

CONTEXT AND COLLABORATION: Exploring approaches to contemporary textiles through collaborative research between Museums, HEI's and Practitioners

(See Appendix 1 for **Executive Summary**)

ACTIVITIES, THEMES, PEOPLE AND ORGANISATIONS

This Report is drawn from the discussions at a series of 4 seminars held:

22nd July 2006
Manchester City Art Gallery

22nd September 2006
Victoria & Albert Museum

26th January 2007
University College for the Creative Arts at Epsom

February 11th 2007
Royal College of Art

(See Appendix 2 for list of Speakers and Moderators for each Seminar)

The Report also draws on correspondence posted on the web forum, or directly with the Principal Investigator, and from discussions with the Advisory Group:

Mary Schoeser, Senior Research Fellow University of the Arts London, curator, writer

Jennifer Harris, Deputy Director Whitworth Art Gallery

Caroline Bartlett, practitioner

June Hill, curator, writer (formerly Head of exhibitions and collections at Bankfield Museum)

Nick Gorse, Director of Studies University College for the Creative Arts Epsom

Paul Harper, writer (co-opted for the final meeting)

The Seminars were very well attended with delegates representing all the identified interest groups, plus representatives from the major funding organisations. Many delegates attended at least 2 of the Seminars with a percentage attending 3 or all 4 (See Appendix for list of delegates)

The outcomes of all discussions have been published on the project website and the final Report will be published on the AHRC and project websites. Edited versions of the Report will be published elsewhere, including the V&A website.

THE SEMINARS

The Seminars have each had different formats, reflecting the venue and the progress of the ongoing debate. The seminars have sought to develop collaborative strategies between HEI's, museums and practitioners, with the specific aim of enabling the presentation or prioritisation of contemporary textile exhibitions. The Seminars have aimed to encourage dialogue and interaction between sectors in order to promote a growing understanding of the issues involved thus broadening audiences and creating the foundation for further research.

The objectives of the Seminars were originally set out as follows:

To:

- Provide a forum for the identified sectors to engage in debate.
- Understand the constraints and strengths for museums and practitioners when programming contemporary textiles.
- Explore the research role of HEI's in the collaborative process.
- Identify appropriate strands of collaborative research.
- Enrich and broaden the dissemination of contemporary practice.

These objectives have been achieved by:

Presentation and discussion of positive case studies.

At Ambiguous Spaces 2 Moira Stevenson, Deputy Director, Manchester Art Galleries and, at the Manchester Seminar, Peter Murray, Director Yorkshire Sculpture Park, represented exemplars of good practice. Both made the case for 'centres of excellence': YSP as a single venue centre, Manchester as a multi-venue centre working across sectors. At The Seminar held at the Royal College of Art Ceri Hughes, Contemporary Art Society, Giselle Eberhard Cotton, Curator Fondation Toms Pauli Switzerland, described successful initiatives of collecting contemporary textiles.

(Full transcripts published on www.contextandcollaboration.com)

Identification and examination of factors that may influence the programming of contemporary textiles.

At Ambiguous Spaces 2 Sue Prichard, Curator, Contemporary Textiles, Victoria and Albert Museum and, at the London Seminar, Janice Blackburn, Freelance curator and writer, and at the Royal College of Art Seminar, June Hill, Freelance curator and writer, all discussed approaches to programming textiles within the museum and galleries sector. All described the constraints, and strategies for achieving goals, Janice Blackburn with particular reference to the

promotion of individual artists, Sue Prichard and June Hill with particular reference to working within the Museum sector.

(Full transcripts published on www.contextandcollaboration.com)

Consideration of how HEI's can broker and facilitate collaborations.

At Ambiguous Spaces 2 Melanie Miller, Manchester Metropolitan University, Co-ordinator of the Schiffli Project and, at the Manchester Seminar Dr. Helen Dr. Helen Rees Leahy, Senior Lecturer in Museology and Director of the Centre for Museology at the University of Manchester, and at the Seminar at the Royal College of Art, Professor Rebeca San Andres, Fashion Institute of Technology New York, all described how Universities can support and broker collaborations.

(Full transcripts published on www.contextandcollaboration.com)

Consideration of how the development of appropriate critical language could influence the programming of contemporary textiles.

At Ambiguous Spaces 2 Paul Harper introduced the debate around critical language and this discussion has remained at the top of the agenda at all Seminars.

(Full transcripts published on www.contextandcollaboration.com)

Dissemination through publication of the outcomes of the seminar discussions.

The outcomes of all discussions have been published on the project website and the final Paper will be published through various outlets.

(Full transcripts published on www.contextandcollaboration.com)

THE DEBATE

The discussion can be described as broadly falling under the following themes, although many of the issues cross all categories:

1. **Dissemination of information**
2. **Collaboration**
3. **Context**
4. **Brokerage**
5. **Language**

1. **Dissemination of information.**

This is at the heart of the debate and includes the development of an appropriate and effective language. It is clear that there is contemporary textile practice of international standing taking place in the UK and elsewhere, however there is a chronic lack of information available, in particular, information brought together in ways that can be accessed by those outside the area of practice. This lack of information is exemplified by this response to an email enquiry: *“One of the objectives (of this Gallery) is to hold several large profile events/exhibitions a year while also showing emerging and local artists. I am not informed about current high profile textile based artists that would fit that description.”*

The following themes have been explored:

- Documentation / access of information about practice across the sectors
 - What is taking place where
 - Who does what
 - Identification of the key areas of practice are across the sectors
- There is evidence of a huge public demand for first hand experience of contemporary textile that is not reflected in mainstream media.
- There is anecdotal presumption that the audience is drawn from a particular constituency. However, it is unclear if each of the identified sectors (Museum, HEI, professional practitioner) has the same presumed audience in mind.
- There is no hard data based evidence.

2. **Collaboration**

It is clear that there are many models for collaboration and a degree of pluralism is desirable. There have been, and are currently, excellent examples of individual cross-sector collaborative initiatives. However, these are dependent on individual contacts and much prior research on the part of practitioners. The absence of any relevant data base concerning collaborative practice has been noted. (See 'Future Topics for Investigation')

There is a basic dichotomy between collaboration dealing with learning and experience and collaboration with the aim of economic growth, with the concomitant concern that practitioners need to sell their work. This was exemplified by Janice Blackburn's presentation at the London Seminar and stimulated much debate around the definition of collaboration.

(Full transcripts published on www.contextandcollaboration.com)

The following themes have been explored:

- The point at which an arrangement based around commercial interests may be considered other than collaboration
- Collaboration must be mutually beneficial (integrity of engagement – both parties being absolutely clear about gains, benefits, reasons for involvement)
- Artists mention concerns of becoming the ‘junior’ partner rather than the catalysts in collaborations.
- The important role of funding for collaborative initiatives, eg residencies, for practitioners and the difficulty of developing these initiatives beyond their initial parameters.
- HEI research requirements and museum agenda’s as identified in the Museums Association Report have the potential for mutual cross sector benefit.
- Ways in which collaborative engagement with the continuum of textile history could lead to an increased profile for contemporary textile.
- The role of historic collections/ traditions of practice in nurturing and bestowing value on contemporary textile and vice-versa.

3. Context

There is a perception that there is a lack of representation of contemporary textile within public collections. This theme was explored in the following manner:

- The positioning of textiles within public collections reflects the ‘hybrid’ nature of textile and its ability to cross discipline. Textile may be included in collections of social and industrial history, anthropology, crafts, design and science/technology
- Representation within art collections, however, appears more restricted. Where contemporary textile is represented within art collections the work may be absorbed or categorised in ways that do not make apparent its textile roots. The profiling of the representation of contemporary textile within collections informs and impacts on perceptions of textile practice within the art field. There are mutual benefits for both museums and practitioners in opening up collections for collaborative projects. The key issues to identify will be:
 - The role of historic collections in nurturing and bestowing value on contemporary textile
 - The role of the textile practitioner in developing the potential public engagement with a particular collection?

- The context in which work is seen relates directly to the development of the curatorial role. What has not been established sufficiently is the potential for curatorship working with HEI's relating to research and the dissemination of ideas.

4. **Brokerage**

The need for a broker has been identified. The broker's function would be to identify potential partners for collaborations between artists, museums and galleries and funded institutions. The broker could then also, but not necessarily, take on the role of facilitator. This may be a role for an organisation (Crafts Council) or individuals/organisations funded by the CC/ACE. There is also an opportunity for HEI's to adopt brokerage as a building block within a research programme. This is a key issue as it indicates the necessity for a pluralistic approach.

The following themes have been explored:

- How partners are selected in the first instance – how do people find each other
- There are no textile specific galleries. There are few opportunities for the fundamental business of buying and selling contemporary textile. There are no examples of building a stable of committed practitioners.
- Yorkshire Sculpture Park provides a successful model for a venue of international importance concentrating on a single discipline over a period of years. A championing programme that is textile specific, maintained over a significant period of time, provides the opportunity to develop a high profile platform for contemporary textile.
- Manchester and Norwich have been identified as having specific historical identities, demonstrating the value of the sensitive placement of a contemporary exhibition alongside historic collections.
- Design history and cultural studies have a recent background that should provide clues for the development of the study of textiles as part of a research programme in HEI's. As such this would make natural common cause with Museums and galleries
- There is an urgent need for an infrastructure to support the development of a contemporary textile presence within high profile art markets and auction houses.
- In the commercial sense, the broker is essentially a facilitator, bringing together potential buyers and sellers. Establishing a role for such commercial interests within curated programmes and research outcomes would be an exemplification of a plurality of approach.

5. Language

The debate concerning language has informed the discourse across all issues.

The following themes have been explored:

- Understanding how to connect and articulate creative practice to areas outside that practice is important. These areas include:
 - academic, commerce, museums and the general public.
- Appropriateness, robustness and effectiveness have been key words in the discussion, particularly with reference to the interface between sectors. The understanding of requirements and the ability to articulate these is crucial in establishing working relationships across sectors.
- There is still insecurity about language and the practitioner.
 - appropriate language
 - critical robustness
 - confident usage outside the textile community
- There is a concern about labelling and how comfortable the textile community is with the textile label. Locating contemporary textile solely within the making process may be limiting; siting contemporary textile within discourse around formulation of ideas was felt to be more important than the label.

FREQUENCY AND TYPE OF COLLABORATIONS

4 seminars held:

(See Appendix 2 for full Agendas)

22nd July 2006

Manchester City Art Gallery

The theme of this Seminar was: 'Context'.

How much does the context in which we encounter an object, an artefact, a piece of work, affect the way we understand what we are seeing? Does the context create a framework within which we form a consideration of the object in relation to our understanding of its socio-cultural position and the language we use for determining this?

Format: two presentations followed by a moderated dialogue between the two speakers and then the moderated debate was open to the floor

22nd September 2006
Victoria & Albert Museum

The theme of this Seminar was: 'Collaboration'.

Collaboration creates opportunities for the accumulation of determination and purpose, of knowledge, skills and resources; ideas are tested in a forum - emerging tempered and strengthened? – or compromised and diffused?

Format: one presentation, followed by a moderated debate open to the floor, then delegates worked in breakout groups reporting back to the Seminar and a final moderated debate open to the floor.

26th January 2007
University College for the Creative Arts at Epsom

At this Seminar the draft Report was presented. All points, ideas, comments from previous Seminars, from the web forum and from the Advisory panel, were drawn together and presented for discussion with the intention to identify strategies for the future.

Format: single presentation of the Draft Report, followed by a moderated debate open to the floor.

February 11th 2007
Royal College of Art

The theme for this Seminar was 'Collections and Collectors'

How important are collections and collectors in the profile of contemporary textiles? This seminar was part of 'Collection', the supporting programme to 'Collect' at the V&A. and was open to anyone who picked up the description at 'Collect as well as those who had pre-registered through the website.

Format: four speakers followed by a moderated debate open to the floor.

HOW THE THEMATIC AREA HAS BEEN ADVANCED THROUGH THE SEMINAR SERIES

The network established through the series of Seminars created the opportunities for focussed cross-sector dialogue that did not previously exist. Delegates and Speakers were drawn from all the identified sectors: Museums and Galleries, HEI's, professional practitioners and funding organisations. Curators groups (Craftspace Touring, Curators South East) have contributed to

the debate and have invited the Principal Investigator to speak at their meetings. The Crafts Council invited the organisers of the Seminar series to organise an extra Seminar to coincide with the 'Collect', the international applied arts fair at the V&A in February 2007. This allowed for discussion of a key issue that had arisen through the Seminar series, that of the importance of collections and collectors, and the lack of same in contemporary textile. Comparisons between approaches across the country, across the sectors and with those in other countries were explored. The points raised, and strategies suggested through the Seminars addressed key issues raised within two recent documents that have particular relevance for this debate –the Arts Council strategy document Turning Point and the Museums Association Collections For The Future document. It is interesting and useful to identify some of the key issues in these two reports, and then measure how the strategies that have emerged from Context and Collaboration fit alongside.

ARTS COUNCIL ENGLAND 'TURNING POINT'

The strategies that have emerged from Context and Collaboration contribute to the following recommendations in the Report:

- Importance of working with the commercial sector:
 - Galleries
 - Art fairs
- Importance of linking education and museums and galleries
 - Developing and strengthening partnerships with HEI's
- Linking contemporary and historic practice
- Inter and trans-disciplinary activity
 - Exposure of artists to other disciplines
- Working with new technology
- Strategic partnerships
 - Within centres of excellence (London, North East England, North West England)
 - Across centres of excellence
- International links
- Developing informed and intelligent audience
 - The importance of material understanding
- Developing opportunities for the less prioritised sectors
- Investment and development of brokerage

MUSEUMS ASSOCIATION COLLECTIONS FOR THE FUTURE REPORT

Key findings in this Report indicate that too many museum collections are underused - not displayed, published, used for research or even understood by the institutions that care for them. A stronger emphasis on collections is not just compatible with increasing access and learning in museums: it is vital to it. As a result the Museum Association commit to:

- Encouraging relevant bodies to undertake research to determine the most effective way to invest resources in the future.
- Working with appropriate bodies to develop strategic approaches to acquisition.

The strategies that have emerged from Context and Collaboration contribute to the following recommendations in the Report:

- Engagement
 - Museums should do more to expand the opportunities open to people to engage with collections. More collections should be in active use and museums should improve the way they manage collections-related knowledge.
 - Museums need to engage more actively with the debate about how objects in their care are interpreted.
- The dynamic collection
 - Museums should actively develop their collections, with a renewed commitment to acquisition as a key part of their role, and new strategic and funding approaches.
 - All users would benefit if museums shared their collections more widely, as well as collaborating on collections management and collecting.
 - There is an ethical imperative for museums to increase the use of their collections as well as to maximise their care.
- Strengthening the museum sector
 - There are not enough staff in museums with a focus on developing collections' potential and many museums do not have access to the expertise they need.
 - Museums need excellent communicators as well as access to excellent scholarship.
 - It will be equally if not more important to build closer links with external sources of knowledge and expertise. Links between museums and higher education are far less well developed than they might be.

KEY ADVANCES IN UNDERSTANDING

Museums, as we understand them today, are about 150 years old. Much of their initial educative impetus has passed to HEIs, which in Art and Design have existed for just over a century. The field of art textiles, despite much earlier precedents, is only about 35-40 years old. It has, in other words, only recently reached a point of maturity, and can afford to take a more muscular and robust approach, particularly in respect of contemporary practice. This would suggest that the time is right for practitioners to take on an equal role with museums and HEIs in defining future directions. HEI's have a pivotal role in identifying and supporting specific and appropriate research projects with the potential for collaborative partnerships with Museums.

Working with a collection can be hugely worthwhile for the artists, museums, and those who see the results. Much prior research is necessary, the burden of which must lie with the artist, curatorial time being at a premium. The artist must establish the benefits accruing to the organisation and its audience from such collaboration.

Within existing museums and galleries there is pressure to involve and encourage access to collections. Practitioners can contribute to this in different ways:

- Through working with collections
- By speaking about the tacit knowledge they bring to collections, the objects within the collections – the construction, the relationship to contemporary practice etc.
- An engagement with the narrative history of the collection through contemporary practice

The benefits of working in collaboration are:

- A mutuality of understanding of each other's practice (eg practitioner awareness of curatorial constraints)
- Strengthening the dialogue between the two areas of practice
- Adding to the body of knowledge about a collection
- Reassessment of practice from both sectors

The debate engendered by Context and Collaboration is an opportunity to create and sustain a representative voice that will be heard by policy-makers, a voice that is particularly timely given the changes to the Crafts Council, the diminution of the influence of the Design Council, and the new openness and aspirational plurality of the ACE 'Turning Point' document.

It is also an opportunity to initiate pro-active networks to liaise with (and support the creation of) other bodies and pressure groups with a similar constituency and concerns, for example VAGA, and Hidden Art.

Language can give legitimacy to practice, creating specific contexts and engagements within visual practice. Consideration of the relationship between the lived/sensory/emotional experience of textiles and confident critical debate within the subject and in mainstream media will be facilitated through the use of language appropriate to the practice. There have been recent initiatives in this area for example the video 'What is Cloth to me?' (Becker & Millar, 2005), the 'Practice and Reflection' seminars supported by ALIAS (artist-led advisory service) and the Textile Forum South West Seminar Series. These initiatives were successful as a result of skilled brokerage. In each case a highly experienced professional facilitated dialogue exemplifying the practitioners stance, providing a model for future development.

Models of brokerage are being put in place for other disciplines for example the Arts Council Entrepreneur Scheme for the performing arts. This may have relevance for other disciplines and the progress of this scheme may provide a useful model and should be monitored.

The creation of such a live archive/database for contemporary textile would ensure an equality of available information with other art forms providing a place of reference where those who lack that information may be directed.

Strategies require funding and funding sources are limited. Collaborative initiatives provide opportunities for approaches to funding bodies across sectors and can avoid competitive bids within limited availability.

The discussion around language could be used to propose funding criteria that:

- Are meaningful to practitioners, museum curators and HEI staff
- Reflect the breadth of current practice/research.

FUTURE TOPICS FOR INVESTIGATION

It has become evident from the debate that there is a pivotal research role for HEI's under the general headings of:

- collection of data and provision of data bases
- provision of fora for debate and exchange
- brokerage

DATA

There is very little 'hard' data available that would provide the necessary evidence for the development of strategic approaches and outcomes. HEI's through research programmes have the possibility to initiate the collection of data on:

- the numbers of visitors to contemporary textile exhibitions
- breakdown of who these visitors are
- who the target audiences are
- where the textile collections are housed
- on Museums and Galleries and their policies
- identify people/contacts across the identified sectors who could assume responsibility for the prioritising the programming of contemporary textiles
- this data collection also should involve uncontested spaces

Hard data could also be processed into an exhibition outcome providing a model for collaboration across the identified sectors. An example would be a survey of contemporary textile practice over the last 40 years documenting practice and highlighting significance with an exhibition and publication outcome.

There is a sense that every collaborative initiative has to write the rules each time, make mistakes, learn from those mistakes and at the completion that knowledge and experience is unavailable to others starting out. This essential information could be gathered together and accessed through:

- An archive of the existing and ongoing body of knowledge and experience concerning collaborative initiatives, which with proper analysis, would provide a data base for the construction of future projects.
- Documentation of a series of positive case studies through written and visual/recorded data.

FORA

- Textile as a mode of knowing and seeing and thinking and making, has a place within a much more dynamic field in which might include science, philosophy, language, poetry. The creation of a forum or fora for the exchange and dissemination of information which could be categorised under knowledge transfer. This could include open forum debates for curators, practitioners, writers and scientists.

- A web based forum for practitioners, museums and galleries needs careful research, with particular attention to the collection of hard data on the management, methodology of interaction and usage within the identified groups.

BROKERAGE

HEI's can take a pro-active role in brokerage through research programmes and knowledge transfer. This should include research into:

- What is the role of the broker
- What kind of individual should take on that role
- What kind of institution should take on that role
- How should it be funded
- What are the commercial implications
- The broker would need to be familiar with:
 - The requirements of partner sectors and funding organisations
 - The pathways of practitioners
 - how these pathways may be developed
 - for recent graduates
 - for mid-career practitioners

The requirement for this breadth of knowledge and understanding may suggest a brokerage team rather than a single individual, or that the individual has access to a wider range of expertise for example that the role is located within a specialist HEI.

There is a necessity for sound preparation of submissions of joint projects both to and with institutions. This is an opportunity for HEI's to develop a training programme to include:

- Appropriate research that is required for initial approaches from artists to Museums and galleries
- The delivery of relevant textual information in appropriate language.

The training could be cross-discipline, necessitating the use of language that is clear, appropriate and not discipline specific and could include:

- The organisation of brokered seminars for practitioners and writers to engage in critical debate with the intention of creating access pathways to creative practice.

WORKING WITH MUSEUMS

It is vital that the discourse surrounding contemporary textile, material culture and trans-disciplinary concerns is located within the visual immediacy of the textural experience in a gallery space. At the moment contemporary textile is largely under-represented within the exhibiting and collecting framework. The web is an amazing resource and virtual exhibitions/gallery spaces and debating forums cut across the increasing demands for physical space and programming issues, but nevertheless lacks the textural experience of the object. There are several possibilities in which this imbalance could be addressed

- The creation of a textile-specific venue, in the manner of Yorkshire Sculpture Park would provide the opportunity to disseminate best practice over time. Such a gallery would encourage a breadth of cultural discourse.
 - A possible model to study would be the recent funding award for the establishment of the Embroiderers Guild led National Embroidery and Textiles Centre which will include galleries dedicated to themed long-term displays from the museum collection and changing exhibitions of embroidery and textiles, including those curated by the Guild.
- The creation of a nationwide group of museums and galleries willing to programme contemporary textile on a regular basis. The programme could be one of touring exhibition between the galleries or separate exhibitions.
- The creation of Centres of Excellence for example Manchester with its networks of Museums, Collections, textile education and history of textile production as described by Moira Stevenson, Deputy Director of Manchester Art Galleries, at Ambiguous spaces 2. Other candidates have been mentioned during the seminars – Norwich and Stroud.
- Through the Museums, Libraries and Archives Council initiative for Subject Specialist Networks. The V&A leads the Fashion and Textile SSN which is based on an existing network of Dress and Textiles Specialists (DATS). The focus of DATS so far has been on supporting members to develop and share expertise. This has been particularly valuable for people working with mixed collections of social history in which costume and textiles are only a small component. It would be useful to discover if there is a representative of contemporary textile within this SSN, if not then to enter discussion with the V&A on the appropriateness of such representation, or on the value of applying to set up a separate SSN focusing on textile.

There are two core issues around these initiatives, which need careful consideration. Would they:

- Encourage other venues to programme contemporary textile through the provision of examples of excellence.
- Become a case of over-location with the concomitant danger of contemporary textile expected to be exhibited only in this one venue/group of venues.

If we look to the example of YSP, certainly it has been the former not the latter which has been the result.

- Working with a collection as a 'residency' need not be tied to material outcome a residency could be an ongoing project taken up serially.
- There are also more global approaches:
 - The Museum of Modern Art New York and the Design Museum London have embedded links from individual practitioners back to companies. These examples provide information as to the possible framing and targeting of audiences and what and how the site is used.
- Institutional relationships are built up between individuals. A way to ease the pressure on curatorial time would be the organisation of curatorial visits to studios in 'go and see' capacity. Such an initiative would assist the building of relationships and ensure that curators are aware of what is going on. There are curatorial study trips to other countries, perhaps a study trip to studios in an area, or nationally, would be a way forward.

FUTURE COLLABORATIONS/RESEARCH PROJECTS

Contemporary textile art is a relatively young practice, barely 50 years old, yet so much of its history has remained undocumented and uncelebrated. Jennifer Harris, Deputy Director of the Whitworth Art Gallery, Manchester has indicated interest in working in partnership on a survey exhibition. Such a research project would demonstrate the significance of work that has been included under the umbrella term 'textile' during this period. This project would serve as evidence of an exciting history of ground-breaking practice, and become the springboard into the future.

Farfield Mill have expressed interest in working with the Context and Collaboration Principal Investigator to explore the proposition of a Centre of Textile Excellence, to be located at Farfield Mill.

There is clearly a climate for openness and collaboration across all identified sectors and there are real opportunities outlined here for HEI's to take a significant and positive lead in the development of these initiatives. University College for the Creative Arts, has already taken the first steps, in the creation of a gallery space in Epsom which, in its approach to programming, will take some of the strategies outlined in this Report forward. The University College for the Creative Arts has also developed two MA programmes in curatorship, which will also reference some of the strategies outlined in the Report.

PLANS FOR FURTHER DEVELOPMENT OR ACTION

Delegates have indicated a desire to establish a working group to take on the role of brokerage between the three sectors with an initial brief to:

- Identify a group of museums and galleries to take on a championing role and programme contemporary textile over a longer period of time
- Prepare guidelines for collaboration between Museums HEI's and professional practitioners

Identify HEI's who would be willing to take on one of the research projects eg

- the collection of hard data
- the set up of a data base

Paul Harper, representing the organisation ALIAS, has proposed a continuation of Context and Collaboration seminars to further explore themes raised.

Craftspace Touring have taken an active part as delegates at all Context and Collaboration seminars, and are concerned to take a pro-active role in the development of the themes raised.

The links established through the seminar series with The Crafts Curators Network South East and those involved in Context and Collaboration will now be developed through The Making.

Through the seminar series links have been established between the Toms Pauli Fondation and the Whitworth Art Gallery with the possibility of institutional collaboration focussing on their respective collections of contemporary textiles..

The overall aim of the Seminars has been to influence and change thinking about practice. The final outcomes will materialise in the future.

The Seminars and website have generated a great deal of material to sift through and draw together, ranging from the highly aspirational to the grounded pragmatic and it is important within this Report not to lose sight of the vision, while seeking to identify those practical strategies that are the first steps towards achieving those aspirational goals.

CONTEXT AND COLLABORATION

APPENDIX 1

EXECUTIVE SUMMARY

The Seminars have been very well attended, with delegates and speakers drawn from all the sectors identified in the original application. The Seminars have demonstrated that contemporary textile has much to offer museums and galleries in the dissemination of historic collections, attracting an informed audience, and creating cross-cultural and trans-national links. Publicly funded Museums and Galleries are under pressure to reach out to new audiences, to engage the public with their collections, which often contain examples of historic textile, yet it seems the resistance to the inclusion of contemporary textile within programming persists. This is despite, or perversely perhaps because of, the huge audiences attracted to exhibitions of contemporary textile. Although there is not a similar reluctance to accept vast audiences when programming fashion exhibitions. It may be that there are pre-conceptions about who may make up a contemporary textile audience, and it may be revealing to explore if this is a shared pre-conception or does it differ depending on vested interest.

There is a perception within the textile community, and elsewhere, that there is inadequate representation of textile within public collections. It is interesting to question the assumption that textile is under-represented; it may be rather that textile suffers from a certain invisibility. Recent research in the UK by June Hill (Hill 2006) has demonstrated that there are many 'hidden' collections of textiles in museums. The positioning of textile within public collections often reflects the hybrid nature of textile and its ability to cross discipline. For example a collection of quilts may be housed within social history, or decorative art, or craft or ethnography. Where textile is represented within art collections, the work may be absorbed or categorised in ways that do not make apparent its textile genesis. The few examples of contemporary textile collections, or contemporary textile inclusion in more general art collections also suffer from a lack of profile through lack of available information, or venues in which to exhibit.

The 'hidden' presence of historical/traditional textile within Museums has an impact on the collecting of contemporary textile in that exemplars are not overtly available; patronage is not celebrated, and without patronage there will be no collecting. The lack of collections and collectors of contemporary textile has a direct bearing on its profile. Experience indicates that contemporary art featured in the major museums and galleries, is work that is also collected, and known to be collected. It has a demonstrable value within the auction houses, a value that contemporary textile does not have. The difficulties in attracting collectors are further compounded by the fact that in the UK there are few opportunities for the fundamental business

of buying and selling contemporary textile. There are no contemporary textile specific galleries in London, which is the centre for art transaction in the UK; equally there are no examples of galleries building a stable of committed textile practitioners anywhere in the country.

Overall there is a chronic lack of information; in particular, information brought together in ways that can be accessed by those outside the area of practice. This lack of information is exemplified by this response to an email enquiry: *“One of the objectives (of this Gallery) is to hold several large profile events/exhibitions a year while also showing emerging and local artists. I am not informed about current high profile textile based artists that would fit that description.”*ⁱ This is not an unusual response, nor a surprising one. Where would a curator or collector go to find examples of excellence when looking to programme a contemporary textile exhibition, or to buy a work of contemporary textile when creating a collection of ‘enduring significance’? And if by some chance an opportunity is presented, by what yardstick would ‘enduring significance’ be ascribed?ⁱⁱ

One strategy could be the creation of a textile specific venue:

“...a place that’s not so much about material and technique but rather an expression of a state of being; about a way in which the world is perceived and understood: a place where the focus..... becomes the prism through which we examine and explore the world we inhabit and the basis on which we establish a relationship with all those other disciplines and art forms.” (Hill 2007)

This is a contentious strategy as the argument can be made that the result of such a venue would be less leverage to move other venues to show contemporary textile. The response may be that, as there is a textile specific venue, there is no reason for inclusion in any other venue programme. However, if we take the example of one discipline specific venue, Yorkshire Sculpture Park (YSP), we can see that this has not been the case. Sculpture, like textile, is a discipline that encompasses a wide umbrella of practice. Until the middle of the last century, sculpture had a very particular image as being placed on a plinth, in the museum or gallery or as public memorial. At YSP the curatorial approach, now considered as standard, but at the time of establishment highly controversial, provides interesting parallels for contemporary textile. Peter Murray, Director of YSP, speaking at the Context and Collaboration seminar in Manchester, reminded:

“YSP started in 1977 when there was little support for contemporary sculpture and few examples to see it in public places. There was no model to look at in this country although (there were) some models in other countries.....we had to find our own model”. (Murray 2006)

YSP has also demonstrated that a venue that is designated at discipline specific can happily include other disciplines, having the confidence to relate those disciplines back to sculpture.ⁱⁱⁱ Far from creating a sculpture 'ghetto', YSP has provided a model of international excellence both in content and in practice, stimulating curatorial confidence and an appetite for contemporary sculpture.

However, even if it were deemed desirable, realistically speaking it is unlikely in the near future that such a venue could be created, or re-envisioned, for contemporary textile. What may be more achievable would be to bring together a national or international group of museums and galleries willing to programme contemporary textile on a regular basis, over a period of years. The programme could be one of touring exhibitions between the galleries or separate exhibitions. The key element here is one of time. As Peter Murray explained when speaking about Yorkshire Sculpture Park, it took many, many years to "*learn how to use the landscape*". (Murray. 2006) There needs to be a long-term commitment to the development of knowledge and understanding, to the encouragement of dialogue and confidence.

An alternative model may be a clearly defined focal point as was previously available in Europe through the Lausanne Biennale, held at the Musée des Arts Decoratifs. In its time, the Biennale attempted to reflect emerging concerns within the field, and attracted hundreds of thousands of visitors from all over the world. Since the final Biennale in 1995 there have been regular, small scale bi or tri annual events in Europe, but nothing that has consistently placed contemporary textile so publicly at the centre stage within a major Museum. The Lausanne Biennale provided an international, high profile Museum venue where artists, academics, curators and collectors could see examples of contemporary textile work, considered to fulfil specific criteria of excellence. It's centrality is further demonstrated by the fact that it's demise caused the closing of all but one of the commercial textile galleries that had previously existed around the event and, ultimately, the scaling down of the teaching of textile in the art schools of Switzerland. Everything is linked:

"If you have no showcase then you don't attract the students. If you don't attract the students you don't attract the professors. And the professors now have nothing to show so they don't teach textile. It goes round and round, and in the circle is included all the work by the galleries and the collectors, and everything is tied together." (Eberhard Cotton. 2007)

What all these initiatives have in common is the need for funding and the notion of a ‘champion’ – either a championing venue/venues or a single person or group of people with a common focus. Such a role requires robust, single-minded energy and drive, which will almost inevitably come with a strong personal vision, and this is not always welcome. The freelance curator and writer Janice Blackburn, speaking at the Context and Collaboration at the V&A in London (Blackburn 2006), described her highly successful collaborations with Sotheby’s in London and New York, in which she curated contemporary applied arts selling exhibitions. Many of the practitioners present at that lecture felt that this was not an approach that they felt appropriate, that it was at best compromising, and at worst exploitative. Yet if collectors, curators, practitioners are to meet there has to be an element of brokerage, as Janice Blackburn said:

“the young artists, designers, crafts people that I’ve worked with are enormously talented, they know what they want to do, they know who they’d like to be in touch with, but they don’t actually know or they lack the confidence to do it, and they need someone to make the introduction, or give them the ability to make the introduction.... There needs to be someone to advise them”.
(Blackburn 2006)

The role of HEI’s has been identified very much as one of broker and facilitator. In particular identifying and supporting specific and appropriate research projects with the potential for collaborative partnerships with Museums. HEI’s can also play an important role in the collection of data and provision of data bases, and the of provision of fora for debate and exchange.

When discussing funding, it is clear that many of the old funding streams have disappeared and have been replaced by funding tied to different criteria. However, it should be noted that these criteria do not necessarily disadvantage contemporary textile. It should also be noted that practitioners in other countries see the UK as privileged in terms of funding. Collaborative approaches between different interest groups would seem to be a way forward. Janice Blackburn has demonstrated that private/public partnerships can be brokered to mutual advantage. In the best case scenario, the broker’s function would be to identify potential partners for collaborations between artists, museums and galleries and funders. The broker could also, but not necessarily, take on the role of facilitator within any partnership. The requirement for this breadth of knowledge and understanding may suggest a brokerage team rather than a single individual, or that the individual has access to a wider range of expertise. In this there is a real role for HEI’s.

The opening observation to this Executive Summary was that contemporary textile does not achieve the high profile that the best practice deserves. The qualifier to this statement is that this refers to the traditional methods of profiling. New technology and the internet provide excellent pathways for dissemination, bypassing traditional hierarchies, reaching out and enabling communication between a potential audience of millions. However, the relationship between the lived/sensory/emotional experience of textiles, represented within the visual immediacy of the textural experience in a gallery space, is pivotal in placing contemporary textile within the continuing discourse surrounding material culture and trans-disciplinary concerns, and is vital for the stimulation of confident critical debate in mainstream media. Alternative modes of textural encounter, for example guerrilla exhibiting, would be an empowering of the practitioners, however, there remains the overwhelming under-representation of contemporary textile in the major museums and galleries. The points raised throughout these seminars coincide almost bullet point for bullet point with some of the Arts Council England strategies outlined in their 'Turning Point' document, and resonate strongly with the Museums Association Collections for the Future report. There is clearly a climate for openness and collaboration across all identified sectors and there are real opportunities outlined here for HEI's to take a significant and positive lead in the development of these initiatives. It is important to remember that Museum curatorial practice is traditionally based on 'the primacy of the real thing'. The power of information placed alongside the artefact in real time and real space is still the most potent method of touching the viewer.

Lesley Millar
Principal Investigator Context and Collaboration
May 2007

ⁱ This comment was made with an understanding of confidentiality, therefore the identity of the correspondent must be withheld.

ⁱⁱ The problem of ascribing 'enduring significance' is not confined to contemporary textile but also applies to contemporary art, as highlighted by the VAGA 2006 survey of public museum and gallery curators. This survey found that many curators felt they lacked the skill and knowledge to judge whether a work of contemporary art was of 'enduring significance'. However, the problem is exacerbated with contemporary textile in that there is no data base, there are no commercial galleries and there is no re-sale index to which reference may be made.

ⁱⁱⁱ For example: the 2007 Artist-in-residence is the poet Simon Armitage, who will base his work on the what is going on around him at Yorkshire Sculpture Park.

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CONTEXT AND COLLABORATION

APPENDIX 2

Seminar Speakers, Moderator and agenda

Seminar: Context

Manchester Art Gallery

July 22nd 2006

Speakers:

Peter Murray, Founder and Executive Director of Yorkshire Sculpture Park

Dr. Helen Rees Leahy, Senior Lecturer in Museology and Director of the Centre for Museology at the University of Manchester.

Moderator:

Dr. Polly Binns, Professional Practitioner, Research Professor in Visual Culture, Buckinghamshire Chiltern University College

AGENDA

- 1.00 – 1.15** Welcome
Moira Stevenson, Deputy Director, Manchester City Galleries
Introduction
Lesley Millar, Principal Investigator Context and Collaboration, Reader in Contemporary Craft Practice University College for the Creative Arts.
- 1.15 – 1.30** Peter Murray.
Introduction to Yorkshire Sculpture Park, and issues of practice there that are relevant to the seminar themes
- 1.30 – 1.45** Dr. Helen Rees Leahy.
Introduction to the work of the Centre for Museology and its collaborative role using the current exhibition, co-curated by the Whitworth Art Gallery and the Centre for Museology, 'Resonance & Wonder' which addresses the issues of context arising from museum displays of textiles, and is also a collaboration between a gallery & a university dept, albeit in the same HEI.
- 1.45 – 2.15** Discussion
Dr. Polly Binns, Peter Murray and Dr. Helen Rees Leahy in dialogue, addressing key questions identified by Context and Collaboration.
- 2.15 – 4.00** Open debate
Moderated by Dr. Polly Binns,
The debate will pick up on themes/issues raised by the Presentations and Dialogue, and through the web forum. Everyone is encouraged to contribute their view, which will be carried forward to the next Seminar and inform the Final Paper.
- 4.00** Tea, coffee
- 4.30** Finish

Seminar: Collaboration

**Victoria and Albert Museum
September 22nd 2006**

Speakers:

Janice Blackburn, Freelance curator and writer

Moderator:

Dr. Veronica Sekules, Head of Education and Research, Sainsbury Centre for Visual Arts, University of East Anglia, Vice Chair of Engage.

AGENDA

- 1.00 – 1.15** Welcome
Lesley Millar, Principal Investigator Context and Collaboration, Reader in Contemporary Craft Practice University College for the Creative Arts.
- 1.15 – 1.30** Dr Veronica Sekules.
Outline of the seminar aims
- 1.30 – 2.00** Janice Blackburn.
The role of brokerage and the importance of cross sector collaboration
- 2.00 - 2.30** Open debate
Moderated by Dr. Veronica Sekules with Janice Blackburn.
- 2.30 – 2.45** Tea
- 2.45 – 3.45** Breakout groups to discuss the issues raised during the open debate.
- 3.45 – 4.00** Report back from breakout groups
- 4.00 – 4.30** Open debate.
Moderated by Dr. Veronica Sekules
- 4.30** Finish

Seminar: Presentation of Draft Report

University College for the Creative Arts, Epsom
January 26th 2007

Speaker:

Lesley Millar, Principal Investigator Context and Collaboration, Reader in Contemporary Craft Practice University College for the Creative Arts.

Moderator:

Paul Harper, Writer

AGENDA

- 2.00 – 2.15** Welcome
Paul Harper
- 2.15 – 3.15** Lesley Millar.
Presentation of draft Report for comment.
- 3.15 – 4.15** Open discussion with the intention of identifying strategies for collaboration and further research.
Moderated by Paul Harper with Lesley Millar
- 4.15** Drinks
- 4.30** Private view of the exhibition 'Line and Thread', an exhibition developed by the artists Belinda Mitchell and Trish Bould in response to 'Context and Collaboration'.

Seminar: Collections and Collectors

Royal College of Art
February 11th 2007

Speakers:

Giselle Eberhard Cotton, Curator of the Contemporary Textile Collection of the Foundation Toms Pauli in Switzerland.

Professor Rebeca San Andres, Fashion Institute of Technology, New York

Ceri Lewis, Curator (Collections) Contemporary Art Society

June Hill, Freelance Curator (formerly of Bankfield Museum, Halifax),

Moderator:

Mary Schoeser, curator, writer, Senior Research Fellow, University of the Arts, London

AGENDA

- 2.00 – 2.10** Welcome
Lesley Millar, Principal Investigator Context and Collaboration, Reader in Contemporary Craft Practice University College for the Creative Arts.
- 2.10 – 2.20** Mary Schoeser
Outline of the seminar aims
- 2.20 – 2.40** June Hill
The role of the curator and the positioning of textiles within collections and collecting, highlighting issues around the 'hidden' textiles in museum collections.
- 2.45 - 3.05** Ceri Lewis
The rationale behind the collection of contemporary textile art collected and distributed by the Contemporary Art Society.
- 3.10 – 3.30** Giselle Eberhard Cotton
The Lausanne Biennale and the collection of contemporary textile art held by the Toms Pauli Fondation with particular reference to the problems of disseminating a collection without a designated gallery space.
- 3.35 – 3.55** Professor Rebeca San Andres
The dissemination of the textile and fashion collection held by the Fashion Institute of Technology in New York
- 4.00 – 4.30** Open debate.
Moderated by Mary Schoeser
- 4.30** Finish

CONTEXT AND COLLABORATION

APPENDIX 3

Delegate Lists

Context, Manchester Art Gallery, July 22nd 2006

Sonja Andrews	University of Manchester, Practitioner, North West Textile Forum.
Lyn Barbour	Creative Industries Development Service
Caroline Bartlett	Professional Practitioner (C&C Advisory Group member)
Trish Bould	University of Southampton, Professional practitioner
Michael Brennand-Wood	Professional practitioner
Maxine Bristow	University of Chester, Professional practitioner
Julie Cassels	Professional practitioner
Fiona Curran	Manchester Metropolitan University, Professional practitioner
Paola De Giovanni	Textile Art Undergraduate
Elizabeth Cooper	Arts Administrator
Ian Dumelow	University College for the Creative Arts
Antonia Harrison	Compton Verney Gallery
Laura Hamilton	Collins Gallery
Jennifer Harris	Whitworth Art Gallery (Advisory Group member)
Stacy Harvey Brown	Professional practitioner
Jessica Hemmings	Winchester School of Art
Andy Horn	Craftspace Touring
Alice Kettle	Professional practitioner
Greta Krypczyk-Oddy	Harris Museum
Sue Lawty	Professional practitioner
Miranda Leonard	Brewery Arts Centre
Marlene Little	Professional practitioner, University of Central England
Sophia Malik	University of Huddersfield
Hillary Maslen	Professional practitioner
Beatrice Mayfield	Crafts Council
Melanie Miller	Manchester Metropolitan University, Professional practitioner
Victoria Mitchell	Norwich School of Art and Design
Jess Morgan	Solihull Arts Centre
Anne Pierson	Farfield Mill and Arts Centre
Caryn Simonson	Norwich School of Art and Design
Moira Stevenson	Manchester Art Galleries
Lesley Sutton	Waterside Arts Centre, Professional practitioner
Kelly Thompson	Goldsmith College
Maureen Wayman	Manchester Metropolitan University
Bob White	Advisor Arts Education, Professional Practitioner

Seminar: Collaboration, V&A Museum, September 22nd 2006

Glen Adamson	Victoria and Albert Museum
Rowena Arden	Professional practitioner
Jane Audas	Independent Curator
Caroline Bartlett	Professional Practitioner (C&C Advisory Group member)
Alison Bell	Professional practitioner
Polly Binns	Buckingham Chiltern University College, Professional practitioner
Trish Bould	University of Southampton, Professional practitioner
Michelle Bowen	Arts Council England
Alex Boyd	Midlands Art Centre
Stacy Harvey Brown	Professional practitioner
Joy Buttress	Professional Practitioner
Julie Cassels	Professional practitioner
Elizabeth Cooper	Farfield Mill Arts Centre
Greer Crawley	Buckingham Chiltern University College
Emma Daker	Bilston Craft Gallery
Ian Dumelow	University College for the Creative Arts
Jilly Edwards	Professional practitioner
Amanda Fielding	Crafts Council England
Deirdre Figueiredo	Craftspace Touring
Frances Geesin	London School of Fashion, Professional practitioner
Shelly Goldsmith	Professional practitioner
Nick Gorse	University College for the Creative Arts (C&C Advisory Group member)
Laura Hamilton	Collins Gallery
Pamela Johnson	Writer, Curator
Polly Harknett	Hove Museum and Art Gallery
Jennifer Harris	Whitworth Art Gallery (C&C Advisory Group member)
Antonia Harrison	Compton Verney Gallery
Jessica Hemmings	Winchester School of Art
Maggie Henton	Professional practitioner (representing 62 Group)
Paul Harper	Writer
Michelle Holden	Crafts Council England
Andy Horn	Craftspace Touring
Brigid Howarth	Arts Council England
Gerry Howie	PhD Student
Julia Griffiths Jones	Professional practitioner
Shelly Goldsmith	Professional practitioner
Sara Keith	Professional practitioner
Sue Lawty	Professional practitioner
Helen Rees Leahy	University of Manchester
Marlene Little	University of Central England, Professional practitioner

Sophia Malik	University of Huddersfield
Bob Martin	Arts Council England
Kate McIntyre	Buckingham Chilterns University College, Writer
Victoria Mitchell	Norwich School of Art and Design
Sally Moss	National Museum of Wales
Simon Olding	Crafts Study Centre
Sue Prichard	Victoria and Albert Museum
Deborah Rawson	ETA
Freddie Robbins	Royal College of Art, Professional practitioner
Mary Schoeser	Central St. Martins, writer, curator (C&C Advisory Group member)
Caryn Simonson	Norwich School of Art and Design
Ruth Singer	Independent Curator
Kate Stoddart	Castle Museum and Art Gallery Nottingham
Katherine Townsend	Nottingham Trent University
Michelle Walker	University of Brighton, Professional practitioner
Bob White	Chief Examiner Edexcel, Professional practitioner

Seminar: Draft Report , University College for the Creative Arts, Epsom,

January 26th 2007

Jane Audas	Independent curator
Maggie Ayling	Professional Practitioner
Caroline Bartlett	Professional Practitioner (C&C Advisory Group member)
Alison Bell	Professional Practitioner
Louise Betts	Black Swan Arts Centre
Trish Bould	University of Southampton, Professional practitioner
Alex Boyd	Midlands Arts Centre
Stacy Harvey Brown	Professional practitioner
Julie Cassels	artist
Tracey Clarke	Artworks-mk
Elizabeth Cooper	Arts Administrator
Emma Daker	Bilston Craft Gallery
Ian Dumelow	University College for the Creative Arts
Jilly Edwards	Professional practitioner
Deirdre Figueiredo	Craftspace touring
Nick Gorse	University College for the Creative Arts (Advisory Group member)
Catherine Harper	University College for the Creative Arts
Jessica Hemmings	Winchester School of Art
Michelle Holden	Crafts Council England
Andy Horn	Craftspace Touring
Sue Lawty	Professional practitioner
Marlene Little	Professional practitioner, University of Central England
Bob Martin	Arts Council England
Belinda Mitchell	University of Southampton, Professional practitioner
Jess Morgan	Solihull Arts Centre
Alex Murdin	Professional practitioner (representing Devon Guild)
Mihoko Ogawa Higgins	Art Consultant
Simon Olding	Crafts Study Centre
Sue Prichard	Victoria and Albert Museum
Laura Shirreff	student (Rhode Island School of Design)
Barbara Shirreff	Professional practitioner
Ruth Singer	Independent curator
Lesley Sutton	Independent Curator
Bob White	Chief Examiner Edexcel, Professional practitioner

Seminar: Collections and Collectors, Royal College of Art , February 11th 2007

Rowena Arden	Professional Practitioner
Jane Audas	Freelance Curator and Writer
Imogen Aust	Coventry University
Yemi Awisole	MA Student RCA
Linda Baker	Professional Practitioner
Cafi Barnes	OPUS School of Textiles
Caroline Bartlett	Professional Practitioner (C&C Advisory Group member)
Shireen Batliwala	MA Student RCA
Susan Beach	Collector
Liz Beckenham	University of Southampton, Professional Practitioner
Lutz Becker	Film maker, curator
Trish Bould	Professional Practitioner
Carmine Brannigan	American Crafts Council (Director)
Michael Brennand-Wood	Professional Practitioner
Maxine Bristow	University of Chester, Professional Practitioner
Frann Bugg	Professional Practitioner
Sharon Campbell	Collector
Sonia Collins	Yellow Chrome Books
Flea Cook	University of Hertfordshire
Elizabeth Cooper	Arts Administrator
Susan Cummins	Rotasa Collection, USA
Carys Davies	Student
Sally Freshwater	University of Hertfordshire, Professional Practitioner
Caren Garfen	Professional Practitioner
Francis Geesin	University of the Arts London, Professional Practitioner
Shelly Goldsmith	Professional Practitioner
Nick Gorse	University College for the Creative Arts (Advisory Group member)
Tomoko Kawamura	Daiwa Anglo Japanese Foundation
Jo Hall	Embroidery Magazine
Jennifer Harris	Whitworth Art Gallery (Advisory Group member)
Jessica Hemmings	Winchester School of Art
Iraida Icaza	Photographer
Catherine Juillerat	Professional Practitioner
Keiko Kawashima	Gallery Gallery Japan
Sue Lawty	Professional Practitioner
Hillu Liebert	Professional Practitioner
Bob Martin	Arts Council England
Kate McIntyre	Buckingham Chilterns University College, Writer
Brenda Miller	Professional Practitioner
Victoria Mitchell	Norwich School of Art and Design
Sim Panesar	Shipleigh Art Gallery
Sue Prichard	Victoria and Albert Museum
Jane Prosser	Course Leader

Eleanor Pritchard	Professional Practitioner
Celia Pym	MA Student RCA
Amanda Ross	Professional Practitioner
Anna Marie Seymour	Collector
Jennifer Shellard	University of the Arts, London, Professional Practitioner
Ruth Singer	Professional Practitioner
Diana Springall	Professional Practitioner
Norma Starszakowna	Professional Practitioner
Anna Sweatman	Professional Practitioner
Andy Taylor	
Rachel Templeman	MA Student RCA
Michelle Walker	University of Brighton, Professional practitioner
Bob White	Chief Examiner Edexcel, Professional practitioner
Mio Yamamoto	MA Student RCA
Naoko Yoshimoto	Research Student, University College for the Creative Arts