from the data, together with the team's sets of tacit knowledge that was applied. This created multiple layers of connections, between the data itself and the perceptive qualities of clay: for example, its cyclical life-cycle on the earth, and the idea to represent this via a gravitational pull. All these connections created additional meaning from the raw data in hand.

The simple 'hard' coding of the data also enables clarity for the viewer, to read the themes within their groupings, and the connections present between them.

The final outcome represents the raw data extremely well, connecting it together, which on its own creates meaning, and places the data 'back' within the context of the material from which it is derived.

Clay Pedagogy.
An Exploratory Study of the Transferal of Ceramic Making Methods into the Context of Addiction Recovery via Pedagogical Design: Reported Impacts from Praxis

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Arts and Creative Industries

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