

Paper 114 - Pecha Kucha

The Whole Thing: a case study in teaching and learning delivery through a partnership project.

Gillian Dyson

Senior Lecturer, Performing Arts

Course Leader – Contemporary Performance Practices

Leeds Metropolitan University

Faculty of Arts, Environment and Technology

Room G04, The Northern Terrace, Queen Square Court, Leeds, LS2 8AG

E: g.dyson@leedsmet.ac.uk

Abstract

According to French artist Robert Filliou, Art's Birthday is on the 17th January, and it all began 1,000,048 years ago when someone dropped a dry sponge in a bucket of water ...! East Street Arts, Leeds have teamed up with students from Leeds Met' University to organize this year's celebration and what better way to celebrate than a 48 hour party for the big 1,000,048; including games, food, drink and fun!

This is Holus Bolus, meaning altogether: whole. Holus Bolus will pull all creations and celebrations together; an event for anybody and everybody who ever put pen to paper, idea to creation ... and saw that it was good. Or who never did but would give it a go anyway. At the Holus Bolus Art's Birthday everyone is welcome to participate.

Student Press Release 2010

The Pecha Kucha will reflect on the educational practice of mentoring (Maynard & Furlong 1993:78) third year students of Performing Arts through a professional, 'real life' learning process. Students devised 'Holus Bolus'; an art event for the Fluxus International Arts Birthday. Over three months we planned and delivered a 24-hour event for the Leeds-based arts organization East Street Arts (ESA).

The project enabled students to identify and measure their personal learning objectives and test their capabilities in a professional world. Students managed their learning as part of a collaborative working team (Jarvis 1995: 99), coming together to deliver and evaluate a professional programme of arts activities – from performance art to radio broadcast, from a crafting corner to a hip-hop club night.

In this presentation I will give an overview of the project, setting the context as a real life contemporary Fluxus art event, and as a HE BA(hons) Module. I will refer to the Module learning objectives and how these were interpreted to create an engaging and stimulating learning experience. I will consider the role of the professional partnership organization (ESA) and their aims in supporting the programme, and finally reflect on the outcomes for students, professional artists and audiences.

This is a creative model for engaging students in employability and professional issues, whilst developing personal skills and, perhaps most importantly, confidence for the future (Arts Council of England 2010). The process provided an engaging space where individuals could explore and articulate their understanding of 'practice' within the context of the creative industries. The journey that these students took demonstrates an effective, appropriate model for the expansion of knowledge and understanding of both 'studentship' in the arts, but also professionalism in the cultural sector.

Graduates with the educational qualifications to work in these [creative] industries face a Herculean struggle to get on board... only a tiny fraction of jobs are advertised... [and only] those with rich or connected parents will have contacts to secure internships... [mentoring] is an effective way to inspire, change perceptions and raise aspirations. (ACE 2010)

The Pecha Kucha is a visual record of the project, and the challenges and success of evaluating (Wolf & Black 1990) such a process as core course delivery.

References

- Creative Survival in Hard Times – A New Deal of The Mind Report for Arts Council of England (March 2010)
- Maynard, T & Furlong, J (1993) Learning to Teach and Models of Mentoring
- Jarvis, P (1995) Adult and Continuing Education Practice
- Wolf, A & Black H (1990) Knowledge & Competence: Current issues in Training and Education