**Sculpture in sound and vision**

MARION:  Hello, are we ready to start?  Good.  I'm Marion Richards, Art Detective manager for are Art UK and I'd like to welcome you and thank you for joining this final session of Art UK's conference, rediscovering our sculpture.  This session will run from 3.50 until 4.50, after which, there will be a 5-minute Q&A session.  Before I introduce our speakers, I have a few housekeeping points.  Questions for the speakers can be left via the Q&A button and the chat function will be enabled as well, during the conference.  So questions will be put to the speakers at the end of the session, and you can answer those by typing as we go along, or you can wait until the end and we can ask them for you.  Closed captions are available, thanks to live captioning by StageText, a transcript will be available after the conference on request.  Participants who want to see the captions should click on the CC button at the bottom of their screens.  The session is being recorded and the video will be made available on Art UK's YouTube channel in due course.  So, this session is titled Sculpture In Sound and Vision. It looks how film and audio can be used to create better access for sculpture for a range of audience including young people and people with sight impairments.  The session will also consider a key example of sculpture that challenges the traditional parameters of a three-dimensional art form, exploring space through the use of sound.  Our speakers today are Keith Alexander, director of CultureStreet.  Anna Fineman, museum's galleries and heritage programme manager for VocalEyes and Lucia Farinati, PhD candidate at Kingston school of art.  I'm very pleased to introduce our first speaker, Keith Alexander.  CultureStreet which develops learning resources for young people is one of Art UK's sculpture project partners.  You can find their films among the learning resources on Art UK's website.  As the name suggests, CultureStreet is a one-stop destination for young people to learn about the arts with channels dedicated to art, stage museums and books.  Keith is their director and, in 2008, he won a children's film and television BAFTA for the visual arts site Art san cam.  Keith's talks is about making sculptures with school.

KEITH:  Thank you very much, Marion.  As was said I'm Keith Alexander, the director of CultureStreet, a website encouraging young people to learn about the arts and ultimately go onto a career in the Creative Industries.  CultureStreet's role in the Art UK sculpture project has been to produce 60 films about sculpture and artists.  And the same number of lesson plans associated with those films.  All with the aim of increasing learning about sculpture.  It was an Amanda Phillips ambitious target but despite COVID disrupting the last year we've almost achieved that target.  Young people under 16 are online a great deal.  But actually they are a hard to read audience and our primary route to young people has always been through teacher as the adults who work with them.  Having said that, we've tried to make resources that will appeal directly to young people.  So for instance there is no video over four and a half minutes long pause you'll just lose them.  And the presenters are people like themselves.

There are 25 films in which students review sculptures in public collection straight to camera.  There are 10 films about individual artists and the techniques they use in their work and finally there are 25 films made by schools themselves about sculptures in their region under the 4MinuteFilm Challenge banner for which we gave them a bursary. And plenty of support.

The aim of the review films was to give young people a voice.  More than 12% of the UK population are under 16 and their views on art are rarely heard.  We wanted to give them an opportunity to learn about the variety of sculpture in public collections and enable them to express their views. I want to show you some examples of students expressing their views about sculpture and getting answers from curators.  We're depositing to play a show real of a selection of a few he of them.  If we can play film one, please.

[film]

>>:  Well this is a lovely sculpture, made by David Nash, it's called Multicat Column and it was made in the year 2000.

>>:  I wonder what like the sculptures is meant to be, what was it made for?

>>:  I just want to know why it was made.

>>:  What was David Nash trying to achieve.

>>:  How did it get its name.

>>:  What is holding it together.

>>:  We don't know much at the moment so we'll go and have a look and we will investigate and we'll find out more about it.

>>:  Sculptures are literally everywhere around the house.

>>:  This sculpture called the Pagan was influenced by Asia.  I admire it because it's big and it has detail but personally I don't think I would like to have it in my own house.  She owns a mansion, she has a gallery, she has everything an artist would want.  It's not like you have a gallery inside your house.

>>:  This piece is called Typhoon and it has lots of pieces on the back.

>>:  Is she a good artist?

>>:  Fantastic because she takes a lot of time with her work.  If someone made me do this I would give up, halfway through.  But she just had the motivation to keep ongoing and as you can see, it worked out.

>>:  Girl power.

>>:  Martin Creed is an artist whose work is considered to be quite playful.

>>:  I'm 14, how is this artwork relevant to me, why should I go to the art gallery and see a piece of paper crunched up rather than see an artwork that has taken hours to make.

>>:  This may have also been taken hours to make but maybe those hours have been thinking time about the reasons why you would crumple a piece of paper.

>>:  I don't really think it's traditional because obviously I've never really seen anything like this before.  It doesn't determine if it's bad or good.  If everyone does like it, then obviously that's amazing and all that and he has done a really good job at creating something that everyone will love.  But at the same time if something isn't as successful, it doesn't mean that it's bad.  It just necessarily means it's not everyone's taste.  It attracts visitors because we've seen it on the motorway, the reflectiveness of it and the striking appearance, people want to come and visit.

>>:  I think it's a good thing that artists create sculptures which have such a big meaning behind it, so our generation can understand the pain and suffering that other people went through in our past and we don't forget about it.  Because everything is forgotten very easily and we need reminders.

>>:  He wasn't a political artist certainly earlier on in his career.  He attended to avoid direct involvement in politics.  So this was a rare occurrence when he commented to contemporary events because he felt very strongly about things happening in Northern Ireland at the time.

>>:  This is a piece of sculpture by an artist called Lorna Graves.

>>:  I haven't got a Bonny idea what this is!

>>:  A dog.

>>:  A goat.

>>:  Could be a horse.

>>:  I think it looks like a fat greyhound.  [Laughter]

>>:  You could race are a greyhound, but I don't think that sculpture's good at racing!

>>:  I think it looks a bit like a sheep.

>>:  Some kind of animal.

>>:  I'm Melanie Gardener and I'm one of the curators at Tulley House museum, they're generic so when you look at them the animal form that appears in Lorna's work, it could be a cow, it could be a sheep.  I suppose it's representing a sort of animals that you would see in the landscape today.

>>:  I have learnt that although David Nash only worked with wood, he used loads and loads of different techniques.  He used axes, chainsaws to make the multicut column and he burnt wood in such specific ways that it gives a different effect compared to any art I have ever seen.  I just think it's incredible.

>>:  Why?

>>:  Because every day, for 50 years, he practised and practised and investigated new techniques that no artist had ever even dreamed of using.

KEITH:  I just think, when you watch them again, that's obviously a very small selection for more than a hundred hours of filming but when I watch it again I'm amazed how eloquent most of them are.  And start comparison to myself.  In stark comparison to myself.  At the beginning of the project 25 films seemed an awful lot but actually what it did was create a fantastic opportunity to showcase a wide range of venues, materials, styles of sculpture, and as a result now, the ultimate is that Art UK have a fantastic digital resource that covers everything from Edward Degas to Martin Creed and this sculpture in a hospital stairwell that celebrates organ donation.  There's a guardsman on the corner of the Wellington War Memorial at Hyde Park corner.  There's the scale of the Kelpies, and then there's that small ceramic figure in Cumbria.  There's carving and casting and bronze, stone, glass, 3D printing and papier mache and it's a huge range and we work with primary aged students as you saw from the David Nash up to 12 and 13.  A big age range for teachers to choose from.  In the feedback teachers said things like "the experience allowed me to see the potential of using film and media in the curriculum." why they hadn't seen it before I'm not sure.  In term was how teachers said they would use the resources in the classroom one said, "I will be able to use the film as part of my classroom teaching, as part of homework activity and as part of an after-school activity".  Well, that's everywhere, really, then, isn't it.  What else is there?  So it was a valuable experience for the young people who participated but, more importantly, a lasting catalogue of resources that hopefully will create conversations in classrooms for years to come and I think that's what the films do.  They trigger a conversation.  The ten artist films are about sculptural techniques but they are also about why these people became artists and how their work has developed.  We work with a Royal Society of Sculptors to help cheese these artists.  One of the criteria for us was: are they good communicators?  And I think all of them were fantastic communicators.  I want to show you as much as I can but time precious.  This is a short selection of a few of them and telling you about what they do.  If we can play film two, please.

(Film)

>> I'm a sculptor. Sometimes I am a metal worker because I am a maker really.

>> I start off with a lot of wood and I remove the bark. Then I draw on to the wood, and then I start chipping away. Sometimes I use a small electric chain saw. For me, using stone is the most wonderful tactile experience. You have the most wonderful feeling when you put a chisel in one hand and mallet in the other and work on something that fights you back.

>> The best side of my work is designing and carving. So this stage I'm roughing carving, so just taking initial shapes out.

>> The first sheet of paper is like pancake making, it's never that good. You rest it for a bit to drain the paper off and upend it. There you have a sheet of paper. I will make a couple of hundred sheets, freeze them and then make some more. When the freezer is full, I will start working.

>> This piece is window three and it's the view from one of the homes I have lived in over the past three years. It's made using sheet glass, so the kind of glass that you will find in your windows at home. Each individual line here is a layer of glass that's been cut flat and then it's flipped up and fused together in a very hot kiln to make one solid object.

>> This is the type of kiln that I would use to fuse the work windowing, so it would get cut on the water jet and loaded into here and you would heat up the work until it fuses and then it then becomes one solid piece of work.

>> I carve with both hands so you can get the angles that you need. Which makes it easier when you are doing lots of curves.

>> Great stuff. I wanted to be a painter, but they had a metal workshop in the art college, and they let you play about and I was hooked. I love working with metal.

>> I was always somebody's sister, somebody's wife, somebody's daughter, there wasn't usually very much of just who Dawn was in my life. When I found carving I think it was a natural progression to make that part of my emotions, that of being a woman, being all these things.

>> I have always carved female figures because when I started making art I didn't really know what to do and then a good friend of mine said, you have to make work that you are passionate about. So the only thing I could think of was, I have always been feminist, I have always wanted to make my own choices in life and have the freedom to do that, but that hasn't been the case for millions and millions of women.

>> I had a very good tutor in college who became a good friend and introduced me to abstract steel sculpture which I was passionate about. I got it, it clicked.

>> I like things to look pleasing. I don't particularly want to produce ugly work. I'm sure I could, I'm sure people say I have! I like to have a bit of humour in my work, I like to think somebody says, "oh, this is interesting", but I would like it that they went in and said it's pretty.  No, I don't like ugly work.

KEITH: I think all the artists are inspirational, brilliant creative role models for children and young people. They were incredibly generous with their time and very enthusiastic about sharing their practice and their experience with children and young people. And thanks to all of them really. The final part of what we did was the fourminute film challenge which was to get schools and other groups working with young people to make films about a sculpture in their region, as seen through the eyes of children and young people. We called this the fourminute film challenge partly because we didn't want the films to go on forever. Apart from that role, and the fact the films had to feature a publiclyowned sculpture, the film could take whatever form they wanted. And they were really diverse. For some schools particularly, it became the focus of a whole term's work for a whole class, others limited it to a selected group of students and young people appeared in the films as well as operating the camera. Some of the films were funny, some serious, some had technical issues, some had copyright issues. Even though we spent considerable time making online workshops, writing guidelines, getting them to sign agreements, one school still managed to send us a film with the theme from Chariots of Fire as part of the soundtrack. We've only limited time but you really want to be able to show you one film. This film is a particular favourite of mine. It's from a primary school in Tower Hamlets that set up its own school Arts Council as many primary schools do. They had used the equipment they had, so there was no additional equipment, to collect stills and video and they even made animation. They interviewed people and they researched the sculpture. In lots of ways, this is exactly what you would expect a primary school to do. And it really should be boring, but somehow it's got a charm that makes you interested. I personally think that's down to the enthusiasm of the young people. I hope you agree with me. If we can play the third film please.

(Film)

>> Henry Moore was one of the most important British artists of the 20th century and a really famous sculptor. His sculptures can be seen all over the world.

>> Moore was born in Yorkshire, in the north of England, in 1898.  After training to be a teacher and serving in the British Army he studied at Leeds School of Art and then Royal College of Art.

>> Moore sculpted Draped Seated Woman, it's cast in bronze.  There are actually seven sculptures all the same, but we are most interested in one of them, addition number 2. Draped Seated Woman was bought by the London County Council in 1962. Sculptures by leading artists were bought to go in housing estates, schools and other public places for the benefit of local people. Draped Seated Woman by Henry Moore was placed in this estate in Stepney in Tower Hamlets which is where our school is. The sculpture was nicknamed Old Flo by residents of the estate and regarded as an important part of the local environment.

>> I live near Old Flo, actually I didn't live too near it, but as a young boy in the 1970s I used to go wandering the streets all over Bethnal Green and Whitechapel and Brick Lane in the east end, so I liked exploring with my friends. One of the areas I liked to go to was near Bethnal Green and on my way to Victoria Park during the summer. And often we would come across this old statue.  I didn't know who it was and what it looked like, but it was an intriguing statue and I loved to climb on it.

>> In 1997 when the three tower blocks in the estate were due to be demolished, the sculpture was removed to the Yorkshire Sculpture Park to keep it safe. It stayed there until 2017.

>> In 2015 the mayor of Tower Hamlets pledged to bring the sculpture back to the borough to be enjoyed by the local community again. In 2017, Canary Wharf was chosen to be the new home for Draped Seated Woman by Henry Moore until 2022.

>> In 2022, the sculpture will be moving from Canary Wharf to a new home in Tower Hamlets. This might be the new town hall as it has to be in a very special place because it is so valuable.

>> We love having old flow near our school, it makes us feel very proud to have an important piece of art in our community. We hope you will find the time to visit the sculpture yourselves.

KEITH: Well, I hope that gave you a flavour of what we got up to as part of the sculpture project. It's been a very enjoyable partnership with Art UK and the new learning area will be a very significant and valuable resource for schools in the future. Thank you very much.

MARION: Thank you very much, Keith. That was a really fascinating talk about culture street's work, I loved the films and it's very heartening indeed to hear and see those children so engaged. I think we will have questions later, but I will move on now to our next speaker. Anna Fineman is our next speaker. Anna is museums galleries and heritage programme manager for VocalEyes, so VocalEyes is another of Art UK project partners and it's a charity which gives blind and partially sighted people the best possible opportunities to experience and enjoy art and heritage. Anna herself has broad experience in the museum sector, having held posts at the V&A, the Royal Ballet school, and the University of Bristol theatre collection. Anna takes an audiencebased approach, exploring creative ways to support broader access to museums and increase enjoyment of such sites and collections. Anna will be talking about access to sculpture through audio description. Thank you.

ANNA: Thank you very much, Marion. I'm going to share my screen. I'm really delighted to be part of the session today. As Marion said, I'm Anna Fineman the museums galleries and heritage programme manager for VocalEyes and today I'm going to talk about access to sculpture through audio description. VocalEyes, we believe blind and visuallyimpaired people should have equality of opportunity to experience and enjoy arts and heritage. We are a charity receiving Arts Council England funding, and we work with museums and theatres across the UK to help improve accessibility for their audiences and visitors. I managed museum programme and this scope of venues that we work with across museums galleries and heritage sites is incredibly broad, so to give you a sense of this, some recent projects collaborators have included Kelvingrove Art Gallery, the Charles Dickens Museum, Canterbury Cathedral and the National Gallery. So we work in a very bespoke way to meet the specific needs of each organisation and their visitors. We've been delighted to be project partners for Art UK Sculpture and collaborators on this project for the past four years. Everyone has the right to participate in their cultural heritage and access the arts. But it can often surprise people that blind and visuallyimpaired people visit or want to visit museums and engage with visual art collections. An element of this can be a misconception oversight levels. So sight loss is an extremely broad spectrum and of those registered blind only about 4% have no sight at all. Therefore, the majority of blind and visuallyimpaired people will have a degree of vision or light perception. Furthermore, galleries are multisensory environments. We all experience them in a variety of ways other than visually. So people with sight loss can gain as much from galleries as nonblind people. However, access provision across the sector remains inconsistent and barriers frequently restrict or prevent visits. So how can we help venues with sculpture collections to be more inclusive to blind and visuallyimpaired people? With sculpture, there can be a bit of an overreliance on touch as deemed the best way for people with sight loss to engage with the artwork. And this can stem from a few assumptions. Firstly, that all blind and visuallyimpaired people finding touching sculpture useful and enjoyable, whereas actually many would prefer not to explore artwork in that way. There could be the preconception blind and visuallyimpaired people have no sight at all and therefore the use of another sense is essential.

Whereas as I just mentioned many visitors will have a degree of vision and may well prefer support with looking rather than touching.  And importantly there can be the misconception that, from simply touching an artwork a visitor can translate that to a visual picture whereas it's just not necessarily the case that, simply through touch, it's possible for somebody to then comprehend an artwork as a whole.

For touch to be useful for those who choose to use it, further support required to guide the tactile experience and help make sense of it.  The best way to achieve this is through audio description.  Also, audio description can be used by itself by visitors to access artworks, for those who choose not to use touch.  What is audio description?  It is the principal means of bringing arts and heritage to life for blind and visually impaired people.  It's the use of very precise language, logically structured to build a picture of an artwork or a gallery space and this will be interwoven with contextual historical and cultural information, to tell a story, and pose questions and essentially invoke a really lively sense of the artwork or the space.  This is be achieved with a very concise number of words.  It is quite a skill which professional audio describers will taste to.  Audio description can be delivered live as an on-site tour or made available as a pre-recorded guide for visitors to use independently.  It can be used by itself or in conjunction with other forms of interpretation such as alongside a tactile experience.  To illustrate the different ways in which audio description can be used I'm going to outline VocalEyes. Involvement and the different projects we've undertaken in the past four years.  As partners of Art UK sculpture, we worked with collections across the UK.  We delivered visual awareness and audio description training courses.  So, firstly, a visual awareness course for the Art UK team.  And this was delivered by describer trainer Ros Charmers and Toby Daily and we delivered audio description training for staff and volunteers at museums.  This was led by the describer trainer Claire LeMay and visual awareness trainer and this involved two days comprehensive audio description and visual awareness training to give the staff and volunteers at the venues the in-houses to be able to deliver live, inclusive audio described tours for their visitors on an ongoing basis.  We also ran accessible creative workshops at galleries for visitors with sight loss.  These were led by Sally booth who is one of our visual awareness trainers.  And, also, a practicing artist.  And sessions were supported by VocalEyes staff and the host gallery staff.  These events involved the live audio description of the sculpture on display at the gallery.  Followed by a creative hands-on making session.  And, finally, we created recorded audio descriptions of highlight artworks and the remainder of this talk is going to focus on this particular initiative.  We really wanted to ensure that our involvement with Art UK sculpture was representative of the UK.  We worked with 25 different locations, one from each region that Art UK works to co-produce an audio description after stand-out sculpture from their collection.  And the aim here was really to forge connections between gallery as their local blind and visually impaired visitors so essentially raising awareness within each party of the other.  We have provided the collections with guidelines created by audio describer Andrew Holland and the VocalEyes team.  Firstly to help the collections choose which single sculpture to audio describe, a very difficult decision!  It needed to be a piece that was easily accessible to visitors.  So considerations included choosing a work on long term or permanent display.  It needed to be an artwork with a clear, physical route to it and ideally level access.  We also prompted to think about visibility.  So how the work is lit.  And whereabouts it's displayed.  For example, a small work on a bottom shelf of a display case is not the most accessible piece and therefore not the best con tender for an audio description.  Guide collected the collections.  So we gave guidance in what to include within the description.  What to exclude.  Very importantly the ordering of the information given.  And a suggested word length to create a user-friendly listening experience and we worked with each collection to hone and edit their scripts ahead of proceeding to professionally recording them with a wide range of voices to appropriately represent each of the regions.

The result is a really rich and diverse library of 25 tracks of incredible sculptures across regions, mediums, artists, timeframes and methods of display.  Now the formal launch of these recordings is pending, hopefully very soon.  However each participating collection will have their track to host on their website.  As of today the full set is available online at both the Art UK and VocalEyes websites.  But just now I'm pleased to be automobile to play you one of the tracks.  So representing Yorkshire, this is a work from Sheffield museums titled Eve.

Edna Manley.  This life like wooden sculpture much a nude female figure is slightly larger than life size at about 2 metres at all.  It stands in the centre of the 20th Century gallery at Graves gallery in Sheffield.  Bot figure and shallow 15-centimetre plinth have been can carved from one piece of rich wood.  The human form is smooth and highly polished while the plinth is roughly carved.  Sculpture is very heavy, as it is a large piece of dense wood.  It is a dominating presence in the space.  The work is titled Eve and was served by Edna Manley.  The figure is curvaceous, a fluid reasoned form.  Her skin is smooth muscle tone is evident.  Eve's feet and legs face forward slightly parted.  The top half of body twists to the right as she looks over her shoulder.  This creates a subtle S shape to the piece.  Her right arm is bent straight up from the elbow against her body covering her right breast and the wrist is bent back, palms up wards, resting against her collar bone, her left arm hangs straight down, this hand also clenched against the inner left thigh.  Her visible left collar bone forms the only sharp line of the piece.  The curvature of her body is echoed in the sweep of her smooth, thick, mid- length hair which hangs across her left shoulder tapering across her chest.  It frames her face.  She has a prominent brow line and a long, straight nose.  Her lips are slightly parted and her eyes are wide open.  However there's no discernible emotion in her face.  The story is from the first woman in the Bible, it has been suggested she is looking back over her shoulder following her expulsion.  Edna is a British sculptor and married her Jamaican cousin and moved to Jamaica in 1921 following the birth of her children.  She was trained in the neo classical tradition and experimented in the 1920s and 30s.  There are very few pauses of her work found in collections in the UK.  Eve was presented to Graves gallery by the Sheffield society for the encouragement of art.  It was initially displayed promptly on the staircase of the art gallery building.  Some people voiced objection on the nudity and the work now stands in the section of the gallery called Striking a Pose, People In 20th Century Art surround by other sculptured and painted portraits.

ANNE:  So I hope you enjoyed that little taster.  As I said, the full set is available on the Art UK website at Art UK.org/learn/learning-resources.  And you can find the audio description play list.  Or you can go to VocalEyes.co.uk/audio-clip/art-UK-sculpture.  Now, I realise those web addresses are a little unwieldy so rest assured with the formal launch we will both organisations will be doing a lot of promotion with easily clickable links, so hold on, that's coming soon.  What were the outcomes of the project?  So, this was a really excellent opportunity for VocalEyes to engage with a large number of diverse collections for the first time.  To increase their skills, and awareness, through guidance in writing audio description.  It was an absolute pleasure working with these collections.  They were all so responsive and receptive and enthusiastic to learn what audio description is.  And to better understand the needs of their visually impaired visitors.  I think they produced brilliant work, with these descriptions.  For some this project acted as a bit of a catalyst for them to further address and review access to their site and their collections.  So the outcomes for museums and galleries are new skills for the staff in audio description.  An increased awareness of visitor access needs.  And an increased awareness of their local visually impaired audience.

And the outcomes for visitors.  So, as we start to disseminate the tracks and share these playlists and these resources, we really hope visitors will have a raised awareness of their local gallery.  What support is available for them, and the accessible resources on offer.  Visitors will be able to take a UK-wide virtual tour by listening to the full play list of 25 tracks.  And we really hope these tracks will act as gateways for people to then further explore each of the collections.

And, finally, we really hope people will be able to start planning some post-pandemic visits that they will be inspired to visit these venues in person and experience the works first-hand.  So this compiling of recorded audio descriptions is both a legacy of the Art UK sculpture project and a stimulus for venues and visitors alike to increase activity and engagement.  Further developing relationships between collections and audiences.

If you are interested to hear a little bit more about our work and our partnership with Art UK, we were the guests on Art UK's Art Matters podcast back in March 2019.  But these are all the podcasts available online and it's episode 30.  So I'll be really pleased to answer any questions at the end of this session.  Otherwise do feel free to contact me directly.  So my email is Anna @VocalEyes.co.UK or you can find me on Twitter @Anna Fineman.  Many thanks listening.

MARION: Thank you very much. That was really a very, very interesting insight into the challenges of offering blind and partially sighted people a valuable and interesting and enjoyable experience when they go to museum gallery or heritage site. So I'm delighted to introduce our final speaker this afternoon, Lucia Farinati. Lucia is a Londonbased researcher writer and curator, she is an independent researcher, supported by the Paul Mellon Centre, and as part of her PhD she completed a research project on audio arts magazine in collaboration with Tate Archive. Lucia has also curated a series of key exhibitions on William furlong's sound works in Rome, Plymouth, London and Florence, and also collaborated with furlong on two symposiums. Her research focuses on the role of listening in art, the history of the artist interview and performativity in the context of sound and feminist archives. So, I look forward very much to hearing from Lucia now.

LUCIA: Thank you very much Marion and thank you for inviting me here. I will share my screen now. The subject of my talk today is audio art, sound works and it's a case study, that illustrated a relationship between sculpture and sound. So Arts Magazine, it was established in 1973 by artist William Furlong and Barry Barker and it was established as a magazine of contemporary art on cassette tape. Within this format Furlong has explored the creative use of the audio space made available by technology, extended the traditional scope of an art magazine from the representation artworks into a multifacetted art practice itself. It was a collaborative project run by a small editorial team and William Furlong has been the main editor from 1973 to 2007. The magazine includes many recorded artists' interviews and conversations and so the artist's voice is really at the centre stage here. However, audio art also acted very much as an artistrun space, an audio technological space, parallel to the gallery space. It can be defined really a kind of curated audial space. The emphasis here is production of original sound work for tape and not simply documentation of art event. In 2004, it was purchased by the Tate and includes all the master tape and record paper relating to the production of the magazine. In 2013 all the partnership volumes and supplements of the magazine was digitised and made accessible to this wonderful website, but William Furlong said audio arts was not meant to be an archive itself, archive is the result of over 30 years of activities. So today I want to focus on a particular time of audio arts when Michael Archer joined audio arts as an editorial assistant and together with William Furlong produced a series of projects which included some installation and radio performances and what I frame here as a (Inaudible) the first opportunity to exhibit the work was the sculpture show at Hayward Gallery, the Arts Council touring exhibition, it was staged at the Hayward Gallery and at the Serpentine Gallery. One part of the show was artist and sculpture Kate Blacker who decided to invite audio arts along, Tony Cragg, Ian Hamilton Finlay, Richard Long, David Mach. There was no such a rationale for the selection. However Kate Blacker brought in a catalogue, I have included audio arts with which initially as most three dimensional about it, but their inclusion I feel is essential for the further exploration of space through the use of sound. The challenge of Kate Blacker was to think about behind the parameter of three-dimensional art form and address the current trends in sculpture at the time. The piece presented by audio arts was titled object and spaces. It come prized three elements. The first is a sound installation seen in this picture, three plinths, and on top of the plinths, there were three tape recorders and headphones. A tape was created by Furlong through the recordings. The first part of the tape was focussed on recording of inmates in the prison of Brixton in London. I will play a little extract.

>> My living space at the moment is a prison cell, measures about 12 feet long by about six feet wide. It's possibly eight feet high. Within that cell there are three beds, three cupboards within to house one personal possessions, three chairs, a table. Three buckets which act as toilets when the cell is closed. All those objects take up something in the region of perhaps 60 of the 72 square feet available. Leaving very little space to move around.

LUCIA: What you have just heard is an inmate from Brixton prison describing the object in the space of the cell. He had the idea of sculpture is reduced to the presentation of objects in spaces and how people view and experience them. The second element of the show was a flexidisc that was inserted in the catalogue, exhibition catalogue. The flexidisc included the recordings made in the prisons in Brixton o recordings from different parts of the world. I would like to play another extract here.

>> There is the emptiness and within it are the sun I live near and the world I live on. Most of this world is covered with the living waters but also land up there. On one spot of the land is a long fjord called the Hudson River, there is a church, in the church is a ruined piano, this puzzles me. Just turning it into some sculpture work seems inadequate.

>> This is victor from Italy, out of time.

>> I am standing in Royal Avenue which is one of the main business streets in Belfast. It runs north from City Hall to York street. In Royal Avenue there are four security barriers, two at either end of the street. Anyone entering Royal avenue must go through one of those barriers and be searched. No matter how necessary or cursory the search, security barrier is a daily reminder of breach of trust here. This is Allister McLennan in Belfast and now over to an object and a space in Warsaw.

LUCIA:  Through the invitation to this culture show, Kate Blacker already conceded audio arts as an art practice. For the most she recognises cultural dimension of sound as one important aspect of the new emerging contemporary art form, engaging with space as well as dialogue. This seemed a very unconventional choice for the time. But in which way the work in space that is Changed the three-dimensional art form. In this space there are at least three kinds of spaces. The physical space of the gallery where the sound object is presented. The Audial space of the tape and the space within which the tape is recorded, in other words the acoustics space. As the recordings of audio arts were not studio recordings but rather field recordings. What audio arts bring into focus here is how sound leads us an understanding of a specific location. The listening experience brings into focus the nature of the relationship between sight and sound. It suggests they exist simultaneously, both as a social presence and a private experience and sound activates the space it inhabits, sound drew attention to the space and environment that it exists in and tends to create a kind of intimacy within space. The composer Schafer said hearing is a way of touching at a distance and today we heard a lot of in relation to touching. As Michael Archer both objects and spaces of the works since they exist for the audience only as sounds, are in many respects as impalpable and abstract as the ideas behind it and yet their treatment is implacably physical. We have to remember at the time edited sound was a very physical activity, because it was done in a real tape recorder. The very process of editing is analogues to that of the artist in the studio, cutting, selecting, splicing adding, synthesising and repeating. After the audio space is presented at the gallery, the arts were commissioned many other works. We don't have time to hear the extracts. I will name them, Orchard Gallery, there is the image of a sound installation, a record was produced by field recordings taken in two locations in Londonderry in Northern Ireland and Brixton in London. A second commission was 1987 for Interim art gallery and a record, installation was produced, through a recording gathered in a market. In 1987 project UK commissioned audio arts accent for a start and here is an image of the record and the sound installation which comprises this time a series of performances involving students. Six works on the telephone was at National Garden Festival commission in 1986.

And an installation was produced.  Through recording guarded in Broad way market.  In 1987 project UK commissioned audio arts accent for at start and again here is the image of the record.  And the sound installation qui compromises this time a series of performances involving students.  The six works on the telephone was National Garden Festival commission and ArrIs was commissioned by the Institute of Contemporary Arts as part of the Public Works programme, and it was shown at St James church Piccadilly and includes a performance and at production of a tape work.  So, audio arts in the four years a cultural context demarcated by a strong relationship with the field of sculpture.  It also engaged with pioneering commission initiatives which subsequently became legal organisation in promoting public art such as Art Angle, established in 1991 and ...  In Relation to These Works Very Often the pressure of the funding bodies determined this field of action possible within those public commissions.  Especially in the terms of their educational and outreach activity.  While audio arts have often incorporated the collaboration with students in their work, the way in which they responded to each commission was by connecting different places and people.  This party political and social tension of the time between places such as Derry and Brixton, audio arts was able to bridge the geographical cultural boundaries embodied in those locations.  This was not a strategy per se.  But, rather, the consequence of being open and receptive to chance encounters, allowing people to say what they needed to say in their own unique voices.  Interaction and inclusivity in the sense, interaction and inclusivity resulted in this sense a conscious process of engagement in the wider public, participation was encouraged by asking straightforward direct questions, welcoming everybody to speak into the mic.  As was remarked on many occasions, speech is the primary form of human communication.  Mastered through this body of works, is the ability to capture the singularity of voices in spaces, sonically framing diverse social contexts by using the microphones as an instrument.

So, in the 1990s, when Archer left, Fuller continued activity of the arts the magazine producing artist interviews and also continued the activity as a sculptor.  Many commissions actually came from outdoor sculpture park, likes for example, Wall of Sound.  I've chosen to present this today and in collaboration with Archer because it's the history of a job.  Especially because in recent survey exhibition about British art and while copies of the records, most of the original master tapes are still in the personal archive of Paulo and that's quite fragile material.  The question I have in relation to this work is issue of definition but, also how to within the Philip sculpture and which plays that you occupy within British culture.  Wrote continuity between the magazine and the artworks must be stressed.  It will be in fact misleading to think that the production and the publication of the artist interviews and the sound works on the audio arts magazine was somehow separate from the artistic development of the project.  The art critic Mel Gooding was a collaborator framed audio arts as a social sculpture.  Audio arts as a social organism, a continuous work that contains many disparate components and which does not have a linear structure.  It is open-ended and, yet, is held in a conceptual unity of purpose.  Social sculpture of course is an idea and a practice of Joseph Beuys.

Terms such as sound art in the 80s was not a common term.  So we have actually to wait 20 years after the sculpture show for the medium of sound to re-enter the gallery space, in this case, the Hayward gallery.  But being uncomfortable to be called sound artists.  We don't call Lawrence windower a wood artist.  So I would like just to close by saying that in this context, perhaps we have to embrace the post-modern definition of sculpture as an expanded field, as Rosalind Krauss, here is a study Seth Kim-Cohen, trying to read the sound arts through the spectrum of the terms.  And in the specific context of British art, going back to Richard Cork, a notorious lecturer at the Royal Academy.  So the cross-pollination is key here in relationship to audio arts.  And I would like just to conclude by saying that audio arts, it can be defined as an expanded sculptural song practice which bringing together the sculptors, the physical and special presence of sound, at performative component of speech.  In audio arts legacy lies at the intersection of sound art and sculpture, critical practice as well as oral history and aural history.  So if people are curious to know more about it, there's a podcast in their research repository at Kingston where there's an audio essay in conversation with Michael where you can hear more about those artworks there that I presented here. Thank you very much.

MARION:  Thank you very much, Lucia, thank you.  That was a wonderful way to end our conference.  Our sculpture conference.  And I would like to now, I think everybody should be able to be unmuted and seen while we have our questions.  So we received some questions typed through the Q&A.  I don't know if everybody can see these.  But I think the first one has been answered.  It was an anonymous attendee had asked.  Do you have any of these videos with audio description for as a blind person I would love to have a description of the statues they were talking about in those clips.  And then I'm assuming it was, was it Keith who has posted the link to Art UK there.

KEITH:  No, not me

MARION:  Hopefully, that has been answered because we can, they will be able to have that.  Anyway I will get in touch with them afterwards if need be.  So Colin Simpson of the Williamson Art Gallery and Museum has written to ask, will the guidelines for writing our own audio descriptions be available please, Anna?

ANNE:  Thank you, thanks for asking.  Yes, they're not just freely available at the moment.  That's really because it's quite a skill to develop the audio description skills.  At the moment we don't feel that simply from using the guidelines that we could confidently say that people would then have the skills to give the best possible user experience.  So what we're offering at the moment it's actually a newly devised online training course in term was how to script audio description.  So it's an online session first and then the guidelines are provided.  And then there's the opportunity to draft descriptions which we can then support further with and help edit as the process for the project I've talked about today.  So it's just a bit more of a process.  But please do get in touch and I'd be happy to explain more about it.

MARION:  Thank you, Anna.  A question for Lucia from Simon Ray.  Are there rules that decide when an audio recording becomes an artwork rather than for example a radio programme?  Is it that one is traded as a tape, or treated as tape while the other is a broadcast?

LUCIA:  It's good question.  The definition I think is as I said is open.  It becomes difficult when those items, they have to enter a public collection because when I entered the audio arts archive it was very difficult.  I asked the same question: why certain items are archived and why are certain items in an art collection?  And, so, you start having all these conversations.  This is not a straightforward question.  So we make those definitions, we are making the definition and we negotiate them also with the wider public, I think it's very interesting the video we saw today of children and also the section earlier today about the public engagement, how actually the audience see at work and they like to define them.  So I think yes I would like to keep open that definition.

MARION:  Thank you, Lucia.  There's a question which looks as if it is for Keith.  Lynn Hilton has asked: what do the makers bring to the activity which I assume refers to the sculptors, the film we saw of the sculptors.

KEITH:  I think the artist brought everything to the activity.  They were as I said in my presentation they were very generous in sharing their time and their practice and telling us exactly how and why they made the work that they did.  One of the interesting things was we asked pretty much every artist what was your first recollection of making something.  And they went back to very early memories of making objects which turned out at the age of 4 or 5 or something which turned out to be quite significant in their careers when you look back and what they did as a milles career artist.  So I think without them there's no resource.    I have actually got a further question myself, please, Keith, about that.  Did any of the children in those sessions express an interest in following a career as a sculptor themselves?

KEITH:  I don't know about a career as a sculptor.  Maybe some of them thought that they could be presenters.  I think it's more attractive at the moment to be a presenter on TV than a sculptor.  But what they gained was a lot of confidence from talking to camera and a lot of understanding from talking to the curators.  The curators were fantastic with them as well.  Off-camera as well as on camera and, no, I think they were more drawn to talking to a piece of grass than actually physically making something themselves.

MARION:  Thank you.  I don't think we have got any more questions that have come in.  Do any of you have questions for one another?  Before we end?

KEITH:  I don't think so.

MARION:  All right.  Very good.  Well, thank you very much again, Lucia, Anna and Keith, for fascinating contributions to the sculpture conference today.  Thank you, again, for attending.  I'm not sure, I guess Art UK steps in at this point and ends the conference for us.

LUCIA:  Thank you very much, it was very privileged to meet everybody and meet this wonderful panel.

MARION:  It has been a real pleasure, thank you again.

ANNE:  Likewise, thank you very much.