

Peter Dormer Lecture 2021

Transcript

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Which can be accessed by clicking on the arrow next to the red live button at the top of the screen and pressing view screen. We also welcome to British sign language interpreters and their video will display throughout however if you're struggling to access or view the service, please do click on the three dots in their zoom title and press the pin button. Please pin both translators there. That's enough for me thank you once again for coming and Steven I'll hand over to you.

00:29

Thank you, Jonathan and Hello everyone, my name is Steven Knots and on behalf of the Peter Dormer committee, it gives me great pleasure to introduce Dr. Deirdre Figueiredo, we're most grateful for Deirdre for accepting our invitation to give the 2020, Peter Dormer lecture on this virtual platform. During this most difficult of years. So throughout her career. He has taught us the advocated, and expanded definition of craft. One that is alert to the alternative and diverse modes of making that is inclusive welcoming to all those with an interest in making who might not necessarily see themselves as artists or crafts people. That is humane and progressive to its core. As director crossface since 1996 d'etre has led the institution to champion craft as a path to community cohesion. It facilitates skilling up and cross cultural understanding the charity provides space to facilitate workshops and also events for the production dissemination and exhibition of craft cross space encourages a, quote, understanding of contemporary crafts in the widest social and cultural contexts. And any brief look at the projects, he has said over the years confirms his commitment to craft understood in the broadest sense in radical craft alternative ways of making the touring exhibition of 2016, in which he was co curator, an international range of artists order to remove for different reasons from the conventional channels of art, but exhibited together. These included artists with learning disabilities, those who have mental health conditions, and those who sought in making a means of well being. radical crafts showed how material transformation offered a vehicle for expression for individuals on the margins. It also needed. It also stressed the need for a fairer art world with equality of access to exhibition venues for makers of all stripes. We see the same commitment in cross space supportive jewelry focused women's craft collective chalasani, meaning, belonging to us in Hebrew here workshops weekly meetings and training are offered to members to help overcome the isolation of being refugee and immigrant women in Birmingham, as well as providing selling opportunities for their work. In many respects it's reminiscent of late 19th century philanthropic ventures like in Toynbee Hall in East London, that provided gainful

employment to working class neighborhoods. Recently cross space has established a craft in the comments network that aims to bring together craftspeople academics and curators, to develop new understanding, new understandings of craft and research that hone in on its communitarian non individualistic and political characteristics. Then there's the Idris role as an advisor trustee and key contributor to diversity and cultural policy development over the last decades. She was on the award panel for the woman's our craft prize is founder of craft net and National Leadership Network, and is trustee of the craft Study Center. Through this work, and much more. Besides, including curiously an hour on Trafalgar squares fourth plinth in 2013. As part of Anthony Gormley is one another deity has shown a dedication to craft, expanding definitions of the term and decentering long held narratives of what constitutes the discipline. Many of the initiatives supported by cross space, take as their starting point for cross cultural fascination with materials, and their shaping exploring forms of collaboration in which process is key. directory's foresight in supporting the alternative the marginalized the overlooked and humble in contemporary craft has radical ramifications for its narrative. How we study its history, or histories, and the potential of craft to address today's climate. She has been ahead of the curve in her commitment to diversity inclusivity and engaging wide audiences, museums, galleries, advocacy bodies universities and art schools, the institutional pillars of fear of the field have in the last year, made diversity inclusivity decolonization and anti racism central to their mission in light of the George Floyd murder and Black Lives Matter did his work in this area. predates this groundswell these shifts in institutional direction by many, many years. It's time for us to catch up. So thank you again Deirdre. And now I'd like to invite you to take the floor for your lecture entitled people's art is the genesis of their freedom.

05:34

Thank you, Steven. Um, I think you've, you've almost said a quarter of us that was going to say. Anyway, I suppose there's no harm in reiterating some of that. Good evening everyone, and I would just like to thank you for that introduction Steven but also to say we have a fantastic team across space we've always been a great team. And of course you know a melting pot of ideas within the team. And much of what you've talked about has been delivered by that fantastic team so I would just like to credit and acknowledge them straightaway. So, a people's art as the genesis of that freedom was a slogan attributed to Claudia Jones, journalists, civic rights activists, and community leader who arrived in London from the Caribbean. In the mid 50s. She co founded Britain's first major black newspaper The West Indian Gazette in 1958. Its office turned into the main organizing center of the Caribbean community. In the same year, local fascists launched violent racist attacks on the black community, culminating in the Notting Hill riots Claudia's response was to organize the first British Caribbean Carnival in 1959, a radical act of solidarity. Her unifying vision to promote. She said, a pride in being West Indian, and what she called the transplant transplantation of our folk origins to British soil. It harnessed the politics of community lived experience and focus into a joyful celebration and expression of what it meant to be black. In 1950s Britain, the souvenir program for the slogan. And she really made a persuasive argument for the powerful connections between politics and culture. And her call for resistance came with a promise that Carnival would be an annual event. And so the Notting Hill Carnival was born, and is a lasting legacy. So just over 60 years later, and the events of 2020, the disproportionate effect of COVID 19 on black and ethnic minority communities, and the persistent racial justice injustice symbolized by the killing of George Floyd, resulting in global Black Lives Matter movement protests have brutally and starkly shown up societal inequity and injustice is the deployment

of creative skill gives vital testimonial and witness to these moments in time. In the 21st century, of course, this can be shared, as a form of direct action via social media, making calls to action, and gathering voices of solidarity around it. Artists learn Hamilton Brown produced this knitted artwork in 2000. Sorry, 2020. She says the starting point for this artwork was the alleged use of a counterfeit bill by George Floyd, which led him to losing his life. I was deeply affected by his death and took part in the Black Lives Matter peaceful protest. When I heard on the news that the \$20 bill, featuring Harriet Tubman due to be released in 2020 was now delayed until 2028. I decided to knit a note to honor, Harriet Tubman and George Floyd. How can so little have changed. Karan Patel, a research fellow at Birmingham City University has conducted a series of research and public engagement activities, which have raised awareness of inequalities in the contemporary UK craft economy. It is highlighted the various challenges faced by women of color in the sector, including racism and microaggressions in craft spaces. The challenges presented by social media and issues with gaining recognition as expert makers, which they are. They're made to feel like they don't belong in the professional craft sector, and their work is often devalued and judged unfairly words are never enough people in positions of leadership brokers purse holders. I include myself in this have to do to make change happen individually and collectively we may get it wrong, but we probably will. But we have to try

10:30

textile artists, Michael Scott felt compelled to respond with the immediacy of an animated image of the artwork stop a message to my beloved allies. She says, Well, I thought about how I felt watching the video of George Floyd, and then worldwide protests. There was anger and despair, but also glimmers of hope, and love.

12:50

Going back to Claudia's vision column, or it could just be easily be Asian Mellor or pride. All embody craft traditions. The collective outward show the taking up, and being visible in shared civic space, beyond the intimacy of home or private community space is such an important part of belonging. What Claudia Jones also recognized was the importance of ritual. In the code of together, the rituals pleasures and politics of cooperation, by Richard Sennett. He states that the word individualism names, I believe, a social absence, as one as a personal impulse ritual is absent rituals role in all human culture is to relieve, and resolve anxiety. By turning people outward in shared symbolic acts. So this global pandemic has really restricted our freedoms and subjected us to sudden loss of all kinds. lockdown so a surge in purchase of craft equipment and materials, people turn to age old craft skills and making, just to get by. In this rupture. When supply chains and infrastructure can break down. Craft seems to sort of bubble up in the gaps, because it's productive human scale. People look and knew what is around them, and they see potential in available materials like pillowcases as bags for scrubs recycled fabrics mask making craft has been a binding activity at this time. And it can quickly mobilize social capital to respond in times of crisis. Because throughout history. It has built up a resilient and shared reservoir of skills, rituals and resources, and to make do and mend ethos. As nations rebuild from here. Maybe for many, making could be their Genesis, offering ways to find and process meaning out of trauma, and loss to aid healing and recovery. As unemployment increases, the processes and skills applied in making a productive purposeful and resourceful, time and again chronospace staff hear from participants that making something from start to finish, and an ability to exert choice instills pride, dignity, and strengthens agency. And I feel there's a real job for us to do here in the sector in

responding to the way forward. And to thinking about unemployment and turning people towards productive futures. Okay collective have recently produced a care Manifesto, which resonates strongly with crawlspaces values and ethos. They reflect that. We live in a world where carelessness reigns. And they propose to reimagine the role of care in our everyday lives, making it the organizing principle in every dimension, and at every scale of life. It must be at the heart of the state, and heart of the economy. What it means is working through cooperatives and incorporation, and also through collectives writer academic and broadcaster shahida Barry recently explored ideas, and the history of radical self care as a form of resistance, a political act and a collective strategy for wellness. And I really believe that craft can play really well into this strategy and that we must be at the table to work together with the care collective, and groups like that, to ensure that we insert craft into that matrix of how we move forward in the future. The can manifest also makes an appeal that a caring government must promote collective joy, not the satisfaction of individual desire. We know that making together can promote joy, as well as being the glue of community into relations in his recent lecture on how we get what we value. Mark Carney reminds us that one of the most important determinants of happiness is being collectively engaged in community.

17:53

Craft can be valued as an important community based asset in all of the scenarios I've described above. And these are themes which have really been key in crawlspaces stewardship and work over the past 20 years, and of which I'll give some examples later. So before I joined crossface. It had already started the journey of thinking about making in the context of place. Looking on its doorstep for acts of making a cultural expression that were being created, and experienced within the community, but they just weren't finding their way to the gallery or to wider audiences. It was partly why I applied for the role. I started with my own experience of a desire to be heard, seen and represented. I asked myself what was missing. And where were the gaps in cultural production. I asked this from the perspective of my intersectional self, a queer, partially deaf. East African going woman who migrated to the UK from Kenya. I think it was a moral rather than a statistical goal, an organic and evolving process over time. Ultimately, we wanted to facilitate production of authentic cultural capital that reflected a diverse society, and to activate the Civic role of craft in promoting cohesion and changing perceptions. So I proposed and co curated with Julia Ellis, a touring exhibition in the year 2000 called a sense of occasion. The premise was that at the turn of the new century there were really significant occasions celebrated by individuals like me and minority communities again, like me, for which material objects were needed, but weren't generally available from mainstream shops or services. So we commissioned artists to respond to the theme. For example Lumina choudry made a ceramic piece for use in breaking the final fast during Ramadan, to bring forward aid. There were costumes loaned from London pride and Grayson Perry responded in a very personal way, by making Claire's coming out dress. He collaborated maybe for the first time, with digital embroidery company in the Midlands. And at the age of 40 and confident in his transvestism. He wore the dress as a coming out party with a small gathering of friends and family. We filmed it, and it was shown in the exhibition. It was the beginning of a new stage of his alter ego Claire's personality. We partnered Nottingham castle museum to invest in the commission for their permanent collection. And now it forms a key part of their displays, particularly they re displaying the castle Museum at the moment. And it's going to form a key part of their LGBTQ communication with audiences. So for me all these years later, it still has very powerful authenticity that really speaks to different audiences. In 2004, designing for access. The participatory project and touring

exhibition that went to schools and numerous other venues, we paired designers, with young people to co design bespoke prototype objects for their use. Unusually that for the time, it puts disabled people right in the driving seat of commissioning. The T shirt in the green, that you see was designed by Samira Samira spoke through a machine. But what the problem with the machine was there were no swear words on the machine. So she co designed a badge to see in the top corner, which spoke a swear word when she pressed it, so she could tell us to Sod off whenever she wanted to. And below James's team machine enabled him to independently make a cup of tea for him and his friends. More recently as Steven mentioned in 2017 for our touring exhibition radical craft alternative ways of making, which was in partnership with outside in the goal was to bring critical attention to artists, many of whom were self taught, whose extraordinary creative vision and intuition is driven by something other than the marketplace. And we saw to reflect on important and distinctive contribution that they make to the canon of craft and thinking,

22:56

also to the highlight, and particularly actually to highlight the network of inclusive studio based support organizations like action space in London, like venture Arts in Manchester, attilio Goldstein in Germany, and Korea m Li h in Belgium. All of who are really pioneering ways to develop artistic autonomy within their creative communities. And I felt it particularly important that they were represented in the exhibition for that sort of collaborate that important. Breaking groundbreaking collaboration and communication that they need to develop with their artists. And I think it's just groundbreaking and I thought it was really important that we toured this exhibition and they had a platform to represent the work that they do. As part of the r&d process, we devised an action research residency for artists Andrew moding, who's linked to action space. A large studio space was hired for Andrew to work in, and he was paired with social anthropologist, Trevor marshawn, who observed his creative process over eight weeks. It gave him the chance to make work of extraordinary scale, and ambition. Usually he works in this, they have a tiny little room at coffee tarts and he has a tiny corner of a little desk or a little table rather. So this was an enormous space in London. And through this process, and his relationship with Trevor Andrews competence increased, and he became more verbal and able to express himself, and importantly Trevor's critical writing about Andrews work was published, and presented at conferences, not only as Andrew gone on to teach our candidates Knowledge Center with teaching children, young children. He's also won several further Commission's which have helped to develop his work and give him opportunities to be seen by the wider public and to make new amazing work, and actually develop his practice through an iterative process. So in the early noughties. We also began to test how the curatorial process could be restructured opened up and somehow democratized to incorporate communities of interest beyond us as curators beyond the artists that were in the exhibition. We developed a sort of constituency approach that invites a range of perspectives and widened ownership of narratives around craft. How is values and processes give meaning to ways of being and living and its role, particularly in enacting. An important form of cultural citizenship. In 2004 self was a touring exhibition featuring work by an international group of artists and makers investigating the notion of belonging and identity through jewelry and photography. As part of its development following the approach that I've just described, three projects were devised to contribute perspectives from young people live in care, newly arrived refugee women and African Caribbean elders. We really wanted these voices and perspectives to be included. Right from the beginning of the exhibition r&d to inform our thinking and also to bring into the exhibition physically. The voice of people, the voice of ordinary

people. So the image here represents the outcome of artists the netta see Ciaran and Hannah Phillips's five month residency in collaboration with the wonderful named techno elders who were at the time studying a course with the W EA which is the workers Educational Association. They were learning. Back then actually beginning to learn. email skills and digital skills but very basic one of the time. And there's a picture here of as me, bringing the jewelry and photograph together as a self portrait which suggests, how a sense of self and an individual's identity can be expressed in different ways, life experience is suggested here through changing body. The choices behind personal objects in the home which you see that she's chosen in her picture, and through ongoing personal interests and activities.

27:52

In 2006, the project at home with craft with rugby Museum and Art Gallery explored ideas for personal motivations in commissioning craft things about taste things about what what attracts you to something that is made the outcomes of which was shown in our made in the middle exhibition. Over a period of six months a group of tenants from rugby borough Council's sheltered housing complex were introduced the different craft forms, through discussions practical taster sessions with makers and studio visits. This gave them the confidence to commission an object, and they had support from a project coordinator, after they'd had their objects and lived with them for a month. They were visited by a photographer and someone from the gallery. And we documented where they placed their objects and the commission and also talk to them about their experience of living with and using their craft objects. So you see, what Lois had had to say here. So on the left on that I don't know if it's your left or right. Anyway, on my left, Edwin came from a farming family, and collected teapots when he visited Bridget Drake for dinner Herefordshire studio, he really loved looking around her smallholding Bridget showed Edwin different teapot designs and he selected the type of handle lead on shape he wanted for his commission. And she actually threw his teapot for him, whilst he was there, which was just very memorable and very special for him. And you can see where he put his teapot pride of place in his little flat there a more equitable and interesting way to engage with craft, I think, is through the lens of lived experience. And I say that rather than necessarily looking through one's professional sort of engagement with craft. But when you're out there in the field, lived experiences, is just so critical and so important, as is making in place. And in the context of alternative socially based ecologies and economies craft activity to me seems to take place in sort of parallel world. A professionalized sector involving agencies dealers guilds galleries and museums and a world in which craft is practiced. Oh sorry, and. And the digital world of Etsy, Instagram, YouTubers, and a plethora of sharing platforms. And in a world which craft is practiced at community level somewhere, sort of in between the realms of domestic social health and well being an enterprise. So one of our approaches across space is to focus on the intersection between these worlds to challenge the hierarchies and create links and pathways from one to the other, and back again, and also importantly to match motivations for making to suitable models of practice, be combined to do an approach of audience development, with a talent development pipeline. An example of this would be chalant new which Steven mentioned earlier, a craft collective with migrant and refugee women. It grew out of work with refugee women attending the community integration partnership began in 2004 for the self exhibition which I mentioned earlier. It was a project, exploring the implications of selfhood in transition, this was something we wanted to know about. And it was a voice and inext lived experience that we wanted to have reflected in the exhibition. So audiences could come in and see that represented in the exhibition. But after a few successful projects. Following on from from that self project. We saw the potential for women to transition and

progress from just being recipients and beneficiaries of arts activity, which they had really enjoyed, but to becoming creative producers in their own right. The social enterprise model seemed most appropriate for circumstances in which many women weren't eligible to earn individually but could gain a sense of self worth. Through earning for a collective enterprise.

32:40

So we set out deliberately to explore the value of collective and cooperative, as opposed to soul trading and a type of creative authorship wishing genders, or social return and unique co created products infused with multiple perspectives, and skills. shalonda. The name chosen by the women, meaning billowing to us in Hebrew, was something that they worked on and chose evoking the spirit of a city of 1000 trades here in Birmingham and linking to the still thriving jewelry quarter. Sheila new makes jewelry to sell. They've researched the industrial heritage of the city, taken walking tours of the architecture and other typography. These have inspired contemporary pieces, as you see on the screen here, which in my view, performance role as new markers are signifiers denoting place, and also to me, form of new creative vernacular. Something very particular that arise out of their, the way they see the world through their eyes through their lived experience and through their journey to Birmingham, and all the layers of all the layers that that entails. They also created a selling collection called migrating birds, a visual symbol and calculating their journey to Birmingham. The women have also been trained to facilitate creative workshops in the community. So they're sharing their skills as well as their interpretations of identity and belonging to Birmingham. So they're constantly promoting messages of cohesion. And that helps I think to combat, racism, and negative stereotypes of refugees coming to this country, they exhibit locally and UK wide, and have become confident ambassadors of their city, as well as empowered cultural citizens. Several have gone on to take courses at the School of jewelry. And to make work to sell independently. They've also collaborated with artists to create installations. So story Meadow was a week long participatory artwork devised by Jeevan asked folk, an artist, based in Birmingham in London. With Jelani to the opening of the new library in Birmingham. And this was a moment where this was after a long period, the biggest new opening of a civic building in Birmingham of that scale or anywhere in the UK I think at that time of that scale. So it was a really important moment for shalonda to have presence in this important civic moment and invited the public to define Birmingham through the contribution of migrants to the city. A further stake in placemaking as a souvenir range for Birmingham. Unlike anonymous factory produced items. These souvenirs are born out of a handmade process. Have imbedded authenticity, integrity, and intentionality were produced and sourced locally and bind story to place. chalasani products have been bought by the City Council for civic gifts, which is fantastic. Development of the collective, I think, over a 10 year period has been in dialogue with the regeneration of the city, and contributed to its gaining social enterprise city status in 2018. This example of situated making and production within a local ecology. I think speaks to the current ideas of cosmopolitan localism an alternative to globalization and homogeneity is the balance between being localized. So rooted in a physical place, and in the community related to that place, and open to global flows of ideas information, people things, and money. It's about networks which Foster, mutual support reciprocity, and an approach based on developing communities through social innovation.

37:19

By extension, women's Maker Movement is a current project, in partnership with three community organizations with an interest in women's empowerment, which is also stranded across basis work, a strand around gender that that has been very consistent in our work. It involves 90 plus women participating in creative jewelry making workshops, all facilitated by chalon. They also have enterprise awareness training, including inspiring show and tale talks from local enterprise startups, and we try and make these talks very relatable. So it's a it's a new, new ish social enterprise startup so they could and they're all women who come and speak to them so they can aspire and see somebody who who's done doing well. But it's still on a journey. The immediate outcomes are improved sense of health, well being reduced isolation, social cohesion skills and knowledge development, and also new connections with museum heritage. More what we found is women in the migrant communities with latent potential creative potential drawn from portable innate heritage traditions, which just aren't harnessed, but can be a route to self fulfillment, entrepreneurship, unemployment. And I think for this city, it's a whole part of a rich form of human capital and cultural capital that is just not being not being harnessed. And so, in a way, we are lesser as a city for it. But if we do harness it, it could lead to fantastic distinctive great things. The women who are expert cake decorators some of them were able to translate their dexterity for sugar work, for example, into jewelry designs. And we've part we are partnering with University of Birmingham, Center for women's enterprise and the workers Education Association to understand the implications for community leadership, you know, what does it. What does it mean what does it look like and how do you create the sort of bespoke support and resources that sort of flex to the needs of women in these in caring roles in our communities in Birmingham, because we just don't see it available from the usual business routes. So we'd like to really explore what does it take to create something more bespoke, and something that is will evolve and allow women to develop at their own pace and within their own capabilities. So many of our projects are devised in the framework of making together making together is a strand of our work that seems to have resonance time and time again. And not only resonance but huge value. And in the same way. I think as a football, as football fandom in gender is a form of kinship. I think so does craft and making and kinship is I think a word that we will grow to value more and think about craft traditions and current craft relationships to craft and making more as we go forward out of COVID. The focus of engaging with universal shared materials, and skills fosters connections and helps to negotiate difference. I think unifying work across themes across our work include craftivism bringing together craft and activism in 2010 a mobile exhibition with visiting artists toward all 40 were Ward's of Birmingham. In actually a frighteningly short amount of time. And it was 2010, if you remember it was that freezing cold winter. And we were out there in snow pretty much similar to what we have here in Birmingham today but actually, probably more snow. And yes in in rain and sunshine and snow, we took this thing around. And it just wonderful stories were exchanged or received via Pim exchanging stories while mending and darling, just very gentle conversations. No prescribes way of doing things just gently interacting, sometimes on the street sometimes on the, on the vehicle

42:00

and streets action Weaver, Travis mind off had neighbors strangers and Tesco workers tied to either end of his laser looms weaving towards each other. Concentrating laughing and talking strips of Tesco bags included in the weave. For me locking the memories of those encounters craftivism has been a vehicle, also for us to engage with young people. It's been a really accessible vehicle for engaging with young people 16 to 24 in craft and making. Ever since 2011, and a current digital exhibition and

resource shows examples of craftivist campaigns that explored, social justice issues from feminism, and Girl Power LGBTQ plus awareness and acceptance gang crime, and choices to afrofuturism air toxicity and plastic pollution. And this has been a really engaging way for young people to connect with local communities to express their opinions and feel like they have a voice and find an accessible way to do that. Craft skills as a community asset and as a means of community community asset building is a strand of research we've pursued since 2012 through a series of interrelated projects with academic partner dr Fiona Hackney, it's been funded by the Arts and Humanities Research Council through the connected Communities Program. co creating care was about co produced community learning through creative practice through intergenerational Skillshare, and our own visual storytelling in a five minute video that I'll show you next door of new graduate whose father is Jamaican has an exchange with Myrtle Pharrell who's just completed a textile degree in her mid, mid 70s. Having crafted all her life. She was determined that she would cap this off with a textile degree, a motor was asked to give dawn, a box containing story objects and something to make done then took it away and made a creative response of her own.

44:43

Sato my business case for example, making knitting embroidery, and cautious peers, from the years between nine and 1010 years onwards. I learned to sew my own dresses. Using the machine at home

45:17

on special occasions. And this isn't a how to call off the showers you pick up on the beach. Yes. Yeah. You need to dry

45:38

us here. How long did you have to leave, so it moves on to roughly a week. Okay, so what kind of paper. Paste onto paper is a piece of card. Yeah, you've covered in this course,

46:31

according to the files.

47:04

So follow the black line. And then I would I come across this way. Yes, yeah. One, you stick it in one big law the other one you're going to stick in this one. Yeah, he's the one, the law or raise to one the law. So when you combine hostage and tense they actually combine them into anything that's vicious. Yeah. Okay. Yeah. That wasn't his idea. Cross. Yeah. So like for example if you if you place. If you wanted to cross stitch, this one, you would complete to work in your hands. Yes, yes, yes. Okay. These are all hand stitched together. Yes. Yes. together.

48:37

I made to talk now. When I came when I came to England, you know things is so blind, that you forget everything that you learned as a child, and then having during the mukou. Yeah, you can remember what they watch we used to make cushions from university.

49:08

And then

49:10

turn it in and then come. My dad made exactly the same thing so what he did you make the deformed little triangles, with different fabric. And then you sew all the triangles together, or yeah and then so the. And these are quite similar things in shops today. Not quite like Dubai, not quite yet. Do you find yourself on several different pieces,

50:04

because I tend to do the same thing I

50:08

have to do a design. Yeah, to see if I could take to the design,

50:16

because I think it's time to text into a text. So what it's about.

50:34

Okay, so, I mean, Merkel is most remarkable person, you could meet, and she her whole house was absolutely stuffed with witchcraft both, you know, contemporary things from her degree. As you can see that the white sort of roughs and things that she was making absolutely amazing. And then there's a lovely corresponding video where dawn responds, and the film is made about her going away and reflecting and responding. Due to special people really in a lovely exchange. In 2018, we apply the lens of craft to asset map the skills of people in and around Handsworth in Birmingham, we found that some craft activists had, I thought I described it as a sort of long term anchoring effect within the community. So, the cannon Hill Street Memorial Baptist Church craft group which you can see sitting there, comprising African Caribbean women of different generations, has been active for several decades, they meet weekly to make knitted and embroidered products, which they sell at local events, while gaining from the social connection and mutual support, the purpose really is to fundraise for the church to maintain its beautiful historic building and charitable activities, thereby ensuring continuity of a vital community facility results and network. So if you think about it, whilst unpaid putting their skills and resourcefulness to purposeful and organized use could be seen as a form of work, which has mutually beneficial outcomes, other individuals, I found were also asset hubs around which a flow of exchange and productivity takes place for example, Professor black who you see standing there, who has run a Caribbean Carnival workshop in a community center in Handsworth for over 30 years is embodied skill of specialists making an incredible archive has kept his craft alive. His mission has been to teach young people skills and associated cultural traditions, particularly young black people, young Caribbean people in Handsworth and mahamadou you can see at the bottom there, spoke to artists Melanie Tomlinson who you can see in the picture two emigrated from Pakistan, and he recounted stories, tell us about the craft and other skills he grew up learning, but he described them as a necessary way of life. Weaving string beds, and baskets. He lived in a rural landscape farming peanuts and tobacco. And what he told us about how he learned to weave was really used to go around the farm, observing birds nests, to learn about woven structures, which was a really lovely story. And for me, there are all sorts of assets embedded in that story embedded in Mohammed embedded in memory and in tacit knowledge

assets that we could use in happen to us. For him, learning to make was a form of learning self reliance, and was embedded in his philosophical ethos for life.

54:01

Furthermore, coming onto a different strand of what call space has tried to do over the last 10 years in attempting to reshape and extend out the boundaries and recalibrate public perceptions of craft. We've facilitated artists to experiment in an expanded field. It's something that is quite different from the other things in our program. But we think is really important, and keeps us thinking about boundaries and how we exceed those how we expand them a collaboration between textile artists Matthew Harris and contemporary composer Howard skempton resulted in a production that toward village halls intros brewery and Herefordshire Trevor pit wrote his first play yarning about five women's lifelong relationship with wool and knitting. Will Shannon, the closet Craftsman promoted a conversation about the social issues around the designing and making of things. Addressing the challenge of being creative, in an urban environment. Each artwork was an imagined making space, and a model workshop for an absent craftsman. Carrie fertig collaborated with a percussionist and the composer, and in an amazing immersive performance of glass percussion eyeglass percussion orchestra, who ever heard of that. Who ever heard of glass instruments, these benches, allow us to take creative risks, and just make space for what I think could be emergent possibilities, open ended and unprescribed experiences. And when I was in the room with Carrie and the team, and during the performance. We could see people doing yoga in the background. There were people meditating audiences just people just behaving in very natural but unconventional ways, and in the q&a afterwards. Because there were no words to describe. There were no conventional words to describe these instruments or the performance. The dialogue, the language the invented words to describe what people had seen, but well it was just a joy to listen to. And I felt very exciting for the field. And for for how audiences might experience this sort of fusion of performance and making and lightness. So I think craft is accessible through its material through its materiality. And it has an emotional connection. This gives it leverage to connect audiences to issues of our times in the current times but also through imaginaries. In 2010, taking time craft and the slow revolution was an exhibition curated without artist Helen carnac. And it positioned craft process and values as an antidote to overconsumption and unsustainable fast and wasteful production in a review, Emma crighton Miller wrote by claiming shared values with the slow movement. It has become an ideological show, and the dramatically altered, economic, and political landscape, even make it topical. The point to stop and think, to look beyond the object to consider the story of its making and the hinterland of ideas, people and situations it points to. And I think that is something I wanted to mention that exhibition even though it was a long time ago because it has been deliberately I suppose a focus to think about exhibitions that are pertinent to our times. And in a way, Emma's point about it being an ideological show. It's something that the themes of these exhibitions, come from personal concerns experiences about where we live, how we live. So the the passion of the team. In a way it's informed by our own politics.

58:49

That is the nature of, of how we work. And the things we care about. And I suppose wanting to make a stand. I don't know whether that's a wrong or a right thing to do. And we are following up in a way. This exhibition. That was about slowing down slowness the crop, the value of craft and process with a new exhibition that I think follows Well, in its footsteps is also a sort of ideological ideological stand in a way

to talk about things we care about personally as a team. And so to the present. Over the past few years, we've been increasingly affected by privatization in our city, so much so that we have to move our offices and new forms of enclosure. That erode the commons. There are significant challenges faced by those stewarding our shared public assets and resources, and we've been thinking about craft as a form of Commons, and a way to perform small acts of commoning. Our touring exhibition, we are communists will launch at oriel Davis gallery on the 26th of March, which will also be the private view so please do come along. A little did we imagine how relevant this exhibition would be coming at this moment of crisis. One of the first projects to be reconfigured in lockdown was a physical residency with a Lena, as a day. It should have taken place in March, but then wasn't able to. Now it's a series of online workshops called craft in common. It's a resource for making things to get through difficult times, making things together in solidarity. It focuses on the emotional Commons. With each workshop theme to relate to a human value or experience such as courage care connection loss and emotional repair. For those without access to the internet we produce craft packs, which we distributed through food banks. And in the post during lockdown. We've also started running zoom sessions. Zoom workshops with community groups, recently with women survivors of trafficking and all have been making a medal for everyday courage either for themselves, or to give to others, or to put in their window. And it's amazing how. Once this results I mean we've learned a huge amount from, from having to think, quickly on our feet are working in the digital media. While we weren't able to physically be with our audiences. And now that this resource is here I can just think of so many different ways that we can use it, that we can connect to audiences with this resource, and so many different permutations that it can take and one of those permutations. One of those collections of experiences that have come together was during Black History Month. When we commissioned five young artists, including a very well known. Drag Queen, in Birmingham. To make coverage medals for a black person of their choice. And it was very moving the stories that we receive back. Each person, most most of the artists nominated somebody if he was an artist that they looked up to a creative person or a musician or a visual artist that they looked up to. Many that were pioneers in their time. And in the history of black performance or black art making an issue black had a very moving story about Caribbean grandparents who started up an old people's home in Birmingham but met with a lot of racism, people who white people who wouldn't let these two black people care for them because they felt they were less human or lesser than themselves. So some very touching stories and this is the commons, this is, this is what this resource can elicit these stories, this act of commoning.

1:03:18

There are 17 new Commission's, and loans in the exhibition, very much hope that those of you today are listening here will come and engage with that. This is artists. Lee's beyond limit, and yellowish wallet County, and they're collaborating in Norway so they're based in Norway. They're working with undocumented migrants for whom life can be extremely precarious, and particularly in lockdown. They considering how craft skills are a form of mobile Commons, which are embodied within, and which can cross borders. This is the strength of craft across a long history. And also, the immediacy of being able to arrive in another place, and pick up your skills, you don't have to be a doctor with a medical certificate, you don't have to wait for qualifications, You can use your hands. You can use your embodied knowledge. So these skills have currency in the commons of healing cooperation connection and claiming relationship to place the words in the images that you see the top one means family in Persian, and the bottom one means hope in Cavendish. So now, more than ever, we need Commons

thinking to rebalance our ways of being and living, working and imagining a more collectively made, and collectively owned future. Thank you so much for listening, and thank you so much to the PS Dharma lecture committee for their invitation to reflect on 20 years of hands on work in the field. Thank you.

1:05:10

Did you thank you so much for that lecture was absolutely incredible. And thank you to the people in the chat who are joining you and adding links to all the the exhibitions and and research activities that have been discussed to thanks to Emma Fiona and Pete for doing that makes a truly digital multi layered experience. What we'll do now is we'll open up to questions. What I'd ask is that the audience if you could press the raise hand button. What it means is, we'll be able to to answer that you'll come on and be able to speak and you'll be able to ask your question in person. Whilst everyone's just thinking and ruminating on that incredible lecture. I'll open with a question that we have from the committee, and also from an anonymous attendee as well because it's been asked two or three times so I think we should start with it. Tony sort of puts it to you Do you know do colleges are open up our ideas of craft. There's a slightly different wording of that from another attendee, which is his article training does attempt to strip away any threat of amateurism which in fact, is a threat to creating global works, you know, which create a sort of cultural citizenship. So really, yeah.

1:06:31

I've written down some Americans say that again. It's

1:06:34

a simple version is do I do colleges of art, open up the idea of craft.

1:06:39

Do the Walt sorry,

1:06:41

do colleges of art.

1:06:42

Open up, ideas of craft. Hmm, maybe you know that Jonathan, I think, I think in some ways I mean when you, when we go around.

1:06:55

Noodles designers which we do every year. I think it's fair to say that we do, we do see some young artists who are grappling with the everydayness of quite often making the everydayness of it in, in their environment in the environment, or in relation to health, you know their health and welfare so I think in that sense, perhaps, you know it is located in in their lived experience and therefore, we know they are connecting with those common skills. I think it inevitably. There's a rigor around teaching and there's. Perhaps you know a convention around teaching that maybe leads people down certain paths which do perhaps take away some of that instinctual, you know making maybe there are expectations that

shouldn't be there but I thought I mean I'd like to think that people do have a bit more freedom than that. And of course, leaders are a bit more accepting of

1:08:18

work.

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A bit more flexible about the work that can be made and seen.

1:08:26

Do you think maybe also within, within education, I suppose within crafts in general that they're, you know, a sort of a huge concern on the object on a plinth, as opposed to, you know, do you think that has a detrimental effect to ideas of crafters. You know its processing community and ceremony. Yes,

1:08:45

definitely. I think we, the more we can. The more we can position it in a way that is more real, it is relatable. And also, you know, just have the experience of it in, in different settings so when we do our, our annual insight festival in Cathedral Square. And we're right in the heart of the city, in a green space outdoors and 20,000 people a day walk through. We see you know that we see it just craft is performed, and made right out there in the public realm, not on in not remotely anywhere near plans or anything like that and it is. It is much more effective but I must say because not everybody goes to galleries either.

1:09:44

Okay, well, we've got a couple of questions. Freddie Robbins.

1:09:49

our Friday. Hope is not hard on Friday.

1:09:56

Yeah,

1:09:56

I did. That was such a fantastic talk I really loved it.

1:10:02

Um, did Roland, and it has to be said we have worked really well with you over the years that we've had in many, many years and I'm really excited to be in the one I was looking through the archive for this, you know, to be able to do the talk and came across, you know, the politics and poetics of cloth. College which which Freddy did with us and I was just moved to tears again.

1:10:27

Well, thank you. Yeah, no,

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it's fantastic project. My question

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is around craft

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care and gender. It was interesting to see lots and lots of images of women in the slides you showed, but it feels to me that this notion of care, which craft does so well. Seems to rest in the hands of female makers, just wondered what your thought was about that.

1:10:57

Yeah,

1:10:58

I think

1:11:01

in some ways where I see that changing maybe again is some of the conversations that I'm having or have had around more around intersectionality, and then where you where we actually blow the idea of gender out of the water. I think that's where my position is shifting to in a way so that yes there is, there is binary gender, and we can think about women in care, but where I see some interesting care conversations as I say happening. I think is where it is in the non gender conforming area of practice, and, and they, and you know in life. I'm very excited about those conversations and, and those, and those sorts of nonconforming inner possibilities. I think that's so rather than thinking about it in a binary way do you get what I mean. Ready. You know, rather than thinking about, men and women, some really interesting conversations, which really come emerge from struggles of inner emancipation and equality and emerge from, from an experience a lived experience of struggle and prejudice and all those coming through all those sorts of things. And so I think some of those practices can be framed in a context of care. So I think that's where our. I think that's where our conversation and discussion and thinking needs to move myself and I'm. I think a very I'm looking forward to exploring that a bit further.

1:12:53

Yeah, thank you I would really yeah I would really embrace a decoupling of care with the kind of the binary gendering of women. I'm sick of caring. I'd like

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hot enough.

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I'd like it to be

1:13:12

giving us tough love. Yeah,

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no love had enough.

1:13:15

Okay. Thank you. Did I say I think Friday also it's maybe a maybe thinking that people are thinking about it also more in a wider I know what you mean about women but it also in terms of governance, you know models of governance as Mark Carney has been talking about in his lectures, and as, as the cat people in the care manifesto are pointing to more around, you know, in structures and governance, and that but I think it is really important to decouple it from from gender as in women. Yeah,

1:13:55

thank you. Wonderful, thank

1:13:58

you for the brilliant Maria Let me take you off mute. Hi.

1:14:09

Thanks dude read that was fantastic.

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Read that Maria.

1:14:16

Goodness.

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Yeah, fun. Thank you.

1:14:19

Another person whose work I hugely admire. Oh, thank

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you very much. I that was really interesting. It was so great to see the breadth of the work that you've done over the years. And one of the things that struck me which I think is something that I kind of kind of think about all the time really is. You know I've done a lot of social practice and how I often feel like I'm talking to like minded people. And I'm really interested in whether you've been thinking about projects that kind of bridge the gaps between people that have very conflicting politics. So oftentimes social projects. They bring people together who on some level have something in common. And you know you talked a lot about the commons and I'm really interested in, you know, a kind of a less comfortable space I guess and how craft could has the potential to bridge the gaps of that kind of uncomfortableness, and in, in relation to that as well. I think there's something very interesting about when we talk about British social identity, you know racial identity history. It always, there's always this framing of it around, you know the the Windrush generation, and Andrew levy talked about when she

did her imagine program she talks a lot about how there is a very specific experience that people that are born here have as well, and how that very well, it's not very rarely gets mentioned but it always gets mentioned as a secondary issue, you know, so our experience that people like me who are born here, we have a very particular lived experience, but oftentimes it's discussed in relation to our parents lived experience, and they're two very separate things. So that I guess I'm I guess I'm just mentioning that because that's something I'm thinking about but I'm really interested to know whether you're thinking about projects that are very challenging in terms of who attends those projects.

1:16:24

In some ways I mean I think it, I think. I'm not sure about the politics of, you know, we don't really, in some ways, we tend to sort of work with partner with voluntary organizations a lot. And so, one doesn't always know a lot about the participants if you see what I mean there isn't always, you know, we're not asking those in depth questions about their beliefs or their politics or, you know, things like that about them. To start with, so I suppose how one brokers relationships or, or whether there are other sorts of, you know, crowdsource projects or other sorts of projects that then enable you to speak and connect with people who are perhaps out of that comfort zone that you talk about I think that's a really interesting. I think that's a really interesting issue, I'm trying to think of if we've got examples but one of the, I think there is a strong point to make about you know the different generations and that these conversations move on, don't they, and you're right about that, and people feel people are going to feel differently every generation so I think what I would be interested in is looking into the future is to interrogate those lived experiences from new perspectives of people who are experiencing different times and who have, you know, as you say been who were born here because that also in the time when I was working with Arts Council on diversity policies in the 80s, you know, that was a very different reference point in that was a very different generation policies for now have very different reference points and, and have come, you know, we've come so much forward in time. But the intersectional experiences are still there they're just they're in a different way. And yeah i mean i think i'd need to give more thought to working with those difficult areas I mean so in some of the making for change, projects I think my colleagues would say you know that there were difficult conversations to be had, not necessarily about craft using craft as a tool and a vehicle really for people to feel angry, or to feel contentious and the same with the, with the HRC research projects Fiona Hackney will tell you I don't know if she's on the call, but those issues of contention argument difference. Come up in those research projects as well and they do, and they're not to be shied away from because those points of contention are valuable aren't they because they take you to a new place.

1:19:46

Yeah, absolutely. And I think there's something, it'd be really interesting I think to, you know, for some research to be developed if it hasn't already about the impact you know of projects where craft is the you know the central kind of catalyst. And what what the long term impact of that has been I mean you you know showed some really great examples about of people's experiences having, you know grown into something bigger which is really interesting and I wonder if you know craft, making as a way to because we are you know in this very challenging divisive situation socially, where we have been for a long time but it's just more visible at the moment because we're all trapped inside I think we're paying more attention, and how craft could be a way to, to begin to really deconstruct that and mitigate you know the differences as well

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I think there's something. Yeah, I think, you know, so much,

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we've,

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we've really. We've really been. We've all been engaging in localism Haven't we at this in the last 12 months more than, than we have before you never have before probably we've looked locally to where we can walk to shops, we can. We don't have to drive to we've looked at New suppliers around the corner, we've looked at, you know, people on our street maybe that make things to sell or whatever. And so, I think that spotlight on on that experience, experiencing localism, I think is really informing my thinking at the moment and where our office is is is it on the edge of balls or Heath in Birmingham, which is a very diverse in a very diverse area but what would be interesting, is to, you know, there are so many generations of different waves of migration there and as you say Maria, you know, underneath the skin of a place, you know what, what are the festering sort of, you know, it's not just a harmonious lovely multicultural melting pot you know it's not necessarily harmonious who the who the people who feel aggrieved and who the in and that includes sort of first generation migrants who see now a whole wave of new people coming in, and their issues to contend with. So I say you come up to Birmingham and do project. Thank you.

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I think about that very, very

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fully really nice to see you,

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and you, Jonathan.

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Thank you.

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Don't have any more. Hands up, but we do have one more question q&a someone's written has the COVID event, far, far from over highlight the effectiveness of the local and community, as opposed the anonymous and corporate.

1:22:55

Oh definitely. Yeah, I mean, definitely globally as well because recently I did for the British Council, a really fascinating set of digital conversations I've facilitated 12, to our digital conversations with people involved in the craft sector and the British councils crafting futures program. And we. It was mainly people from south and south south east and south Asia, and then UK participants as well so I was

really privileged to have hours and hours of conversations with all these people around the world. And we talked about crafts in in times of crisis we talked about craft and local ecology cosmopolitan localism and. And everybody was talking about how, you know, reflecting on this strength of craft popping up, and the effectiveness as this person is saying of local and community localism but also things that were near neighbors, you know, neighborly things people that were close to each other and supply supply chains that were down the road that people hadn't necessarily known about or thought about. And also, age. So intergenerational skills and exchange is that time of reflection and time although people aren't able to always see each other there was still conversations going on. And, and just this new lens I think everybody experiencing a new lens of what is in their local environment. Looking around again with fresh eyes, things that they can find sources of resources resource. People resources, other sorts of resources. So I think that has been a real strength and, and how that how that continues will be interesting whether we whether we can sustain these in your local WhatsApp mutual aid WhatsApp groups and things like that. We've had many more leaflets through all door from, you know, local people and crafts people worldwide have looked at materials differently risen to the challenge of what they can do. At this time, so I think a lot of new things might pop up from that new startups actually these are times when interesting new ways of working new startups, new collaborations might form.

1:25:40

We do have someone in chat. Jeevan is asking a question as well.

1:25:47

Hi Gibran.

1:25:52

Can you hear me. Yes.

1:25:55

Hi. Nice to see you. Both of you, where we did story metal. At the opening of the Birmingham library. We counted in the, in the participation project that we did together we counted 42 languages in Birmingham alone. And some of them were dialects that we never heard about. So there was a kind of like, there were previously invisible and through the medium of making art together. It came, somewhat visible. So I'm now thinking about because today and yesterday I had for the first time, quite a few of weird interactions because I'm German. And I'm stuck in Berlin because my flights are canceled and I can't home. Go home, which is in Britain. So, and today I got messages of German students European students are not home students anymore but they are international students. Also, a my, my status has shifted. So the whole kind of idea about belonging and not belonging can shift through political situations, quite a bit. It's not just where you've been born. You can be put into something against your will. So identity building I think in the, in the emerging 21st century might have other dimensions that we maybe didn't address so much previously and that was being exposed to political maneuvering, and maybe kind of like political maneuvering that is outside of anything that we would have voted for or wanted ourselves. So in that sense, please forgive me the word but becomes some sort of victim of entity, without having the autonomy or the urgency, or the, What's the word. The power to contribute to the situation. So when when new art projects are being continued to be developed. There is this new dimension, and that is politics in a sense of putting people into particular kind of constellations without

them having previously, similar to when we did. I hope I don't ramble too much but similar to what we experienced when we did the refugee project. So what some of the people have told us where it was outside of their control how they then had to reflect on their identity. Two weeks ago they were in their homeland, with a very fixed identity. Two weeks later they were in Birmingham, and with a displaced kind of identity. So I wonder if if craft space with this enormous wealth of experience with, especially these kinds of projects. If you would be interested in kind of reviewing some of these projects and reconfigure and rerun them almost.

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I think in some ways. We are some of our projects are doing, you know, are attempting to do that. And as I said, sort of, we are focusing on Balsall Heath in particular because that it makes sense that that is our locality and that we can test some new ideas and, you know, see how things have changed. So that's definitely something that reveals itself evolved with, you know, with new generations of people and with, with the changed environment I think we're all grappling with change, and what this means for ourselves and for communities so I'm no, I have no doubt that all of our work going forward will forever be impacted by this and I suppose we're still taking it in and reflecting on it and taking a little bit of time to regroup and think about you know the meaning of things going forward.

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Yes.

1:31:05

Okay. Wonderful. Thank you. Was that answered, I think so. Okay, let's let's have a final question then. Did you Fetzer I am we've got our Fiona Hackney Fiona can we can you, can you talk.

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Thank you. Can you hear me. Yes, yes.

1:31:35

Yeah, just fine.

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It's just great hearing all of this dude it's just so good and it takes him back to when we first met and the connectors craft and communities and network quite a long time ago now probably over 10 years I'm not sure. But, and it's just when you spoke straight away. It was a way that you're so engaged with community and place and people. And the big things that underpin how we live, you know, as well as the small interactions in terms of how we engage with each other. And I just wanted to you know to end up if you it sort of takes me back to thinking about the first question about craft and the art, and the art college or higher education, you know, and the big worry that we will have, I mean goodness knows what's happening at the moment in terms of, you know, craft students trying to do. Studio practice and I know lots of colleges and universities are doing a really great job of doing the best. But what do you think the future is for he and I'm thinking I suppose in terms of that you have to take this great big loan that you know and all of this kind of thing and, and in so many ways, all the community work you do with communities and craftspeople in communities, kind of opens that up and lets people experiment

and take risks, as you said earlier. So I mean do you see different spaces and places for and you mentioned you know that wonderful course resource that you have on online. Now that came out of the commons, you know is, so just Could you say something a bit more about that I suppose in the future how you see craft developing professional craft professionals in relationship with with, you know, ordinary, everyday cross practitioners, and where that might take us maybe what kind of spaces we might be occupying.

1:33:10

No, I think that's a really, that's a really interesting point Fiona and I think that's why I was trying to you know kind of say that we were we weren't best at sort of at the intersection, because we're not formal, you know we're not formal education, we're not formal teachers and. And that intersect, that we work at that intersection it's really really interesting. And, I mean, in some ways, you know, we don't want to. We don't want to lose our art colleges, in one sense because it's all part of the ecology and, you know, if you weren't in the art college, we wouldn't have have that relationship, and that thinking coming back into community practice so that circularity is really important and that opportunity to, you know, to that poorest, I think there's having a kind of porous relationship between community and he would be really valuable so I wouldn't like to see our colleges and formal courses disappear. Of course, the reality is that you know only people who can afford to, you know, support their children in these things, you know, we'll be able to do those courses in time. So I think it is really important that we that these other spheres of of learning and engagement and self determination and craft, I think, you know, we do, we do, we're excited about the potential for self determination in craft, and particularly through the women's maker movement where we see our ambition is to have making hubs, you know, to work with the University of Birmingham on the web to think about creating these sort of making hubs in local communities where there is peer learning where you can engage with makers and local makers, just redefining that, you know, that local maker. The idea of local maker the idea of of collective shared hubs where people make and where you know where there is that exchange of information and peer learning happens in all sorts of ways in there, and there is. But there's definitely a results that that's local to people because what we find is some of those people were engaging with don't particularly want to go into the center of Birmingham. You know access. A call course, but they want to be able to do something locally. So having those local hubs I think is really interesting idea. Of course we have fab labs and maker spaces, you know that have come up alongside, so the one that we work with, Fab Lab in West Bromwich which is a really great resource. It is actually based in San Juan college but as a community facility. It's really important in the ecology, so I think we just have to have a mixed ecology. And I think people are very interested in learning and there are how, you know, I think as long as we have these sort of different routes to to engaging with craft in a self determined way that people can travel along. I think we need, we do still need the colleges there but we also need brokers like craft space. We also need individual artists are able to offer. Then, skills, and then we need community activists who want to work with each other in a, in a different way, as well but I think that should all be part of a healthy ecology rather than saying we should have, you know, just one or the other thing.

1:36:53

Yeah, thank you very much.

1:36:54

I think the idea of cooperative cooperative ism, and using digital platforms that then connect you to these, you know to wider worlds. I think that's, I think that's the future really working cooperatively. Thank you.

1:37:14

Okay, wonderful. Thank

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you. Ah, I'm just aware of time and such a wonderful lecture.

1:37:22

I'm also curious. Did you

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see that people are asking if we can save the chat.

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Yes, I'll just want to say that so I have been copying and pasting the chat as we go. And that will be made available, somehow. After this, the lecture will be posted on the Royal College of Art website. All the spoken translation is available through otter. So everything that's been said and recorded should be available somewhere, somehow, we'll send that out to our mailing list. Okay, with that then we'll call this Turner and thank you so much for, for coming tonight and thank you everyone for attending. Just a quick thank you to BSL interpreters as well for for working so hard, and to the administrative staff at the RCA who support in making this work like Christie Qatar. Did you thank you so much everyone have a happy new year.

1:38:21

Thank you. Thanks Jonathan for sharing.