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DOES YSP MAKE YOU HAPPY? INVESTIGATING SITUATED NARRATIVES OF WELLBEING AT THE YORKSHIRE SCULPTURE PARK

CLAIRE BOOTH-KURPNIEKS

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Doctor of Philosophy

The University of Huddersfield in collaboration with the Yorkshire Sculpture Park

July 2020

Abstract

This thesis investigates the question 'Does Yorkshire Sculpture Park make people happy?' through a methodological approach which draws on critical epistemologies of situated lived experience, phenomenological approaches to landscape and aesthetic experience, participatory research paradigms and narrative inquiry. Using Yorkshire Sculpture Park (YSP) as a case study, this collaborative PhD project finds that the aesthetic and social encounters facilitated in its environment provide potential ways to wellbeing that have been under-explored in current literature on wellbeing in cultural organisations. The thesis proposes that wellbeing in an organisation needs to be considered from the ground up, rooted in the lived experiences of the communities that it serves.

The research uncovers four distinct wellbeing narratives. Firstly, the organisational story of respite, creative learning and access to art experiences embedded within the founding mission of the YSP. Secondly, the biographical narratives of the visitors in which life events, family memories and new experiences are embedded within its landscape. Thirdly, the experiential, temporal narratives of experiencing sculpture in the landscape through the journeys around the park. Finally, the intersubjective sculpture stories collectively produced within the project.

Through the collection and collation of these different narratives, it places the wellbeing experience in its biographical, temporal, spatial and social contexts in order to illuminate its specificity and contingency. It argues that the potential for wellbeing experiences to occur at YSP is contingent on particular environmental conditions, here proposed as two sets of axes between openness and safety and continuity and change. Furthermore, it suggests that it is the specific sociality constructed within the aesthetic encounter through which these experiences are made meaningful. In doing so, it offers an original contribution to knowledge for the study of the situated experiences of wellbeing within the aesthetic encounter, including its impact upon research and planning for wellbeing programming within an art gallery context and understandings of wellbeing in the cultural sector.

Acknowledgements

I would like to thank the School of Art, Design and Architecture at the University of Huddersfield and the Yorkshire Sculpture Park for providing the Collaborative Doctoral Award for which I was selected. I could not be luckier to have been able to pursue this research in a place that I have loved my whole life.

I am indebted to my research supervisors for their academic, professional and personal support. To Dr Rowan Bailey, for her immense generosity of time, enthusiasm, and attention to detail which always set me on the right track and kept me going; and to Dr Helen Pheby for including me in all aspects of working at YSP and sharing her expertise, insight and commitment to providing thought provoking and inspiring art experiences at YSP.

Thanks also to Dr Alison Rowley who provided guidance throughout, and colleagues in the School of Art, Design and Architecture at the University of Huddersfield who made me feel welcome within their teaching team.

At YSP, I would like to thank Peter Murray CBE and everyone else who invited me in to their organisation. In particular the Programme and Learning teams who always made space for me. Thanks to Pippa Couch and Helen Featherstone for giving your time to contribute to and reflect on the project, and many thanks to Rachel Massey for our long conversations early on which instilled a sense of what wellbeing could be. Crucially I would like to thank all those who volunteered their time to participate in the project: Tom, Ann, Vivien R, Vivien H, Maurice, Matthew, Martin, Sue, Cath, Catherine and the other participants who did not want to be named in the thesis.

I would not have made it through this process without the support of friends and family. In particular I extend thanks to my PhD support group- Clare, Sophie, Jon, Julia and Victoria- for all the coffees, chats and Christmas parties; and to my non-PhD friends who have put up with my single mindedness over the past few years.

I could not be more grateful for my parents, who have supported me in all ways throughout, and I am thankful that this opportunity brought me back home.

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1. Introduction

1.1. Setting the scene

Driving in to the Yorkshire Sculpture Park you are presented with a number of options. Entering by the gatehouse you wind through the top of the country park. Sometimes it is sunny, sometimes grey and cloudy, sometimes sideways rain. Sometimes you are met with sheep, people walking, at other times all activity is halted while a monumental sculpture is craned into or out of the ground. Your eye is caught by the sculpture on 'the mound', a hillock at the entrance of the park. During the time I was visiting to conduct this research, the sculptural form here changed 4 times corresponding to changes with the exhibition programme. First of all, it was the gleaming, chrome *Pelvis* (2008) by artist Not Vital; then Tony Cragg's imposing bronze *Caldera* (2008) ; Giuseppe Penone's *Vene di pietra tra i rami* (2015), a block of granite balanced upon a bronze tree, and now Joanna Vasconceles's lively *Pop Galo* (2016) filling the surrounding country park landscape with music. Arriving into the car park it is sometimes quiet, sometimes heaving, often depending on the weather. The main visitor centre provides a physical link between the two halves of the park, housing a canteen style restaurant with views of the country park, a shop and the 'Upper Space' (a small indoor gallery space).[1] You can choose to continue through it to the vast 'Underground Gallery', its three cavernous spaces and terrace purpose built for the display of large-scale sculptures.[2] Or the smaller intimate spaces of the Bothy and Garden Galleries,

[1] During the research period exhibitions here included work by photographer Ann Purkiss, Alice Puttullo, Ed Kluz, Mister Finch, Ella Doran, Melvyn Evans and a selection of prints and drawings by Joan Miro.

[2] The main exhibitions in the Underground Gallery were Not Vital's eponymously titled *Not Vital* (May 2016- Jan 2017), Tony Cragg's *A Rare Category of Objects* (Mar- Sep 3017), Alfredo Jaar's *The Garden of Good and Evil* (Oct 2017- Apr 2018), Giuseppe Penone's *A Tree in the Wood* (May 2018- Apr 2019), and a retrospective exhibition of David Smith as part of the Yorkshire Sculpture International Festival *David Smith: Sculpture 1932-1965* June 2019- Jan 2020). The data collection mainly took place during Tony Cragg and Alfred Jaar's exhibitions.

now a mixed-use space for exhibitions, learning and pop-up events.[3] The horseshoe path around the top of it follows the curve of the Bothy wall, lined with apples and pear trees. As a nod to the site's previous history as a country estate, it provides views over the formal gardens and the landscape beyond.

Alternatively, you can turn left before entering the visitor centre into the country park, looking down the hillside towards the lake, the landscape before you dotted with Henry Moores (*Upright Motives,* 1955-1956; or *Reclining Figure: Arch Leg,* 1969-1979*)*. From here you can go on to the Chapel,[4] the Deer Shelter, containing James Turrell's installation *Deer Shelter Skyspace: An art fund commission (Turrell, 2007),* or pick your own path down the hill. Again, the choices proliferate in front of you: turn left to the lake or towards Katrina Palmer's *Coffin Jump (2018)* or the Damien Hirst figures *Charity* (2002-2003) and *Virgin Mother* (2005-2006) currently jutting incongruously from the ground and on to the new Weston Centre and Restaurant for a more sophisticated addition to the bustling visitor centre. [5] Or you can walk the long way around Oxley Bank through the woods, taking in the site specific artworks of David Nash's *Seventy-One Steps* (2010) and Andy Goldsworthy's *Hanging Trees* (2007)*,* up to Longside Gallery, a hangar like space shared with the Arts Council Collection.[6]

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[3] The Bothy and Garden galleries held a programme of small exhibitions including *Beyond Boundaries: Art by Email* (Jan- Mar 2017); 2 Arts Council Collection partner exhibitions *Tread Softly* (May- Oct 2017) *Revolt and Revolutions* (Jan- April 2018) and *Common Ground* (May- September 2018) as well as shorter pop up exhibitions and residency spaces for example *Nishat Arwan* (Oct-Nov 2016); *Alice Irwin: Life Lived with Play* (Oct-Nov 2018) and exhibition of the Yorkshire Sculpture International associated artists *Associated Matter* (June- July 2019).

[4] Exhibitions in the Chapel during the research period include James Webb's sound installation *We Listen for the Future* (Oct 2016- March 2017); *[Re]construct: an Arts Council Collection exhibition* (April- June 2017); Chiharu Shiota's installation *Beyond Time* (March- June 2018); Kimsooja's *To Breathe* (March- Nov 20219) and most recently Saad Qureshi's *Something About Paradise* (Jan-March 2020).

[5] Since the opening of the Weston Centre the its new gallery has hosted exhibitions by Thukra and Tagra: *Bread, Circuses & TBD* (March- September 2019) and Holly Hendry: *The Dump is full of images* (September 2019- April 2020).

[6] Longside Gallery shares its programming between YSP and the Arts Council Collection, exhibitions during the research period include *Kaleidoscope: Sequence and Colour in 1960s British Art* (ACC, April- June 2017);

Follow the path between the lake and the cut (a small canal diverting water from the Lake to the old water mill) you will see works of contemporary sculpture including Mikayel Ohanjanyan's *Diario* (2016), Amar Kanwar's *Six Mourners and One Alone* (2013), and Jaume Plensa's *Wilsis* (2016) across the Lake. The lower park area contains sculptures by Anthony Caro (*Promenade,* 1996; *Dream City,* 1996), Mark Di Suvero (*The Cave,* 2016*)* and Ai Wei Wei's *Zodiac Heads/ Circle of Animals* (2010) among others. From here you can head into the thicket of yew trees and onto the access trail, an area designed for accessibility and different sensory experiences, or into the Camellia House, the only remaining glasshouse built by the estates 19th century occupant Diana Beaumont. The proximity of this area to YSP Learning means there are often flurries of activities, school groups organising themselves or adult learning groups marching off armed with sketchbooks and equipment. Sophie Ryder's *Sitting* (2007)*,* a monumental anthropomorphic hare, towers above you as you begin to cross the Kennel Block car park (a quick detour to the right will take you down to the National Arts Education Archive). Heading back up to the visitor centre you march up the hillside surrounded by Barbara Hepworth's *The Family of Man* (1970) and *Square with Two Circles* (1963), with Nikki de St Phalle's *Buddha* (2000) looking on from a distance. If you're lucky when you get to the top Roger Hiorns' *Seizure* (2008/2013) might be open and you can enter into that dark, magical and uncanny space.[7] This is not a comprehensive list of everything you might see on such a journey, nor is it the only journey to take. The point is to help set the scene for what follows, and stress that a visit to YSP can offer many different

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Occasional Geomotries: Rana Begum Curates the Arts Council Collection (July- Oct 2017); *In My Shoes* (ACC touring exhibition March- June 2018); *Sean Scully: Inside Out* (Sept 2018- Jan 2019)/ *Criminal Ornamentation: Yinka Shonibare MBE curated the Arts Council Collection* (ACC, April- June 2019) and Ruth Ewan & Oscar Murillo (July- November 2019).

[7] Roger Hiorn's *Seizure* installation was created in 2008, as a commission by Artangel and the Jerwood Charitable Foundation, by pumping 75,000 litres of liquid copper sulphate into a former council flat near Elephant and Castle London. In 2011 when the block of flats was faced with demolition the piece was acquired by the Arts Council Collection through the Art Fund and with the support of the Henry Moore Foundation. The flat in its entirety was subsequently extracted from the property and relocated to YSP where it is housed within an award winning concrete structure, commissioned by Adam Khan Architects.

choices and experiences. Any attempt to understand the visitor experience to such a place needs to take this into account.

Image 1 Photograph of the view to Tony Cragg's Caldera (2008) on the 'mound' across the Country Park (taken by the researcher 07/03/17)

Image 2 Photograph of YSP's Visitor Centre from the car park entrance (taken by the researcher 12/03/20)

Image 3 Photograph of Tony Cragg's Points of View (2013) and the view from the top of the Underground Gallery across to the formal gardens (taken by the researcher 11/05/17)

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Image 6 Photograph of Anthony Caro's Promenade (1996) and Canada Geese (taken by the researcher 25/01/18)

Image 7 Photograph of Ai Wei Wei's Zodiac Heads/ Circle of Animals (2010) in the Lower Park (taken by the researcher 22/08/17)

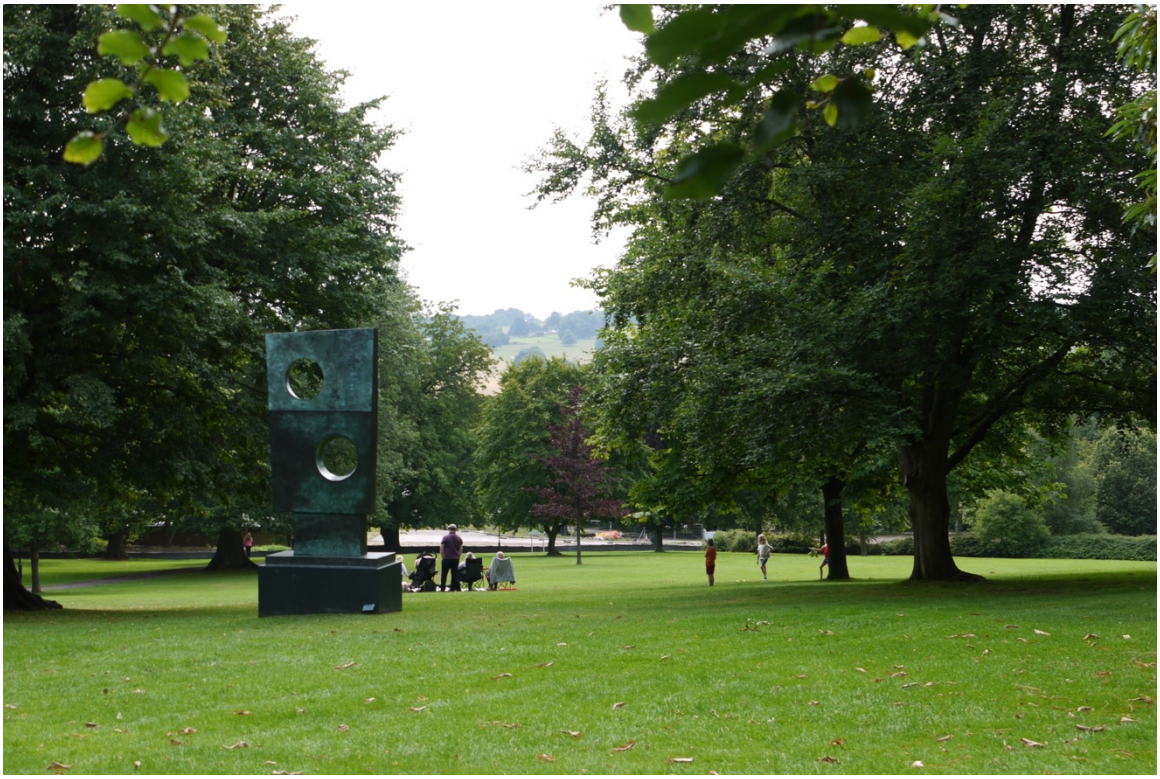

Image 8 Photograph of Barbara Hepworth's Square and Two Circles (1963) looking down from the top of Hillside (taken by the researcher 25/07/17)

1.2. Stating the research problem

This PhD studentship was set up as a Collaborative Doctoral Award between the School of Art, Design and Architecture at the University of Huddersfield and Yorkshire Sculpture Park (YSP). The initial premise of the project, drawing on previous visitor research conducted by YSP, was that people visiting the park leave happier than when they arrive and that YSP could have a meaningful impact on a person's quality of life. It became colloquially known as the 'Does YSP make you happy?' project within the organisation.[8] However, this question is part of a larger trend within the cultural sector about the articulation of value in relation to happiness and wellbeing. This thesis has found that to ask whether engaging in cultural activity is productive of happiness and wellbeing is often rooted in political and economic motivations as much as art and cultural ones. It is situated within a complex field that needs to engage with literature on cultural policy, arts in health/museum in health and place-based wellbeing. This research recognises that there are multiple intersecting narratives of wellbeing at YSP: the political narrative of arts for health and wellbeing; the organisational narrative of wellbeing at YSP and the personal narratives of what wellbeing means to the visitors. This project therefore has shifted its focus slightly to consider the specificities of the visitor experience to YSP with the following research aims:

- To unpack current national discourses around happiness and wellbeing and ground them in the experiential realities of visitors to Yorkshire Sculpture Park, incorporating and representing multiple voices and stakeholders.
- To investigate whether a feeling of happiness or wellbeing is facilitated at YSP in relation to aesthetic and social experience, and if so, how these experiences are articulated and reflected upon.
- To develop an interdisciplinary, flexible and mixed qualitative research methodology that focuses on experience, but also assists visitors in analysing their experiences of wellbeing in a creative way.

[8] It was initially framed around the quote by Sir Alyn Davies, the principal of Bretton College from 1968-1980, that "YSP is the NHS of the Soul". However, it became apparent, when searching for contextual information the original source of the quote could not be found.

1.3. Chapter summaries

1.3.1. Part 1: Framing the research context

Part 1 (Chapter 2 & 3) addresses the current political context for happiness and wellbeing measurement, the development of the arts in health sector and its impact upon the museum sector. It considers the different activities attributed to health and wellbeing in both the 'arts in health' and 'museums in health' sectors. It recognises that the context of this research is complex, not neutral, and that, when considering questions of happiness and wellbeing, we have to ask to whose criteria are they being judged against and for what purpose?

Chapter 2 provides an overview of the current state of the field of the arts in the health sector. It begins by tracing the parallel routes of 'happiness' and 'wellbeing' into the public sector. It follows the 'happiness turn' within the positive psychology movement into the 'happiness industry' and the consequent positioning of happiness as a measurable entity in government within the 'Measuring National Wellbeing Programme' (ONS, 2019). Moreover, it problematises the emphasis on personal responsibility implicit within government initiatives, e.g. Foresight's 'Mental Capital and Mental Wellbeing' project and its subsidiary, the popular 'Five Ways to Wellbeing' developed by the New Economics Foundation. In doing so, it looks to feminist writers Sara Ahmed and Lynne Segal who, in different ways, critique both the normativity of happiness (Ahmed, 2010) and "the culturally orchestrated ideology of individual happiness" (Segal, 2017) which only serves to mask growing inequality and un-happiness.

The chapter then focuses on the health sector to consider how shifts in thinking from 'health' to a more holistic approach to 'wellbeing' opened up new opportunities for cross-sector working between culture and health. The chapter then provides an overview of the 'arts in health' (Fancourt, 2017) sector considering the different types of activities categorised within the sector from arts in healthcare environments (Coles, 1983; Lawson &

Parnell, 2015); to higher education and the medical humanities (Tischler, 2010); to the participatory arts in community health (Stickley & Duncan, 2010; White, 2009). It highlights both the successes and barriers within cross-sector working, namely the different languages, values and a 'hierarchy of evidence' between the arts and health sectors. The final section of the chapter focuses on a 'timeline' of arts and health over the previous two decades from the perspectives of government and cultural policy. Firstly, it focuses on research and consultancy commissioned by the Department for Culture, Media and Sport and then the work of the All Party Parliamentary Group on Culture, Health and Wellbeing and their 'Creative Health' report (Gordon- Nesbitt, 2017). Secondly, it addresses the work of Arts Council England (ACE) through its key publications to explore the shift in language from arts in healthcare, to the arts in health and wellbeing, to creating healthier and more resilient communities through engaging in cultural activity. This review considers how health and wellbeing is situated within ACE's next 10-year strategy (Arts Council England, 2020) and the implications for the growing requirement of arts organisations to demonstrate their social impacts in the terms of wellbeing. Ultimately, the chapter seeks to outline and cast a critical eye upon the assumptions of health and wellbeing within both cultural policy and the broader 'arts in health' sector, recognising that turns towards 'happiness' and 'wellbeing' are situated in a much deeper political context and care needs to be taken in the instrumentalisation of the arts for social and economic ends.

Chapter 3 builds on this foundation but focuses in on the particular work of 'museums in health' as a distinct sector from 'arts in health' (Chatterjee & Noble, 2013). It begins by providing a sector overview, first of all the outputs from key research centres exploring health and wellbeing activities within museums before considering the work of the National Alliance for Museums, Health and Wellbeing (now merged with the National Alliance for Arts, Health and Wellbeing to form the Culture, Health and Wellbeing Alliance) and then the potential of 'Museums on Prescription' projects. However, it suggests that within these projects the conflation of the museum and heritage sector with art galleries overlooks the specificity of experience and environments that different organisations can offer. Consequently, the following section of the chapter seeks to explore these more intrinsic properties, first of all through a consideration of existing research on the wellbeing potential of object handling and viewing art work in an art gallery. This finds that research into

wellbeing in museums and art galleries has mostly focused on specific target audiences and interventions as opposed to the general visitor. Moreover, while museum and galleries were considered 'spaces' of wellbeing in the work of the National Alliance for Museums, Health and Wellbeing (Desmarais, Bedford, & Chatterjee, 2018), scant attention has been paid as to what the particular qualities of these environments are and how they can be affective. The final section seeks to enhance this discussion through an introduction of literature from the fields of health geography and environmental psychology considering the art museum as a 'restorative environment' (Hartig, Mang, & Evans, 1991; Kaplan, Bardwell, & Slakter, 1993; Packer & Bond, 2010) or the relational context of wellbeing in the 'therapeutic landscape' (Conradson, 2005; A. Williams, 2017). In doing so it considers the importance of subjective understandings of place and place-attachment within health geography (Altman & Low, 1992; Cattell, Dines, Gesler, & Curtis, 2008). It recognises the importance of the relational social context of the museum visit and its potential for wellbeing. Through the introduction of theories of place-based wellbeing in this context, this chapter situates the museum visit within its broader social context yet it recognises that the environmental conditions through which wellbeing can be facilitated in these environments is not yet clearly understood.

1.3.2. Part 2: Epistemology, Methodology and Research Design

Part 2 (Chapter 4 & 5) outlines the methodological problems of articulating the value of engaging with arts and culture through a lens of wellbeing and how this PhD research project seeks to resolve it. It puts forward the epistemological and methodological positions of this research in Chapter 4 before outlining the methods used in Chapter 5.

Chapter 4 begins by stating the research problem established in the previous chapters, to address that the "cult of measurement" within both 'arts in health' and cultural policy overlooks the processes through which wellbeing occurs and the value that it is perceived to have (Daykin, 2017). It acknowledges that the gaps in the existing research field are: a lack of attention to the lived experience of wellbeing within an arts and health/museums and health context; a limited understanding of the environmental factors of wellbeing within an art gallery context; and a lack of importance placed on the articulation of wellbeing from the

point of view of the lived experience of the visitor. It seeks to remedy these lacks through an epistemological and methodological position which looks to feminist epistemologies of situated lived experience, phenomenological and post-phenomenological approaches to art and landscape, and narrative inquiry as a means to articulate these experiences. Focusing in on the aesthetic experience, it considers how ideas of wellbeing have long been entrenched within aesthetic philosophy and the important legacy of the philosopher Immanuel Kant in this area (Belfiore & Bennett, 2008). The chapter traces how interpretations of aesthetic pleasure and judgment have been replayed in psychology and cognitive science and reframes this discussion following Thierry De Duve's reading of Kant in *Kant after Duchamp* (1996) to consider the transformative potential of aesthetic reflective judgment.

Following this it explores how the aesthetic encounter has been approached from phenomenological and post-phenomenological positions, exploring the embodied, sensory and intersubjective experience of art works. Drawing on anthropological approaches it delves deeper into the agentive field of the aesthetic encounter and its social context (Berleant, 1970/ 2000; Gell, 1998). The final two sections of the chapter recognise that experience is not easily quantifiable or articulable and a methodology needs to account for people feeling and thinking multiple and complex things at the same time. Critical of the singular sensing subject of phenomenological embodiment this project draws on feminist epistemologies of "epistemic multiplicity" (Pitts-Taylor, 2016) and "situated knowledges" (Haraway, 1988) to convey multiplicity and difference, as well as commonality, within the aesthetic encounter. It then posits a methodological approach based in participatory research paradigms that recognises the value of multiple and situated experience and seeks to facilitate people to articulate their own situated knowledges through narrative inquiry.

Chapter 5 puts this epistemological and methodological position into practice in the research design. It begins by introducing YSP as a complex research site of overlapping experiences, narratives and different stakeholder positions through an overview of existing visitor research and preliminary mapping activities. Building on the research aims, identified earlier in section 1.2, this chapter identifies three different areas of focus for the research which require different methodological approaches. First of all, the national discourses of wellbeing through a literature review and examination of the current policy context

(Chapter 2 & 3). Visitor and staff articulations of wellbeing in the context of YSP can be addressed through discursive focus groups, interviews and public engagement activities (Chapter 6 & 7). Finally, the aesthetic and social experience of the visitor in-place engages with methods drawn from participatory research and narrative inquiry, for example visual mapping, walking methods and narrative analysis (Chapter 8 & 9). These different areas of focus provide different perspectives on the experience of wellbeing at YSP with areas of overlap and difference allowing for a multidimensional approach, or the valuing of "partial perspectives" (Haraway, 1988). The remainder of the chapter outlines and evaluates the different phases of data collection as they were conducted. The first phase was a period of mapping, scoping and testing different ideas- the literature review, pilot questionnaire and recruitment of participants. This was concluded by Workshop 1 which aimed to test the premise of the research question and to develop a thematic framework for wellbeing at YSP and the Public Open Day which sought to test these ideas with the visiting public to YSP (Section 5.2). The second phase was an in-depth investigation of the visitor experience in the second round of workshops, including participatory mapping, walking and discursive activities. This culminated in the construction of different stories- 'personal stories', 'journey stories' and 'sculpture stories' (Section 5.3). The third phase was a period of reflection, inviting the participants to reflect on their experience of the project and the research materials produced through debriefing interviews. As well as this, key members of YSP staff were invited to engage and reflect upon the research materials and their potential usefulness to the organisation. The final section of the chapter (Section 5.4) outlines the criteria for rigour adhered to within this research, drawing on the criteria of 'reasonableness' and 'credibility' from participatory research (Reason and Bradbury, 2008) and 'fidelity' from narrative research (Blumenfeld-Jones, 1995). From the debriefing phase of the research, as well as the public open day and consultation with members of staff, these criteria were felt to be achieved. The different narratives were perceived to have fidelity to the experience of the research participants, the interpretations made from the narratives were felt to be 'reasonable' and 'credible' in relation to their own experiences and interpretations.

1.3.3. Part 3- Institutional and Visitor Narratives of Wellbeing

The third part of this thesis (Chapter 6 and Chapter 7) explores the intersecting yet potentially competing narratives of wellbeing being projected at YSP. It considers the "sense of place" constructed through institutional narratives of YSP before investigating the different relationships and attachments that visitors have to YSP as both a landscape and an organisation.

Chapter 6 begins by outlining how, while the focus on wellbeing within the cultural sector is relatively recent, ideas around wellbeing have long since been inherent within the history of the landscape of YSP and the Bretton Estate. While the history of YSP as an organisation is rooted in a commitment to the opening up of access and artistic pedagogy from its formation out of Bretton College in the late 1970s, the landscape has an earlier history as a rural pleasure garden for the elite class. The architectural markers of this period- the Ha-Ha, the Deer Shelter, the Shell Grotto and the Greek Temple now serve different functions within YSP, serving to subvert their previous functions. This section (6.1) explores the legacy of the country house landscape garden within the sculpture park, but concludes that while the former is rooted in a nostalgia, the contemporary sculpture park is future orientated offering critical attention to both sculpture and landscape. The second section of the chapter addresses how wellbeing has been positioned at YSP in recent years, and considers the commensurability of wellbeing within YSP's core mission statement as well as in consultation with key members of staff to explore how wellbeing has been previously defined within the organisation and what role it could play within its future. Within these conversations there was a general understanding that YSP *could* be good for the wellbeing of both the visitors and staff- attributed to the experience of art within the landscape as well as the type of engagement facilitated within the landscape, for example, being in greenspace, learning in and through art/ nature and spaces of social interaction as well as time-out and sanctuary. However, it was made clear that at present a clearer articulation of what wellbeing is at YSP is needed to embed it within future practice as well as a hesitance about overstating what an art organisation could or should be doing in regard to health and wellbeing. The latter half of this section outlines the development of YSP's Art and Wellbeing Programme, acknowledging that YSP has at times delivered activities that are

targeted toward both acute and general audiences and recognises the different challenges from these different approaches.

The final section of this chapter (6.3) considers the visitor perceptions of wellbeing at YSP, it draws on conversations from the first set of workshops and the development of the thematic framework. Within these conversations perceptions of existing health and wellbeing frameworks, wellbeing at YSP and a local cultural identity emerged. The research participants were resistant to their experiences being reduced to the parameters of wellbeing frameworks (for example the Five Ways to Wellbeing), although they were felt to be relevant to their experiences, as well as articulating a reluctance to being "prescribed" particular activities. For the most part, the institutional narratives of wellbeing at YSP and those of the visitors were aligned, particularly the positioning of the site as a place of respite and refuge. Moreover, the opening up of access, emphasised within institutional narratives, was felt to be important by the visitors who appreciated the accessibility, openness and non-prescriptive nature of the park.

Chapter 7 seeks to embed these perceptions within the broader context of people's experiences. Drawing on the literature on place-based wellbeing and "place-attachment" (Altman & Low, 1992) introduced in Chapter 3, this chapter explores the different relationships that the research participants have to YSP and how these can constitute a "sense of place" (Feld & Basso, 1996). It became clear that the participants relationship to YSP had changed over time and that the landscape had offered them ways to wellbeing at different points within their biography. Over the course of the research workshops this changing relationship and connection emerged in the form of personal narratives, these were then re-storied into a cohesive 'personal story' for each participant. The 'personal stories' were then grouped into different narrative types. First of all, 'stories about YSP as a place to find personal space', in this category YSP was seen as a place of respite or restoration. The second category 'stories about long-term engagement' considered YSP as a place that had become embedded within their family lives over time. The landscape, and the memories inscribed within it were seen as a resource that could be drawn upon during difficult times, offering them a place of comfort or safety. The third category 'stories about wanting to learn or gain new experiences' demonstrates that participants visit YSP to learn

and keep active, YSP was seen as a place to stimulate thinking and curiosity whether as part of the participants informal or formal learning journeys. The fourth and final category 'stories about being involved and taking part' see participants getting involved in YSP in one way or another, whether volunteering or taking part in the public programme through a desire to feel connected both to other people and the landscape and feel part of a community. The stories evidence the broad range of experience that YSP can offer, recognising that people can come for different things at different times. Through seeking to highlight the different relationship that the visitors have had with YSP over the years these narratives present the different ways in which they have understood YSP to contribute to their wellbeing in a more longitudinal perspective. The final section of this chapter (7.6) considers how, through these stories, the unique qualities of the environment of YSP begin to emerge. It posits that these can be understood through two sets of axes- between safety and openness; and between continuity and change. It recognises that these environmental conditions for wellbeing are intertwined within the biography of the participants. The different factors emerge with varying levels of importance depending on the particular context of the visit within the visitor's life and its relation to previous visits.

1.3.4. Part 4- Exploring the temporal, spatial and social contexts of the aesthetic encounter

Part 4 (Chapter 8 and 9) explores the temporal, spatial and social contexts of the aesthetic encounter. First of all, through a consideration of the journey and then a focusing in on the relational context of the encounter with sculpture in the landscape.

In Chapter 8 the collective 'journey story' is an answer to the methodological questions raised in Chapter 5. The 'journey' follows the group experience of walking around YSP together in Workshop 2, there are therefore 3 'journey stories', one for each workshop group (section 8.2). It is a representation of shared experience, that was collectively negotiated and constructed. It does not re-present a singular subject but instead a multiplicity of inter-subjective experiences. Moreover, it recognises that the experience of art is not just focused on the singular object but on the transitions between different spaces and artworks. Sculptures were experienced in succession with one sculptural encounter

being perceived to 'set up' the experience of the following one, with different areas of the park transitioning from one to another providing different experiences and atmospheres. The journey places the aesthetic encounter within its overall context, adding a temporal dimension to the environmental nexus of openness and safety; continuity and change outlined in the previous chapter recognising that visitors can experience all of these different factors within one visit. The 'journey stories' reveal that the experience of each sculpture is contingent on its temporal position in the journey. Walking through the landscape can facilitate experiences of comfort, friction, belonging and estrangement with each new sculpture encounter accumulating towards the whole experience.

Chapter 9 builds on this recognition that the potential wellbeing experience is contingent on the specificities of context. It brings together the encounters with sculpture in the landscape from the different journeys, allowing us to look comparatively at the variations and commonalities between them. As recognised in the previous chapters the encounters are shaped by a number of factors. First of all, the situated-ness of experience within a person's biography (personal stories); the environmental conditions for wellbeing (continuity-change/ freedom- safety) and the temporal context of the encounter (the journey). But this chapter also recognises that there is something more going on here in which the landscape and the sculpture are perceived to have an affective agency- drawing people in, causing them to act in certain ways and shaping their experiences. Through an analysis of the interactions between viewer, art works and environment, the social context of the experience, and the instances in which the landscape or sculpture appears as an agent the relational context of the encounter emerges. These were then re-written into vignettes of experiences pulling together the different viewpoints and perspectives across the journey coalescing around the sculpture encounter.

Ultimately this analysis of the encounter, which cannot be separated from its position within the journey or the biographical context of the person, found that while examples of the NEF's Five Ways to Wellbeing (Be Active, Connect, Take Notice, Keep Learning, Give) could be found across the encounters, there were other experiences that do not fit within these categories. In particular active and imaginative interactions with sculpture that go beyond 'taking notice' and the potential for transformative experience through being

confronted with something that may cause discomfort, bringing us back to the reflective aesthetic judgment of Kantian aesthetics, as read by De Duve and outlined in Chapter 4. Moreover, it considers how the environmental conditions for wellbeing (freedom-safety; openness- change) can facilitate an experience such as this to take place. The final part of this chapter considers how, through the analysis of different social agencies and affects, a space of collective, intersubjective experience is constructed within the sculptural encounter. The collective 'sculpture stories' provide a potential solution to the methodological problem of representing experiences that are both deeply subjective and individual, while simultaneously being shared and collectively constructed. They highlight the multiple positionalities and the varying capacity for consensus and dissensus with the aesthetic encounter.

Finally, then, this thesis argues that the wellbeing potential of the aesthetic encounter is based upon multiple contingent factors: the particular environmental conditions that a person seeks on that particular day, which is embedded within the biography of the person, and its temporal context within their overall journey. The encounter of sculpture in the landscape creates a space dense with intersubjective experience in which a person has the capacity to affect and be affected but ultimately creates a space of intense reflection, empathy and a "mutual self-other awareness" (Trigg, 2020, p. 2). Through engaging in this process of intense reflection participants often found that their relationship to self, to the art work and to other people had changed.

2. The current context of the arts for health and wellbeing

2.1. Why wellbeing now? The political context of happiness and wellbeing.

The relationship of the arts and culture, and their institutions, to health and wellbeing is an area of practice and research that has gained political currency over the past 15 years. The closer alignment of arts and health initiatives has been attributed to a number of factors over the past decade: an amenable political climate, shifts in discourses and practices within the health sector providing new opportunities for cross-sector working, as well as a growing requirement for publicly funded arts and cultural organisations to make demonstrable contributions to national objectives, local economic development and to evidence their social and civic impacts.

Happiness as an idea has gained traction in both academic and popular culture. Books like Gretchen Rubin's *The Happiness Project* (2009), which sparked a series of projects including *Happier at Home* (2012) and *Better than Before (2015)* and a podcast, provide guidance on habits and techniques for a happier life. Building on the recent interest on the Scandinavian notion of 'hygge' an international perspective of happiness is provided by Helen Russell in the illustrated *Atlas of Happiness* (2018), which outlines national traits or concepts of happiness from 30 countries including 'jolliness' in England; 'wabi- sabi' in Japan; 'saudade' in Brazil and 'kalsarikännit' in Finland. Cross-cultural perspectives of happiness have been explored in ethnographic depth by anthropologists researching the topic, for example the chapters in *Pursuits of Happiness: Well-being in Anthropological Perspective* edited by Gordon Mathews and Caroline Izquierdo (2010), which covers Peru, Australia, the United States, India, China, Japan and Indonesia. Historical perspectives on the philosophy of happiness are explored through a monumental history of ideas in Darrin McMahon's *Happiness: A History* (2006) whereas moral philosopher Sissela Bok's *Exploring Happiness: From Aristotle to Brain Science* (2010) is more thematically driven. The material culture of happiness is explored in Alain de Botton's The *Architecture of Happiness* (2007) whereas the metaphysics of happiness has been interrogated in philosopher Alan Badiou's *Happiness* (2019), first published in French in 2015. Even television personalities are giving it a go-

illusionist Derren Brown wrote *Happy: Why More Or Less Everything is Absolutely Fine* (2016), a championing of the stoic approach, whereas chirpy presenter Fearne Cotton has offered up *Happy: Finding joy in everyday and letting go of perfect* (2017) with an accompanying workbook for happiness inspiring creative activities. This list is not exhaustive just demonstrative of the range of ways in which happiness is being mobilised. These developments, with the exception of perhaps the philosophers- are part the growing "happiness industry" which markets products and experiences for self-help and self-actualisation as part of neo-liberal culture- to be happy in this context is to spend money on self-improvement (Binkley, 2014).

One of the driving forces of this movement has been recognised as the "happiness turn" within psychology (Fancourt, 2017) with its beginnings in the positive psychology movement in the American Psychological Association (APA) under the stewardship of Martin Seligman, whose books titled *Authentic Happiness* (2002) and *Flourish* (2011) guide readers towards optimism, mental well-being and the "good life". It is in the context of the positive psychology movement that we first begin to see a shift in terminology from "happiness" toward "subjective wellbeing" in the work of psychologist Ed Diener, a leading researcher within this field. Diener's research suggests a hedonic approach to subjective well-being, which can be measured through the presence of positive affect, absence of negative effect and a measure of life satisfaction (Diener, 1984; Diener, Sapyta, & Suh, 1998). This is distinct from the eudaimonic view of psychological well-being posited by Carol Ryff which is instead concerned with the development and self-realisation of the individual as opposed to measuring a state of pleasure. Ryff instead defines the core dimensions of personal wellbeing as 'self-acceptance', 'purpose in life', 'positive relationships with others', 'environmental mastery', 'personal growth' and 'autonomy' (Ryff, 1989).[9] Nevertheless, this paved the way for the turn towards wellbeing as a measurable entity in public policy and government discourse through large data sets which measure quality of life, life satisfaction and "ongoing affect" for cross-cultural comparison against other factors for example GDP, democracy etc. (Diener & Suh, 2000). These broad 'happiness' data sets have been criticised

[9] The eudaimonic perspective of psychological well-being has been seen to be more productive within community based practice due to its focus on actualisation and agency (Swindells et al., 2013)

by social scientists from other disciplines, for example Derek Bok (2010) and Neil Thin (2012), who argue that these studies often confuse causation with correlation, suggesting that just because factors may have positive or negative correlations is not evidence that one is the cause of the other (Thin, 2012). Furthermore, the idea that the concepts of 'happiness' or 'subjective well-being' are mutually understood across cultures has been a point of contention with the broader anthropological community studying cultural understandings of happiness (Mathews, 2012; Oishi, Graham, Kesebir, & Galinha, 2013; Walker & Kavedžija, 2015).

Critical voices challenge the neo-liberal undertones of much of this happiness literature, for example Sam Binkley's book *Happiness as Enterprise: An Essay of Neoliberal life* (2014) whose Foucaldian reading of happiness positions it as a technology of the self. In her book *The Promise of Happiness* (2010), feminist and queer theory scholar Sara Ahmed challenges the "fundamental presumption" of the science of happiness that "happiness is good, and thus that nothing can be better than to maximise happiness" (Ahmed, 2010, p. 204), through a focus on those excluded from the narrative of normative happiness - the 'feminist killjoys', 'unhappy queers' and 'melancholic migrants'. Others seek to challenge the individualising effects of the happiness industry- for example Neil Thin's *Social happiness: Theory into policy and practice* (2012) which seeks to provide a middle ground of intersubjective happiness (a meso-level approach) between the micro- level of individual psychology and the macro-level of national wellbeing. Lynne Segal's *Radical Happiness: Moments of Collective Joy* (2017) draws on Adrienne Rich's 'radical happiness as "true participation in society" (cited in Segal, 2017, p. 27) or Hannah Arendt's 'public happiness' enabled through "genuine participatory democracy" (Segal, 2017, p. 28). In doing so she offers a reframing on 'joy' as a collective activity, citing moments of effervescence within collective political action, to counter "the culturally orchestrated ideology of individual happiness" (Segal, 2017, p. 23).

In the UK, the turn to happiness began in the new labour era, signified by the (unofficial) appointment of labour economist Richard Layard as 'happiness tsar' in the mid 2000s, due to his influential research on "happiness economics" and the publication of his book *Happiness: Lessons from a New Science* in 2005. This interest was carried through into the

2010s with the Conservative Liberal-Democrat coalition government who, under David Cameron, established the Office for National Statistics 'Measuring National Wellbeing Programme' in November 2010 (Mulholland & Watt, 2010; Stratton, 2010). By 2011 the "personal wellbeing" measures were introduced into the Annual Population Survey. Like Diener's "subjective wellbeing" (Diener, 1984), they are measured through positive and negative affects- the presence of happiness and anxiety each rated on a scale of 1-5. The evaluative element of the measures is addressed through ratings of life satisfaction and a sense that your life is worthwhile. Since 2011 there have been quarterly statistical bulletins on the ONS website of personal wellbeing and reports considering these figures against potential determinants and/or other factors, for example in the most recent report areas of low and high wellbeing were considered against measures of community, local environment, crime, housing, health, education and employment drawn from other data sets and international comparisons.

The personal wellbeing measures used were based on: responses to the open national debate 'What matters to you?', existing research, and international initiatives. The 'What matters to you?' debate, which took place from November 2010 to April 2011 collected over 30,000 responses from various platforms including an online questionnaire and forum, social media, postal submissions, a telephone line and 175 live events (Oman, 2016). However, researcher Susan Oman suggests that the debate sought only "to reiterate the relevance of specific existing objective measures of societal 'progress'" as opposed to "improving wellbeing knowledge" (Oman, 2016, p. 75). As such "the debate seems to be less about understanding what matters to *us,* personally, socially or even as a nation, and more about an imperative to compete internationally" (Oman, 2016, p. 77). Following Bhutan's designation of Gross National Happiness as its indicator of progress in 2008, the UN General Assembly adopted resolution 65/309 'Happiness: Towards a Holistic Definition of Development' in 2011 urging nations to take national well-being and happiness as seriously as gross domestic product. The annual World Happiness Report by the United Nations Sustainable Development Solutions Network, first published in April 2012, provides a year on year ranking of global happiness- drawing on data from the Gallup World Poll (Helliwell, Layard, Sachs, & De Neve, 2020). Feelings of happiness and wellbeing have thus to some

extent become abstracted from actual life and extrapolated as a measure of national success onto the world stage.

However, times have changed since 2010 and we are now experiencing the full effect of a decade of austerity. Lynne Segal points out that the 'happiness' agenda, rather than being about the flourishing of all in society is "concerned above all with softening the costs of ever-rising social wretchedness" (Segal, 2017, p. 5). Cameron himself described the events of 2016, "the Brexit referendum, the election of President Trump, the referendum in Italy" as a "movement of unhappiness" (BBC, 2016). While 'happiness tsar' Richard Layard suggests that happiness and wealth are not correlated once basic needs are met (Layard, 2005), the Marmot report *Fair Society, Healthy Lives* (Marmot et al., 2010) suggests the opposite, if we understand health and wellbeing to be connected to happiness. Looking back at the 10 years since its publication, the recently published *Health Equity in England: The Marmot Review 10 years on* (Marmot, Allen, Boyce, Goldblatt, & Morrison, 2020*)* suggests that since 2010 health inequalities have only widened further. As recognised by Segal "the nation could not be a less happy one at present nor could a more redistributive state, capable of restoring greater trust and equality, be more urgent" (Segal, 2017, p. 247). So where are happiness and wellbeing on the government agenda now?

To some extent, the conversation has been shifted onto the health sector. The 'turn' towards 'happiness' and 'personal wellbeing' within the context of national statistics and government policy has been accompanied by a similar shift towards 'wellbeing' within the NHS and public health. This has been defined as a shift from the traditional biomedical model of health, based on the binary of 'ill' or 'well', in which health was seen as the absence of disease (Clift, 2012; Fancourt, 2017), towards a more holistic model of health encompassing wellbeing more broadly. Psycho-biologist Dr Daisy Fancourt proposes in her book *Arts in Health: Designing and researching interventions* (2017) that this broadened definition of health should be described as the 'biopsychosocial' model of health. First articulated by North American psychiatrist George Engel in 1977, in the article 'The need for a new medical model: a challenge for biomedicine' in *Science* journal, the biopsychosocial model of health suggested that "the traditional bio-medical model did not operate in isolation but was actually integrated with psychological factors and social factors with direct

and indirect pathways to health" (Fancourt, 2017, p. 29). Fancourt's book provides an overview of how to go about undertaking research and practice in the field of arts *in* health for researchers, practitioners and healthcare professionals. Within this chapter, Fancourt's book serves as a key source because of its influence on the 2018 Arts Council England report *Art and Culture for Health and Wellbeing and in the Criminal Justice System* (Ings & McMahon, 2018), a point which will be returned to in section 2.3.2. The 'biopsychosocial' model incorporates an increasing focus on mental health and wellbeing, as demonstrated within the NHS Five Year Forward View in 2014 which recognises mental health to be as significant as physical health, along with a growing interest in social and health inequalities.

Following the Marmot Review in 2010 a more holistic, person or community centred approach to health came to substitute the traditional bio-medical clinical model (Carlisle & Hanlon, 2008). According to Fancourt, this has been considered a return to the World Health Organization's definition of health coined in 1946, which at the time was considered idealistic, as "a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity" (World Health Organisation, 2019). However, the turn towards wellbeing within the health sector has also been met with some scepticism, even from its advocates. Wellbeing is recognised as an unstable term; it can refer to happiness, positive mental health, subjective wellbeing, quality of life, emotional well-being and life satisfaction, as health and social care researcher David Seedhouse (1995) suggests its meaning and content fluctuate depending on *who* is using it and *why*. Moreover, in their article on "wellbeing" as a focus for public health, Sandra Carlisle and Phil Hanlon suggest that wellbeing, in principle, is a positive focus for public health, giving the public more agency within the health system. They describe it as a "democratic public health movement" which "appropriately places lay knowledge and experience at the heart of public health and on a par with professional knowledge" (Carlisle and Hanlon, 2008, 266). However, referring to the work of sociologist Eeva Sointu (2005) they suggest that "the pursuit of well-being has become an affirmation of specific cultural values which confirm self-reflection and self-responsibility as both normative and dominant" (Carlisle & Hanlon, 2008). Wellbeing, in this sense, reinforces neoliberal ideas about personal responsibility, resilience and productivity without critically assessing the structural conditions which cause people to be 'unwell'. Nevertheless, it has been a useful concept in practice, as noted by

Mark Dooris, Alan Farrier and Lynn Froggett (2018) in their article on the use of 'wellbeing' as a holistic concept within a public health programme. They suggest 'wellbeing' was understood among project participants and staff members to be "more than health" and "more than happiness" and a "broader-based concept comprising multiple facets of experience" (Dooris et al., 2018, p. 98). However, some members of staff on the programme found the diversity of understandings of wellbeing amongst participants meant that it was "challenging to use coherently" (Dooris et al., 2018, p. 97).

This is particularly interesting when considering the 'Foresight Mental Capital and Wellbeing Project', a project delivered by the UK Government Office for Science, (Foresight Mental Capital and Wellbeing Project, 2008) and the New Economics Foundation's 'Five Ways to Wellbeing' (Thompson, Aked, Marks, & Cordon, 2008). The research team at the New Economics Foundation, a UK-based think tank, were commissioned by the Foresight project in 2008 to develop a set of evidence-based actions to improve personal wellbeing. Their project report understands wellbeing to have two main elements- drawing on both the hedonic and eudaimonic approaches to wellbeing: "feeling good", which includes "feelings of happiness, contentment, curiosity and engagement" and "functioning well", which relies upon "experiencing positive relationships, having some control over one's life, and having a sense of purpose" (Thompson et al., 2008). The 'Five Ways to Wellbeing' developed: to be active, connect, keeping learning, take notice and give; have been well received by the cultural sector being seen to "correspond closely to behaviours that can emerge in well-designed participatory arts projects" (Cameron, Ings, & Crane, 2016, p. 96). On the other hand, the executive report for the 'Foresight Mental Capital and Wellbeing Project', titled *Mental Capital and Wellbeing: Making the most of ourselves in the 21st century,* understands mental wellbeing as a "dynamic state, in which the individual is able to develop their potential, work productively and creatively, build strong and positive relationships with others, and contribute to their community" (Foresight Mental Capital and Wellbeing Project, 2008). The emphasis here, rather than being on "contentment" or "positive relationships", is on "productivity" and "contribution", stressing Seedhouse's (1995) point that the terminology used around wellbeing and what it is purported to mean can be very different depending on the context, and even within the same commission in this case.

The Foresight project recognises that the motivation for improving mental capital and mental wellbeing on an individual basis is for that individual to then become a productive member of society, that is, an *economically* productive member of society. The report cites the "economic rationale" of investing in improving wellbeing finding that the costs of mental ill-health to the economy stands at about £77 billion per year. Their analysis suggests that "the action to improve mental capital and wellbeing could have a very high economic and social return" (Foresight Mental Capital and Wellbeing Project, 2008, p. 33) with the development of "cost-effective measures" through which people can improve their wellbeing. One of these "cost-effective measures" was the 'Five Ways to Wellbeing', which, as suggestions for individual action, do not address the structural conditions that might diminish a person's wellbeing, for example, work stress, lack of mobility, unstable employment, debt or caring responsibilities. This personal responsibility is reinforced by the commodification of enhanced "wellbeing" by the self-help and happiness industries, which, as previously outlined, is understood as a personal and individual pursuit (Binkley, 2014; Sointu, 2005). As it is put by critic Lynne Segal "'Beware the happiness gurus'… when they offer only personal solutions in line with the ruling elites' supposed commitment to promoting general wellbeing", going on to state that "this facilitates rather than disrupts a climate in which most of us will be working longer hours, in more precarious jobs, in harsher times overall" (Segal, 2017, p. 14).

Whilst, for the context of this research, this is not something that cultural organisations should be expected to address directly, it is important to recognise that if this is the climate into which arts or cultural organisations are expected to deliver wellbeing outcomes, then a critical eye must be kept on whose definitions they are being measured against and for what purpose. When we are talking about wellbeing or its other iteration "happiness" we are often talking about socially loaded and normative categories. As feminist scholar Sara Ahmed notes, when happiness is "used to re-describe social norms as social goods" (Ahmed, 2010, p. 2), it brings in ethical questions of who is deciding what is happiness and who is happy, and consequently what are the 'norms' of well-being and who is considered to be 'un-well'.

2.2. Arts in Health in the UK context

Arts and health, or arts *in* health, has been rapidly expanding and gaining visibility in recent years yet it is not necessarily a new development. As outlined in Eleonora Belfiore and Oliver Bennett's book *The Social Impact of the Arts: An Intellectual History* (2008) contemporary understandings of the wellbeing potential of engaging with the arts draws on philosophical ideas stemming back to ancient Greece. The wellbeing potential in the aesthetic encounter will be returned to in Section 4.2. Arts in health, as the introduction of arts engagement and creative activities within healthcare settings, has a more recent history within the UK. The professionalisation of art psychotherapy in the latter half of the 20th century saw a legitimisation of art media as a mode of communication within therapy (Demenaga & Jackson, 2010) whereas from the 1970s onwards there has been a growing interest in how artists can intervene within healthcare environments (Stickley & Duncan, 2010). While *Painting in Hospitals,* a programme loaning artists' work to hospitals had been operating in the London area since 1959, 1973-1975 saw the first contemporary artist in residence at St Mary's Hospital in Manchester (Senior, 2007). In the initial residency period Peter Senior, the artist-in-residence sought to install picture rails and install his paintings in the corridors and on the wards of the hospital, a relatively benign activity by today's standards but innovative at the time (Coles, 1981).[10] The potential use of the arts in the health service was evident in Department of Health publications throughout the 1980s, for example the 1983 report *Art in the National Health Service* (Coles, 1983) and the 1988 report *Arts in Healthcare* (Moss, 1988). Since then the fields of the participatory arts and

[10] This developed into the *Hospital Arts Project* supported by the Gulbenkian Foundation's 'artist-in-the-community' scheme in 1976 which recruited multiple artists and whose activities including exhibitions on wards, mural paintings and theatre performances working collaboratively with hospital staff and inpatients (Coles, 1981). Hospital Arts is now common practice with many hospital trusts commissioning contemporary artists to engage with and intervene in the hospital environment. For example, a recent book *The Healing Arts: The Arts Project at Chelsea and Westminster Hospital* (Scott et al., 2019) outlines how an art and design manifesto has been embedded in Chelsea and Westminster Hospital since its opening in 1993 including participatory arts projects, ward based sculptural installation and creative digital technology.

arts in healthcare have grown exponentially. The recent decade, has seen a doubling down of efforts to consolidate diverse and often informal working practices into a distinct arts and health sector. There is a recognition that in the "fifth wave of public health", as identified by Hanlon and Carlisle in their chapter in Stephen Clift and Paul Camic's *Oxford Textbook of Arts and Health* (Clift & Camic, 2016b), that the arts and culture are uniquely placed to address our current problems of "obesity, inequality and loss of wellbeing" which they understand as "emergent manifestations of modernity itself" that cannot be addressed through technical interventions. (Hanlon & Carlisle, 2015).

The field of 'arts in health' now encompasses a wide range of activities both within and outside clinical settings. However, the ways in which they are purported to do so are varied and need unpacking, particularly in the context of this research with its focus on 'experiencing' art rather than 'making' art for wellbeing. In the arts and health literature there are a number of areas in which the 'arts' have been evidenced to improve some aspect of health and wellbeing in both clinical and non-clinical environments. Within clinical or healthcare environments there have been studies looking at the effects of environmental design within hospitals, for example, the 'Enhancing the Healing Environment' research project supported by the Kings Fund which found that improved environments using art and design had a positive impact on relationships, created a sense of calm and staff morale as well as longer term impacts such as reduced aggression from patients and better staff recruitment and retention (Department of Health & The Kings Fund, 2006). Activities within healthcare environments also include in-patient participatory arts activities for specific patient groups as outlined in Fancourt's comprehensive 'fact-file' section of *Arts in Health* (2017) which included interventions in critical care and emergency care, dentistry, geriatric medicine, healthcare staff, neurology, palliative care, psychiatry, obstetrics, gynaecology and neonatology, oncology, paediatrics, dementia and public health education.

Arts in health has also been considered from the perspective of medical higher education and health care staff training. In Victoria Tischler's edited book *Mental Health, Psychiatry and the Arts: A Teaching Handbook* (Tischler, 2010), the chapters consider both the history of the arts and culture within mental health and the benefits of delivering a humanities based course 'The Arts in Psychiatry' to medical students which included the use of the arts

to develop empathic skills and to "facilitate entry into the worlds of other" (Tischler, 2010). This was highlighted in the Royal Society for Public Health report *Arts, Health and Wellbeing beyond the Millennium* (2013), which recommended multidisciplinary training for public health, healthcare, heritage and arts practitioners. This was also reiterated in a study by Zazulak, Halgren, Tan, and Grierson (2015) which considered the positive impacts of a visual literacy programme on empathic development in heath science students.

Outside of clinical settings there has been a growth in the fields of 'participatory arts' or 'community arts' for health since the new labour era of government as part of its strategies of social inclusion, 'neighbourhood renewal' and combating the social determinants of health (Stickley & Duncan, 2010; White, 2009). The arts in community health operate outside of healthcare settings in "simultaneously identifying and addressing the local and specific needs in a community" (White, 2009, p. 4) and have been seen to "enhance wellness, access to healthcare, and health literacy" (Sonke & Lee, 2016, p. 203). The arts in this context can be used "to express identity, concerns and aspiration" in community cultural development for health and wellbeing (Camic, 2016). Museums, art galleries and other cultural centres have similarly been recognised for their potential contribution to health and wellbeing both as community spaces and in outreach activities, the various formations of these activities will be outlined in Chapter 3.

While, as Belfiore notes there has long been a 'common-sense' belief in the therapeutic capacity of the arts among the general public (Belfiore, 2016), the evidence base has lagged behind public sentiment. However, the health sector appears to have become more amenable to commissioning art/culture-related activities in healthcare settings, and there is a growing acceptance of the idea that participating in the arts or attending cultural activities can have an impact upon individual and societal wellbeing. Publications from the health sector in the 2010s indicate a desire for closer working between the arts and health sector, for example, the Royal Society for Public Health formed a Special Interest Group for Arts, Health and Wellbeing and published a consultation report titled *Arts, Health and Wellbeing after the Millennium* in 2013. Following this, Public Health England published a set of "practice guidelines" for arts in health interventions in 2016. However, there is still a caveat in the alignment of arts and health initiatives within the evaluation and measurement of the

impact of these activities. As Stephen Clift notes in his 2012 article on creative arts as a public health resource, the health sector at large adheres to a "hierarchy of evidence" which may be incommensurable to the processes and benefits of some activities. When outlining the efficacy of arts in health he argues that "robust controlled designs with clear outcome measure and health economic assessments are essential if such questions are to be answered, and systematic reviews of such studies are important in reaching considered decisions based on the body of available evidence" (Clift, 2012). However, it is acknowledged that there are many research questions especially pertaining to the arts, that Randomised Controlled Trials cannot answer (Petticrew & Roberts, 2003) and researchers should consider a typology of methods appropriate to the research question and context. The arts and health sector need to find a common language for communicating the different values and effects generated through their activities.

Since 2010, when Theo Stickley and Kate Duncan declared that specific research into the benefits of the arts and creativity for physical and mental health was still in its "hypothesizing stage" (Stickley & Duncan, 2010, p. 105), there has been an exponential growth of the evidence base for arts in health. However, in the introduction to their 2017 edited book *Arts, Health and Wellbeing: A Theoretical Enquiry* Stickley and Clift suggest that while evidence for evaluation research is accumulating, less attention has been paid "to developing conceptual and theoretical frameworks for understanding the processes through which the arts may exert their benefits" (Stickley & Clift, 2017, p. 3). Furthermore, so far there has been little attention given to the longitudinal impact of arts engagement on health and wellbeing. This is perhaps a limitation of existing longitudinal data- data sets which include questions on cultural participation for example Taking Part now include a longitudinal element which may make this more feasible in the future. Outside of the UK national context there have been longitudinal, population-wide studies in Scandinavian countries that suggest a correlation between cultural participation and better health (Bygren, Konlaan, & Johansson, 1996; Clift, 2012; Gordon- Nesbitt, 2015; Hyyppä, Mäki, Impivaara, & Aromaa, 2006).[11]

[11] For example, within Sweden (see Bygren et al. (1996)) and Finland (see Hyyppä et al. (2006)), longitudinal studies have shown that a higher mortality risk was found for people who rarely engaged in cultural activities

A necessary critical perspective of arts and health was put forward in Hester Parr's chapter in Stickley and Clift's *Arts, Health and Wellbeing: A Theoretical Enquiry* titled 'Health and Arts: A Critical Perspective'. In this chapter, Parr argues that researchers in the arts and health field must be wary of over-simplified models of causality and instrumentalising the arts within arts and health evaluation. Moreover, she questions the political context in which arts and health are entrenched. Recognising that while the arts and health field may have grown out of the policies of social inclusion under New Labour the previous decade has seen a retreat of the public sector under austerity. The question should therefore be asked whether the relationships between arts and wellbeing "is something which can or should be measured by a bio-political state interested in art efficacies" and whether in doing so, "'the arts' might become a remedial social gel, filling gaps in state provision in community and health care, 'shoring up' people and places" (Parr, 2017, pp. 20-21). This echoes a warning question from Stephen Clift and Paul Camic in the introduction to the *Oxford Textbook of Creative Arts, Health, and Wellbeing* (2016) that "the arts may indeed have the power to improve wellbeing and quality of life given that basic physical, emotional, and social needs are met, but can they really engage with the fundamental drivers of current health inequalities?"(Clift & Camic, 2016a, p. 8). We therefore need to keep a critical eye on the systemic processes and policies that make people unwell and the potentially political motivations behind arts and health initiatives.

2.3. A Timeline of arts and health from the perspective of DCMS and the cultural sector

The remainder of this chapter will consider the implications of these developments through an analysis of significant arts, health and wellbeing publications within cultural policy. The

compared with those who did so frequently (Clift, 2012). In her review of these studies Rebecca Gordon-Nesbitt cautiously suggests that from a selection of 15 similar studies cultural engagement is presumed to have a preventative rather than a remedial effect (Gordon- Nesbitt, 2015).

sources I have consulted include the legacy of the Culture and Sport Evidence (CASE) project and the consequent studies commissioned by the Department for Media, Culture and Sport, the formation of the All-Party Parliamentary Commission on Culture Health and Wellbeing (APPGHCW) and their Creative Heath report and a range of research commissioned by the largest arts funding body in the UK, Arts Council England. I have excluded the mountain of scholarly literature on museums, health and wellbeing which will be returned to in the following chapter focusing on specific areas of work such as social prescribing (3.2.3) and art galleries and museums as spaces for wellbeing (3.5.1). The core sources in this section are driving texts within the cultural sector and therefore, have been analysed to better understand how the wellbeing agenda has been shaped by political and bureaucratic motives, as much as arts and cultural ones.

2.3.1. DCMS and the All Party Parliamentary Group on Culture, Health and Wellbeing

The All Party Parliamentary Group on Culture, Health and Wellbeing (APPGCHW) was established in 2014 with the aim of improving awareness of the benefits that the arts can bring to health and wellbeing on a national level. Between 2015 and 2017 they led an inquiry "into existing engagement of the arts in health and social care, with a view to making recommendations to improve policy and practice" (Gordon- Nesbitt, 2017, p. 4). This inquiry was compiled into the *Creative Health: The Arts for Health and Wellbeing* report, authored by Rebecca Gordon-Nesbitt and published in 2017. The impact of this report has been widespread and the most prevalent advocate for developing the arts for health and wellbeing sector. As noted by Stickley, in his introduction to the special issue of the journal *Perspectives in Public Health* on Arts and Health, the Creative Health report gives "the strongest mandate ever for the development and investment into arts approaches for health and wellbeing outcomes" (Stickley, 2018, p. 3).

However, this is not the only arts, culture and health related research that has been commissioned at a government level. The Culture and Sport Evidence (CASE) programme was initiated in 2004 in the middle of the new labour period as a response to the expectation of the culture ministry to make the case for public spending in terms

commensurable with the Treasury (Oakley, O'Brien, & Lee, 2013). In 2010 the findings of a 3 year research project on the drivers and impacts of participation in sport and cultural activity was presented which sought to measure both the short term and long term value of engaging with culture and sport (CASE, 2010). It was decided in the project that the short term value of engaging with culture and sport could be usefully communicated through the use of Subjective Wellbeing measures within an income compensation approach, allowing a monetary value to be assigned to cultural engagement. In this sense, as argued by Kate Oakley, Dave O'Brien and David Lee, the wellbeing potential of engaging in culture is simply a "technical tool" to "translate cultural participation into financial figures" and does not "promote any fuller discussion of what policies might actually promote well-being" (Oakley et al., 2013, p. 22).

Despite arguments that the economic valuation approach of CASE was "reductive and flawed" (Walmsley, 2012), this approach was adopted again in 2014 when researchers from the London School of Economics (LSE) were commissioned to undertake an analysis of the Office for National Statistics 'Understanding Society' data. With the aim "to develop the evidence base on the social and wellbeing impacts of cultural engagement and sport participation" (Fujiwara, Kudrna, & Dolan, 2014b, p. 6) their analysis of this data set looked at the impacts of Culture and Sport on Health, Education, Employment and Economic Productivity and Civic Participation. Their analysis is presented in two parts. First of all, the social impacts of engaging in culture and sport were assessed through "indicative financial values" associated with social impacts e.g. health, education, employment and economic productivity and civic participation (Fujiwara et al., 2014b, p. 6) which can input into a cost-benefit analysis to estimate financial impacts on the public purse. Secondly, using a similar income valuation approach to the CASE study, although with a tweaked formula to remedy the implausibly high values generated by the original CASE study, cultural experiences were given monetary values through subjective well-being. The value attributed to being an arts audience in this context is between £46.75 and £62.33 per activity which equates to around £935 per year "in addition to any price paid to participate such as entrance fees" (Fujiwara, Kudrna, & Dolan, 2014a, p. 30).

Moreover, through this analysis, it was found that while attendance, for example in the case of visiting exhibitions, saved the NHS £20.79, participating in arts activities could have the potential cost of £31.88 per person per year. This contrasts with the argument advanced in the arts and health sector, as outlined in the previous section, and later in the *Creative Health* report where the arts are claimed to save money within the healthcare system. However, there are number of ways in which this discrepancy could be explained, first of all as acknowledged by the authors, it could be the result of reverse causality "that is, unhealthy people may be more likely to engage in arts" rather than arts participation causing ill-health (Fujiwara et al., 2014b, p. 17), reinforcing Parr's (2017) critique of the oversimplification of causality in the previous section. Another consideration could be that equivalent costs were not calculated for like-for-like services that a person may receive at cost to the NHS or equally the costs of needing clinical intervention further down the line without having participated in the arts activities. It was concluded within this report that further research was needed to address the issue of causality through further longitudinal data and experimental methods. Researchers Susan Oman and Mark Taylor found similar issues with an earlier study conducted by Fujiwara and his team titled 'Museums and Happiness' commissioned by The Happy Museum, concluding that the findings "do not stand up to replication" when the data analysis was re-performed (Oman & Taylor, 2018, p. 235). Economic valuation approaches, while favoured by Treasury, seem to embroiled in a "technocratic discourse" of the measurement of wellbeing (Oakley et al., 2013) but have some issues in the communication of the actual value of engaging in cultural activity or the promotion of wellbeing.

In 2015 DCMS took a step away from the economic valuation approach commissioning a review of the Culture and Sport Evidence programme (CASE) by the Sport Industry Research Centre, Centre for Regional Economic and Social Research and Business of Culture research centres at Sheffield Hallam University (Taylor, Davies, Wells, Gilbertson, and Tayleur (2015)). The purpose of this commissioned research was to conduct a systematic review of the 'Culture and Sport Evidence' database, a joint programme of strategic research led by DCMS in collaboration with the Arts Council England, English Heritage and Sport England. In total 240 sport-related and 204 culture-related reports from 1996 to 2012 were reviewed and

evaluated. The selection criteria of the review employed a distinct hierarchy of evidence, with systematic reviews, RCTS and cohort studies as the most rigorous and therefore most valuable evidence. Based on this systematic review the report sought to outline the processes through which the social impact of culture and sport interventions work. By developing process models drawn from their evidence base, they suggest that by participating in arts activities participants gain greater self-esteem, increased satisfaction with quality of life and feelings of happiness and wellbeing through personal development, skills achievement and increased social interaction. This ultimately also produces greater social awareness helping to develop more cohesive communities. While these models are catch-all they also recognise the connected nature of the social impacts under investigation as well as acknowledging that further work is needed to understand the causal relationship between arts participation and wellbeing.

The 2017 *Creative Health* inquiry and concluding report take a different approach, perhaps because it was intended as an advocacy document and did not have to speak directly to Treasury. The research was based on a series of 16 round table discussions with 300 stakeholders, including service users, people working in the arts, health and social care along with commissioners, funders and academics. These discussions are supported by case studies showcasing examples of best practice and unlike many of the earlier reports and research projects draws extensively on grey literature (which would not have been included in the 2015 CASE review for example). This marks a step away from the 'hierarchy of evidence' toward arts and health advocacy. The three key messages of the report identified that:

- "the arts can help keep us well, aid our recovery and support longer lives better lived"
- "the arts can help meet major challenges facing health and social care, long-term conditions, loneliness and mental health"
- "the arts can help save money in the health service and social care" (Lord Howarth of Newport c.f. Gordon-Nesbitt, 2017)

The report is structured around a biopsychosocial model of health that considers how arts interventions can have an effect throughout the life span. It has sections from childhood, adolescence and young adulthood into working-age adulthood, old age and end of life care. The inquiry identified that creativity has the capacity to:

> "Stimulate imagination and reflection; encourage dialogue with the deeper self and enable expression; change perspectives; contribute to the construction of identity; provoke cathartic release; provide a place of safety and freedom from judgement; yield opportunities for guided conversations; increase control over life circumstances; inspire change and growth; engender a sense of belonging; prompt collective working; and promote healing" (Gordon-Nesbitt, 2017, 20).

As such, the examples and case studies within the report are mostly referring to participatory arts interventions rather than cultural attendance, although general cultural engagement was understood to reduce work-related stress leading to longer, happier lives (Gordon-Nesbitt, 2017, 9). The arts and culture are now being positioned as a cure all tonic for social problems, as well as a means of saving money in the health sector.

Following the inquiry and publication of the report, policy briefing documents were developed for the areas of Public Health, Social Care, Local Government and Arts and Cultural Organisations. These outlined that there are findings within the report to address current health problems, for example the self-management of long-term conditions, obesogenic environments, mental health and ageing well. As well as this the inquiry found that the arts had a role in mitigating health inequalities and the social determinants of health with opportunities for development with children and young people in care, older people's services, residential care and arts on prescriptions programmes. Moreover, the report made 10 recommendations, 3 of which had explicit references to arts and cultural organisations:

- "Arts Council England supports arts and cultural organisations in making health and wellbeing outcomes integral to their work and identifying health and wellbeing as a priority of its 10 year strategy for 2020-2030"

- “Healthwatch, the Patients Association and other representative organisations, along with arts and cultural providers, work with patients and service users to advocate the health and wellbeing benefits of arts engagement to health and social care professionals and the wider public”
- “Those responsible for NHS New Models of Care and Sustainability and Transformation Partnerships ensure that arts and cultural organisations are involved in the delivery of health and wellbeing at regional and local levels” (Gordon-Nesbitt, 2017, 155)

The implication of the first recommendation on the strategy of Arts Council England will be discussed in the following section. How the other recommendations might mobilise the sector remains to be seen, both are calling for closer relationships between health, voluntary and arts and cultural organisations, as well as in the third recommendation, crucially for the cultural sector to be involved in the conversation. However critical voices note that there is no suggestion of where support or extra financing might come from (K. Phillips, 2019).

2.3.2. Arts Council England

Arts Council England’s research begins to explicitly address the relationship between arts and health with a systematic review of the medical literature from 1990 to 2004 conducted by Dr Rosanna Staricoff. The purpose of this review was to inform the first national arts and health strategy and the scoping exercise found that from within the medical literature, there were studies considering the effects of the arts on clinical outcomes, from cancer care, cardiovascular and neonatal intensive care, to pain management and surgery (Staricoff, 2004). Suggestions from the review indicate that the arts could have an effect upon the education and training of medical practitioners as well as on staff outcomes and job satisfaction. Interestingly, the review presents a wealth of knowledge in the medical literature about the mechanisms involved in the perception and processing of art. In other words, the aesthetic encounter, which has since been largely overlooked in the development of the arts and health field that follows. Building on Staricoff’s review, Arts

Council England published the *Prospectus for Arts and Health (*Arts Council England*,* 2007a*)*, produced in partnership with the Department of Health. The 'prospectus' demonstrates the value of arts and health work through an overview of case studies of research programmes and projects submitted by organisations as part of the review. However, the content is still largely based on arts activities in clinical settings. This was published as a partner document for the Arts Council England strategy for *The Arts, Health and Wellbeing* (2007) which set its priorities as: healthy communities; the built environment (healthcare); children and young people; workforce development (providing tools and training for arts practitioners to work in healthcare settings) and advocacy and resource development (evaluation and impact). This report marks a shift in language from 'health' to 'health and wellbeing', indicating a more holistic understanding of the contribution of the arts in health beyond clinical environments.

By 2012 the consideration of health and wellbeing within Arts Council England was extended into the community through the funding of the *Be Creative Be Well* project as part of the Well London project. This project had artists working in close collaboration with communities exploring the capacity of the participatory arts to create the conditions for wellbeing. Following the publication of the Marmot Review in 2010, it also considered the impact of the social determinants of health, social networks, access to social facilities, housing, services as well as cultural, leisure and arts activities. These activities were evaluated and summarised in the report *Be Creative Be Well: Arts wellbeing and local communities* compiled by Richard Ings, Nikki Crane and Marsaili Cameron in 2012. In 2014 the evidence review *The Value of the Arts and Culture to People and Society* (Mowlah, Niblett, Blackburn, & Harris, 2014) suggests that while we should always "cherish" the intrinsic value of the arts and culture we also need to be able communicate the impacts they have upon our "social wellbeing and cohesion, our physical and mental health, our education system, our national status and our economy" (Mowlah et al., 2014, p. 4). Drawing on the CASE programme (Fujiwara et al., 2014b), longitudinal studies from Sweden (Bygren et al., 2009), Norway (Cuypers et al., 2012), Finland (Hyyppä et al., 2006) and Scotland (Leadbetter & O'Connor, 2013) this report makes the conclusion that participating in cultural activities is significantly associated with good health, a high level of life satisfaction and subjective well-being, even when other factors that would also be

associated with these benefits, for example, economic status, income, education, disability and long-term illness, among others, are accounted for. In comparison to other activities, such as sport, arts activities present a more "holistic offering" that can benefit "physical, mental and social wellbeing" (Mowlah et al. 2014, 30).

In 2018, in preparation for the development of their next 10 year strategy, Arts Council England published the evidence review *Arts and Culture in Health and Wellbeing and the Criminal Justice System.* Co-authored by Richard Ings and John McMahon, this consultation document was intended to provide an opportunity for the Arts Council to consider its role as both a funder and as a sector development agency in the fields of health and wellbeing and criminal justice. The report highlights that although health and wellbeing was not an explicit focus of their previous strategy they have supported projects such as the *Be Creative Be Well* project mentioned above, as well as calling attention to the fact that from their 2017/2018 roster of National Portfolio Organisations, 54 of these were identified as having a significant health and wellbeing focus. This report is essentially an amalgamation of two of the key texts published in the previous year, and mentioned previously in this chapter: Daisy Fancourt's book *Arts in Health: Designing and Researching Interventions* (Fancourt, 2017), and the All Party Parliamentary Group for Culture Health and Wellbeing's report *Creative Health: The Arts for Health and Wellbeing* (2017), compiled by Gordon-Nesbitt. On the one hand, writing from a health perspective, Fancourt's *Arts in Health* (2017) was organised around a taxonomic approach to a biopsychosocial framing of health, looking at the impact that arts interventions can have on specific physical, psychological and social health issues in different contexts. On the other hand, Gordon-Nesbitt's *Creative Health* (2017) is organised around a life span approach, considering how the arts can have impact upon different stages of a person's life.

The 2018 Ings and McMahon report therefore claims to consider a "holistic" model of health including the impact of arts activities and cultural activity in everyday life, as well as through the targeted interventions of arts engagement in clinical settings, for example participatory arts programmes, arts therapies, arts on prescription projects, public health education and promotion as well as arts in healthcare technology (Ings & McMahon, 2018). However, from the review of evidence provided in this report, the majority of studies were

focused on an intervention with a particular group or health issue. Out of the studies mentioned within the report only one considered the general population. The largest proportion of studies were focused on psychological health problems, with 19 studies cited addressing mental health in general, and others more specifically focused on Dementia (11 studies), Post-natal depression (7 studies), as well as wellbeing issues associated with 'Older Adults', for example, social isolation, mobility and fall prevention. However, it must be noted that there can be a "recursive relationship" between research and funding, with funded projects begetting more similar projects based on their success (Oman & Taylor, 2018). For example, the Baring Foundation's previous funding grant scheme concentrated on 'Creative Ageing' (Cutler, 2009), it is now mental health. Within this evidence review a diverse range of art forms are being discussed. Music and singing are the most cited studies, each with 11 studies included, followed by museum object handling and participatory arts projects, with 6 studies each. Other activities included are Dance (4), Visual arts (4) and Theatre/ Drama (2). The quantity of these studies is incidental but for a report written by Arts Council England, it does not pay much attention to the significance of different art forms or arts activities and the different experiences that these would generate. Moreover, there is very little attention paid to the wellbeing potential of aesthetic experience, or experiencing art. This could perhaps be attributed to the use of *Arts in Health* (Fancourt, 2017) as a source text, given its focus on interventions within healthcare as opposed to community arts or participating in arts and culture more broadly. Significantly the report also identified that a driving force for developing arts and health projects in the cultural sector could be the growing requirement for cultural organisations to measure and demonstrate their social impacts, an astute observation given the driving role that Arts Council England has behind this condition. All in all, the report, as would be expected from a consultation document, neither advocates nor critically engages with the sector, rather outlines the evidence base to date. It does however identify the main areas of challenge for the sector- namely, the issues of measurement, evaluation and evidence and relationship between research and practice.

As part of their new 10 year strategy from 2020-2030, Arts Council England have set their outcomes as 'creative people', 'cultural communities' and 'a creative & cultural country'. Health and wellbeing features within the first two of these outcomes first of all with the

recognition that “getting involved in creative activities in communities reduces loneliness, supports health and wellbeing, sustains older people and helps to build and strengthen social ties” (Arts Council England, 2020, p. 33) and secondly that investment in culture should create communities that “are more socially cohesive and economically robust, and in which residents experience improved physical and mental wellbeing” (Arts Council England, 2020, p. 37). Furthermore, that due to the growing evidence that “creative and cultural activity and improved health and wellbeing” (Arts Council England, 2020, p. 38) they seek to develop deeper partnerships with the Department of Health and Social Care and the NHS, as well as exploring the potential of social prescribing.

2.4. Summary

The field of arts and culture, health and wellbeing has political currency at this moment, receiving attention from government, both the Department for Culture, Media and Sport and through the work of the All Party Parliamentary Group for Culture Health and Wellbeing. The APPGCHW’s *Creative Health* report (Gordon- Nesbitt, 2017) was considered to be a landmark moment in the sector, raising its profile considerably and indicating the first steps towards a top-down approach to implementation driven by the cultural sector as opposed to the more informal and localised approaches developed within the community arts sector. Within the previous section we have seen considerable growth within the field, particularly within the latter half of the past decade, which is only due to accelerate further judging by the amount of publications in 2017 alone. Moreover, as suggested by the Arts Council England report in 2018 and their 2020-2030 strategy, the arts, culture and health and wellbeing is now a key point of focus within their outcomes (Arts Council England, 2020). Particular attention should be paid to the developing approach of social prescribing, which was singled out in this strategy.

The past decade has seen a widening of the field from the narrow focus of arts activities in healthcare settings to community and place based health and wellbeing. The field is not homogenous and the literature outlined above demonstrates the numerous different ways

in which the field has been approached, whether through systematized reviews of medical literature, largely arts in clinical settings or arts therapy and organized through a taxonomy of clinical applications as seen in the early Arts Council England report by Staricoff (2004), the CASE research project, (Taylor et al., 2015) and again in Fancourt's book *Arts in Health* (2017). Other reports considered a broader spectrum of literature, including arts and health project evaluations and toolkits along with other practice-based grey literature, providing a more holistic concept of culture, health and wellbeing, as in the life-span approach of the *Creative Health* report. Moreover, while these reports were selected for the purposes of this review, as exemplars of the key works within the field, there are many other individual organisations commissioning influential research, particularly in the museums for health and wellbeing sector, for example, think tank Culture Unlimited's manifesto 'Museums of the Mind' (Wood, 2008), the *Happy Museum* project (Thompson et al., 2011) and the work of the Culture, Health and Wellbeing Alliance (Desmarais et al., 2018; Lackoi, Patsou, & Chatterjee, 2016), which will be addressed more detail in the following chapter along with the broader context of academic research considering the relationship between the arts, culture and wellbeing.

However, while the reports included were aimed at providing a broad overview of the state of the field there are a number of issues identified as lacking. First of all, the specificity of places and experiences. While providing a general overview of the field, there is very little attention paid in any of the reports or research to the significance of different art forms or arts activities, conflating different types of organisations, spaces and activities. Using the Arts Council England report as an example much of the evidence cited, albeit drawn largely from Fancourt's book *Arts in Health* (2017), is about group singing, drumming and other music activities with scarce attention paid to the visual arts. While this research does not mean to diminish these activities, and there is plenty of evidence cited in the reports that they have multiple and various benefits for physical, social and mental health, it should not be argued that this experienced in the same way as making or viewing sculpture for example. Moreover, I would argue further that within this review there is a demonstrable gap in research about the wellbeing potential within the aesthetic encounter. While general cultural attendance, for example, going to a concert or an art gallery is widely acknowledged as being positive for wellbeing, there is a lack of research as to why this is. This lack of

interest could be attributed to funding priorities which favour research areas that are easier to quantify.

Finally, as suggested in the introduction to this chapter 'wellbeing' is a difficult term to define and equally so are arts and culture, therefore within this growing field it is necessary to pay attention to the terminology being used in these reports in different ways and configurations. For example, "arts-health" (Parr, 2017), "arts *in* health" (Fancourt, 2017; emphasis added), or "arts and culture *for* health and wellbeing" (Ings & McMahon, 2018; emphasis added). These terms are often used interchangeably but mean different things within different sectors, and while it is not the purpose of this research to pin down any definitions, it is important to remember what and whose definitions of 'art', 'culture' and 'wellbeing' we are talking about and what it means for arts organisations to engage with these discourses. Through this chapter these shifts in terminology, from happiness to subjective wellbeing in positive psychology and then the use of subjective wellbeing measures in income compensation methodologies, has resulted in happiness and wellbeing becoming a technocratic tool in which experience and relationships are mobilised in economic terms (Oakley et al., 2013).The ideas underpinning arts and health and community arts initially gained prominence under the policies of New Labour (Stickley & Duncan, 2010). However, they are now utilised in a political context which emphasises individual responsibility in the retreating of the public sector under austerity. Moreover, there is the remaining question of whether they should be engaging in these discourses, and to what end are they being used (Parr, 2017). In other words, questioning whether art *should* be making us happy and well. Within our 'audit culture' there is a danger of a "defensive instrumentalism" (Belfiore, 2012) in which arts organisations are responding to the demand for health and wellbeing impacts without considering in any depth what this might mean within their specific context. The following chapter will consider the response to this political context from the perspective of museums and art galleries.

3. Museums, art galleries and place-based wellbeing

3.1. Museums and art galleries for health and wellbeing: A sector overview

Building on the previous chapter which established the current political and policy context of the arts and health field, this chapter will dig deeper into the museums for health and wellbeing sector. Beginning by giving a sector overview, it will consider research outputs from leading research centres, museums on prescription programmes and the work of the Culture, Health and Wellbeing Alliance before exploring how museum learning, objects and collections may offer potential for wellbeing impacts. This overview finds that wellbeing in museums and galleries is often considered in terms of creative activities facilitated within museums, or engagement with collections, however research into the intrinsic properties of their environments, or the connections of art works to their environments has been underdeveloped. There is a need to further understand what kind of environment can facilitate wellbeing experiences. This is particularly relevant to this research using the Yorkshire Sculpture Park as a case study in which the art works and the environment within which they sit are equally constitutive of the experience. Drawing on research from environmental psychology and health geography on place-based wellbeing, the final section of this chapter will consider the relational and social context of the wellbeing experience as a fruitful area of research for wellbeing in the cultural sector.

3.1.1. The Research Context

There is a well-established body of literature focusing on the capacity for art galleries, museums and the heritage sector to enhance health and wellbeing driven largely by the Alliance for Museums, Health and Wellbeing (now consolidated into the Culture, Health and Wellbeing Alliance), which will be discussed in section 3.2.2 below and academic research centres, for example Museums and Wellbeing at UCL and the Research Centre for Museums and Galleries at the University of Leicester. The former has delivered outputs such as the 'UCL Wellbeing Measures toolkit' developed by Linda Thomson and Helen Chatterjee, which has been used widely on a practical level across the UK museum sector (Thomson &

Chatterjee, 2015). Along with a plethora of publications around their research projects *Heritage in Hospitals* from 2008-2011[12] (Ander, Thomson, Noble, et al., 2013; Ander, Thomson, Blair, et al., 2013) and *Museums on Prescription* from 2011-2014 (Thomson, Lockyer, Camic, & Chatterjee, 2018; Todd, Camic, Lockyer, Thomson, & Chatterjee, 2017). The latter was conducted in collaboration with Canterbury Christ Church university led by Paul Camic and will be considered in more detail in the following section. From the work within these research projects Helen Chatterjee and Guy Noble published book *Museums, Health and Wellbeing* (2013) which sought to consolidate 'Museums in Health' as a distinct strand of work to the broader 'Arts in Health' sector discussed in the previous chapter. They argue that it differs from the 'arts in health' sector through a more holistic consideration of wellbeing that is driven by other impacts for example social isolation, identity transformation, increased meaning making and positive social experiences as opposed to measure of health or quality of life (Chatterjee & Noble, 2013). The research centre at UCL considers that museums as public health partners are ideally suited to offer community-based programmes due to their geographical distribution, that they are often low-cost or free to access and are not usually spaces associated with illness and can be free of stigma (Todd et al., 2017). While this research centre does not comprehensively cover the entirety of the 'museums in health' field or the various practices it can encompass, they are certainly the most dominant voices at present, with the director Helen Chatterjee also acting as Chair of the Culture, Health and Wellbeing Alliance- an influential organisation that will be returned to.

[12] The *Heritage in Hospitals* research carried out museum handling sessions using loan boxes from UCL Museums and Collections in a large central London acute hospital (oncology, gynaecological oncology, acute elderly and surgical wards); a psychiatric hospital (elderly psychiatric ward), two neurological rehabilitation units (inpatient and outpatient) and an elderly care home. The qualitative evaluation of the project found that the object handling session facilitated expressions of wellbeing- positive emotions and cheering up; giving new perspectives and thoughts about their lives; producing new learning, interest and desire to learn; intimating personal memories and recollections giving a renewed sense of identity; passing time much quicker; creating a positive mood; bringing out a sense of vitality and energy to override depressive or lethargic feelings, relieving anxiety; stimulating social interaction and tactile senses (Ander, Thomson, Noble, et al., 2013).

The Research Centre for Museums and Galleries at Leicester have also considered the role of health and wellbeing in museums in their 2014 report *Mind, Body, Spirit: How Museums impact health and wellbeing* compiled by Jocelyn Dodd and Ceri Jones. In this report they suggest that health is a social issue and "no longer the social responsibility of the NHS which cannot tackle health inequalities alone" (Dodd & Jones, 2014, p. 4). They stress the importance of museums and their collections in helping us to understand ourselves and the world around us which they understand to be fundamental to health and wellbeing. Partnerships between academic research centres at universities and museums and art galleries, often for evaluation purposes, are becoming common. Examples include the psychosocial framework for evaluation conducted for the Who Cares? programme- a collaboration between a consortium of museums in the North West and the Psychosocial Research Unit at the University of Central Lancashire (Froggett, Farrier, & Poursanidou, 2011). Similarly research centres engaging with particular populations or health issues have found museums and galleries to be fruitful sites of investigation, for example research into the impacts of visual arts on identity construction with older people as part of the New Dynamics of Ageing Programme a partnership between Newcastle University and visual arts galleries in the North East (Newman, Goulding, & Whitehead, 2014); and collaborations between the Dulwich Picture Gallery and the Oxford Institute of Ageing (Harper & Hamblin, 2010).

Other influential projects within the sector from non-academic sources, which are less health focused, include the think tank Culture Unlimited's 2008 report *Museums of the Mind: Mental Health, Emotional Well-being and Museums* compiled by Chris Wood and the 'Happy Museum' project. *Museums of the Mind* suggests that as philosophy, poetry and art (the traditional contents of museum and galleries) have been historically concerned with happiness, emotion and wellbeing that they should be within the "bloodstream" of cultural organisations, providing opportunities for encouraging emotional literacy within their visitors and improving mental health and emotional well-being (Wood, 2008). The 'Happy Museum' project, launched in 2011, aims to provide more practical guidance and a leadership framework for museums to develop a holistic approach to wellbeing and sustainability, stressing the environmental and ethical responsibilities of cultural organisations. In their manifesto *The Happy Museum: a tale of how it could turn out all right*

(Aked & Thompson, 2011), a report that the 'Happy Museum' project commissioned from the New Economics Foundation, museums are positioned as public and social spaces that are sanctuaries from commercial pressure. They offer six principles: "to create the conditions for wellbeing; to value the environment and be a steward of the future as well as the past; to encourage active citizens; to pursue mutual relationships, and to learn for resilience" (The Happy Museum, 2019).

3.1.2. Culture Health and Wellbeing Alliance

A key organisation driving the field within the cultural sector over the past 5 years has been the Culture, Health and Wellbeing Alliance, which formed in 2018 as a merger between the National Alliance for Arts, Health and Wellbeing, which had its focus on creativity and arts in health activities and the National Alliance for Museums, Health and Wellbeing which focused on the activities of museums, art galleries and the heritage sector, both of which were formed in 2015.[13] The merging of these two entities, while providing greater lobbying power and a more joined up strategy, could also contribute to misunderstandings about the distinction between arts and health and museums and health. Prior to the merger two reports were published by the National Alliance for Museums, Health and Wellbeing: in 2016 the *Museums for Health and Wellbeing: A Preliminary Report* edited by Kirsztina Lackoi, Maria Patsou and Chatterjee and in 2018 *Museums as Spaces for Wellbeing* compiled by Sara Desmarais, Laura Bedford and Chatterjee. These two reports will be paid close attention below, as they represent the most comprehensive overview of the museums and wellbeing sector to date. Within these reports activities for wellbeing within 'art galleries' are included under the heading of museums, although for the purposes of this research I would argue that these should be considered as a different category of organisation as they offer different potentials and resources for wellbeing activities.

[13] YSP is a member of the Strategic Alliance of the Culture, Health and Wellbeing Alliance, one of 2 art galleries- the other being the Whitworth Gallery, Manchester.

The preliminary report provided a 'state of the field' through a mapping exercise of health and wellbeing activity across the UK museum sector which included a literature review of peer-reviewed publications, an extensive online search identifying grey literature including reports, toolkits, and other support documents, which were then compiled into a database on the Alliance website. The overviews provided within the reports include grey literature and individual project evaluation and therefore provide a different picture to that presented by academic research, showcasing the work that is going across the nation as opposed to snapshots of research funding priorities. Along with this they conducted a survey of existing health and wellbeing projects in museums based on a survey circulated between July and November 2015 and a series of in-depth telephone interviews with museums and professionals gathering information on projects, target audiences, partnerships, evaluation results and publications. From this mapping exercise, which yielded "603 results from 261 museums" (Lackoi et al., 2016, p. 13), they sorted different health and wellbeing activities by 'audiences' and 'activities'. It was found that the largest audiences for museums in terms of health and wellbeing projects were Older People (179 projects), people diagnosed with dementia (113 projects), people affected by mental health issues (107 projects) and general museum visitors (93 projects). The 'general museum visitors' projects are not aimed at a specific target group but have a wellbeing or public health focus and are open to all. Examples of these activities include walks, mindfulness and general wellbeing projects, as well as health orientated museum displays, e.g., using medical collections for health education. Other audiences identified were: people with a disability (82 projects), unpaid carers and medical care support staff (66 projects), special educational needs (26 projects), people affected by homelessness (19 projects), isolated adults (16 projects), war veterans (15 projects), hospital patients (14 projects), autism spectrum (13 projects), addiction recovery (11 projects), people with cancer (9 projects), stroke survivors (8 projects), asylum seekers/ refugees (9 projects) and palliative care (4 projects).

The projects were then organised based on the type of activity offered, whether one-off projects, events or longer-term programmes, including the sustainability of the activity offered and whether or not this is part of the museums' core programming. The most popular activities included 'creative workshops' (305 listed projects); 'object handling' (160 projects); and 'structured museum visits' (111 projects) which included three types of

activities: museum trails focused around health and wellbeing, routes focused on access provision e.g. tours for people with sensory impairments such as sonic, touch or BSK tours and structured visits for community groups facilitated by museum staff. The different kinds of activities offered by museum will be considered further in section 3.4 below. As well as these activities, which are directly working with visitors and community groups within the museum, other identified activities had a more explicit focus on the spaces of the museum as well as internal issues within the organisation. First of all, 34 projects were listed as activities which are 'creating spaces for wellbeing'. Projects listed within this category could include "rethinking museum spaces to increase visitor wellbeing, examining how the museum can provide refuge" as well as "museums acting as consultants in improving and creating clinical spaces" (Lackoi et al., 2016, p. 32). This is described within the report as an innovative area of practice and is of particular interest for this research project (see section 3.4). Secondly, there were 31 projects which focused on staff training either through offering professional development activities to their own staff, for example Dementia friendly training for front of house teams, or delivering training for medical and social care staff. Similarly, another category of internally focused activity was identified as 'organisational change' (23 projects), which covers "museums actively changing their organisational structure on multiple levels in response to the health and wellbeing agenda" (Lackoi et al., 2016, p. 30). These may include rethinking management structure, for example, introducing Advisory Panels with different stakeholders and service users, re-structuring the museums with well-being as part of its core mission and programme and the "active participation of museums in wider initiatives", for example, becoming a dementia friendly organisation (Lackoi et al., 2016). The report concludes that developing income generating streams of wellbeing programming, embedding museums in health and social care services and commissioning and developing your offer around long-term public health priorities or existing frameworks (e.g. the 5 Ways to Wellbeing) is necessary for developing sustainable and effective wellbeing programming.

Building on this mapping exercise and 2016 report, the second report from the Alliance, titled *Museums as Spaces for Wellbeing* (Desmarais et al., 2018), sought to explore the sector in greater depth. It was organised into six sections on particular issues within the current cultural and policy-making landscape and the opportunities that these might

present within the 'heritage sector'. These issues considered wellbeing-orientated activities more holistically than in the previous report and were organised around themes as opposed to audiences and activity type. They firstly identified a necessary response to 'demographic changes', in particular to an ageing population, building upon the previous report that outlined older people as the largest audience for health and wellbeing projects within museums. The second was to develop creative responses to local 'social and health inequalities', with projects focused around inclusion as well as creative approaches to health education and mental health awareness. Moreover, there was a recognition of the widening concept of health, and as discussed in the previous chapter, that there are growing opportunities within the cultural sector to develop 'creative approaches to delivering health *through* culture'. Furthermore, it was identified that shifts within the heritage sector itself toward 'co-production' and 'co-creation' could be aligned with the 'co-design of wellbeing-oriented projects'. Following the addition of 'Care for the Planet' as a sixth 'way to wellbeing' by the South London and Maudsley NHS Trust, the report then recognises an orientation towards **'**green wellbeing', encouraging heritage organisations to recognise their outdoor space as an asset in wellbeing-oriented work. Finally, the report recognises the capacity for museums and heritage organisations to consider a broader conception of wellbeing, for example connected communities, that could "encourage more general reflection on the nature of collective and individual wellbeing" as opposed to targeting specific audiences (Desmarais et al., 2018). Again, mirroring the shifts in language within the Arts Council England publications seen in the previous chapter, there is a shift in focus demonstrated from interventions within health problems to creating healthy communities. The report also recognises that the wellbeing of museum staff, as the authors describe "a group whose wellbeing needs easily disappear under the radar in this context" (Desmarais et al., 2018, p. 43), as an area of work that needs to be paid greater attention.

The work of the National Alliance for Museums, Health and Wellbeing in these two reports demonstrate that the museum, art gallery and heritage sector deliver a broad range of activities that have health and wellbeing benefits in diverse ways to a large variety of audiences. However, they also acknowledge that museum and heritage spaces, both indoor and outdoor, have a wellbeing potential inherent within them which is being recognised as a future area of interest and development. While perhaps necessary for this type of report,

the conflation of the sector under 'museums' and more so in the latter report where the term 'heritage sector' was preferred, overlooks the specificity of experiences and environments that different organisations can offer or the intrinsic properties of these environments, and at no point do either of the reports consider the wellbeing potential of experiencing art itself, an integral component of art gallery environments.

3.1.3. Museums on prescription

Much of the attention on the wellbeing potential of museums and art galleries has focused around arts on prescription or museums on prescription programmes, following the model of social prescribing established in community health practices (Stickley & Hui, 2012a). As established in the previous chapter, this has been made explicit within Arts Council England's new 10 year strategy which signposts social prescribing as an area of further development (Arts Council England, 2020). In Thomson, Camic and Chatterjee's 2015 review of community referral schemes they attribute social prescribing, along with the decentralisation of health to local government and Clinical Commissioning Groups (CCGs), to a "resource-based" approach in which healthcare commissioners utilise the assets and resources available within the local community. The most successful schemes, according to Thomson et al. (2015) favour the use of a link worker or referral agent to connect with primary care organisations. These range from creative activity workshops to museums on prescription, which might include guided talks and tours, object handling and collections inspired activities which take place in a museum or art gallery (Thomson et al., 2015).[14] In Theo Stickley and Ada Hui's evaluation of an arts on prescription programme run by City Arts Nottingham, they found that the project created a social inclusive "safe place" and "therapeutic environment" from the perspectives of both the project participants and the referrers (Stickley & Hui, 2012a, 2012b). However, they noted in particular that of most significance for the project participants was "the quality of human relationships and the atmosphere that is created by the service providers" (Stickley & Hui, 2012a, p. 578) in

[14] Looking at the international perspective it is suggested by Jensen et al. (2017) in their review of social prescribing in Scandinavia, that the UK is leading the field in arts on prescription practices.

constructing a feeling of social belonging. Museums on prescription projects differ slightly from arts on prescription projects which offer creative activities in community locations more generally through utilising the resources, collections and spaces of museums and art galleries in particular.

Nevertheless, this does not mean that the arts on prescription/ museums on prescription field is without challenges. In Hilary Bungay and Stephen Clift's review of social prescribing practices, beginning with the first 'Arts on Prescription' programme in Stockport in 1994, they argue that "a lack of scientific evidence base can mean that it is difficult to secure resources and overcome institutional barriers and professional isolation" (Bungay & Clift, 2010, p. 280). Within the Royal Society for Public Health report in 2013, they recognise that practical challenges of arts on prescription projects could be: under recruitment of participants, or over demand; finding appropriate transport in rural areas; inadequate funding meaning that short term projects could leave participants feeling abandoned; as well as training and evaluation not being resourced appropriately (RSPH Working Group on Arts, 2013). Moreover, particularly for organisations in which this is a new area of practice, it needs to be ensured that the organisation is equipped to deal with people who are potentially coming to them in a vulnerable state and their staff are supported by both appropriate training and necessary funding to do so. This infrastructure has so far not been implemented evenly across the country, a point echoed by YSP staff during interviews for this project (see section 6.2).

Within these schemes the burden is often on the cultural organisation to provide the evidence of the efficacy and efficiency of their programmes in the language of health commissioning bodies (cost-benefits analysis, Social Return on Investment etc.) (Kimberlee, Polley, Bertotti, Pilkington, & Refsum, 2017) as well as measuring the impacts of the intervention using validated health measures (for example the Warwick Edinburgh Mental Well-being Scale (WEMWBS), the Hospital Anxiety and Depression Scale; the Patient Health Questionnaire and the Social Isolation questionnaire) which practitioners might find at odds with their more intuitive and nuanced approaches. In their revisiting of their 2015 systematic review in 2017, Thompson, Chatterjee and Camic acknowledge some of the "limitations" of these quantitative questionnaires that were not "developed in the arts and

health context", suggesting instead that "qualitative methods may often be more suitable for understanding *how* Art on Prescription works and what *kind* of impacts it has on well-being" (Chatterjee, Camic, Lockyer, & Thomson, 2017). This debate about standardisation and what counts as evidence is at the core of the communication of wellbeing "value" within the culture and health field, and as such, will be picked up again when considering the epistemological and methodological foundations of this project in Chapter 4 and the appropriate methods for articulating experience in Chapter 5.

Nevertheless, there have been success stories within museums on prescription projects that have been appropriately funded, resourced and evaluated through both quantitative and qualitative multi-method studies. A prominent example referred to within Chatterjee et al.'s 2015 and 2017 reviews (Chatterjee et al., 2017; Thomson et al., 2015) was Tate Britain's 'Arts-based Information Prescription' which sought to work with mental health service users, their families and carers to both look at and create artworks while developing a podcast to be given to those newly coming into contact with mental health services (Roberts, Camic, & Springham, 2011; Shaer et al., 2008). Others include Dulwich Picture Galleries 'Prescription for Art' for older people (Harper & Hamblin, 2010) and Oxford University Museums 'Memory Lane Prescription for Reminiscence' (Hamblin, 2016) both of which were developed and evaluated through a partnership with the Oxford Institute for Population Ageing. This was followed by the large-scale 'Museums on Prescription' research project undertaken by UCL and Canterbury Christ Church University from 2014-2017 which connected lonely older people at risk of social isolation to partner museums in Central London and Kent (Thomson et al., 2018; Todd et al., 2017). Quantitative data was collected using the Museum Wellbeing Measures Toolkit for Older Adults developed previously by the research team as a culture specific wellbeing measure (Thomson & Chatterjee, 2015). The programmes allowed participants to reflect upon their own individual journey within the projects, for example changes in activity levels, changes in emotion and health (Todd et al. 2017). The findings of their research suggested that the museum was perceived to be a positive enabler, which facilitated new experiences and activities and an interactive social context including the evaluations of self and others, facilitating communication, social engagement and sharing experience.

At present research tends to examine what services museums can offer in partnership with public health organisations to alleviate the healthcare system from the effects of an ageing population, or how wellbeing can be integrated into museum learning as an alternate measurement of impact. Yet there is a recognition that people are not one size fits all and that wellbeing needs reflective and sensitive programming (Chatterjee & Camic, 2015). The challenge for museums, according to Camic and Chatterjee in their article 'The health and wellbeing potential of museums and galleries' (Chatterjee & Camic, 2015) is to demonstrate the value of museum interventions in terms of recognised health and wellbeing outcomes. Museums should develop strategic partnerships with local healthcare authorities, health-care funders and other local museums and galleries to co-ordinate health and wellbeing programmes (Chatterjee & Camic, 2015; Chatterjee & Noble, 2013). However, there are organisations who have resisted this, for example Lightbox in Woking have chosen to situate their projects within the "arts world" as opposed to "clinical or health service environment" (Wilson, Bryant, Reynolds, & Lawson, 2015, p. 211). While their programme had a focus on adults with long-term diagnoses associated with mental health and physical impairments who may have barriers in attending cultural activities due to stigma, physical accessibility, social attitudes and specific individual needs. The philosophy of the project was based on a "willingness to take an interest in the participants as people rather than as people defined as having mental health or physical problems and not to enquire into any changes in their use of health or social care support services" instead focusing on "a recognition that creating opportunities for arts participation in a high- quality museum setting resulted in an improvement in participants' quality of life promoting, acceptance, belonging and citizenship" (Wilson et al., 2015, p. 213). There may be many other cultural organisations who would prefer this approach but may not have the resources to commission independent research evaluating their programmes and therefore may not be as visible within systematic reviews and academic publications.

3.2. Museum learning, collections and experiences

Nevertheless, museums and galleries are regarded as suitable partners for public health interventions, firstly because of the social function that they are expected to serve

(Chatterjee & Camic, 2013), and secondly that publicly funded institutions existing for the "public good" need to engage with the "meaning of wellbeing" (Ander et al., 2011). This perspective could be seen as the logical conclusion of a shift within museum learning that was already taking shape in the 1990s. In her seminal article 'Changing Values in the Art Museum: rethinking communication and learning' (2000), in *The International Journal of Heritage Studies,* Eilean Hooper- Greenhill recognises a shift from the modernist "transmission model of communication", where the museum is understood "to enlighten and educate" to the post-modern model of interpretation, where meaning is constructed through the circular movement of question-and- answer in which curatorial authority is shared with new professional roles in museum learning and engagement (Hooper-Greenhill, 2000, p. 15). By the late 2000s this is common practice, with museums and art galleries looking beyond formal learning outcomes to more informal learning strategies (Duke, 2010). Organisations need to understand the "multiple needs" of the visitor, which could include emotional well-being and mental restoration (Packer, 2008). The informal learning environment of museums can also provide spaces and strategies that facilitate transformative experiences and identity exploration in visitors (Garner, Kaplan, & Pugh, 2016) through providing new opportunities or 'hooks' for individuals to invent knowledge and explore new ideas and concepts (Soren, 2009). The drive towards social inclusion has concluded in a desire to create more participatory museum environments (Lenz Kothe, 2016; Simon, 2010), exemplified by the Paul Hamlyn Foundation funded *Our Museum* project which ran between 2012 and 2015 (Bienkowski, 2016), and the Happy Museum project mentioned previously who encourage a re-localisation of museums to focus on the needs of local communities, and a shift in focus from the museum as "didactic educators" to "co-creators of well-being" (Thompson et al., 2011). Through her practice-based research as an artist educator Elsa Lenz Kothe investigates the conditions through which participation can be facilitated- concluding that it can come down to a number of interconnected factors including "familiarity, personalisation, enthusiasm, playfulness, narrative, uniqueness, and sociability" (Lenz Kothe, 2016, p. 91). Museums and galleries therefore have already had to become more aware of the needs of the local communities and deliver both in-house and outreach community and learning programmes, which may already address health and wellbeing through their very nature (Chatterjee & Noble, 2013).

3.2.1. Object Handling

In the 2016 National Alliance for Museums, Health and Wellbeing report the most popular type of activity by far was 'creative workshops' which included 305 of the listed projects (Lackoi et al., 2016). These were typically activities within the museum for a small group which were led by freelance artists and facilitated by museum staff. The workshops were based on a wide range of activities and art forms, including "painting, sculpting, music, singing, dance, drama, creative writing, poetry, film-making, photography and arts and crafts activities" (Lackoi et al., 2016, p. 27) and are often combined with other museum-based activities for example a structured museum visit and/or an object handling activity. However, while these workshops may be facilitated by the space and expertise of the organisations and their staff for the most part they may not engage with the intrinsic benefits of the culture resources that these places hold. Object handling was the second most popular activity with 160 projects listed, with collections being used as a resource for wellbeing activities. This was described in the report as "the ultimate asset-based approach for museums" which can help to create thematic activities based on collections, so that the museum becomes more than just a service providing a space for an activity, rather it actively links audiences and activities with the history of the museum" (Lackoi et al., 2016, p. 28).

Touch in museums has been explored through neurological, psychological and psychosocial approaches considering the benefits of touch for clinical work, knowledge transference and pleasure (Chatterjee, MacDonald, Prytherch, & Noble, 2008). While touch has been seen as a way of opening access to heritage and art objects to people with sensory impairments, there are broader questions of access to touch within museum environment. As noted by Fiona Candlin, touch is usually reserved for the 'experts' with the 'masses' excluded (Candlin, 2008). Object handling activities in museums, potentially subverting this exclusion, can be very diverse in nature, often in combination with creative workshops responding to the collections, used in reminiscence sessions and in the co-curation of displays and interpretation with communities. Moreover, they can also include outreach work- for example loan boxes being taken into clinical environments in the *Heritage in Hospitals* project mentioned earlier (Ander, Thomson, Noble, et al., 2013) . As an early part of this

study a systematic review of the medical literature carried out by Solway, Camic, Thomson, and Chatterjee (2015), it was found that museum objects in clinical work have been found to offer short term benefits in well-being and engagement to a variety of clinical populations. The communicative and meaning-making aspects of the object experience was central in Lynn Froggett and Myna Trustram's article 'Object relations in the museums: a psychosocial perspective' (Froggett & Trustram, 2014), an output of the *Who Cares?* research project mentioned previously. In this the participants established a personal relationship to museum objects, as a third entity around which an interaction could revolve, positioning them as an 'aesthetic third' to symbolise experience. Moreover, recognising museum object and art works as cultural resources interacting with museum collections can help the individual to "feel part of a shared culture" (Froggett & Trustram, 2014).

3.2.2. Wellbeing potential of experiencing art in art galleries

However, not all museums and galleries have objects that can be handled, yet it has been recognised that experiencing the arts can have a transformative potential (Garner et al., 2016). Alan Brown and Jennifer Novak-Leonard, writing in a US cultural policy context and drawing on research commissioned by the National Endowment for the Arts on audience participation, note that the experience of the arts has intrinsic impacts which they identify as: captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding (A. S. Brown & Novak-Leonard, 2013). A study by Jennifer Binnie on mental wellbeing within the art museum found significant reductions in self-reported anxiety, supplemented with interview data, in frequent visitors upon spending time within the art museum, although she argues that it "cannot be extrapolated from this data alone whether it is the museum environment, the artwork viewing, or, as is more likely, the combination of both, which is provoking this calming and relaxing effect" (Binnie, 2010, p. 199). Engagement with art in galleries has also been understood to facilitate the communicative element found by Froggett and Trustram in the object handling sessions (Froggett & Trustram, 2014). Building on the art-based Information Prescription project at Tate Britain (Shaer et al., 2008); Roberts, Camic and Springham (2011) undertook a qualitative study of therapist facilitated art viewing at Tate Britain, which sought to

understand the psychological and social aspects of how art-viewing in a public gallery could be used as an activity to support the family carers of people with mental health problems. They found in this research that the gallery was perceived as safe space with the art viewing as a 'bridge' to understanding and communicating other experiences, as well as feeling valued in their identity as a carer in a special setting.

Other research has centred around the wellbeing potential for viewing art in older age. A recent study carried out by Daisy Fancourt, Andrew Steptoe and Dorina Cadar (2018) which analysed data from the English Longitudinal Study of Ageing found that the "sensory stimulation and cognitive engagement provided by museums" could support the prevention of dementia (Fancourt, Steptoe, & Cadar, 2018, p. 662). This was partly acknowledged to be due to the specific type of social engagement fostered within museum spaces. While this study is based on correlations of existing statistical data, earlier empirical research carried out reiterates these results. For example Eekelaar, Camic, and Springham (2012), in their research study at the Dulwich Picture Gallery, found that the aesthetic responses associated with viewing visual art offered cognitive improvements for people with dementia including a "reduced sense of isolation, improved mood, and confidence" (Eekelaar et al., 2012, p. 270). This was reiterated by a recent German study on a dementia art-based intervention titled *ART Encounters: Museum Intervention Study (ARTEMIS)* that included a combination of museum visits and artistic activity. The study demonstrated statistically significant positive changes in participant's cognitive status and emotional well-being, which was confirmed by qualitative evaluations by caregivers (Schall, Tesky, Adams, & Pantel, 2018). However, the wellbeing potential of art viewing for older adults is not limited to people with dementia and their carers, as demonstrated by empirical research by Andrew Newman, Christopher Whitehead and Anna Goulding from the University of Newcastle. As part of the New Dynamic of Ageing programme, this research found that engaging with contemporary art can contribute to the construction of identity and maintenance and revision processes in older adults, where meanings created in response to art works, often linked to personal or community histories, were actively used by respondents to make sense of their place in society and its history (Newman et al., 2014). However, they found that this was most successfully facilitated when interpretation of the work was made accessible, either through

a curator tour or interpretation resources within the gallery which may be at odds with some contemporary curatorial practices.

Research around wellbeing in museums and art galleries is often focused on activities that target specific groups or health issues. While activities for the general visitor account for 93 projects as part of the 2016 Alliance report, there is a lack of research considering the increase in wellbeing on the general visitor as a whole apart from the extrapolation of correlations from national data sets.[15] The research on the wellbeing potential of art viewing has to date generally focused around older audiences and their associated health issues, with the exception of the Tate study which focused on people with mental health issues and their caregivers (Roberts et al., 2011; Shaer et al., 2008). This can be understood partly as a response to the 'demographic changes' outlined in the National Alliance for Museums, Health and Wellbeing report and as a response to funding priorities. However, that does not mean to say that other audiences won't also reap the same benefits, which is understood through the overview of these studies to be the provision of a safe space in which meaning-making processes, social connections and identity transformations are enacted. In the *Who Cares?* report Froggett et al. (2011) suggest that while "it could be argued on a utilitarian basis that investing in museums that encourage mass public access contributes to the greatest happiness of the greater number and that this should therefore be prioritised over intensive projects aimed at small groups of vulnerable people" (Froggett et al., 2011, p. 61), they argue that instead it should be an issue of social inclusion and access. They advise that in order to get vulnerable people in through the door some kind of targeted interventions is need to "ameliorate cultural exclusion" which could in turn contribute to lower levels of wellbeing (Froggett et al., 2011, p. 61). This research project understands both of these positions to be equally important and suggests that it need not be a zero-sum-game. On the one hand, there is a need to understand the intrinsic benefits of the resources that museums and galleries can offer to a general public through their spaces, collections and experiences. On the other, it recognises that there needs to be a

[15] An example of this would be Fancourt and Steptoe and Cadar's analysis of the 'Understanding Society' dataset, finding that there is a correlation between museum attendance and levels of cognitive reserve across the population (Fancourt et al., 2018).

stepping system of access through which these resources can be afforded to those who may be vulnerable or socially excluded.

3.3. Wellbeing spaces in galleries and museums

It has been established that the bulk of the activities related to health and wellbeing within museum and art galleries are focused around engagement with museum objects (object handling) or creative activities responding to the collections, rather than considering the museum or gallery environment to be conducive to wellbeing experiences in and of themselves. So far, this has been underexplored in the arts/ museums for health and wellbeing literature, with attention focusing more on design within healthcare environments, for example Brian Lawson and Rosie Parnell's chapter in Stephen Clift and Paul Camic's *Oxford Textbook for Arts, Health and Wellbeing* (Lawson & Parnell, 2015). Nevertheless, this is beginning to change, museums are being considered beyond their collections as community assets that can help meet local health and wellbeing goals in collaboration with local authorities and attention is growing on how museums and galleries can create spaces for wellbeing, or are already spaces for wellbeing. As mentioned in the previous section, in the most recent National Alliance for Museums, Health and Wellbeing report *Museums as spaces for Wellbeing* (Desmarais et al., 2018), they identify that one of the crucial issues for development within the museums and heritage sector was an attention to the specific qualities of museum spaces to foster wellbeing as well as their collections. Examples cited within the report include: the joint *Medicine and Healing* trail by the Wellcome Collection and the National Gallery; *Hidden Histories* at the Scottish National Portrait Gallery; *Health Rocks Wellbeing* trail at the Manchester Museums. As well as using the outdoor space available to facilitate wellbeing, for example the *Grow: Art, Park & Wellbeing* at the Whitworth Gallery in Manchester. The unique attributes of museum and gallery spaces have been implicitly highlighted throughout the preceding sections whether the non-commercial space of the Happy Museum (Thompson et al., 2011), the safe space created within the Tate Britain museum on prescription project (Roberts et al., 2011), or the communicative spaces created within the *Who Cares?* project (Froggett et al., 2011). However, a more explicit focus on the qualities of environments for wellbeing within this

research project requires a more thorough investigation. The final section of this chapter will consequently seek to expand understanding on place-based wellbeing looking to the concept of the 'restorative environment' from environmental psychology and before considering the social relational context of the 'therapeutic landscape' which these environments can facilitate.

3.3.1. The museum as a restorative environment

The 'restorative environment' framework first posited by Rachel and Stephen Kaplan in their *book The experience of nature: A psychological* perspective (1989) was developed for research into people's experiences of nature, but was later used by Stephen Kaplan, Lisa Bardwell and Deborah Slakter (1993) in a museum context. The framework of the restorative environment consists of 'being away'- distance from your everyday environment; 'fascination'- that there are elements of interest within the environment; 'compatibility'- that you feel comfortable and at ease within the environment and that it supports what you intend to do; and 'extent'- the sense that the environment is expansive and that there is further to explore. The restorative quality of the environment allows people to recover their cognitive and emotional effectiveness (Kaplan and Kaplan, 1989). In Kaplan et al's study, (1993) they find that all of these factors can be found within the Art Museum, adding that in the context of the museum the presence of an aesthetic component influences the depth of the restorative experience. However, 'compatibility' and 'fascination' may be components of experience found more often within the experiences of frequent visitors compared to infrequent visitors. Consequent research by Korpela and Hartig (1996) found that restorative experiences were more likely experienced in places considered to be 'favourite' places by the respondents, leading them to tentatively propose "favourite place prescriptions" as an analogy to "exercise prescriptions" in primary health care, a precursor to the language of arts or museum on prescription projects mentioned previously. The wellbeing potential of the "favourite place" has recently been highlighted further within a report commissioned by the National Trust titled *Why Places Matter to People*, in which they conclude that there is a link between having a "deep-rooted

emotional connection to a place" and a "better sense of wellbeing" (National Trust, 2019, p. 19).

The 'restorative environment' framework is later used in combination with Andrew Pekarik, Zahara Doering and David Karns' 'satisfying experience framework' (1999) for the museum, consisting of object experiences, cognitive experience, introspective experience and social experience in Jan Packer and Nigel Bond's (2010) more recent study on museums and heritage environments as restorative environments. The research project was intended to understand whether museum environments were found to offer an alternative to natural settings as a restorative experience, especially for frequent visitors. They found that this was the case for frequent visitors, those who might consider the museum to be a "favourite place", however they found that for non-visitors sites that focused on natural heritages (for example the botanical garden) were considered more restorative, than those focused on cultural heritage (the museum and art gallery) (Packer & Bond, 2010, p. 431). The sculpture park, of which Yorkshire Sculpture Park is an exemplar, in this context could provide a bridge between these two environments. However, the limitation of the research into restorative environments within museums stems from its aim to test the validity of the restorative environment framework within the particular context of museums and heritage environments in a deductive way, rather than allowing the visitors to describe their experiences on their own terms. This forecloses any discussion about the multiplicity of lived experiences within a complex environment.

3.3.2. The social and relational context of the museum as a "therapeutic landscape"

The attention to the qualitative dimension of lived, situated experiences has on the other hand been developed in the literature of place-based wellbeing and "therapeutic landscapes" from health geography. There has been a recognition of the need to spatialise health and wellbeing research, understanding that "subjective narratives about the experience of place has the potential to uncover contextually based psycho-social influences upon well-being" (Airey, 2003, p. 130). Essentially this is considering how local environments can impact upon community health and wellbeing. The relationship between

wellbeing and place has been covered in books such as *Wellbeing and Place* edited by Sarah Atkinson, Sara Fuller and Joe Painter (2016), which argues that wellbeing is inextricably linked or, "can have no form" without place. Through the chapters of this book authors from across the health and social sciences provide situated experiences of wellbeing from a variety of places, whether urban greenspace (Beck, 2016), the new therapeutic spaces of the spa (Little, 2016), or constructed through embodied engagement in the landscape in environmental volunteering (Muirhead, 2016). However, it is also recognised that place is considered as a structural determinant of health. This was addressed in the chapter of geographers Mylene Riva and Sarah Curtis on health and wellbeing in rural England. They argue that while there are many health benefits to living in rural areas, it cannot simply be categorised as a 'rural idyll' and has different distributions of health inequalities and different health issues than urban areas. Moreover, elsewhere there is a recognition of the importance of local government powers to shape the local built, natural, social and cultural environments in a way that aims to reduce health inequalities (Learmonth & Curtis, 2013). There are implications here for the contribution of cultural organisations to health and wellbeing through local place-based making practices- particularly for organisations like YSP which are not in urban centres.

Therapeutic environments, while originally coined to describe places that are considered to have intrinsic healing properties by health geographer Wil Gesler (1992) and later used in studies of Lourdes, Epidaurous and Bath (Gesler, 1993, 1996, 1998), have now come to be understood as places that are perceived to promote wellbeing and maintain health. This is following a broader shift from medical geography to a health geography that is 'place-sensitive' (Kearns, 1993), perhaps mirroring a similar shift from 'health' to 'health and wellbeing' within the arts and health field. In Allison Williams's edited book *Therapeutic Landscapes* (2017) it is understood that settings may not be intrinsically therapeutic and therefore can produce variations in experience. The perception of whether a health-related landscape is therapeutic or not is context-dependent, what may be healing for one individual or group may not be for another, and has been extended to include a broad range

of settings in both natural and built environments.[16] In his research of a respite care centre in rural Dorset, David Conradson (2005) argues that the experience of a therapeutic landscape needs to be understood as a "relational outcome" (Conradson, 2005, p. 338) emerging through a person's interaction with the landscape, and "a complex set of transactions between a person and their broader socio-environmental setting" (Conradson, 2005, p. 338).

This multi-dimensional approach is re-iterated in Vicky Cattell, Nick Dines, Wil Gesler and Sarah Curtis's (2008) research about public space in a multi-ethnic region of East London. In their study of the ways in which people interpret their surroundings they recognise that this may not be based on just the physical properties of a given space but also on the subjective meanings which accumulate over time. This is related to the idea of place-attachment, identified by anthropologists Setha Low and Irwin Altman as the "affective bonding of people" to the "environment setting" (Altman & Low, 1992, p. 6). Place attachments can be individual or collective, shared between communities. Often the meanings in place, associations with others, and the social relations that a place signifies can be as important to the attachment process than the physical qualities of the place itself. However, Cattell et al. argue that the literature on well-being and therapeutic landscape tends to privilege people's need for reliability with the familiar and routine at the expense of the unfamiliar and unexpected, which was understood by their participants as one of the benefits of certain public spaces. People recognised a diverse range of 'favourite places' and need a variety of spaces to meet their everyday needs (Cattell et al., 2008), including spaces of social interaction and spaces of escape. This is echoed by Richard Phillips, Bethan Evans and Stuart Muirhead (2015) in their study of the 'Five Ways to Wellbeing' for the Decade of Health and Wellbeing in Liverpool. Using a case study of a creative gardening project they focused on 'taking notice', considering being curious about a place as a route to wellbeing.

[16] There has been significant research into the health benefits of being in natural environments both rural and urban greenspace in which contact with nature has shown to improve psychological health by reducing stress, enhancing mood and replenishing mental fatigue (Houlden, Weich, Porto de Albuquerque, Jarvis, & Rees, 2018).

They found that it is possible to 'take notice' and be curious anywhere, and in ordinary as well as exceptional places; however, "spaces for curiosity tend to be circumscribed, spatially and temporally ring-fenced, as way of managing the risk associated with some forms and expressions of curiosity" (R. Phillips et al., 2015, p. 2352). The parameters of spaces are therefore as important as their openness. This is interesting if we consider the landscape of Yorkshire Sculpture Park and its changing programme as providing an environment of safety but as a grounding for unexpected encounters to arise.

Therapeutic landscapes do not necessarily have to stick within specific geographic parameters, Karolina Doughty's study of led walking groups in the South East of England explores how the therapeutic landscape was a "dynamic and relational process, a moving space that unfolds with and through interactions with the environment" (Doughty, 2013, p. 141), as well as producing an inter-subjective "supportive sociality that is embodied through movement" (Doughty, 2013, p. 141). The facilitation of sociality was integral to Doughty's walking group, with the movement through the landscape encouraging low intensity social interactions in which the transient, temporary and contained nature of social connections was valued. In this sense, following Gavin Andrews, Sandra Chen and Samantha Myers's (2014)discussion of non-representational theory and well-being geography, well-being might not be taken *from* the environment but instead emerge *as* the environment, from people and things acting collectively, which they describe as the 'togetherness' of wellbeing (Andrews et al., 2014, p. 218).

This relational context of the therapeutic landscape offers a supportive framework for considering wellbeing in the shifting personal, physical and social contexts of museum and gallery spaces and experiences (Falk & Dierking, 2016). Moreover, as noted in the previous section, the specific type of social engagement fostered in museums was seen to be beneficial for wellbeing (Fancourt et al., 2018; Newman et al., 2014). In museum studies, the social aspect of art museum visits has been understood in a number of different ways, with social and individual visits usually being understood at separate ends of the spectrum. For example, Stephane Debenedetti (2003) argues that there are two distinct motives for visiting art museums, either sociability (the bonding experience) or self-actualisation (the personal museum experience). Jan Packer and Peter Ballantyne (2005) suggest, in the

context of museum learning, that both solitary and shared experience can be equally beneficial in different ways and recognise that alongside the social context of the museum visit there can also be an indirect social context for the lone visitor through interactions with gallery staff and other visitors. Moreover, visitors tend to adapt learning strategies whether they are with or without company, whether solitary contemplation or deliberation within a group, and self-select the conditions that suit them best.

On the one hand, as part of the Swiss national visitor research project, the eMotion study (Tröndle, Wintzerith, Wäspe, & Tschacher, 2012) followed the social behaviour of museum visitors and found that those who did not converse during their exhibition visit were more emotionally affected by the art work. On the other hand, another observational field study, found that people in pairs and groups, with the exception of family groups with children, spent a significantly longer time viewing works than solitary visitors, often because they were spending time debating the paintings on show (Carbon, 2017). It is also doubtful that conversation is the only mode of social experience in a space, as I have found in my experience of walking with the groups at Yorkshire Sculpture Park, people dip in and out of conversation often contemplating in silence together, still sharing the experience. Jordi Lopez Sintas et al.(2014) argue that individual experience and social experience is a false opposition based on the presumption that people's interactions with others before, during or after their museum experience unnecessarily restricts the museum experience to the duration of the actual visit, when a person might share their experiences with other later at home, or reminisce at a later date.

The relational social context of a therapeutic landscape can be helpful in this context, because it considers the social relations emerging from their environment as opposed to a dichotomy between individual and collective experiences. Throughout this chapter it has been made clear that the social connections facilitated and nurtured within wellbeing projects in museum environments have been integral to the experience of wellbeing impacts by their participants (Stickley & Hui, 2012a). This was particularly evident within the *Who Cares?* project, where it was found that the most important factor "affecting participants' ability to feel at ease within the museum environment" was the relationships established with the museum staff and associate artists (Froggett et al., 2011, p. 62). This

highlighted the importance of developing relationships and social connection within these projects which were understood to be both experienced and enjoyed collectively. The museum environment in this context was considered analogous to psychoanalyst Donald Winnicott's "holding environment" providing a contained and safe space for being absorbed and immersed (Froggett & Trustram, 2014). The 'togetherness' of wellbeing in this context is collectively produced between individual situated experiences, the facilitation of social experience and the qualities of the museum environments and collections. I do not think that this is limited however to facilitator-led activities, the informal social context can provide the possibility for low- intensity social interactions similar to Doughty's walking group (Doughty, 2013) , through the sharing of space and aesthetic encounters with others, whether or not they are part of your group.

3.4. Summary

As outlined above museums and art galleries have been recognised for their 'wellbeing potential', broadly defined as providing a space for increased positive and social experiences, reduced social isolation and increased opportunity for meaning making (Chatterjee & Noble, 2013). From the field of Arts/Museums on Prescription the 'wellbeing potential' of both the arts and museums is often understood as activities that target specific groups or 'problems' with outcomes that can be measured in validated scales. Museums and galleries are starting to consider what their spaces can offer, rather than arts activities or collections but this is still limited. There is a need to further understand what kind of environment can facilitate wellbeing experiences based on empirical data and the articulations of experience from visitors themselves rather than the transposition of categories from other fields, for example the restorative environment theory (Hartig et al., 1991). The term "therapeutic landscape" from health geography is helpful in this respect as it considers the wellbeing experience as emergent from a relational context that emerges from both individual and collective experiences and their interplay within a physical environment. Places therefore do not "provide" wellbeing consistently, but rather provide the conditions for "actual, unique affective moments of wellbeing" (Andrews et al., 2014, p. 218) within an emergent and relational context. There is a gap in the research on how the

general, everyday visitor might experience wellbeing within the space of a museum or art gallery. Moreover, for the purposes of this research project, it needs to be considered how Yorkshire Sculpture Park, as a more complex environment than a typical art gallery, could be considered a space of wellbeing and what experiences are being facilitated in this environment. This draws us to the problem of the aesthetic encounter, the missing piece in the puzzle of how wellbeing might be felt at the Yorkshire Sculpture Park.

The following chapter will consider the epistemological foundations and methodological position of this research. First of all, through a consideration of the aesthetic encounter from different disciplinary perspectives, before outlining an epistemological position based on feminist epistemologies of situated knowledges and epistemic multiplicities. It will then consider methodological positions for studying situated aesthetic experiences from phenomenological and post-phenomenological approaches to landscape, and methodological positions that can facilitate participants to articulate those experiences from participatory research methods and narrative inquiry.

4. Epistemic Multiplicity and Situated Knowledges in the Aesthetic Encounter

4.1. Stating the research problem

As established in Chapters 2 and 3, over the past two decades there has been significant development of the arts in health sector and an "instrumentalisation" of art and culture within cultural policy (Belfiore & Bennett, 2010). However, the use of "art" in this context is unclear and is applied to a range of creative activities (as listed in the Arts Council England report *Arts and Culture in Health and Wellbeing and in the Criminal Justice System* by Richard Ings and Jon McMahon (2018) discussed in Chapter 2). There needs to be more clarity within the arts and health fields between different "arts" activities and experiences. Furthermore, there is little engagement with the wellbeing potential of the intrinsic properties of art (if such a thing exists) to enhance a person's wellbeing rather than participating in creative activities. The problem here lies in the epistemological question of how we can measure (or account for) not only the value of the arts in society but also the ways in which we can evaluate personal, emotional and transformative experiences with art. The Happy Museum project asked museums to "measure what matters" (Thompson et al., 2011, p. 9), however, "what matters" very much depends on the context within which you are determining wellbeing and varies widely between different sectors. Previously, the arts in health sector has adhered to a hierarchy of evidence which privileges systematic reviews, randomised control trials (RCTs), cost-benefit analysis and validated scales (Clift, 2012; Daykin, Gray, McCree, & Willis, 2016). This has included the adoption of measures for wellbeing from other areas of the health sector, including the Warwick Edinburgh Mental Wellbeing Scale (Secker, Loughran, Heydinrych, & Kent, 2011) or the Personal Wellbeing Scale (Swindells et al., 2013). Even the 'UCL Museum wellbeing measure toolkit' (Thomson & Chatterjee, 2015) which was developed for the 'museums in health' context converts people's meaningful lived experiences into numerical values. To use the words of the 2018 Arts Council England report (Ings & McMahon, 2018),outlined in section 2.3.2, these are understood to be undeniably useful in ‘‘making the case" for wellbeing, as well as monitoring progress within an arts for health programme (Ings & McMahon, 2018) but

fundamentally miss the process by which any change is happening. Similarly, Social Return on Investment measures, prominently featured in economist Daniel Fujiwara's research for both the Department for Culture, Media and Sport (Fujiwara et al., 2014b) and the Happy Museum (Fujiwara, 2013), as discussed in section 2.3.1, may provide convincing data about the potential savings to the public purse in the language of the Treasury ministry but tell us little about the experiences and value they have within people's lives.

Described as a "toolkit mentality" (Belfiore & Bennett, 2010, p. 122), this one-size-fits to evaluation has been criticised in the work of cultural policy researchers Eleonora Belfiore and Oliver Bennett. They maintain that before we can measure "impact" we need a better understanding of the interaction between people and the arts, and without this the measuring of experience seems implausible. It was later recognised in the 2018 Arts Council England report that there needs to be a more rigorous sampling of testimony in arts evaluation, suggesting that the outcomes that are the easiest to measure may not necessarily be the most useful in understanding people's motivations to participate in cultural activities, as well as "creating the space for powerful narratives" to communicate their value (Ings & McMahon, 2018). The importance of qualitative data was made central to the Arts and Humanities Research Council Cultural Value project. In their summary report of the research project *Understanding the Value of Culture for People and Society,* Geoffrey Crossick and Patrycia Kaszynska recognise that in the "age of austerity" it is crucial to make arguments for public investment and provide evidence of how that money is being spent effectively. Yet applying the medical hierarchy of evidence to arts interventions might not be the most appropriate way of collecting data. Instead they suggest that "only by gathering qualitative and personal evidence can the more pervasive benefits for health and wellbeing be fully grasped" (Crossick & Kaszynska, 2016, p. 8).[17] This sentiment has also been reiterated from a section of arts and health researchers, for example, Theo Stickley and Stephen Clift in the introduction to their edited book *Arts, Health and Wellbeing: A Theoretical Inquiry for Practice*, in which they argue that "developing conceptual and

[17] Outcomes from this research project developed methodological innovations that allowed and attempted to account for this experience, for example Lynn Froggett, Julian Stanley and Alistair Roy's Visual Matrix Method (Froggett, Manley, & Roy, 2015).

theoretical frameworks for understanding the processes through which the arts may exert their benefits" (Stickley & Clift, 2017, p. 3) have remained underdeveloped in comparison to other areas of evaluation research. Moreover, in her chapter of the same book Norma Daykin, Professor of Arts as Wellbeing at the University of Winchester, argues that while qualitative research might be a poor method for identifying "outcomes", it is "essential if we want to understand the conditions and contingencies that shape the success of projects" (Daykin, 2017, p. 49).

While the literature on museums as spaces for wellbeing outlined in the latter half of Chapter 3 (section 3.4) goes some way to understanding the broader and more nebulous impacts that a cultural organisation can have upon its visitors (Desmarais et al., 2018), it is still a relatively narrow view of place-based wellbeing. I argued in the previous chapter that the debate could be enhanced by looking at theories of environmental psychology (Hartig et al., 1991; Kaplan et al., 1993; Korpela & Hartig, 1996), therapeutic landscapes (Conradson, 2005; Gesler, 1992; A. Williams, 2017) and place-attachment theories (Altman & Low, 1992; Atkinson et al., 2016). Moreover, much of the literature on museums and art galleries has not yet sought to engage in the specificities of the aesthetic encounter. This has been addressed in other fields, for example, the long history of aesthetic philosophy from Immanuel Kant to John Dewey, whose writings have been unearthed and reformulated through various modes of study from psychology (Csikszentmihalyi & Robinson, 1990); cognitive science experiment-based research (Cupchik, Vartanian, Crawley, & Mikulis, 2009; Leder, Belke, Oeberst, & Augustin, 2004); and phenomenological investigations into the aesthetic encounter (Berleant, 1970/ 2000; Hawkins, 2010; N. Morris, 2011). This PhD research draws on all of these positions from the space of "epistemic multiplicity" (Pitts-Taylor, 2016), recognising them as "situated knowledges" (Haraway, 1988), to consider them not as antagonistic but acknowledging that experience can be understood and made meaningful at multiple registers and from different disciplinary viewpoints. Moreover, "epistemic multiplicity" (Pitts-Taylor, 2016) recognises that aesthetic experiences are both individual/subjective and socially experienced and not detachable from context. In this respect, this thesis acknowledges the gaps in the existing research field as:

a) A lack of attention to the lived experience of wellbeing within an arts and health/museum and health context.
b) A limited understanding of the environmental factors of wellbeing within an art gallery context.
c) A lack of importance placed on the articulations of wellbeing from the point of view of the lived experience of the visitor.

It seeks to remedy these 'lacks' by developing an epistemological and methodological position, broadly based in the qualitative research paradigm (Denzin & Lincoln, 2011) which looks to critical feminist epistemologies of situated lived experience, phenomenological and post-phenomenological approaches to landscape and art, and narrative inquiry as a means to articulate these experiences.

4.2. The Aesthetic Encounter

4.2.1. Aesthetic pleasure, wellbeing and judgments of taste

The 'aesthetic encounter' was identified in the close of the previous chapter as the missing piece in the research problem of how wellbeing might be experienced at the Yorkshire Sculpture Park. Previous research has suggested that engaging with art works can have the intrinsic impacts of captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding (Brown & Novak-Leonard, 2013). Engagement with art has been understood to facilitate communication (Froggett & Trustram, 2014), as well as producing a relaxing or calming effect (Binnie, 2010), although studies find it difficult to extrapolate between the aesthetic encounter and the specific environment that museums and art galleries provide. Indeed, these factors may be irreducible. The relationship between aesthetic experience, or aesthetic pleasure, and wellbeing is a well-worn path in the philosophy of aesthetics, as outlined in Eleonora Belfiore and Oliver Bennett's book *The Social Impacts of the Arts: An Intellectual History* (Belfiore & Bennett, 2008). From Immanuel Kant in *Critique of Judgement* (1790), who argues that the cognitive function of aesthetic pleasure is "the agreeable lassitude that follows upon being stirred up

in that way by the play of the affects, is a fruition of the state of well-being arising from the restoration of the equilibrium of the various vital forces within us" (Kant, 1790/ 2008, p. 104); to Arthur Schopenhauer in which artistic experience provides a relief from 'will' in *The World as Will and Representation* (Schopenhauer, 1819/ 1969 edn); to Hans-Georg Gadamer in *The Relevance of the Beautiful* (Gadamer, 1986) who considers art to be fulfilment. However, for the purposes of this project whose specific focus is on the *aesthetic experience,* it is important to recognise the legacy of Kant in this area. In this section I will firstly consider the attention to aesthetic judgment and pleasure within psychology and cognitive science as well as critiques of this approach, before secondly, and more crucially for this research project, considering the sociality of the aesthetic experience through art critic Thierry de Duve's re-reading of Kant "after Duchamp" in *Kant after Duchamp* (de Duve, 1996) and *Aesthetics at Large* (de Duve, 2018).

For Kant pleasure arises from the complex alignment of three modes of activity: imagination, understanding and judgment. Kant writes ''we *dwell* on the contemplation of the beautiful because this contemplation strengthens and reproduces itself" through the "active engagement of the cognitive powers without ulterior aim" (Kant, 1790/ 2008, p. 54). The free play of imagination and understanding, within a 'disinterested' mindset, culminates in a judgment of whether something is or isn't beautiful which arouses a feeling of pleasure. Although, as Howard Caygill in *The Art of Judgment* (Caygill, 1989) points out pleasure/displeasure are two sides of the same coin. The subjective judgment of "taste" (whether an object is beautiful or not) is legitimated through a call to the universal voice or 'sensus communis', first of all through the recognition that all people have the same cognitive faculties, the capacity to experience pleasure and displeasure and that pleasure from a beautiful object must therefore be universal and second, through the active appropriation of tradition or the 'sensus communis' (Caygill, 1989). This hegemony of the 'beautiful' has been challenged in De Duve's reading of Kant, in which the judgment of "taste" (that something is or isn't "beautiful", an apparently problematic notion after Duchampʾs readymades) is refigured as a judgment of "art" (that something is or isn't art), allowing for the "array of heterogenous feelings" including dissensus and dis-sentiment that

is often associated with modern or contemporary art (de Duve, 1996, p. 34). [18] However, it is the idea of a universal experience of the judgment of taste (beauty) which causes pleasure that is the message of Kant that is replayed through various modes of research in psychology and cognitive science. The 'sensus communis' in this instance is positioned as a cultural tradition in which individuals must be knowledgeable or skilled in order to achieve aesthetic pleasure.

We can consider this first from a psychological perspective to aesthetic viewing in Mihalyi Csikszentmihalyi and Rick Robinson's research in *The Art of Seeing: An Interpretation of the Aesthetic Encounter* (1990). This study was based on the premise that there are specific 'rules' for an aesthetic encounter based on the 'skill-set' of the viewer. Their conclusions were drawn from semi-structured interviews with museum professionals, the 'experts' in aesthetic experience, and determine that aesthetic experience has aspects that were both common- the structure- and diverse- the content - based on the idea that aesthetic perception is a 'skill'. The structure comprises of the merging of attention and awareness onto the art object but the content of the aesthetic encounter was determined by the particular 'skill-set' that the participant brings to bear on the particular art work, i.e., their academic training, prior knowledge and interest. This is similar to conclusions drawn by a number of cognitive science experiments, seeking to to pin down the cognitive processes of aesthetic experience on a neurological basis. For example, in their information processing model of aesthetic experience (reinforcing the interpretation of Kant that posits a universal cognition), Helmut Leder et al. (2004) argue that the motivation for viewing aesthetically is cognitive mastery, and there is a presumption that the greater a person's knowledge and understanding of an art work the higher the level of aesthetic pleasure gained. This was later re-iterated by Gerald Cupchik et al. (2009) in their fMRI based study where they argue that aesthetic perception is different from everyday perception (echoing Kantian notions of disinterestedness), oriented toward object-identification, and subjects untrained in the visual arts automatically apply object-identification habits to viewing art works and

[18] In de Duve this is positioned as a general shift from the "Beaux-Arts system" to an "Art- In- General" system, moreover reframing the focus to art as opposed to nature, which was the original remit of beauty

therefore cannot experience their full aesthetic quality.[19] They therefore reinforce a specific reading of Kant, that while as humans we have a universal cognitive base and therefore aesthetic judgements *must* be universal, the 'tradition' and aesthetic mind-set (an interpretation of Kant's 'disinterestedness') must be learnt.

This reading of Kant could be understood as reinforcing an elitist understanding of art. Sociologist Pierre Bourdieu mounts an influential critique of Kant and neo-Kantian aesthetics in *Distinction: A Social Critique of the Judgment of Taste* (1984) and his collection of essays in *The Field of Cultural Production* (1993). In his essay 'Outline of a Sociological theory of Art Perception', originally published in 1968, Bourdieu argues that the capacity to decipher and fully experience a work of art is based upon the "artistic competence" which the beholder brings with them. This "competence" is based upon the education of the beholder but also importantly their social class and previous exposure to art, their "habitus". This competency is naturalised to appear as if these are qualities inherent within a person instead of as a result of upbringing and education. Without the appropriate codes, Bourdieu argues that artworks can be misunderstood or understood only at lower level significations, for example only the phenomenological, sensuous qualities are deciphered. Later in *Distinction* (1984) Bourdieu mounts a critique against both Kant's idea of "taste" as well as his "disinterestedness", re-framed as the "pure gaze", arguing that it is only a "life of ease" which can "insure an active distance from necessity" (Bourdieu, 1984, p. 5). Moreover, he argues that art and cultural consumption "are pre-disposed, consciously and deliberately or not, to fulfil a social function of legitimating social differences" (Bourdieu, 1984, p. 7). He takes issue therefore with the idea of the universality of the aesthetic (a Kantian ideal) arguing that a person's cultural preference, and their capacity for aesthetic experience, is conditioned through external determinants- their cultural capital and class. This may be so, recognising that historically art museums may have served the function of

[19] It is worth nothing that both of these studies were lab-based rather than in a 'natural 'aesthetic viewing session, and furthermore viewers were asked to study the stimuli presented to them whilst in a brain scanner under pragmatic and aesthetic viewing orientations, I believe that it would be quite difficult to establish how these terms were understood by the people undertaking the study.

reinforcing dominant cultural norms (Bennett, 1995) or to "strengthen the feeling of belonging in some people and a feeling of exclusion in others" (Bourdieu, 1984, p. 25). Despite efforts to increase participation in the cultural sector there remains a direct correlation between those taking part in cultural activity and their socio-economic status with the middle classes and more affluent most likely to participate, moreover there is an even narrower range of voices involved in decision-making in the arts (Jancovich, 2017). However, the presumption that the "working class audience" can only subscribe to a "popular aesthetic" which subordinates form to function, reducing the "things of art" to "things of life" (Bourdieu, 1984, p. 5), is less convincing and has been re-assessed in later reformulations of Bourdieu's argument.

While agreeing with Bourdieu in principle later iterations of his arguments have drawn on the cultural omnivore thesis (Peterson & Kern, 1996), for example in Tony Bennett et al.'s book *Culture, Class, Distinction* (Bennett et al., 2009) which revisits Bourdieu's distinction as part of the Cultural Capital and Social Exclusion project. In doing so they suggest that the primary distinction today is not between a 'high' culture and 'popular' culture with those engaged in cultural activity drawing on a wide range of different cultural activities. Rather it is between 'engaged' and 'disengaged' which they find from their analysis to largely overlap with class and education distinction although not exclusively (Bennett et al., 2009). In Andrew Miles's research as part of an ESRC Placement Fellowship Scheme with DCMS in 2010, working with the Taking Part survey data, he concludes that "for many people, mainstream cultural engagement… is the subject of incidental and intermittent interest and subject to the pragmatic considerations imposed by everyday life" (Miles & Sullivan, 2010, p. 22), in other words engagement is shaped by many social, economic and environmental factors, as well as class. It has been argued elsewhere, such as the *Understanding Everyday Participation- Articulating Cultural Values* project funded by the AHRC, that dominant understandings of cultural engagement "focuses on a limited set of cultural forms, activities and associated cultural institutions but which, in the processes obscures the significance of other forms of cultural participation which are situated locally in the everyday realm" (Miles & Gibson, 2016, p. 151). In *Culture, Class, Distinction,* it is stressed that non- participation in 'mainstream' culture does not mount to social exclusion with leisure being organised "more in the home and local community" (Bennett et al., 2009, p. 71). In other words, non-

participation in mainstream culture may be from a perceived lack of interest or perception that publicly funded culture is not relevant to their lives, as opposed to a feeling of exclusion or an incapacity to engage. Nevertheless, it is suggested that the figure of the cultural omnivore defined in Bennett et al. (2009) as having a "confidence in 'handling' cultural classification, and experimentation with cultural genres and motifs" (Bennett et al., 2009, p. 71) is particularly prevalent "among high status individuals", implying that this may be a new "mark of distinction" (Bennett et al., 2009, p. 57). This was further evidenced in a research project with older adults and art galleries in the North East, as part of the *New Dynamics of Ageing* programme which sought to explore the relationship between engagement with contemporary visual art and wellbeing. This project found that often it was those who had an awareness of the field and its cultural codes but lacked the confidence to apply them effectively that felt excluded from the field, which could impact negatively upon their wellbeing, as opposed to the participants who had no knowledge or experience of the contemporary art field and did not feel this sense of exclusion (Newman, 2013).

This is particularly relevant to conversations around wellbeing in the publicly funded arts. Feminist scholar Sara Ahmed outlines similar processes of distinction and taste within normative definitions of happiness, explaining that "taste is a very specific bodily orientation that is shaped by what is already decided to be good or a higher good" (Ahmed, 2010, p. 33). Judgements of taste in this context become a "moral economy in which moral distinctions of worth are also social distinction of value" (Ahmed, 2010, p. 34), forming an "affective community" of shared values. This can be both inclusive and exclusive. On the one hand when "we feel pleasure from proximity to objects that are decided to be good", we are "facing the right way" in line with the "affective community" (Ahmed, 2010, p. 41). On the other, when we do not "we become alienated- out of line with an affective community" (Ahmed, 2010, p. 41). Consequently, in the construction of this research project, the following questions need to be considered. Through ascribing certain types of cultural activity that are already perceived as being exclusive with the capacity to increase wellbeing and quality of life are we resigning those excluded to this activity to lower wellbeing and quality of life? Would visiting YSP in this context have a negative impact for people who may feel resistance or discomfort or exclusion in being in such a space? Are we,

as described by Kate Oakley, Dave O'Brien and David Lee in their article 'Happy Now? Well-being and cultural policy', reinforcing the uneven distribution of the benefits of engaging with culture, including wellbeing, "both socially, particularly in terms of class, and spatially" (Oakley et al., 2013, p. 22).

These questions are part of a broader and much more complex issue that needs further investigation than this particular research project can offer, the limitations of the voices included in the project is discussed in section 5.1 of the Research Design. However contemporary curatorial, interpretation and engagement strategies have sought to create more inclusive, representative and democratic museum environments through contemporary education and interpretation strategies, inclusion of family learning in galleries and a more informal gallery environment (Foreman- Wernet & Dervin, 2016), see for example the Paul Hamlyn Foundation *Our Museum* programme (Bienkowski, 2016) or museum consultant Nina Simon's *The Participatory Museum* project (Simon, 2010). Similarly, museums and galleries are creating more diverse offers to meet the needs of local communities, as discussed in a recent interview with Sally Shaw, director of Firstsite in Colchester, whose Holiday Fun programme supports local families during school holidays through indoor and outdoor activities and, vitally, a free hot lunch. In doing so the gallery has welcomed families who would not normally have engaged and seen their relationship to the gallery change (Mills, 2019). The point is that while art galleries and museums have traditionally been places of exclusion, they do not have to be. The informal environment and non-traditional gallery space perhaps makes YSP more amenable to this than other more traditional gallery spaces, as acknowledged by Bennett et al. (2009) who suggest that art in more informal spaces, citing Andy Goldsworthy's 2007 exhibition at YSP as an example, "are important initiatives for inquiry about the relationship between objects of art and individuals' relations to them in ways that challenge neat class divide (Bennett et al., 2009, p. 122). YSP is a place apart in this respect, its foundation is in arts education and a commitment to access to contemporary art and sculpture "especially with those for whom art participation is not habitual or familiar" (Yorkshire Sculpture Park, 2020) has been embedded from its formation (see section 6.1 for further elaboration on YSP's historical roots).

4.2.2. ‘Aesthetic reflective judgment’ and transformative experience

Furthermore, this thesis identifies that there is something lacking in arguments which do not account for the capacity for change or transformation on an individual level. Cognitive scientist Slobodan Markovic (2012) arguing against the model of information processing mentioned previously (Leder et al., 2004), suggests that expertise and explicit knowledge alone are not enough for successful aesthetic appraisal. He argues that additional dispositions: the capacity for creative thinking and an openness to experience and desire to search for new meaning, can contribute to the quality and efficacy of appraisal, none of which are necessarily gained through an art historical education or knowledge of ‘tradition’. Moreover, returning to the North East’s *New Dynamic of Ageing* project conducted by Andrew Newman, Anna Goulding and Chris Whitehead (Newman, Goulding, & Whitehead, 2013), this research found that while participants’ responses to contemporary art were influenced by their cultural capital, habitus and class, there was evidence of the possibility of class mobility over the course of their lives. They found that in a heterogeneous group (i.e. mixed levels of experience) there was possibility for stocks of cultural capital amongst some members to be increased through conversation and shared experiences (Newman et al., 2013).

In Caygill’s reading of Kant, ‘tradition’ is not something that is normatively imposed upon people but actively appropriated and constituted from within. For Caygill while the “authority of tradition is exercised in orientating the judgement of the subject within it”, it does not cause the subject to abandon his autonomy but instead to re-assess their position within it. The “active appropriation of tradition” is a position which is “both without and within, autonomous and heteronomous” and consists in ‘‘communication or transmission” (Caygill, 1989, p. 354). As an individual, you cannot be outside of the collective tradition, it is inclusive as opposed to exclusive. According to De Duve our individual taste is made up of the different objects that we have assigned to the category of “art” at one point or another. It can be broadened through the comparative process of reconciling the new thing being presented to us “as art” with the things we have already incorporated into our personal collection of things judged “as art”. This is not necessarily through a strict criteria or set of rules but on the basis of an “as if-comparison” (if art is *this* then could it also be *that*) (de

Duve, 1996). Acknowledging that while your preference is subjective and personal to you, it is also historically and culturally conditioned through something akin to Bourdieu's "habitus" (Bourdieu, 1984). You can only have incorporated what you have been exposed to, yet there always remains room for change through an exposure to something new- what is interesting here is the conditions under which this aesthetic reflective judgment can be facilitated.

An important extension to this approach is to consider how an aesthetic encounter can have a transformative impact. Cognitive scientists Matthew Pelowski and Akiba Fuminori (2011) present a model of transformative aesthetic experience that looks at the importance of disruption and transformation in people's responses to art works rather than focusing on cognitive mastery as an end in itself. They argue that philosophical and psychological positions that focus on aesthetic experience as 'pleasurable' or 'harmonious' overlook how we can account for fundamental change within aesthetic experience. They suggest that if an artwork is challenging and doesn't fit within the existing schema of the viewer, in other words, their pre-formed rules of how they understand the world, and if there is no option of 'cognitive escape', either through attempting to change the conditions of the environment- talking to a companion, leaving the space, or averting the blame- that this is "bad art", then the viewer is forced to re-assess their own schema to address the discrepant element. They describe this extra stage of processing as "meta-cognitive re-assessment" a period of acute self-focused attention that has the potential for personal transformation. This model of aesthetic processing considers the areas that other cognitive models lack, namely Kant's 'aesthetic reflective judgment'. 'Aesthetic reflective judgment' is positioned as an alternative to 'determinate judgement', to cite from Kant directly "if the universal (the rule, principle, or law) is given, then the judgment which subsumes the particular under it is *determinant…* If, however, only the particular is given and the universal has to be found for it, then the judgment is simply *reflective"* (Kant, 1790/ 2008, p. 15). Reflective judgment, in other words, comes in to play when the thing we are encountering does not fit within our existing schema. We then require a different process of judgment to account for the discrepant element- cycling between imagination (perception) and understanding (cognition). In *Aesthetics at Larg*e (de Duve, 2018) de Duve maintains that Kant "got it right" in this respect, particularly "when it comes to understanding what aesthetic judgements

are, how they operate, what they do to us, and what is at stake when we utter them" (de Duve, 2018, p. 16). While this research project is not aspiring particularly to ratify this rehabilitation of Kant, these questions of how and what is at stake are fundamental to the research problem and therefore retains some value to this particular line of Kantian inquiry. What de Duve draws out of the *Critique of Judgment*, and argues that is lacking in the 'standard' reading of Kant, is an elevation of the 'sensus communis', or universal voice, the social dimensions of these experience and perhaps indeed, the social function of art. The 'sensus communis' in de Duve is the "shared or shareable feeling… a common ability for having feelings in common; a communality or communicability of affects" (de Duve, 2018, p. 20). As a corrective to the 'standard' reading of Kant in which this is a 'must', as in it *must* be universal and if it is not then it is not aesthetic, this is translated into an *ought,* that while it may be impossible to empirically prove that the 'sensus communis' exists as fact we "ought to suppose that it exists at least as an idea" (de Duve, 2018, p. 20). This then becomes a quasi-ethical assumption, that there *ought* to be something shared, that people *ought* to have feelings in common through empathetic understanding and shareable feelings, even though this may or may not be possible to empirically prove, or whether it may exist at all. The social function of art, then, as opposed to "legitimating social difference" in the case of Bourdieu's reading (Bourdieu, 1984, p. 7), is instead this *ought* towards communality and communicability - to at least try to have something in common.

4.3. Phenomenology and post-phenomenology in the aesthetic encounter

Kant's aesthetics are transcendental, rather than empirical. Indeed, as de Duve argues the mis-readings of Kant often occur when this distinction is obfuscated. There are however, practical and empirically-based readings of the process of aesthetic reflective judgment, as seen in Pelowski and Fuminori's (2011) study on the transformative aesthetic experience outlined above. Indeed, in his later collection of essays *Aesthetics at Large,* de Duve seeks to pin down empirically this process and how it is felt (after all, the "aesthetic" as opposed to the "cognitive" is based on sense experience). He describes the experience as a "surge of the vital force, a sense of liveliness that finds its occasion in the object and its cause in itself as a bodily experience" (de Duve, 2018, p. 165). Yet in his analysis of the experience of

Robert Morris's *Untitled* (*Three L-Beams) (1965)* as part of his thought experiment on reflective judgment (which proceeds through five moments: perception (imagination), cognition (understanding), sensation (free (or contrived) play of imagination/ understanding), judgment (taste- this is art or not art) and interpretation), the sensation is relegated to purely cognitive activity. Furthermore, it does not take into account the 'context' of the experience at all, to be able to incorporate this as part of the aesthetic encounter then we need to look elsewhere. As outlined in the previous chapter, in considering place-based well-being, this research addresses the affective environment of YSP as equally constitutive of the experience. The encounter with sculpture in the environment, the focus of the analysis here, is kinaesthetic, temporal and multi-sensory as recognised in the work of art historian Alex Potts in *The Sculptural Imagination* (2000). To expand our understanding of the sculptural encounter this research project looks to phenomenological and post-phenomenological approaches to landscape and embodied perception in the work of anthropologist Tim Ingold and geographer John Wylie, the key texts of which will be outlined below before returning to what this can mean for the experience of sculpture in its environment.

From a focus on perception and cognition, phenomenology is a philosophical and epistemological position arguing against the Cartesian understanding of the experienced world as the separation of the thinking mind - the subject - from the material world - the object. In his overview of the history of phenomenology in *The Spell of the Sensuous* (1996) David Abram writes that Edmund Husserl, the founding father of phenomenology, believed that phenomenology does not seek to explain the world but to describe as closely as possible "the way the world makes itself evident to awareness" (Abrams, 1996, p. 36). From this position, perception is emergent and reciprocal, an interaction with our surrounding environment. Husserl argues that perception is emergent from the multi-layered "life-world", the world of our immediately lived experiences. However, it is argued by Abram (1996) that Husserl still maintains a division between the 'mental' and the 'material' realms which the French philosopher Maurice Merleau-Ponty sought to correct with his theory of embodied perception in *Phenomenology of Perception* (Merleau-Ponty, 1945/ 2013). Merleau-Ponty argues that the body is both the subject and the locus of perception and experience and that we can only perceive because we are part of the sensible world.

Perception is therefore both through and of the body, and is also participatory, a sympathetic relationship and reciprocal encounter with our environment and the intersubjective phenomena within it.

This has been significant for many theorists but instrumental to this project is anthropologist Tim Ingold and geographer John Wylie. Writing against the scopic emphasis in geography and landscape studies, Ingold offers an ecological approach to perception, building on the work of psychologist James Gibson in *The Ecological Approach to Visual Perception* (1979) and anthropologist Gregory Bateson's *Steps to an Ecology of Mind* (1972). Ingold argues that meaning "is immanent in the relational context of people's practical engagement with their lived- in environments" (Ingold, 2000, p. 168) as the reciprocal relationship between the biological life of the human as organism and the cultural life of the mind in society. John Wylie from his self-named post-phenomenological perspective, takes this idea of interactivity further. Arguing against what he describes as the "commonsensical" view of Descartes and Kant, of an individual subject constituting a unique perspective of the world, he suggests that the self is not embedded *in* the landscape but rather that it is "up against it" (Wylie, 2005, p. 240). Rather than there being a harmonious relationship between the embodied perception of the self and landscape, there is instead "a folding together of self and landscape, which, through its knotting draws both out once again" (Wylie, 2005, p. 240). The experience of landscape then is not a harmonious one, but an interactive friction of becoming. This understanding of subjectivities interacting within a landscape is fundamental to the epistemological foundation of this research project, seeming to re-assert Rosalind Krauss's articulation of sculptural experience in *Passages in Modern Sculpture* (1981), where the "meaning" of the artwork is not a property of the artwork itself but emerges from a "field of reciprocity" between sculpture and spectator (Boetzkes, 2009).

In his article 'Depths and Folds: on landscape and the gazing subject' (2006), Wylie returns to Merleau-Ponty's later work *The Visible and Invisible* (Merleau-Ponty, 1968) to emphasise the dual nature of perception, that you are both perceivable and perceived. He mounts a critique of Ingold's phenomenology stating that his understanding of the relational and interactive nature of 'being' in the landscape it is still built on a subject-object separation

between self and the external landscape, arguing that the body is always both subject and object. This position has inspired experimentations in writing about the aesthetic encounters of installation art from the field of cultural geography, for example Harriet Hawkin's use of the body as "research instrument" in an "embodied politics of writing" about site specific art (Hawkins, 2010, p. 321). This is further considered in Nina Morris's (2011) encounter with installation art works which insist on the literal presence and active participation of the viewer and Tim Edensor's reflection on a James Turrell Skyspace in Kielder Forest, Northumberland in which "the perceptual overpowers the conceptual" (Edensor, 2015). YSP's own Skyspace, *Deer Shelter Skyspace: An Art Fund Commission* (2007), has been given attention through an "audiencing" methodology in geographer Saskia Warren's article (2012) and features within the visitor experiences from this research project within Chapters 8 and 9. From the post-phenomenological experience of landscape, we can move beyond an individual subjectivity "perceiving" its environment, even if that perception is embodied, by considering experience as constituted by different agentive factors.

Moreover, this experience is irreducibly social. To engage with the social aspects of this experience, we can look to anthropological theories of the aesthetic encounter within the work of anthropologists Arnold Berleant in *The Aesthetic Field* (Berleant, 1970/ 2000) and *Art and Engagement* (Berleant, 1991) and Alfred Gell in *Art and* Agency (Gell, 1998).[20] For Berleant the "aesthetic field" is a social context in which there is a "transaction" between the viewer, art object, artist and at times performer (Berleant, 1970/ 2000). The status of the social interaction is further elevated within Gell's anthropological theory of art in which the transaction between actors within the "art nexus" (the aesthetic encounter), for example between artist and viewer, is a social one in which the art object acts as the pivot of the relationship.[21] For both, the sociality of the aesthetic encounter is addressed in the

[20] Although Gell would eschew the term 'aesthetic' within an anthropology of art due to its Eurocentric associations within the Western art tradition and further arguing that it is exclusively cultural as opposed to social, which is the domain of anthropology (Gell, 1998, p. 2).

[21] It is worth noting here that the social that I am referring to is not as in Bang Larsen's 'social aesthetics' (Larsen, 1999), Nicolas Bourriaud's relational aesthetics (Bourriaud, 2002) or Grant Kester's dialogic aesthetics

relations that make up the "field" of the aesthetic encounter, or "art nexus" as described in Gell, situating the experience within its social and environmental context. It is the understanding of this research that this sociality within the aesthetic encounter can be extended beyond this two-way relationship between artist and viewer to other social agents within the field, for example, other people within the space, gallery staff, or family and friends you may discuss the artwork with after the encounter. Moreover, that the social agency attributed to the art object can likewise be attributed to the landscape, as discussed in Chapters 8 & 9. Nevertheless, these theories have methodological implications for a study of situated encounters, through their focus on the relational field around the experience of an artwork and its social context.

Drawing on these positions then, it can be recognised that sculpture, environment and other social actors are "affective", that is, that they act upon the perceivers as opposed to being passively viewed. This has relevance for our consideration of the social and relational context of wellbeing addressed in the previous chapter. There has been increasing attention to affect and emotion across the social sciences (Gregg & Seigworth, 2010; Thrift, 2007) but affect is an interesting proposition here because it considers the social agents within the aesthetic field as mutually affecting, taking it one step further than Berleant and Gell. Moreover, as cultural geographer Ben Anderson notes in his work on "affective atmospheres"**,** these are collectively produced, occurring "*before* and *alongside* the formation of subjectivity, *across* human and non-human materialities and *in-between* subject/ object distinctions" (Anderson, 2009, p. 78). Developed further in the work of anthropologist Kathleen Stewart and philosopher Dylan Trigg , these atmospheres are not an "inert context" but "a capacity to affect and to be affect" (Stewart, 2011, p. 452), or a "mutual self-other awareness" of being "affected together" (Trigg, 2020, p. 4). The point is that while the aesthetic encounter may be subjective and individual it is also affective, inter-subjective and its space is collectively and socially constituted. This again echoes de Duve's reading of Kant's 'sensus communis' as a "faculty that makes affects and feelings

(Kester, 2004), all of which are describing a 'type' of art work that facilitates social connections or relations, but instead that this is a sociality intrinsic to the experience of any art work in a public space, and most specifically sculpture.

communicable, or shareable… as a capacity both inter- and intrasubjective" (de Duve, 1996, p. 96). Before considering how these inter-subjective, affective feelings can be articulated and communicated within the research, I will take a brief sidestep into feminist epistemological formations to clarify the epistemological position being taken within this research.

4.4. A note on "epistemic multiplicity" and "situated knowledges"

Following the feminist critique of the happiness agenda in the first chapter, from Sara Ahmed in *The Promise of Happiness* (2010) and Lynne Segal in *Radical happiness: Moments of Collective Joy* (2017), a critical eye needs to be kept on the project of happiness and its politicised subsidiary of wellbeing. In Ahmed's words, happiness is a normative project in which "social norms" are re-described as "social goods" and as such we need to be careful about whose "happiness" or "wellbeing" norms we are judging ourselves against (Ahmed, 2010, p. 2). Moreover, the science of happiness presumes that happiness is "out-there", that it can measured, and that the measures are objective while relying on "a very specific model of subjectivity, where one knows how one feels, and where the distinction between good and bad feeling is secure" (Ahmed, 2010, p. 6). As Segal notes, there is no place for complexity within the "science of happiness" (Segal, 2017, p. 2), while emotions themselves have "a volatile and complicated life" with "pleasure and displeasure often entangled, or in other ways unstable, and constituted in part by the ambience around us" (Segal, 2017, p. 2). However, while wellbeing metrics would like 'feelings' to be easily identified and quantifiable, lived experience is complex and emotional experiences are not easy to decipher and articulate, "with words either failing us or oversimplifying the complexity of, if not actually distorting our feelings" (Segal, 2017, p. 2). Therefore, when considering a phenomenology of wellbeing experience within the aesthetic encounter it needs to be remembered that people can feel and think multiple complex things at the same time and therefore a methodology is needed to account for and articulate this complexity.

In *The Brain's Body: Neuroscience and Corporeal Politics* (2016), Victoria Pitts-Taylor warns that the "body" in "embodiment", a core principle of phenomenology, is multiple,

historically situated, socially stratified and differentially experienced. She suggests that embodiment can be understood as a site of common experience as well as a site of difference. This differentiating multiplicity needs to be accounted for when researching any aspect of lived experience. Like Ahmed and Segal above, she is equally cautious of "scientific assumptions of objectivity" as well as the "normative and universalising assumptions of philosophy" (Pitts-Taylor, 2016, p. 46). Pitts-Taylor argues for "epistemic multiplicity" as a corrective to these assumptions, re-treading the argument of Donna Haraway's essay 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective' (1988) that knowledges are multiple and contingent, and the necessity of acknowledging "partial, locatable, critical knowledges" (Haraway, 1988, p. 584). Theories of post-phenomenology, affect and emotional resonance help us beyond the solipsism that is levied at phenomenological claims to understanding (N. Morris, 2011) but also begin to allow space for complex and multiple experiences to coalesce. Yet, while the work of post-phenomenologists and their "embodied" experiences of installation art seeks to undermine the subject to object viewing conditions through an embodied politics of writing and multisensory experience (Hawkins, 2010) , we need to remember that their particular bodies, as academic researchers, have been historically situated and socially stratified in different ways and therefore these perspectives can only remain partial. This position might therefore seem at odds with Kantian notions of universality and common sense outlined in section 4.2. However, I believe this also must be recognised as a "partial perspective" (Haraway, 1988). When considering aesthetic experience through the lens of Kant, particularly de Duve's reading as opposed to a formalist reading, the universal is a transcendental *Idea* as opposed to an empirical one (de Duve, 1996). It does not suppose that the experience *is* universal but rather that it *ought* to be. It does not seek to deny cultural differences or personal lived experience, indeed the notion of the communication of aesthetic reflective judgments implies that it is through differing judgments that the *sensus communis* is constituted, but equally it does not suppose that because of these cultural differences we can *never* find anything in common. In fact, it is because of these differences that we *ought* to as a foundation of empathic understanding.

This project therefore needs to accommodate multiple different voices and perspectives without negating their contingencies and situated-ness to counter the reductiveness of

wellbeing metrics, individual phenomenological encounters or theories of universal cognition. To do so it draws on the broader epistemological and methodological position of participatory research frameworks. While participatory research or participatory action research have been approached from different disciplinary perspectives and varying levels of epistemological commitment, from Peter Reason and John Heron's "participatory worldview" (Heron & Reason, 1997), which rendered Participatory Inquiry as an ontological position, to more pragmatic approaches to participatory research from the fields of health geography (D. S. Blumenthal & DiClemente, 2013; Carpiano, 2009; Minkler & Wallerstein, 2011); political geography (Kindon, Pain, & Kesby, 2007); community research (Cahill, 2007; Hacker, 2013); and arts-based research (Liamputtong & Rumbold, 2008). While some of the methods favoured by these approaches will be appraised in the following Research Design chapter (Chapter 5), irrespective of the disciplinary affiliations the cornerstone of participatory research is that it seeks to redistribute the agency within the research encounter from the researcher to the subjects, acknowledging that "ordinary people everywhere are capable of researching, understanding and transforming their realities" (Conrad & Campbell, 2008, p. 251). Moreover, it is an ethical commitment to "democratizing the research process" that "places emphasis upon knowledge from below" and "takes lived experience as the starting point for investigation" (Cahill, 2007, p. 268). Moreover, in their influential treatise on their "co-operative inquiry" in the 1997 article 'A Participatory Inquiry Paradigm', Reason and Heron articulate how this can be helpful to negotiate the position of "epistemic multiplicity" (Pitts-Taylor, 2016). Their dual criteria of "co-operative inquiry" is "epistemic participation" and "political participation" (Heron & Reason, 1997); meaning that those who in other circumstances would be considered "research subjects" become active participants within the process as "researchers", and similarly the experiential knowledge of the researcher also becomes a "subject" of the research, making the researcher a "research subject". The traditional boundaries therefore of who is making knowledge shifts, allowing for a multiplicity of "subjects" and "researchers" to emerge.

4.5. Articulations of experience and narrative inquiry

So far, an epistemological and methodological position has been established, by way of post-phenomenological accounts of landscape, anthropological theories of art and feminist epistemologies of situated knowledges, to position the aesthetic encounter in its relational environmental and social contexts. This accounts for the multiplicities of lived experience but also recognises sites of commonality. However, there is one final area to consider in order to address the research problem: the articulation and communication of aesthetic experience. Belfiore and Bennett (2007) identify this area as crucial to further understanding the relationship between aesthetic experience and wellbeing. They argue that a lack of empirical knowledge about aesthetic experience leads to limitations in determining the processes through which art can have impact as opposed to just measuring the impact it has. They attribute this, referencing Peter De Bolla in *Art Matters* (2001), to a 'mutism', or difficulty in expressing aesthetic experience through language. To counter this, they argue that we need to understand more deeply "the interaction between the individual and artwork that produces the aesthetic experience" through understanding ''the mechanisms through which it engages people" (Belfiore & Bennett, 2007, p. 243). They stress that this experience is subjective and specific, the encounter occurring at a particular moment within a person's life and at a particular moment in history.

As discussed earlier in the chapter, there has been a shift within the field of phenomenology/post-phenomenology and cultural geography to express the embodied experience of installation art, for example Hawkins (2010), Morris (2011) and Edensor (2015). However, these experimentations in articulation, looking, and writing do not disclose what an aesthetic experience might be to others and the potential sites of commonality or difference. Our experience of art is undeniably subjective, as recognised by art critic and educationalist Herbert Read "when we contemplate a work of art, we project ourselves into the form of the work of art, and our feelings are determined by what we find there, by the dimension we occupy" (Read, 1949, p. 30). In other words, our interpretations of art are generated through the sensations of the form as well as our own previous experiences that we bring to it. The capacity to communicate and share the subjectivity of

aesthetic experience is perhaps the most divisive issue in this area. At one end of the spectrum you have John Carey in *What Good Are the Arts?* (2006) stating that "we have no means of knowing the inner experience of other people, and therefore no means of judging the kind of pleasure they get from whatever happens to give people pleasure" (Carey, 2006, p. 23) at the other end of the spectrum we have the cognitive science approach, taking its lead from an interpretation of Kantian universality of aesthetic judgment, in which the brain activity speaks for itself. There is however a vast middle ground in which people try to communicate with each other, explain to others how they are feeling and why, and, in another reading of the imperative to the universality of Kant's aesthetic judgment, to convince others that your judgment is right- that they *ought* to agree with it, which can only happen through communication (Caygill, 1989).

This brings us to an epistemological position that recognises the value of multiple and situated experiences which needs to be reconciled with a methodology that allows for articulations of the lived experience of "wellbeing" from a specific situated context. As Ben Walmsley notes in his ethnographic study of cultural value, as part of the AHRC Cultural Value project, the task is not "investigating what value *is,* but rather how it might be reliably *expressed*, reflexively and inter-subjectively" (Walmsley, 2016). Moreover, this has been seen, from the perspective of research into arts audience as "renegotiating traditional relationships with audience and participants, from capturing their data to actively *thinking-with* them" (Walmsley, 2016, p. 286)**.** To do this, this research focuses on the narratives and stories that people tell about their experiences, articulating their own situated knowledges. Narrative as a form of qualitative inquiry can be approached in different ways, as suggested in David Polkinghorneʾs article 'Narrative configuration in qualitative analysis in Life History and Narrative' (1995) in which he builds on cognitive psychologist Jerome Bruner's types of cognition as either paradigmatic (recognising elements as members of a category) and narrative (combining elements into an emplotted story) (Bruner, 1986). Within this typology paradigmatic-type narrative inquiry gathers stories for its data and uses paradigmatic analytic procedures to produce taxonomies and categories out of the common elements across the data set. Narrative-type inquiry gathers events and happenings as its data and uses narrative analytic procedures to produces explanatory stories. This research will to engage with both of these approaches. The specifics of narrative construction and narrative

analysis will be addressed in the research design (section 5.3.2) , here I will consider broader epistemological questions around narrative inquiry.

Narrative inquiry has found particular salience in education research through the work of Jean Clandinin and Michael Connelly who have published widely on the subject, including their significant instructional book *Narrative inquiry: experience and story in qualitative research* (Clandinin & Connelly, 1999) as well providing an editorial for the *Handbook of Narrative Inquiry: Mapping a Methodology* (Clandinin, 2007). They follow pragmatic philosopher John Dewey's theory of experience, arguing that experience is the fundamental ontological category from which all inquiry proceeds. The focus of this inquiry is on lived experience, giving value to those experiences "in a way that begins and ends that inquiry in the storied lives of the people involved" (Clandinin & Rosiek, 2007, p. 42). However, like phenomenology, narrative inquiry runs the risk of accepting a harmonious integration in the world, or a singular subjectivity experiencing, which, as discussed earlier, can be problematic. Clandinin and Connelly however, also recognise the multiplicity of this experience, acknowledging that "we are all characters with multiple plotlines who speak from within these multiple plotlines" (Clandinin & Connelly, 1999, p. 147), yet warning that we also need to pay attention to the "voices not heard" and the potentially un-articulable. It is also crucial, within Clandinin and Connelly's Deweyan approach to narrative, that these stories are understood in relation to their temporal, environmental and social contexts, as well as remembering that the disclosure of narratives are socially situated, interactive performances produced in a particular setting (Chase, 2005). Referring back to Daykin's call for a more qualitative approach to arts and health, these situated approaches produce what she describes as "mediated affordances", a way of explaining "what arts can offer in specific contexts and how these potential impacts are mediated by contextual factors and the environment and context" (Daykin, 2017, p. 54). For the purposes of this research project and its own situated-ness at the Yorkshire Sculpture Park, it is important to recognise that there will also be potentially intersecting and competing narratives at both individual and organisational levels (Czarniawska, 2007).

While collecting narratives from multiple, situated perspectives may provide a good starting point for understanding the experience of wellbeing in the context of an aesthetic

encounter, narrative inquiry also has the capacity to fulfil another crucial role within the research. That is, the articulation and communication of wellbeing experiences as an output of the research project, as opposed to its research data. Narrative inquiry is a methodology that is described in one of the many introductory textbooks to the subject by Jeong-Hee Kim *Understanding narrative enquiry: the crafting and analysis of stories as research* (Kim, 2015), as an "aesthetic inquiry whose purpose is to produce aesthetic experience as a mode of knowledge through captured meanings of the lived experience of participants in their stories" (Kim, 2015, p. 71). Moreover, it seeks to "provide aesthetic experience for the reader" through "empathetic and imaginative understandings, knowledge, and perceptions of the world" (Kim, 2015, p. 71). This is an alluring prospect for a project which seeks to give value to individual lived experience. However, narrative inquiry does not wish to keep stories in their singularity nor to make them universal, as articulated by Kim that through collecting and representing stories "we enlarge the meaning of experience itself to link together other experiences that are similar but not exactly the same" (Kim, 2015, p. 72).

4.6. Summary and implications for research design

Drawing together post-phenomenological understandings of landscape and art, epistemic multiplicity, participatory research and narrative inquiry brings us to a position in which multiple, situated narratives of individual experience can sit alongside each other, offering their partial perspective as part of an expanding whole. By inviting research participants into the project, the research becomes collaboratively produced and collectively negotiated between researcher and subject. For the purposes of this research project it was important to develop a methodology that could encourage participants to reflect and articulate their experiences at YSP whilst making sure that this is based within the site of their lived experience and their mode of engagement with the site. However, simultaneously the methodology needed to allow for critical reflections on national discourses of wellbeing and their impact on the organisation with both visitors and staff. The specific ways in which this was addressed and evaluations of different methods used will be outlined in the research design presented in the following chapter.

5. Research Design

5.1. The Research Site

5.1.1. Introducing YSP as a research site- Mapping the landscape

Yorkshire Sculpture Park (YSP) was established in 1977 in the grounds of Bretton College, which was an arts and teacher training college situated in the historic Bretton Estate. As outlined in the introduction, YSP is a complex site now comprising of 5 indoor gallery spaces, (the Underground Gallery, Longside Gallery, Chapel, The Weston and the Upper Space in the Visitor Centre); mixed use spaces (the Bothy Gallery- used for exhibitions and pop up artist projects; and the Boathouse- a studio for visiting artists) in both historic buildings and purpose-built sculpture galleries, as well as 3 visitor centres with retail spaces, cafe and two restaurants. Then there is of course the plethora of sculptures in the open air, dotted throughout the 500 acre Bretton Estate made up of open parkland, formal gardens, lakes and woodland. Along with its curatorial programme, committed to providing a broad audience encounters with modern and contemporary sculpture in the landscape, it also has a dedicated learning team, delivering public engagement activities to all layers of society, which from 2016 to 2019 included a designated Art and Wellbeing programme, this has since been restructured to embed wellbeing across all different strands of programming. The historical development of wellbeing at YSP, and the Wellbeing programme will be given greater attention in Chapter 6 'YSP and Wellbeing'.

This research project considers YSP as a landscape of overlapping stakeholders and experiences, with multiple interests. As a publicly funded institution YSP must negotiate cultural, political and individual values alongside its own educational and curatorial programming. As outlined in Chapter 2, considering what is at stake in a discussion of wellbeing and impact in a place like YSP leads us into ongoing debates about what constitutes the value of the arts in society. Nevertheless, while the landscape, learning, wellbeing and, of course, the sculptures may have an impact on the visitor's experience of

YSP, it is my understanding that there is something deeper going on here with regard to the aesthetic and social experiences generated out of interactions between art and landscape, which causes YSP to have an ongoing and meaningful impact on people's lives. The task of this research design is to propose a methodology which allows articulations of these various layers of experience from different stakeholder positions. For the purposes of the research design, visitors are included as a stakeholder group.

The first action of mapping out these methods was to identify the key stakeholder groups and identify their levels of interaction with YSP. Part of this mapping activity was to consult with existing visitor research that YSP had undertaken to see who the general visitor is, as it must be acknowledged that their general demographic may not be representative of wider society or the local authorities in which YSP is situated. The collection of this data is contracted out to a company called Qa Research who deliver a questionnaire quarterly as people are leaving the park. The following data is from their summary of 2016/2017. First of all by gender, Qa found that the visitors are 60% female to 40% male. In terms of ethnicity- the demographic is almost entirely White British at 92%, with the remainder being made up in half by White 'Other' (4%) and the other half Asian or Asian British and Black or Black British combined (4%). The age group is fairly well distributed but with more older than younger visitors. The survey found that 48% of visitors are working full-time, 26% are retired and 16% are working part time, and in terms of the social grade the bulk of the visitors are made up of 'Middle class', 'Lower Middle Class', and 'Skilled Working Class' visitors.

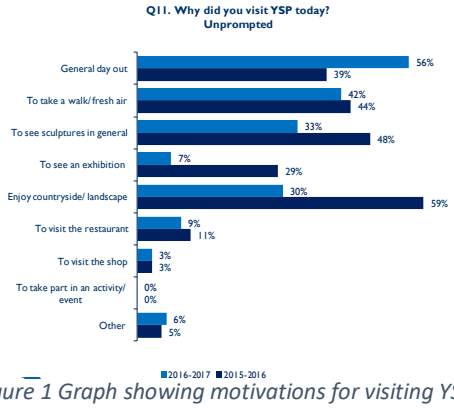

Figure 1 Graph showing motivations for visiting YSP. Reprinted from Visitor Survey April 2016- March 2017 For Yorkshire Sculpure Park. Qa Research p21

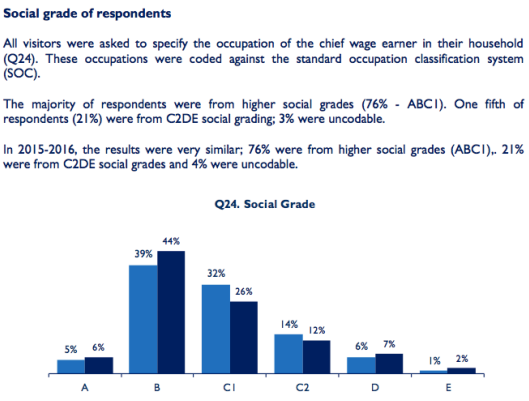

Figure 2 Graph showing Social grade of respondents. Reprinted from Visitor Survey April 2016- March 2017 For Yorkshire Sculpture Park. Qa Research p9

Importantly, the survey revealed that 69% of respondents had been to YSP before, indicating that there is a high proportion of repeat visits. The survey also asked respondents about their motivations for coming with a selection list, or 'other', with a free text response. The most frequently selected reasons for visiting were: a 'general day out' at 56%, followed by 'to take a walk or get fresh air' at 42% and then to see the sculptures in general and enjoy the countryside coming in at 33% and 30% respectively. In terms of the audience segmentations 54% of people, based on preferential activities selected, were grouped into 'Parks and Gardens' audiences as opposed to 3% 'Classically Cultured'. This indicates that the audience for YSP may be different to those attending more traditional art galleries, and the landscape, outdoor spaces and walking routes are of significant value to visitors. Additionally, as part of this scoping exercise I consulted the 'The Memory Project' archive, a visitor research project carried out in 2007 which visitors were asked to submit postcards of their memories of YSP. This archive of experiences and memories demonstrated that many people feel strongly connected to YSP, as both a place and an organisation, and throughout its 40 year history it has been a feature of the lives and memories of many people.

These scoping activities led to a decision to concentrate on engaging existing 'users' of YSP, the people who visit regularly and may have a relationship to the place, or have developed some form of place-attachment (Altman & Low, 1992). As psychologists Mihalyi Csikzentmihalyi and Rick Robinson (1990) argue in their study of aesthetic experience in the art gallery, in order to understand the experience, it makes sense to discuss this with people who are skilled in this experience. Moreover, referring back to the environmental psychology theory outlined in Chapter 3 from Kaveli Korpela and Terry Hartig (1996), a restorative experience is more likely to occur in a 'favourite place'. Therefore, within this project it is necessary to involve stakeholders, on different levels, who could be considered 'skilled' at the wellbeing experience at YSP or that YSP is considered as a favourite place. I have not included non-users within these groups as it would be difficult to elicit a response about the wellbeing potential of the site without having had a previous relationship to it, therefore this group is beyond the scope of this study.

This follows a purposive sampling approach suitable for qualitative research projects, as outlined by Michael Quinn Patton in *Qualitative research & evaluation methods: integrating theory and practice* (2015). Of the 40 purposeful sampling strategies outlined in Patton's instructional book, this project most closely aligns with those collected under the heading of 'Group Characteristics Sampling'. In the first instance, it considers a "homogenous sample" approach that looks for a particular type of person, organisation, or place- in this case looking for people who frequently visit the YSP site, whether visitor or staff member. However, as the sample size for this is very large and constantly changing, it is not a closed community. For example, the project will also follow a 'key informants/ key knowledgeables approach'. The purpose of this mode of sampling is to "identify people with great knowledge and/or influence (by reputation) who can shed light on the inquiry issues" (Patton, 2015, p. 268). This has meant identifying the different stakeholder groups, their sub-groups and finding representatives or "key knowledgeables" from this group. Listed below are the three different stakeholder groups identified for this project:

1. Staff members-
    - Management, administrative and programme staff whose daily work consists in thinking about all different kinds of experience at YSP;
    - The learning team who often plan and deliver these experiences;
    - The Gallery Teams, technicians, estates teams and other front of house staff (FOH) who engage with visitor experiences on a day to day basis.[22]

2. Visitor groups-
    - People who might be 'skilled' at the wellbeing experience, for example, the Friends of YSP, people who participate as volunteers, people who participate on the existing wellbeing programme;
    - The general/ casual visitor to YSP.

[22] In order to stick clearly to the research objectives and the consequent focus on the visitor narratives of wellbeing the staff engagement with the research was, by the end, limited to consultations with department managers as opposed to all on the ground staff.

3. Myself as an embedded researcher within the park.

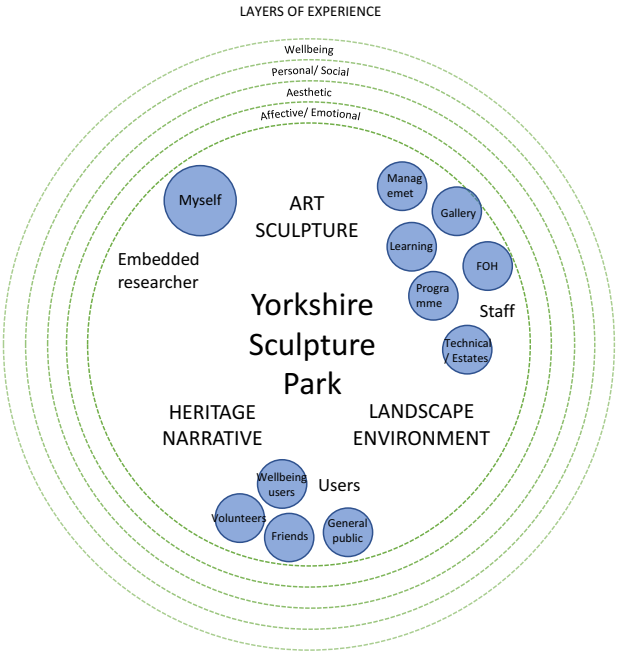

Figure 3 Mapping the research site

From these mapping activities, we can build a visual map of the research environment that sees YSP is a complex site with multiple stakeholder groups, ranging from staff, volunteers, 'friends', participants and the general public, and of course myself as a researcher embedded in the site. However, these groups are not necessarily discrete, as previous research by cultural geographer Saskia Warren has identified, recognising the "multi-faceted roles that each person can perform" at YSP in both "their working and recreational lives" (Warren, 2011, p. 37), with the boundaries between being an 'insider' or 'outsider' often being blurred. This was certainly something reiterated through this research project, as addressed in the 'personal story' chapter. Moreover, each of these groups have multiple layers of experience, from the affective and emotional to the aesthetic, to the personal and social which may accumulate to a layer of wellbeing experience (see figure 3). Within this research I propose a methodology that can engage with these multiple stakeholder groups, "multi-faceted roles" and different layers of experience. Through adopting an approach that considers phenomenological and post-phenomenological approaches to art objects and landscape, (Berleant, 1970/ 2000; Gell, 1998; Ingold, 2000; Wylie, 2005); feminist

epistemologies of situated knowledges and epistemic multiplicity (Haraway, 1988; Pitts-Taylor, 2016), participatory inquiry (Heron & Reason, 1997); and articulations of experiences in narrative inquiry (Clandinin & Connelly, 1999) as outlined in the previous chapter, this research aims to further understand the impact that aesthetic experiences can have upon a person's wellbeing. Furthermore, it seeks to enable research participants to articulate and analyse their own experiences of this environment in open and creative ways.

5.1.2. Research Objectives

The purpose of this research project is to unpack current national discourses around happiness and wellbeing and ground them in the experienced reality of visitors to Yorkshire Sculpture Park (YSP), incorporating and representing multiple voices and stakeholders.[23] In responding to the research context outlined in chapter 2 & 3, and the epistemological and methodological positions established in chapter 4, this research project set the following aims:

- To unpack current national discourses around happiness and wellbeing and ground them in the experiential realities of visitors to Yorkshire Sculpture Park, incorporating and representing multiple voices and stakeholders.
- To investigate whether a feeling of happiness or wellbeing is facilitated at YSP in relation to aesthetic and social experience, and if so, how these experiences are articulated and reflected upon.
- To develop an interdisciplinary, flexible and mixed qualitative research methodology that focuses on experience, but also assists visitors in analysing their experiences of wellbeing in a creative way.

These research aims were considered as areas of focus, which could be investigated through different modes of approach. These areas of focus became 'national discourses of

[23] In the context of this research project by stakeholders I mean the people who are invested in the experience of YSP, so this includes members of staff at all levels and visitors.

wellbeing'; 'visitor and staff articulations of "wellbeing" in the context of YSP'; and the 'aesthetic and social experiences of the visitor "in-place"'. Based on the mapping of the different stakeholder groups it became clear that in order to work within the diverse 'skill sets' and different levels of participation that people have at YSP, different methods need to be developed to address the needs of each group and/or area of focus. These can be seen in the diagram below (figure 4).

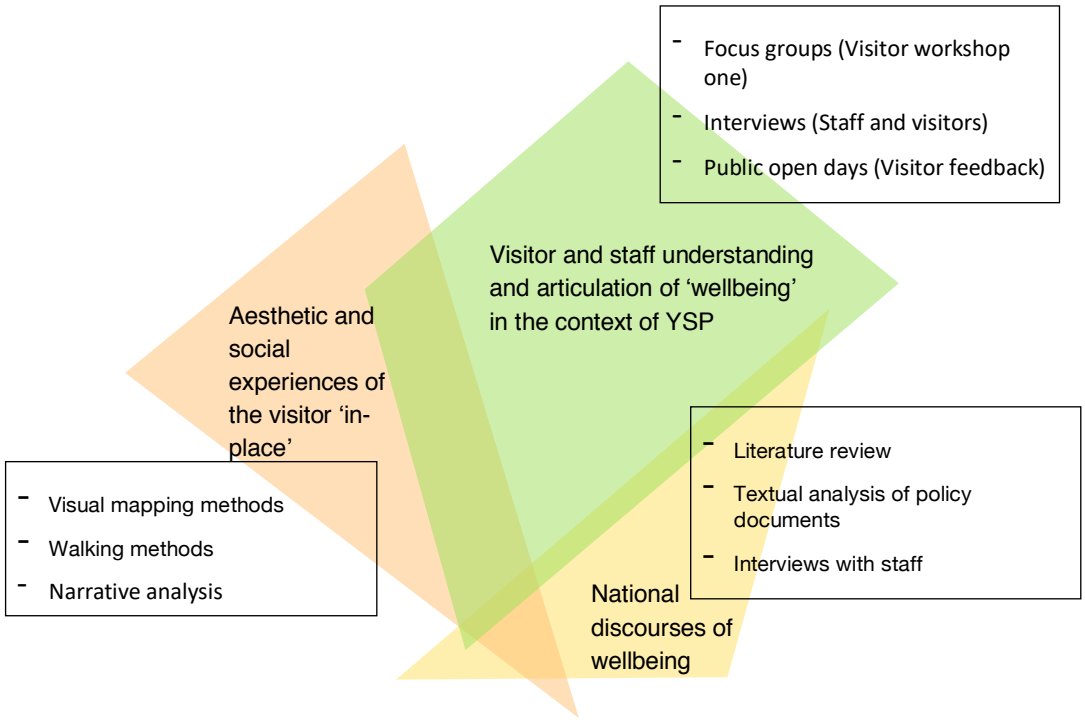

Figure 4 Areas of focus and research methods

As already outlined in the previous chapters, a literature review and analysis of policy documents has been undertaken in order to engage with the national discourses of wellbeing. Primary research methods to investigate the visitor and staff understanding and articulation of 'wellbeing' in the context YSP included: discursive focus groups, interviews and public open days (the findings of these activities can be found in Section 5.2 'Developing a thematic framework' and Chapter 6: YSP and Wellbeing). In order to engage with the aesthetic and social experiences of the visitor "in-place", methods were drawn from participatory research and narrative inquiry, including visual mapping and walking methods and narrative analysis (the details of these methods and findings can be found in section 5.3. Situating and articulating experiences and Chapter 7: The Journey).

Moreover, it is important to remember that, like the "multi-faceted roles" that people can take within the organisation, these different areas of focus are not discrete entities but perspectives with areas of overlap and difference. Through this diagram (figure 2) we begin to see how these different methods and viewpoints can begin to talk to each other. Rather than a 'triangulation' of methods, where different methods are used to address the same question (Stringer, 2013), this methodological framework is understood more in the vein of Laurel Richardson's 'crystallization' (Richardson & St. Pierre, 2005) or Jennifer Mason's 'facet methodology (Mason, 2011), where the analogy of the crystal or facet, as opposed to the triangle, allows for multidimensionality and different angles of approach. This is important here as each point of focus, or facet, looks at different aspects of the phenomena, or different "situated knowledges" and "partial perspectives" (Haraway, 1988) aiming to shed light on the whole.

5.1.3. Reflections on the research design

The original research design was much broader in scope than what was actually implemented, including a broader ethnographic study and online surveys to reach a wider audience of visitors and staff. However, as one of the core orientations of the methodology was to give *value* to the situated experiences and voices of the visitors to YSP, and similarly to members of staff engaged in wellbeing at YSP, it felt important to ensure that these voices did not become cluttered. The scope of the project was consequently condensed focusing more on the visitor narratives in more depth, allowing for an "empirical intimacy" with the data (Sandelowski, 2002). Moreover, the nature of the site and its audience meant that people, unless employed at YSP or volunteers, had a temporary engagement onsite and there was not a permanent 'community' as such, except for existing groups, for example the Over 55s social group. Therefore, by necessity, the research activities were focused around a series of workshops and interviews as opposed to observing general engagement in the park. Consequently, my role as researcher on-site changed during the research period. Originally I was intending to conduct auto-ethnography of my own experience on site

however I realised that my position was instead to act as a cipher to the multiple voices within the project, bringing them together and pulling them apart to understand where the points of tension, or "flashes of insight" (Mason, 2011) may occur. The research design therefore unfurled chronologically and intuitively not to a rigid pre-mapped plan set out at the beginning. While the initial research design considers the site holistically, it was later formulated as intersecting points of 'insight' as demonstrated by the diagram above (figure 4).

The data gathering then proceeded in three stages, first of all a period of mapping, scoping and testing different ideas, through a pilot questionnaire, then with the recruitment of research participants and the first visitor workshop which aimed to broadly test the opinions of the research participants on the research topic to develop a thematic framework for wellbeing at YSP. The second stage was a period of in-depth investigation of the visitor experience, this was done in a second workshop which included participatory mapping, walking and discursive activities and the constructions of the 'stories'. The third and final stage was a period of reflection, undertaking debriefing with the participants, allowing them to reflect on their experience of the project and the research materials produced. These materials were used as part of consultation meetings with members of staff in order to gather feedback on the project and its potential 'usefulness'. The specific activities of each of the stages will now be outlined chronologically in the following sections.

5.2. Developing a thematic framework

5.2.1. Pilot study

In order to broadly test the opinions of the visiting public in the topics of this research project and to ensure that the questions were relatable to the general visitor, a pilot questionnaire was designed to be delivered to passers-by within the main concourse of the YSP Visitor Centre, selected at random. The questionnaire was delivered verbally and audio-recorded, 17 people over 3 days opted to respond, with questions relating to the visitor's

relationship to YSP: asking whether they visit regularly, what was the reason for their visit on this occasion and whether they had a favourite place or artwork in the park (see Appendix 1: Pilot Study). The participating visitors were then asked for their thoughts about the '5 Ways to Wellbeing' Framework (Be Active, Connect, Keep Learning, Take Notice, Give) developed by the New Economics Foundation, asking whether they see this framework as a reasonable way towards wellbeing and whether they can relate it to their experience at YSP. The purpose of this question was to see if these existing frameworks are relatable and understandable to people, and whether or not the concepts translated into their experiences. The final question aimed to generate a more qualitative response, asking participants to describe their emotional experiences of the park. The full responses to the questionnaire can be found in Appendix 1: Pilot Study.

Responses to the question 'Would you consider yourself a regular visitor the Yorkshire Sculpture Park?':

In response to the first question, asking the visitors whether they consider themselves to be regular visitors to the Yorkshire Sculpture Park, 15 out of the 17 people responded that they had visited before with most visiting regularly. The frequency of these visits ranged from once every two years to up to three times a week. In response to this question there was a wide range of what would be considered 'regular'. For example, 'regular' was considered by some to be multiple times a week, every fortnight or every year, with the most common being every couple of months. This was identified by one participant as "when it changes", which may well be the case for other visitors as well. It should also be noted that while the majority of people approached did turn out to be regular visitors or had at least been before this may have been from the self-selecting nature of the sample as people returning to YSP might have felt more comfortable to be approached to talk about their experiences when put on the spot.

Responses to the question 'Reason for Visit?':

The visitors were then asked the reason for their visit on that particular occasion. The reasons given were mostly to have a walk and look at what was on rather than for a specific

purpose or to see a specific thing. Most of the respondents were visiting with others, whether family, friends or on a date, only 2 out of the 17 were visiting alone - one for a walk, and one to take photographs. The spread of responses here is congruent with the conclusions drawn from the visitor research outlined in section 5.1.2.

Responses to the questions 'Do you have a favourite place or art work at YSP?':

Following this, the visitors were asked if they had a favourite place or artwork at the Yorkshire Sculpture Park. As a prompt to this question, they were asked if there was somewhere that they try to return to every time they visit. This question was easier to answer for the people who visit regularly. Only 6 of the respondents specified a particular artwork with two visitors speaking about Sophie Ryder's *Sitting (2007)*and other works singled out being *James Turrell's Deer Shelter Skyspace* (2007), Barbara Hepworth's *The Family of Man* (1970), Ai We Wei's *Iron Tree* (2013) and Serge Spitzer's *Untitled* (1994), as well as works in the exhibition at the time 'Tony Cragg: A Rare Category of Objects' (4 Mar–3 Sep 2017) particularly the piece *Spring* (2016). The respondents who did not specify a particular art work stated that they enjoy the galleries and different exhibitions and different views, particularly around the Bothy gallery, the walks around the lakes and the access trail. Others responded that they enjoyed everything, the changing artworks or exhibition, or nothing in particular.

Responses to the '5 Ways to Wellbeing':

Following these introductory questions, establishing the respondents' relationship to YSP and the purpose of their visit on that occasion, they were then introduced to, if not already familiar with, the New Economics Foundation's 'Five Ways to Wellbeing', before being asked to consider whether they can relate it to their experiences at YSP. All of the respondents found some relevance in this framework in their experiences of YSP with 'Being Active' being the most relevant and related to walking around the park, exploring, getting outside and enjoying the nature. This was followed by 'Keep Learning' which people attributed to the opportunity to learning about art, seeing different things, reading the information, taking in new experiences and challenging yourself as well as different formal education

opportunities such as sculpture courses and school visits. 'Take Notice' was understood in terms of looking at different things, finding new discoveries and watching the seasons change, and 'Connect' was related to connecting with art and nature, connecting with the place and environment and meeting with other people. 'Give' was not understood by many people, only two participants gave examples of this, either through giving other people your time or knowledge in the space, or giving money to the organisation through donations. Interestingly, while most of the respondents were happy with the 5 Ways to Wellbeing and understood it to be generally relevant to their experience, as discussed above, there was one participant who was more resistant to the idea of a wellbeing framework in an art context, stating that:

> *"I feel like that is catering towards a certain audience who like, maybe not buying into the whole wellbeing thing but, I think some people come here because there's famous artists and that's what they want to see and not necessarily for a sense of wellbeing …I think that's not trivializing the other reasons that people want to come here but to make it sound like it's some holistic experience and makes people feel better when that's not necessarily everyone's narrative."*

This respondent felt that equating the reason for visiting as a way to wellbeing was excluding the experiences of other people, who might not consider it in that way and would just come to see an artist exhibition. This is a reminder that while only one person approached specified this response, it made it clear that people's experiences cannot be pigeonholed.

Responses to the question 'Can you describe your emotional experiences at the Yorkshire Sculpture Park?':

The final question of the questionnaire was aimed to generate a more qualitative and reflective response to their experience at YSP that day. In answering this question, the participants gave richly descriptive answers of their experiences which were then analysed to pull out different themes. The entirety of their responses was then re-coded to generate a thematic framework. During this process, it was recognised that there would obviously be

references to the 5 Ways to Wellbeing, as they were introduced and discussed in each response, however they were not used as a priori themes. These themes were organised under four broad categories:

Activities: people describing doing or experiencing something within the park. Activities were often framed around the 5 Ways to Wellbeing: Being Active, Taking Notice, Connecting due to the nature of the questions being asked, as well as 'learning about art' and 'participating in activities or engaging with art works.'

Infrastructure: comments relating to the YSP as a site, e.g. its location, accessibility and facilities.

Environment: descriptions of the environment of YSP, e.g. the experience of its historic landscape, being in nature and a peaceful environment, being in an environment of scope (there are lots of things to do) and scale.

Outcomes: descriptions of what people considered an outcome of visiting YSP, for example 'feeling better', a change in mood, or an escape from everyday life.

Although the size of this group is by no means large enough to draw any clear conclusions, the data as a pilot project was a success as it showed that both the research question and existing wellbeing frameworks are relevant to people's experiences at YSP, with a bit of tweaking for the specific context, but also that people in general found it is quite easy to articulate their experiences particularly when given statements to respond to. Moreover, it established that there were specific factors within the environment of YSP, in this case identified as its scope and scale that visitors attributed to their wellbeing and that visitors tended to develop a relationship to favourite places as opposed to particular sculptures, perhaps as a response to the changing programme. This small pilot study provided a good starting point for the research workshops, providing talking points to begin with, out of which we could consider the implications together.

5.2.2. Workshop 1

The next stage of the research process was a more intensive period with a smaller group of participants. For the research workshops, following the 'key knowledgable' purposive sampling approach (Patton, 2015), I recruited a group of 17 participants were recruited from existing groups at YSP and activities at YSP, including the 'Friends' newsletter, the volunteer teams and existing wellbeing activities. Participation was completely voluntary and therefore these participants were self-selecting. Demographic information was collected during the recruitment process. Within this group there were 4 men and 13 women, all 17 participants identified as White British, mixed ages but the majority were over 55. This may be indicative of the fact that many of the participants recruited were part of an over 55s social group run as part of the wellbeing programme or were volunteering following retirement.

The first round of workshops ran over three days in September 2017 and each was attended by 5-7 people. The aim of the first research workshop was to discuss with a group of core visitors their attitudes and perceptions towards YSP as an organisation, current health and wellbeing discourses and what these might mean in the context of YSP, along with their own personal connections and memories of YSP. The workshop day ran from 11am- 3pm, including a break for lunch and a walk around the park. We began with a discussion about each participant's relationship to the park, how often they visit, who they generally visit with and what kinds of activities they take part in, along with their initial thoughts on what might make people happy here. We also discussed the outcomes of the pilot questionnaire (see Appendix 1). The participants were then asked for their opinions of the NEF 'Five Ways to Wellbeing' and the quote 'YSP is the NHS of the Soul'.[24]

[24] The research was initially framed around the quote by Dr Alyn Davies, the principal of Bretton College from 1968-1980, that "YSP is the NHS of the Soul', with the purpose to consider what it might mean for a place to have a positive impact upon happiness and wellbeing. However, it has become apparent, when searching for contextual information around this quote that this was never said, or at least misinterpreted. This project therefore has shifted its focus slightly to the specificities of the visitor experience to YSP.

We then began mapping out our initial thoughts onto post-it notes laid out in the middle of the table. As a starting point, I had printed out quotes from the pilot study and asked the participants to begin to generate categories for them, this was also a point of interest to see if their interpretations of the quotes were the same as mine. The participants did this individually and without much discussion, once we had all done a few we began to discuss them as a group. We then decided on a walking route encompassing as many of the 'favourite places' as possible. The route was different each time depending on the amount of time available following the initial discussion, the preferences of the group and the weather. Each member of the group was given a blank map of the park and asked to annotate or make notes, recording their experiences along the way if they wished to. When we returned inside we talked through our post-it notes again and added any that we felt were missing. This also gave us a chance to reflect on the processes of thinking through the experience as a group, and suggest what we might do in the next session.

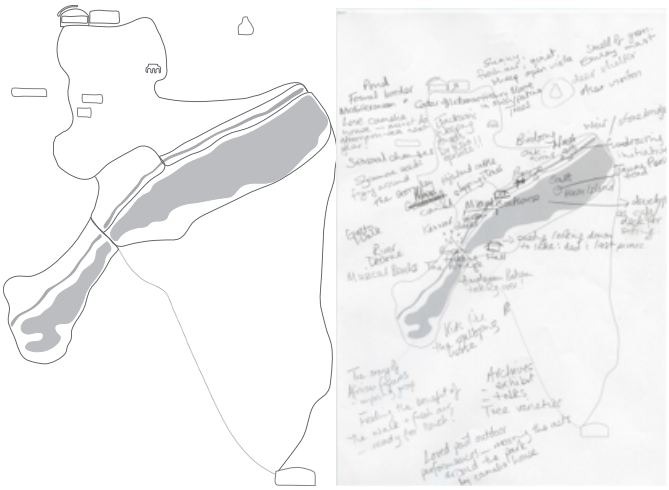

Figure 5 Blank map and annotated map from September 2017 research workshop

The proceedings of the day were audio and video recorded and the results were transcribed. These were then coded using thematic analysis (Braun & Clarke, 2006), using the post-it note categories as the initial codes and adding to these from the transcript data. The codes developed were either 'descriptive', describing the activities taking place, or 'in vivo', drawn from the language of the participants themselves for example 'time-out'. The initial codes were then grouped and nested around dominant themes, for example, different kinds of experiences, descriptors of the environment, descriptors of the sculptures,

and the participants' relationship to YSP. Once a draft thematic framework was developed the transcripts were then fully re-coded to this framework with additional codes being added to contain any information that did not fit within the existing codes. The thematic analysis of this workshop provides the framework for an understanding of how well-being or happiness might be understood at the Yorkshire Sculpture Park from the perspective of the visitors. The overarching themes of 'Relationships', 'Perceptions', 'Environment' and 'Experiences' can be summarised as follows:

- **Relationships:** It was evident from our introduction that participants had developed different kinds of relationship to YSP. Firstly, a relationship to the organisation, where participants felt a sense of belonging or community at YSP through being involved in various ways. Secondly a connection to the landscape, both the historic landscape and the different uses of the site over recent years, relating to the participants own relationship to Bretton College and the estate. Ultimately many of the participants felt a deep, personal connection with the place, whether through a connection with their own life histories, biographies and memories or through a connection with particular places or artworks.

Sub themes- Being involved; Connection to Landscape; Personal connections

- **Perceptions:** In our discussions, we addressed the existing perceptions that the participants had of the issues surrounding the research topic. These were around existing wellbeing frameworks and perceptions of current health and wellbeing narratives; around the perception of local cultural identity, particularly in relation to recent cultural developments in the region and the Yorkshire Sculpture Triangle; and also the perceptions of the organisation, how they understand how curatorial and operational decision are made, as well as how they perceive the organisation to be addressing issues like inclusivity and accessibility.

Sub themes: Health & Wellbeing; Local cultural identity; The organisation

- **Environment:** This category included descriptions of the unique qualities of the environment of YSP. The combination of outdoor and indoor spaces were understood to create an atmosphere and space that can facilitate a wide range of experiences for visitors, from feelings of safety, and comfort to freedom and wonder.

Sub themes: Changing Environment; Diverse Environment; Open Environment; Safe Environment

- **Experiences:** The descriptions of the different experiences that participants have had at YSP was identified along with the experiences of art, which we may consider aesthetic experiences. The participants also came to YSP to learn and to be introduced to new things. It was evident that a large part of the experience at YSP was social, through sharing the space and interacting with others. In terms of a 'well-being' experience, participants spoke of escape, personal space and respite as well as restorative-type experiences, which I gathered together under the theme of a wellbeing experience. Above all it was clear that the participants experience a broad range of emotions at YSP, not just limited to happiness, and we need to consider this spectrum of emotion when considering what an emotional experience might be in this context.

- Sub themes: Experiences of Art; Experiences of Nature; Social Experiences; Wellbeing Experiences

Following the delivery of the second round of workshops in February 2017, which was more focused on the immediate experience of place, the thematic framework was reconciled to incorporate this new set of data, largely a reconsideration of the 'experience' of wellbeing. This involved a total of 19 participant cases including the researcher. The full thematic framework can be found in Appendix 4 and will be referred to throughout the remaining chapters. For example the relationships and perceptions themes will be referred to in chapter 6 and the environment and experience themes will be referred to in chapter 7 and

8. The thematic analysis of the first workshop provides the framework for an understanding of what wellbeing or happiness might be at the Yorkshire Sculpture Park from the perspective of the visitors (research aim 2) and provided the context for the following research activities which focused more on the specific experiences of art, landscape and social interaction at YSP. Moreover, it was important to ensure that the methodology used to investigate the visitor experience of wellbeing at YSP reflected the mode of that experience, namely that the experience at YSP is entangled with the journey around the site with the art works serving as pauses within this flow of experience. Therefore, the methods used to investigate the visitor experience of wellbeing at YSP must be reflective of that mode of experience, of the participants journeys through the landscape.

5.2.3. Public Open Day

To accompany the research workshops, other research activities also sought to make sure that the themes emerging from the workshops were also reasonable to other people visiting YSP. For example, during a public open day in Museums and Wellbeing week in March 2018, visitors were asked to select the different emergent themes by circling words/ statements on a questionnaire that they felt were relevant to them. They were firstly asked to consider what they valued about the environment of the Yorkshire Sculpture Park and secondly, whether they had experienced any of these themselves during their visit at YSP. Overall 23 people filled in this exercise, along with questions asking if they had a favourite place or artwork at YSP, who they are visiting with, what they do for their own wellbeing and whether they think YSP can contribute to wellbeing (21 out of 23 explicitly agreed with the statement). Interesting comments included:

> *"Experiences that have stayed with me much longer than other art experiences- I can still feel the warmth and security of the Andy Goldsworthy, the wood that filled the room- it was amazing"*

> *"The arts should not be for escape. They should confront"*

"It's an incredibly beautiful park with wonderful work that fits so brilliantly with the landscape. It's such a feast for your eyes and senses. I love the indoor/ outdoor aspect to YSP. It feels very restorative and I know I will reflect and remember my visit for a long time"

While the sample size of this research activity was too small to generate any significant conclusions from the data, the responses did confirm that the data from the research workshops was reasonable and transferable to other people, as each of the themes was selected by at least 1 other person and at most 16 other people. The free-text parts of the questionnaire also did not bring up anything that did not fit within the thematic framework developed in workshop one. However, this exercise suggested that the categories under the 'Relationships' theme, for example, 'a sense of belonging', were not as frequently felt or as valuable for the general visitor compared to the research workshop participants, and were not perceived to be as important as those focusing on the experience and the environment. The top category for the latter was 'viewing art in the landscape' (see figure 7), whereas the former was 'space for time-out and escape' (see figure 6). The full set of responses from the open day questionnaire can be found in Appendix 3.

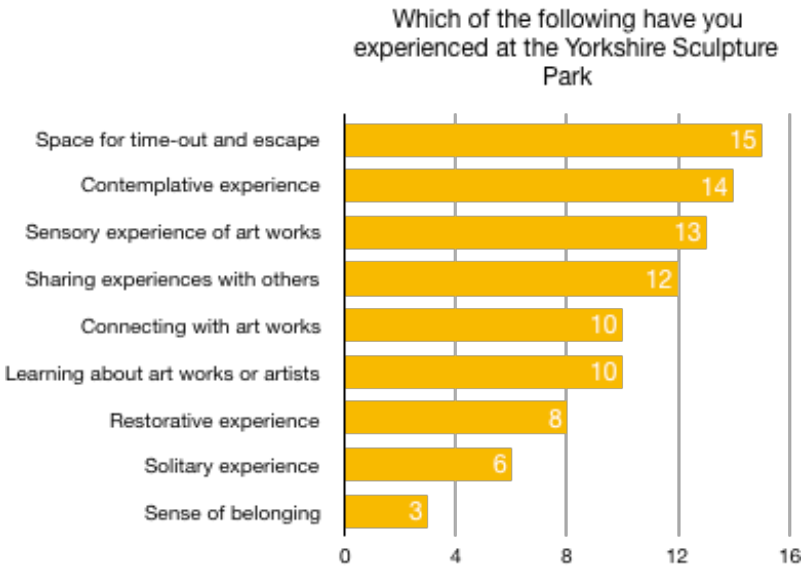

Figure 6 Graph showing the most popular options selected for the question 'Which of the following have you experienced at the Yorkshire Sculpture Park' (multiple choice). Data collected at YSP Research Public Open day, March 2018.

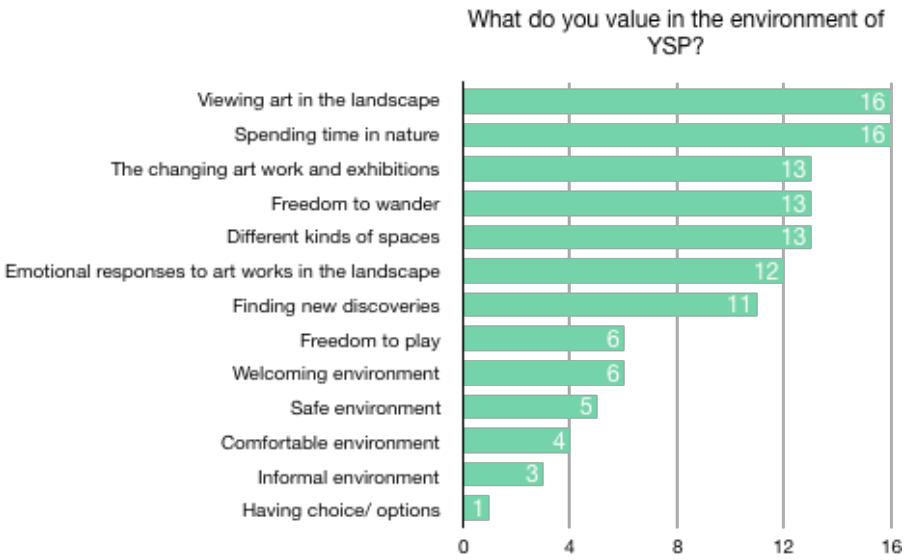

Figure 7 Graph showing the most popular options selected for the question 'What do you value in the environment of YSP? (multiple choice). Data collected at YSP Research Public Open day, March 2018.

5.3. Situating and articulating experience

5.3.1. Workshop 2- place based and walking methods

The second round of workshops, held 6 months later than the first set in February 2018, aimed to explore further the idea of capturing the experience of space through walking, talking, mapping and taking notes to encourage the participants to reflect and articulate their aesthetic and social experiences of the space (research aim 1). These workshops utilised research tools from participatory research, for example, the "go-along" interview, advocated by sociologist Margarethe Kusenbach (2003), in which the interviewer follows 'informants' in their familiar environment routes, fusing the two methodological techniques of participant observation and interview. The method, providing in-depth qualitative interviews embedded within a specific place has been popular within health geography and place-based wellbeing (Airey, 2003; Cattell et al., 2008), as outlined in the previous chapter. The 'go-along' interview seeks to rectify both the limits of participant observation, that it is impossible to know how others interpret the things that you observe in their environment, and the limits of interviews, that the interview situation is dominated by narrativity and often misses the pre-reflective, tacit, situated knowledge or what might be considered 'trivial' in favour of a cohesive 'story' (Kusenbach, 2003). The process of walking with the

interviewee through their familiar environment is understood as being more inclusive as the participant is able to direct the interview depending on the route taken and information offered based on prompts in the environment, sharing with the researcher what is important to them. Walking as a sensory methodology has similarly been engaged with in ethnographic research practices (Pink, 2009; Tilley, 2012; Vergunst & Ingold, 2016).

However, the project also needed to consider the ways in which both individual knowledge and knowledge constructed through interacting with a group can be combined even though they are distinct types of situated knowledge in the visitor narratives of this project. The one-to-one interview of the "go-along" was made more complex due to the group setting of the workshop. The best way to capture the experience of walking around the site with participants and reflecting with them, was to take field notes. Participatory activities such as group mapping and diagramming have been understood to provide a way of encouraging people to discuss shared experience and activities and can allow for free-flow conversations with people working on a diagram together rather than following the conventions of a traditional focus group (Alexander et al., 2007). The initial use of maps in the first workshop was to see how participants would respond to engaging with these materials. I developed this further based on the feedback that the map was too small and difficult to tell where you are. For the second workshop, I chose a particular route that encompassed as many of the art works that we discussed in the previous workshop and made them as stopping points on the map. I then made it A3 size but with the option to be folded into a smaller booklet for easier use (figure 8). The participants were also briefed more clearly about the purpose of these maps. They were encouraged to become researchers in the field themselves by taking notes or sketches on the maps as aide-memoires. Consequently, the information gathered proved very useful for the ensuing discussion but also as research artefacts in and of themselves, used in the Sculpture Stories (Chapter 9).

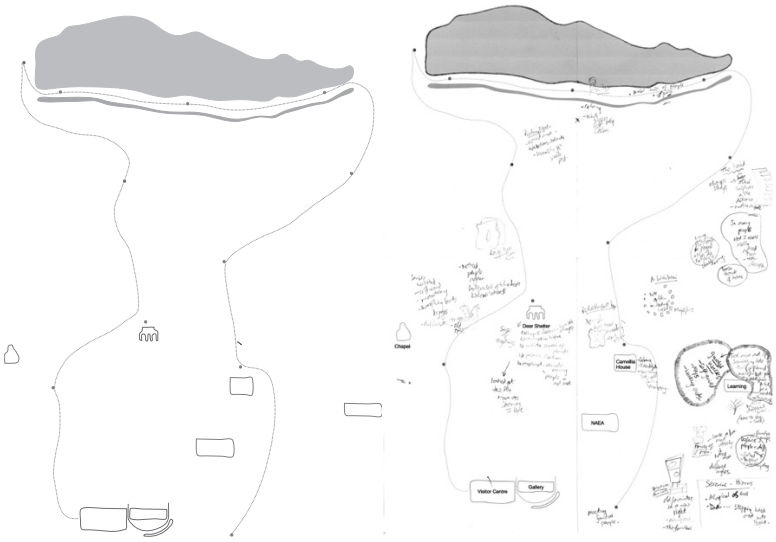

Figure 8 Blank and annotated map from February 2018 workshop

The format of the day was the opposite of the previous session, going out for a walk immediately and then settling in a room at YSP to discuss our experiences. Participants were asked to pause and think about the sculptures at the stopping points set out, as well as the journey between them, thinking about the sculpture in its environment, the atmosphere, how we have approached the sculptures, how we have experienced them, how we interact with them and also paying attention to the other people around us in order to reflect on what might be considered an aesthetic experience in this environment. The walk took around 60- 75 minutes and we generally stopped between 5 and 15 minutes at each point. Each group took a different route around. I had realised after the first session that we had become too tired after half the walk and had lost concentration on the task at hand, populating only half of the map. When we returned to the room I provided a large-scale map with photos of the sculptures we had visited and asked the participants to talk through the journey a point at a time, using the notes or annotations they had made on the map as a prompt to "think narratively" (Kim, 2015, p. 156). As they talked around the map I would write words on post-it notes and stick them to the map, as well as contributing my own experiences to help move the conversation forward (see Appendix 2- Workshop Documentation and Analysis). The post-it notes were not attributed to any particular individual but rather the group narration of the experience aiming to create a 'shared space'

of experience.[25] The participants were also asked if they had a particular approach or strategy for looking at art, if there is anything in particular that draws them in, how they understand aesthetic experience and how they would describe it, but also how important understanding the art work is and what happens when you come across something that you don't like or find uncomfortable. These questions were drawn from different perspectives of aesthetic experience as discussed in the literature review.

5.3.2. Collecting wellbeing stories

These conversations were recorded, transcribed and initially analysed according to the thematic framework developed from the first workshop. While useful as a conceptual mapping of the field, breaking down the experience into component parts is at odds with the 'Deweyan' perspective of experience highlighted by narrative researchers Jean Clandinin and Michael Connelly in the previous chapter (Clandinin & Connelly, 1999). Therefore, a different approach was needed to articulate experience holistically and in its relational, spatial and temporal contexts. It became apparent as I was listening to the recordings of these sessions that there were different kinds of narratives or stories emerging from our conversations. First of all, there was the description of the journey around the park, how the participants were articulating their experiences of the sculptures and the journeys in-between, as a linear, albeit meandering, temporal movement through the site. Moreover, experiences from the three 'journeys' coalesce around the sculptures themselves as stopping points in which the narratives of the three groups converge at different times. These narrative formations, as different perspectives on the experience, framed the remainder of the project.

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[25] An interesting method that aims to create a 'shared space' of experience around discussions of art works is the 'Visual Matrix Method' by Lynn Froggett, Julian Manley and Alastair Roy (Froggett et al., 2015). In this method images of artworks were used as visual stimuli, enabling participants to speak into a shared space, creating a "third" subject of shared images and associations. This activity differs in that the group were responding directly to their shared experience, although the final map and journey stories constructed from the discussion hold a similar function in being shared and not belonging to a particular individual.

The entire data set was consequently re-analysed using the methodological frame of narrative inquiry recognising that firstly, people articulate their experiences at YSP in the form of narratives and stories, whether individual or shared from within the context of their own relationships and personal histories to place. This was articulated in the first workshop through 'personal stories' (demonstrated in chapter 7). Secondly the narration of the shared experience of walking through the landscape between the sculptures was evidenced in 'journey stories' (demonstrated in chapter 8), and thirdly the spatial stories that can be constructed around the sculptures in their environment is located in 'sculpture stories' (demonstrated in chapter 9). These stories, constructed through re-processing the workshop data, correlate with the initial themes established in the first workshop (see section 5.2.2 and Appendix 4). The 'Personal stories' draw on the 'Relationships' and 'Perceptions' theme whereas the 'Journey' and 'Sculpture' stories draw in the 'Experiences' and 'Environment' themes.

The narratives draw on the workshop discussions but have not been taken verbatim. They have been reconstructed and augmented based on additional information, for example, the personal stories given in the first workshop have been enriched by other comments made during the research process and then 'smoothed' to create a cohesive whole. Narrative researcher Coralie McMorack identifies this approach as a process of "storying stories" which "both seeks personal experience stories and generates stories by composing stories about their experiences" (McCormack, 2004, p. 220). These are identified as "interpretive stories" which are composed in collaboration with participants, focus on the context of the situation and can be combined to form "personal experience narratives" composed of nested stories re-presenting a participants' experience "across multiple points in time" (McCormack, 2004, p. 230). The journey stories on the other hand were based on conversations describing our journey around the park. Rather than writing it as a script of different voices it has been smoothed into the perspective of a collective 'I', while recognising the "multiplicity and variations across human identities" (D. Blumenthal, 1999, p. 391) and enriched with other contextual information. This will be described in further detail in the later chapters.

Moreover, as identified in the close of the previous chapter a key focus of this research project is on the communication and articulation of aesthetic experience, the narratives were therefore considered with this in mind, aiming to evoke, through the re-presentation of visitor experiences, the sensations, feelings and reflections that occurred in and through the sculptural encounters and the spaces in-between. The 'sculpture stories' are generated out of this emergent context, drawing on the experiential narratives of the project participants but taken out of their immediate context to produce something new and semi-fictional. The purpose of this semi-fiction is not to anonymise experiences but create, in the words of narrative researcher Vera Caine et al., an "as if" world, adding "another layer of analysis to deepen awareness" (Caine et al., 2017, p. 218). Through the creation of transpersonal narratives it facilitates a detailed inquiry or "empirical intimacy" (Sandelowski, 2002) with the experiences and agencies themselves, as well as providing a point of further connection- a point of contact or shared experience with the reader (see section 9.3.3).

5.4. Evaluation and Reflection

5.4.1. Ethics and participation

Participatory research holds as the starting point an "ethics of caring" (Cahill, 2007), which is an ethics based on participation and inclusion, representation and self-representation (Manzo & Brightbill, 2007). In their hermeneutic dialectic process, Egon Guba and Yvonne Lincoln (1989) argue that ethics in qualitative research should go beyond the standard protection of informed consent to "full participative involvement". However, there are different levels of 'participation' within research. For example, in Heron and Reason's (1997) 'participatory inquiry' they insist on full participation from the stage of framing the research question to the production of research outputs, arguing that it is the right of the informant to participate in formulating the research design, rather than the research process being shaped unilaterally by the researcher. Furthermore, they argue that simply consenting to participate in the study and then 'member checking' the data is not the same as full participation. While Heron and Reason's (1997) 'co-operative inquiry' model is a particular

epistemological position aimed at full epistemic participation, practically it is more suitable to small closed group projects. Moreover, we must also acknowledge that this level of participation is sometimes not possible, nor desirable. Some research projects and sites are too complex for full participation of all stakeholders, as I would argue that YSP is, so levels of participation need to be formulated differently. Kindon, Kesby and Pain (2007) argue that instead of seeing participation as a hierarchy from unethical non-participation to ethical full participation we should instead consider a participation continuum where different levels of participation may be valid at different times during the research process. Furthermore, this should be agreed or negotiated within the group rather than dictated by the researcher. Within this research design the key is that stakeholders at all levels, have a voice if they want to use it.

Participants were given the option of being named within the project through their 'personal story' or for it to be anonymised. They were also given the option to withdraw until the start of the writing up period. This was felt to be important as part of the ethical protocol within the project as the participants had contributed time to the research project and had felt a strong connection to the organisation. Therefore, most opted to have their contribution be acknowledged. This was agreed by both parties (myself and the participant) in the debriefing stage. Some participants opted for pseudonyms whereas most chose to use their real names. The members of staff interviewed were not offered anonymity, as it was understood that by naming their job position, which was necessary to identify why they are a 'key informant', they would be identifiable. They were given the opportunity to amend and redact their interviews, with the proviso that if anything was redacted that would be useful to the project that this would be removed of any identifiable features, anonymised and discussed in another part of the thesis. This proviso however was not needed, only minor amendments and clarifications were made to sentences that one member of staff felt could be misconstrued.

5.4.2. Reflection and Feedback

Throughout this project the participants have been given space to give feedback at all stages of the research process, and the iterative nature of the research allowed each further development to evolve out of the previous activities. The research data at the end of each stage was packaged in a format that would be comprehensible to the participants in the form of a summary document (from the first workshop a document outlining the thematic framework and from the second the different 'stories') as well as a clear outline of their own individual contributions to the discussion with the opportunity to make amendments or redactions. The opportunity to make amendments were only used in the case of two transcripts to clarify biographical details.

The debriefing stage provided the opportunity to receive detailed feedback on the research process from the participants. Only 6 of the participants opted to take part in a debriefing interview with others choosing to give written feedback via email or to sign the form stating they had checked their personal story and were happy for their contribution to be used. In the debriefing interviews the participants were asked to give feedback about the research process in general; how they felt about the research texts and taking part in the project; whether they felt the stories produced had fidelity to their experiences of the workshop; and whether they felt the interpretations made were reasonable based on their experience and which was most resonant with them (see Appendix 6). They were then asked whether their relationship with YSP had changed having taken part in the research, whether taking part had affected their experience at YSP when they had visited at other times and whether it had had any impact on their life external to YSP. For example, had they been thinking more about wellbeing or talking about it with family and friends? The purpose of this activity was not only a "member checking" exercise but also a "guided interactive introspection" through the engagement with the research materials (Ellis, 1991). The responses to these questions will be considered in evaluating each of the research texts in the following chapters.

The other ethical imperative of the research project was, as the research participants had committed their time and thoughts to it, that the research was actually put to use. The final

stage of the research was therefore a period of consultation with members of staff. There had already been informal conversations with staff from various teams throughout the project and earlier research materials had been circulated to interested parties. The purpose of these staff interviews was to consider how the research could be packaged in a way that would be useful to the organisation. The invitation was extended to relevant senior management (whose job roles were involved in the development or implementation of strategy at YSP, 7 members of staff in total) but was only taken up by 3 members of staff: Pippa Couch, the Head of Learning; Helen Featherstone, the Deputy Director; and Rachel Massey, the outgoing Art and Wellbeing Programmer. Helen Pheby, Head of Curatorial Programme at YSP is co-supervisor of the PhD and therefore could not participate but has provided guidance throughout. These are all members of staff who could be considered to have 'wellbeing' within their professional remit. Prior to the interview the members of staff were provided with a comprehensive briefing document summarising the research activities and findings. They were asked to consider what wellbeing means to them, what they think wellbeing means to YSP as an organisation, whether the wellbeing turn in cultural policy has had any impact on their role at YSP and what they think about the value or impact of YSP to be communicated through wellbeing. They were then asked to give feedback on the research project, whether the research would help them in their work, and how YSP might turn research findings like these into implementable actions. Their responses will be used in Chapter 6, discussing what 'wellbeing' is currently perceived to be at YSP, and in Chapter 9, considering the potential implications for this research.

5.4.3. Rigour and Fidelity

This research draws on a criterion of rigour well established in qualitative research. The emphasis in participatory and action research as an ethical imperative should be on 'reasonableness' and 'credibility', that the findings of the research, which were co-produced with the participants are both grounded within their lived experience and understandable to them (Reason & Bradbury, 2008). Within this research project the methods of testing rigour come down to the community of research participants, to whether *they* see the research outcomes as representing their experiences rather than being judged by external

arbitrary criteria. However, as nursing researcher Margarete Sandelowski warns, member checking "cannot simply be treated on their face as the best measure of trustworthiness of research findings" (Sandelowski, 2002, p. 108). For example, the participants might feel compelled to agree with the researcher, may not remember clearly what was said, or might have since changed their minds. Such research needs to be undertaken with a spirit of openness, recognising that member validation exercises may be less useful for validating the researcher's interpretation of an experience but rather "to collect additional data about members' responses to a new phenomenon, namely, the researcher's account" (Sandelowski, 2002, p. 108). This was safeguarded within this research project through both collaborative analysis in the workshops and public feedback by people who had not taken part, as well as the debriefing interviews. For example, in the research workshops the participants were asked to analyse thematically excerpts of the research data, either from the pilot questionnaire or the previous workshop as part of the warm-up discussion (simply by being asked to write down on post-it notes the different themes) and then organise them to ensure that their interpretations were congruent with my own. In the debriefing interviews the participants were asked to give feedback about my interpretations of the research data as well as give their own interpretations, there was only one instance in which a participant challenged my interpretation of 'learning' which was then incorporated into the analysis.

Moreover, due to the nature of the narrative analysis, which collated and reconstructed different experiences, the important factor within the debriefing interviews was not that they represented a factually accurate account of the workshop but instead that the narratives maintained a fidelity to the overall experience. As outlined by narrative researcher Donald Blumenfeld-Jones (1995), achieving fidelity is an aesthetic process of selecting salient data as well as producing a resonance or commonality to the reader as well as the teller. The story should be "believable" and should "resonate" with the audience's experiences. All participants who returned feedback agreed that this was achieved within the narratives, some focused on the 'feeling' of the text stating that "*it definitely reflects me and what I said, and what I felt"* (SB- debriefing interview 27/11/18), or that while they "*couldn't remember it exactly [it] was true to the feeling of it"* (VR- debriefing interview 19/01/19). Others recognised the communicable aspects of the narrative, for example the

collective feeling of the experience that *"it has that personal [feeling]… that this is how I felt, and this is how I felt, it's that collective feeling of this sculpture"* (TW- debriefing interview, 15/12/19) or that it felt transferable to others: "*I think you've captured everything... whether it is me reading it and I can relate to that or someone else reading it they should be able to pick up on everything so I'm quite happy with [it]"* (MM- debriefing interview, 30/11/18*).*

5.5. Summary

This chapter has established YSP as a complex research site, with overlapping users, members of staff and other stakeholders with potentially competing interests. The research design responded to this complexity with a methodology that allowed for articulations of these different experiences from different stakeholder positions. In order to respond to the question of how wellbeing is perceived and experienced at YSP it developed the following research aims: first of all to unpack the current national discourses around happiness and wellbeing and ground them in the experienced reality of visitors to YSP; secondly, to investigate whether a feeling of happiness or wellbeing is facilitated at YSP in relation to aesthetic and social experience, and if so, how these experiences are articulated and reflected upon; and thirdly, to develop an interdisciplinary, flexible and mixed qualitative research methodology that focuses on experience, but also assists visitor in analysing their experience of wellbeing in a creative way.

In unpacking these research aims the research process proceeded through there phases of data collection. First of all, a period of mapping, scoping and testing different ideas including the literature review, a pilot questionnaire conducted at YSP and the first visitor workshop to test the premise of the research question and aims and to develop a thematic framework for wellbeing at YSP (Appendix 4). The second phase included an in-depth investigation of the visitor experience, in the second visitor workshop, through participatory mapping, walking, discursive activities and the analysis and construction of the different types of 'story'- 'personal stories' (Chapter 7), 'journey stories' (Chapter 8) and 'sculpture stories'

(Chapter 9). The third and final phase was a period of reflection on the research process, drawing on debriefing interviews with the participants, allowing them to reflect on their experience of the project and the research materials produced as well as a consultation with key members of staff (Chapter 6). Through these activities the research design has facilitated a multi-layered analysis of the wellbeing experience at YSP from the perspectives of the visitor, the outcomes of this process will be presented in the remaining parts of this thesis.

6. YSP and Wellbeing

6.1. A landscape for wellbeing?

Parts 1 and 2 of the thesis have established the context and approach for the research. In Part 1 Chapter 2 outlined the current political and policy context of the arts for health and wellbeing field, while Chapter 3 brought together literature from museum studies and health geography to consider the contribution that cultural spaces can make within a place-based approach to wellbeing. This was then followed in Part 2 by a positioning of the epistemological and methodological foundations of this research based on feminist epistemologies of "situated knowledges" (Haraway, 1988) and "epistemic multiplicity" (Pitts-Taylor, 2016), participatory research practices (Heron & Reason, 1997) and narrative inquiry (Clandinin & Connelly, 1999). In Chapter 5, it was established that there are three core areas of investigation for this PhD project. Firstly, the 'national discourses of wellbeing' addressed in chapter 2 & 3; secondly the 'visitor and staff understanding and articulation of 'wellbeing' in the context of YSP'; and finally the 'aesthetic and social experience of visitors 'in-place''. It is the second of these areas of investigation that will be addressed in the following two chapters. First of all, through a consideration of how wellbeing is understood in both current and historical perceptions of YSP and then how wellbeing has been articulated in the personal narratives of the project participants.

This chapter will focus on the narratives of the sculpture park itself. First of all, considering the history of the Yorkshire Sculpture Park and the Bretton Estate through the lens of wellbeing from its own promotional literature and previous publications as well as part of a broader history of the sculpture park. It will then address what wellbeing might mean for YSP in the present, drawing on interviews with three members of YSP staff who have an interest and working knowledge of 'wellbeing' at YSP- Helen Featherstone (Deputy Director), Pippa Couch (Head of Learning), and Rachel Massey (Art and Wellbeing Programmer- no longer in post) to understand how wellbeing has been positioned at YSP to date. Finally, it will then look to the visitor perceptions of wellbeing at YSP drawn from the

research workshops (see section in research design) to see how these may, or may not, align with the institutional narrative being projected (Czarniawska, 2007).

The first part of this thesis established that the arts for health and wellbeing is an increasing area of interest in both the cultural and health sectors driven by a turn to 'wellbeing' at a policy level. However, when the wellbeing potential of an art museum or gallery is considered it is often as a distinct strand of health and wellbeing activity for a particular target group or health issue, as opposed to the broader potential wellbeing benefits of interacting with art or generally 'being' in a high-quality art environment. Chapter 3 suggested that theories of place-based wellbeing for example the "restorative environment" framework (Kaplan & Kaplan, 1989; Kaplan et al., 1993; Packer & Bond, 2010) or the concept of the "therapeutic landscape" (Atkinson et al., 2016; Conradson, 2005; Gesler, 2005) could be helpful in considering a more relational approach to the wellbeing benefits of being in a particular environment. This will be given further consideration in the latter part of this chapter (section 6.3.5) and the following chapter (section 7.6). However, alongside the ascendancy of wellbeing in the cultural sector there has been increasing concern about whether health and wellbeing could, or even should, be within the remit of an arts organisation (Parr, 2017).

This chapter investigates the different narratives of wellbeing at YSP through both historical and contemporary narratives. It suggests that while the focus has become more explicit in recent years, in particular through the development of the Art and Wellbeing programme, an idea of wellbeing has perhaps always been implicit within the development of the Yorkshire Sculpture Park and going back further, the Bretton estate. This is frequently positioned as intrinsic to the particular environment of YSP, as demonstrated by the opening paragraph of Lynne Green's chapter in the 30th anniversary publication *Yorkshire Sculpture Park: Landscape for Art* (2008), in which she describes, upon entering the park:

> *"… an immediate sense of peace. It is as though I have stepped out of the everyday, prosaic world and into something magical, where the ordinary rules of life don't apply. This is a place in which to return to oneself, to enjoy for the sake of enjoyment, to feed the souls as well as the eye."* (Green, 2008, p. 16).

This sense of entering into another kind of space, of nourishment, peace and pleasure is reiterated throughout the staff interviews, visitor workshops and feedback activities yet is also inscribed into the history of the landscape of Bretton as a Country Park, having been designed as a picturesque idyll, a refuge or retreat from urban life.

Since the 13th century until the mid- 20th century the Bretton Estate was owned by three interconnected families: the Dronsfields, the Wentworths and the Beaumonts. The landscape was continually under improvement by each new generation, adding new features. The landscape as we know it was developed under the ownership of Thomas Wentworth, 5th Baronet of Bretton, in the late 18th century by Richard Woods, a contemporary of Lancelot 'Capability' Brown. The bowed front, portico and glass houses of the Hall were added by Wentworth's illegitimate but wealthy daughter Diana Beaumont. The Camellia House is the only surviving glass house. The Bretton Estate bears all the hallmarks of the pleasure ground of this period with its vistas, lakes, grottos and temples. Some of these now serve different functions as part of the sculpture park today, for example the Ha-Ha, now breached by Brian Fell's *Ha-Ha bridge* (2006) and the Deer Shelter in the Country Park, now accommodating the site-specific work of James Turrell's *Deer Shelter Skyspace: An Art Fund Commission* (2007). Other features of the landscape, for example the Shell Grotto and Greek Temple were uncovered and made accessible by the landscape management plan in 2010 (James, 2014). Yet, as noted by many academics on the politics and geography of identity and culture, the English countryside, the country park and the landscape garden are not a neutral terrain.

Image 9 Photograph of Brian Fell's Ha-Ha Bridge (2006) (image courtesy of the artist, downloaded from https://brianfell.org.uk/public-art/ha-ha-bridge-ysp/)

Image 10 Photograph of the exterior of the Deer Shelter housing James Turrell's Deer Shelter Skyspace: An Art Fund Commission (2007) (taken by the researcher 18/11/19)

In his influential book *The Country and the City,* cultural theorist Raymond Williams notes that the dichotomies of the symbolism of the rural and urban in cultural production, for example the country, representing either "pastoral innocence" or "rural idiocy", and the city as "civilization" or "corruption", has a particular history within the interrelation of the rural economy and industrial capitalism (R. Williams, 1973, p. 290). The "arcadian prospects" of the country park in particular "depended on the completed system of exploitation of the agricultural and genuinely pastoral lands beyond the park's boundaries" (R. Williams, 1973, p. 124). Furthermore, in *Social Formation and the Symbolic Landscape*, cultural geographer Denis Cosgrove states that the idea of "landscape" itself, as presented in literature and landscape painting in particular, is an "ideological construct" (Cosgrove, 1985). It represents a way in which "certain classes of people have signified themselves and their world through an imagined relationship with nature" (Cosgrove, 1985, p. 15) serving to "promote ideologically an acceptance of the property relationships (Cosgrove, 1985, p. 64). The landscape of the country park, conceived by Cosgrove as a projection of landscape painting into the "working countryside" (Cosgrove, 1985, p. 212), is seen to symbolically represent the landed gentry as stewards of the countryside. Access to the public, as well as those who work the land, is closed off while giving the owners and their guests uninterrupted views across the managed, yet seemingly natural, landscape. The Bretton Estate is itself an exemplar of this type of landscape, in which, through the close management and "improvement" of the estate and its farmlands, "all nature [becomes] a garden and thus a place of recreation under exclusive control" (Cosgrove, 1985, p. 212).[26]

Following the requisition of the hall by the War Office during the second world war the estate was sold to Wakefield Metropolitan Borough Council in 1948 having become peripheral to the lives of the surviving Beaumonts. The establishment of Bretton College on the site in 1949 by the radical educationalist Sir Alec Clegg to some extent overturned the

[26] The idea of 'improvement' of the estate was understood by landscape historian Stephen Daniels in his book *Fields of Vision* (1993) as a moral and intellectual project, however, after the death of Lancelot "Capability" Brown in 1783, his style of "place-making" was seen by the new advocates of the picturesque for example Uvedale Price as arrogant and conspicuous consumption disconnected from "the humbler side of the English countryside" (Daniels, 1993).

function of the estate as a private place for recreation, described as a "progressive, idealistic move in post-war Britain" (Murray, 2008, p. 7). Public access was further cemented by the opening of the Yorkshire Sculpture Park in 1977, described by Suzanne Macleod, in her essay on YSP in *Museum Making: Narratives, Architectures, Exhibitions*, as a confluence in the late 1970s of "sculpture as a social art and of an arts education which purposefully sets out to touch the spiritual and emotional side of the individual" (Macleod, 2012, p. 60). A statement which could easily be read as talking about a person's wellbeing. Over the years YSP has taken over the management of the 500 acre site seeking to reunite the historic Bretton Estate. The move from an "eighteenth century park created for a privileged minority" to "open access" was motivated by both "the spirit of this richly layered landscape" and the "desire to leave a positive mark on this land" (Murray, 2008, p. 8). The space of "retreat' and "refuge", once the domain of the landed gentry, was now open to the public.

Sculpture parks more generally have been perceived to have an inherited legacy from the country house landscape garden, "country house culture" (Daniels, 1993) and "garden tourism" of the middle classes (Eyres & Russell, 2006). In the introduction to their book *Sculpture in the Garden*, which had its origin in a conference held at University College Bretton on the site in 1998, Patrick Eyres and Fiona Russell suggests that the "common perception of the landscape garden as aristocratic, rural and private" needs to be "qualified", as while the landscape garden was privately owned, estates often welcomed and encouraged a public audience (Eyres & Russell, 2006, p. 43).[27] There is however a marked difference between a private estate opening their grounds and house to the public

[27] This is problematised in Stephen Daniel's *Fields of Vision* (1993), where he traces the rise of "country house culture" with a resurgence of the aristocracy. Daniels notes that while the aristocracy was perceived to be under threat in the post war era, the growth of the car-owning middle class in the 1950s and 1960s saw a resurgence of country house culture (Daniels, 1993, p. 103). In the 1970s, under threat from the newly returned labour government and higher taxation under Harold Wilson, ideas around 'danger' and 'preservation' came to define the idea of 'heritage'. By the late 1980s, along with a halving of taxation and the financial boom the aristocracy was seeing a resurgence. Country house culture by now seemed fully attuned to enterprise culture developing as part of the leisure and tourist industries.

for a fee to show off an inherited art collection and a publicly-funded art institution without an endowed, permanent collection, as is the case with YSP. This is indicative of different types of sculpture park as well, with many based on private philanthropy and art collections. Nevertheless, unlike "country house culture", driven largely by a nostalgia for the past (Daniels, 1993), the sculpture park is purposefully future orientated. In her research on the Storm King Art Center in New York, Rebecca Lee Reynolds' description of the sculpture park absorbs a rhetoric of the "pastoral" and "picturesque", however repositions this as a "complex" relationship as opposed to a "sentimental" one. Rather than the picturesque encoding a relationship of privileged access, as in the previous iterations above, she understands the picturesque of the modern sculpture park to encode "public access to high-class landscape of contemplation, rather than agricultural use" (Reynolds, 2009, p. 107). Like art in the public museum, landscape and nature in this context are removed from the usual economic circuits of exchange and use.

The tradition of art in nature has a long history, with some advocates of the sculpture park, for example, Jimena Blasquez Abascal in their guide to *Sculpture Parks in Europe,* enthusiastically tracing it back "to the early dolmers and menhirs of prehistoric times" (Blázquez Abascal, 2006, p. 11) into its more recent history of gardening through the Italian renaissance, the French baroque and the English landscape garden of the 18th century. The collection of essays in *Sculpture and the Garden* (Eyres & Russell, 2006) traces this history further into modernity, through the landscape garden and the Victorian public park to the late-twentieth century sculpture park. The unique claim to 'art and nature' in the sculpture park is however seen to be a misnomer by landscape historian John Dixon Hunt in *The making of place: modern and contemporary gardens* (2015) stating that all manufactured and cultivated landscapes combine both art and nature. Instead, he suggests, the insertion of sculpture into the landscape can encourage two different responses: "either the new artifice reminds visitors that landscapes are themselves contrived and artful, or alternatively the newly inserted artifice makes the scenery appear more 'natural' than it is" (Hunt, 2015, p. 193).

Returning to Reynold's analysis of Storm King Art Center (Reynolds, 2009) she posits the idea of the "green cube" as a particular mode of display. Like Brian O'Doherty's seminal

analysis of the "white cube" gallery space in *Inside the White Cube: The Ideology of the Gallery Space* (O'Doherty, 1999), the "green cube" is a space designed to hide its own construction, adopting the conventions of the picturesque to support contemplative viewing, thus obscuring the labour through which it is produced (Reynolds, 2009). In the case of YSP however this is critiqued in the research of cultural geographer Saskia Warren which emphasises the visible human labour that goes into both the creating and viewing of the works (Warren, 2011, 2014). Similarly, Suzanne Macleod argues that at YSP the "presence of artists working on the site, their accessibility and desire to talk to visitors" and "the very public installation and removal of sculpture" reveals the "human effort and artifice involved in constructing the park" (Macleod, 2012, p. 56). The landscape at YSP is visibly and continuously being produced.

However, the idea of the sculpture park has had a caustic reception amongst a number of artists and art critics, understood to degrade either the art or the natural environment or on some occasions both.[28] This is indicative of a larger conversation about the autonomy of the art object and the curation of sculpture in the open air. In her analysis of 1977, an eventful year for sculpture in Britain marking the opening not only of YSP but also the Henry Moore Institute and Grizedale Sculpture, art historian Joy Sleeman identifies the prevailing strategies for displaying sculpture outdoors. The first was an "object tradition, refined through modernist discourses of self-sufficiency, non-referentiality and spatial autonomy"

[28] At one end of the spectrum, land artist Robert Smithson, seeing sculpture parks as 'gardens' as opposed to 'sites of time' rhetorically asks if "art degenerates as it approaches gardening" (Smithson, 1996/ 1968, p. 105). At the other end artist-gardener Ian Hamilton Finlay laments that "every summer in Europe's sculpture parks, Art may be seen savaging Nature, for the entertainment of tourists" (Finlay, 1986, p. note 40). Even Anthony Caro, whose sculptures Promenade and Dream City sit prominently and comfortably within the Lower Park area of YSP, was sceptical about the idea of a sculpture park as sculpture should be "isolated from external relationships which could be seen as part of the artistic play" (Caro, 1984, p. 40) seeing the landscape as an overwhelming force. Others take issue with the type of art being shown in the sculpture park, in her essay Macleod cites influential art critic and historian Penelope Curtis's statement, in an unpublished essay, that the sculpture park is seen to perpetuate a kind of benign art "which sets the viewer at ease" and is "quite different from what is happening elsewhere in contemporary art" (Cited in Macleod, 2012, p. 55).

(Sleeman, 2006, p. 157), drawing on a long tradition of displaying Modernist sculpture outside, "first in the public park but later in sculpture parks and regenerated urban spaces" (Eyres & Russell, 2006, p. 115). The second strategy was defined as a newer "conceptual and experiential mode" which was "activated through the direct involvement of the viewer" (Sleeman, 2006, p. 157). Sleeman recognises that while the earlier exhibitions at YSP were firmly rooted in object-oriented traditions the focus has largely now shifted "from the objects themselves and towards the spaces between them, the viewer's experience negotiating that space, and the embodied experience of that encounter" (Sleeman, 2006, p. 162). This mode of experience has typically been associated with a shift towards the "site specific" installation, recognised in Balsquez Abascal's guide as the ultimate "integration into the environment" (Blázquez Abascal, 2006). Previous research of the experience of art at YSP has tended towards the site-specific, e.g. Warren (2011, 2012), perhaps symptomatic of a broader trend in cultural geography (Hawkins, 2012). However, YSP's contemporary programme is a hybrid of these different modes, combining the traditionally modernist sculptures of Henry Moore and Barbara Hepworth, with a changing programme of more contemporary works, site specific installations of James Turrell, Andy Goldsworthy and David Nash and fleeting interventions into the landscape by resident artists.

In the view of Macleod, at YSP the emphasis is placed "on a physical encounter with sculpture as opposed to a more detached intellectual engagement" (Macleod, 2012, p. 53). At Storm King Art Center, Reynolds posits that rather than focusing solely on site-specificity in terms of production we should consider how sculpture parks facilitate site-specific viewing practices "by encouraging and supporting optical, bodily/experiential, and interpretive modes of site-specific viewing" (Reynolds, 2011, p. 217). This could perhaps be considered the contemporary remit of the sculpture park. In the close of *Sculpture in the Garden* Eyres and Russell suggest for the future of sculpture parks that "the relationship between sculpture and garden… need not always be harmonious" and a "critical stance", presumably to both, "remains essential" (Eyres & Russell, 2006, p. 118). It is further recognised by Sue Malvern and Eckart Marchand, in their introduction to the special journal issue of *Studies in the History of Gardens & Designed Landscapes,* entitled 'Sculpture in Arcadia' that the contemporary sculpture park "works hard to deconstruct the nature/culture binary" (Malvern & Marchand, 2009, p. 7). Citing Foucault's concept of

'heterotopia' as opposed to utopia from his essay 'Of Other Spaces' (Foucault & Miskowiec, 1986), Malvern and Marchand suggest that the installation of contemporary art in the landscape can act as a critical commentary on contemporary politics while simultaneously "stranging", in other words making strange, the environment in which they are situated. While it is not the focus of this PhD project to analyse the different curatorial strategies of the sculpture park it is pertinent here to note that the curatorial and interpretive approaches in place at YSP are part of its overall facilitation of wellbeing. As chapters 8 & 9 will attest it is the journey through the landscape and the relational encounter with sculpture which facilitates the different experiences articulated, whether restoration and respite, surprise and stimulation, discomfort and challenge, or fatigue and boredom.

The development of the sculpture park, often in outlying geographical areas has been seen as a "de-centralisation of cultural forms of expression" which had previously concentrated on urban centres (Blázquez Abascal, 2006, p. 15). While regarded by some as peripheral to the urban art scene (Macleod, 2012), they offer experiences of art to different audiences than would frequent a typical gallery. The sculpture park has been seen as a strategic means of getting people into the countryside without overloading the fragile ecosystems of the national parks, for example Grizedale Sculpture on the boundary of the Lake District National Park (Sleeman, 2006) or as a part of the growing culture and leisure industry in which the introduction of sculpture into both rural and urban landscapes is a way of "luring people into them" (Hunt, 2015, p. 197). Indeed, from the post-war period onward the political motivation for showing sculpture in the open air, for example the 1948 exhibition *Sculpture in the Open Air* held in Battersea Park was to democratise access to high quality art outside of the gallery and access to open public space (Burstow, 2006). Henry Moore in particular was a champion of the political function of both art and landscape in this respect (Stephenson, 2013) and felt very strongly that access to open space and nature was a human right (Burstow, 2003). His commitment to sculpture in a natural setting was inspired by his early experiences of the countryside (Pheby, 2016), and an understanding of the open air representing a "healthy, egalitarian, liberating and distinctly modern social space" (Burstow, 2003, p. 155).

Sculpture parks across Europe now find families as their most frequent visitors, as stated in the guide by Blasquez Abascal. These visits are mostly "recreational in character, seeking not just enrichment in contemporary culture, but also direct contact with nature" (Blázquez Abascal, 2006, p. 15). While different audiences may focus on different things, for example those interested in gardening and botany may focus on the plants and "connoisseurs of modern art" will focus on the sculpture, there will be "a further relish to be discovered in the dialogue between them" (Hunt, 2015, p. 193). This supports the suggestion made in Chapter 3 that the sculpture park could potentially provide a bridge between the 'museum heritage' and 'natural heritage' environments discussed by Jan Packer and Peter Bond in their research about the restorative potential of museums and heritage environments (Packer & Bond, 2010), through combining the health and wellbeing benefits of being in greenspace (Barton, Hine, & Pretty, 2009) with high quality art experiences.

YSP's management of the estate has certainly opened up access to both the landscape and the art for different kinds of publics, as well as becoming a central part of the local economy. However as identified in the research of geographer Saskia Warren (2011), while the dominant institution of the Bretton Estate has changed, there are "continuities" from these different eras with YSP still providing a "manorial role" (Warren, 2011, p. 120) through the provision of jobs and a tourist industry for the local community. Furthermore, while the park is open to the public YSP still holds the access to many public rights of way, which can cause tension with some locals through its opening times and code of conduct (Warren, 2011, p. 84). While not as critical, the "competing functionalities" of the park outlined in Warren's research is certainly something that has been reiterated within this research project, with people having different relationships with the Bretton Estate throughout their lives, as demonstrated in the 'visitor stories' in Chapter 7. Moreover, she suggests that while the landscape has been opened up to the public it is still not necessarily accessible to all, referencing conversations with certain visitors who were unable to physically access areas of the park due to lack of mobility. Therefore, while Green maintains that "there is a pleasing sense of continuity in the fact that intellectual and visual stimulation, rest and repose remain the primary purposes of the historic estate" (Green, 2008), there are broader questions about who is and isn't able to access this kind of experience.

6.2. Wellbeing at YSP

6.2.1. Defining wellbeing at YSP

Having established the context in which YSP sits, both within its own history as part of the Bretton Estate, and the broader field of the sculpture park, the following sections will now consider how YSP has positioned itself in terms of wellbeing. Firstly, how wellbeing is defined at YSP, if indeed that is at all possible, through interviews carried out with members of staff, before considering the Art and Wellbeing programme in more detail (see Appendix 6)l. YSP now forms part of a "critical mass of sculpture galleries and centres for the study of sculpture" in West Yorkshire (Macleod, 2012), formalised as part of the Yorkshire Sculpture Triangle and manifested in 2019 as the Yorkshire Sculpture International. In her analysis of the curatorial strategies of YSP, Macleod points out that YSP occupies a, perhaps self-constructed, peripheral position in the "networks of established institutions for the display, study and experience of sculpture" due to its focus on "an enjoyable, relaxed and accessible open-air experience" (Macleod, 2012, p. 48). While the landscape may have a long history as a pleasure-park, the introduction of art into the landscape could itself be considered as a mobilisation of the wellbeing potential of engaging with art. YSP's mission statement, pulled from their website in 2020 states that:

> "YSP's driving purpose for 40 years has been to ignite, nurture and sustain interest in and debate around contemporary art and sculpture, especially with those for whom art participation is not habitual or familiar. It enables open access to art, situations and ideas, and continues to re-evaluate and expand the approach to considering art's role and relevance in society". (Yorkshire Sculpture Park, 2020)

If we consider creative engagement and learning as steps towards wellbeing, as posited within the 'Keep Learning' of the Five Ways to Wellbeing (Thompson et al., 2008) then this would therefore fall within YSP's remit. As stated by Head of Learning Pippa Couch (PC):

> *"Wellbeing at YSP marries with our core mission… which [is] as simple as engaging in creative activity, looking at and talking about art is good for you… Everything we do is about wellbeing anyway, you just see children's eyes light up, [as well as with] adults' engagement [it's] the fact that people are using a different side of their brain"* (PC, interview held on 06/08/19).

There were however some reservations from the staff interviews about the articulation of YSP's core mission in terms of 'wellbeing', first of all due to an unclear idea of what wellbeing is within the organisation. This was understood by Helen Featherstone (HF), Deputy Director, as something that would be recognised by most staff but had so far not been clearly articulated, suggesting that:

> *"Everyone who works here will say that they are really passionate about the place for probably very similar reasons, how you feel when you are driving in in the morning, it is a positive environment to enter into so I think everyone recognises that there is that connection to wellbeing, but knowing how to make the most of that…something to practically work on would be really helpful"* (HF, interview held 30/07/19)

However, it was suggested by both Pippa Couch (PC), Head of Learning, and Rachel Massey (RM), Arts and Wellbeing Programmer, that one of the problems lies in the different understandings of 'wellbeing' that staff might have, where some might see it just as *"yoga and meditating"* (PC, interview held on 06/08/19) or *"spa days and yoga"* (RM, interview held on 16/09/19) as opposed to a more expanded notion of what a wellbeing offer might be. It was suggested that 'wellbeing' when misunderstood can be a potentially problematic term due to its limited connotations:

> *"We would have to have a really clear statement and messaging of what it means here… [people] will hear the word wellbeing and think that it is nothing to do with them"* (PC, interview held on 06/08/19)

The use of 'wellbeing' as a demarcation of certain types of activity could also suggest a deficit model of programming, of intervention as opposed to prevention:

> *"If you advertise [an activity] as something to do with wellbeing people say, I've come to this because I need to reduce stress or I need recuperate… or learn some techniques to manage, it's a thing that they've got wrong and they have got to solve it to be [happier]"* (RM, interview held 16/09/19).

Moreover, it was suggested that there could be a tension between ideas around wellbeing and the direction of the artistic programme, with Couch questioning whether the organisation should be considering wellbeing "*in terms of the type of art we are showing"* identifying that there needs to be a balance. Acknowledging that while "*people don't always want to be uplifted"* if YSP is their *"happy place"* they might not want to come to look at a really serious exhibition (PC- interview held on 06/08/19). Within the interviews there was also a hesitation about whether health and wellbeing outcomes should be within the remit of an arts organisation and there needs to be caution about overstating what an arts organisation can do:

> *"I think as an arts organisation we can recognise that we do by our very nature make a contribution to wellbeing but we are not specialists in wellbeing, we are not specialists in working in particular areas or tackling acute health issues"* (HF, interview held on 30/07/19)

However, it was also understood in the interview with Featherstone that considering YSP in terms of wellbeing could have broader impacts in terms of future local development, suggesting that it could be part of *"wider thinking about strategy"* (HF, interview held on 30/07/19). If on the one hand *"there is something about being here that makes staff more productive"* or on the other, if visitors *"having had that sense of wellbeing, become more productive"* (HF, interview held on 30/07/19), then the contribution that YSP could make to its local urban centres (Wakefield, Barnsley, Huddersfield) or Leeds City region (the Local Enterprise Partnership) should be clearly articulated within the local industrial strategy.

There is therefore a general understanding that YSP could be good for the wellbeing of both the visitors and its staff. From the interviews, this was largely attributed to the experience

of the art within the landscape as well as certain environmental factors that YSP offers. When asked if there was anything that made YSP uniquely placed to make contributions to this area it was understood that "*what makes the space really unique is that combination [of art and landscape]"* which in turn is "*what is enhancing people's wellbeing"* (HF, interview held on 30/07/19). Moreover, it was suggested that in comparison to other art gallery spaces YSP has the *"amplified benefit that being in a beautiful greenspace is also good for people"* but that it is *"the two together"* which can *"help us better understand our place in the world, and ourselves… you learn about it and you learn through it"* (PC, interview held on 06/08/19). YSP was understood as a space that can facilitate social interaction, as a "*social space and a safe space for people to come and meet and chat"* (HF, interview held on 30/07/19) and that in doing so they are "*facilitating a connection between [the visitor] and [their] family or [their] friends or [their] dog"* (PC, interview held on 06/08/19). The wellbeing potential of YSP was therefore largely understood in relation to its environmental factors, the interviewees also described the environment as safe, offering a *"feeling of comfort"* and providing a restorative place for *"time out" (PC,* interview held on 06/08/19*);* or as a *"sanctuary"* as well as a place of connection (RM, interview held on 16/09/19). These are all factors that were recognised independently by visitors in the workshops (see section 6.3. and 7.6).

6.2.2. YSP's Art and Wellbeing programme

Recognising that there were multiple ways in which YSP already could contribute to visitors' wellbeing from 2010 onwards this became an area of development within the learning programme. First of all, through a partnership with the South West Yorkshire Partnership NHS Foundation Trust (SWYFT) YSP developed a number of projects targeted at older people with mental health problems, those with dementia and their health care workers as part of the Art and Dementia Project (ADAPT). Through this project both a day tour with activities for people with dementia and their Community Mental Health Support Workers, 'Taking a View*',* and a longer term project (8-10 fortnightly sessions) for older people with mental health issues, 'Vivify*',* were developed. Building on the learning from this project from 2016 to 2019 YSP Learning developed and delivered an Arts and Wellbeing

programme. The activities within the programme have been highly regarded across the sector. YSP has been included as a strategic member of the Culture, Health and Wellbeing Alliance and projects have been cited as exemplars in the National Alliance for Museums, Health and Wellbeing publications (e.g. Desmarais et al., 2018, p. 10).

The Arts and Wellbeing programme was multi-stranded. First of all, as a strand of public programme which included 'Still Looking: Art and Mindfulness', 'Yoga Camp' and other mindfulness based activities for example 'Nightfall in the Woods'; or educational and creative activities based around the park, for example, botanical drawing and painting 'En Plein Air'. In our interview, Massey, the programme co-ordinator described the public programme as creating "*fertile ground"* for "*understanding and learning about their own ways of being"* (RM- interview held on 16/09/19) with the self-reflection largely happening longitudinally after taking part in the activities. These sessions were run regularly, were open to the public to book onto and were funded through ticket sales. It was recognised by Massey that the public programme provided opportunities for new audiences to become acquainted to YSP:

> "*It brought people that had never been, most people came [to Yoga Camp] because of the yoga teacher not because of YSP, they had no idea what was there… and they loved it and they had an amazing time, so it was introducing a new audience"* (RM- interview held on 16/09/19)

Along with the public programme, there was a strand of activities that were targeted at particular groups. This included 'Art and Social for the Over 55s', a social group targeted at older adults which met monthly and included different activities in each session, for example indoor making sessions, an exhibition visit, outdoor sculpture making, and heritage tours. This was also open to the public to book on to and ticketed, with a target audience, although the overall cost was partially subsidised by YSP. 'Subject to Change' was a fully subsidised project for adults of working age with lived experience of mental ill health. This project was run with the support of the local NHS trust (SWYFT) Creative Minds programme. It accepted participants referred from local mental health services as well as self-referrals. Along with these regular activities there were shorter term projects focused around specific

issues or attached to other projects at YSP. The 'Leap of Faith' project was developed around an artwork by contemporary artist Katrina Palmer, titled *The Coffin Jump* co-commissioned by 14-18 NOW and the Art Fund. This project worked with trafficked women and women using women's centres in collaboration with equine therapy centre Glint. Aside from the Art and Wellbeing programme there are also projects going on elsewhere in the Learning Programme that could be considered "wellbeing" activities, for example the family learning 'Learning Together' project funded by Paul Hamlyn. Moreover, there is also a strong voluntary community at YSP, which has been suggested to contribute to positive mental health and wellbeing (Linning & Jackson, 2018).

In 2019 the Art and Wellbeing programme was restructured to embed wellbeing, and the learning from the Art and Wellbeing programme, across all strands of activity. In the Learning team this includes two new posts of Public Programme and Community Engagement Programmer, as well as highlighting the wellbeing potential of being outside and creative learning within family and formal learning. It was made clear in my discussion with members of staff around this restructure that these steps were taken to align wellbeing more closely with YSP's core mission and the unique qualities of its resources and environment, and to some extent have happened in symbiosis with the development of this research project. Furthermore "the wellbeing of people and planet" has been identified within the curatorial programme as a key strand of programming for 2020, for example the upcoming Niki de Saint Phalle exhibition *Joy of Living* (2020/ postponed until further notice). Moreover, as outlined by Head of Curatorial Programme Helen Pheby, this includes working with partners such as Invisible Flock and The Oak Project to develop programming which integrates art and ecology, leading to participatory events, commissions and also feeding into YSP's environmental policy and developing the Estates Management Plan (Helen Pheby- email correspondence on 14/02/2020).

At times YSP has provided different kinds of activity for different audiences. It was made clear within the interviews with Featherstone and Couch that there are limitations to what can be offered. It was described by Featherstone as *"a spectrum from quite acute interventions to much softer ones"* where the organisation has at times *"moved down that spectrum",* recognising that while they have done work that is more acute "*we have to work*

with partners to do that because we are not specialist … [YSP does] have a great partnership with the South West Yorkshire Mental Health Trust" (HF- interviewed on 30/07/19). It was understood that delivering activities that are acute could limit potential audiences, initiatives such as social prescribing were seen as being potentially problematic as what may work in areas that have been successful may not in others. Featherstone acknowledged that "*it is very geographic… a lot of it depends on demographics"* going on to say that the areas that have been successful are *"often areas with really high proportions of older people where they are treating a lot of people for loneliness and isolation and dementia"* (HF- interviewed on 30/07/19*).* It was then highlighted that one of the main issues for YSP was the limited access by public transport. Moreover, Couch stated that "*social prescribing people into specific projects"* misses the fact that "*engaging in arts and culture for your health"* can be *"good for everyone"* (PC- interviewed on 06/08/19). It was recognised that there are multiple different ways of approaching health and wellbeing within an arts organisation but it needs to be within the capacity and resources of that institution, that "*it is for each institution to define what they want to do in their strategy and then fund it appropriately"* (PC interviewed on 06/08/19).

Nevertheless, through its formal, family and adult learning programmes YSP provides opportunities for its visitors throughout different stages of their lives, from early years to teenagers and into working age and adulthood, to improve their wellbeing in multiple ways. There is however the potential to develop a more general wellbeing offer that can be offered to a broader audience. It was recognised that embedding wellbeing and self-reflective thinking within the wider YSP offer could be as simple as "*challenging people to think differently… [through] our interpretation strategy"*, and that restructuring the wellbeing offer in this way could be "*drawing it out… making it something that not just wealthy people can afford to do"* (PC- interviewed on 06/08/19). This could be a self-guided wellbeing offer, as identified by Featherstone, this is *"standard practice"* within a school programme but "*to actually come and self-guide yourself around a wellbeing offer would be a really interesting and unique thing"* (HF- interviewed on 30/07/19). While there was caution from Couch around the different audiences that it would need to attract "*because the public may have different expectations of what such a resource might offer them in terms of wellbeing'"* (PC- interviewed on 06/08/19), through placing emphasis on the site-

specificity of the resource it could have aspects that were "*sculpture focused, or landscape focused, others are about flora and fauna, others about heritage* (HF- interviewed on 30/07/19*).* This was considered to be a way to encourage a deeper engagement from repeat visitors as well as bringing in new audiences using the wellbeing offer as an access point. Moreover, it was understood that this approach could, with appropriate resourcing, be scaled up to feed into national discourses around culture and wellbeing as specified by Massey: "*you could have population wide impact if you developed the offer in the right sort of way that is accessible to people and is appealing and just offers that slightly deeper [experience]"* (RM- interviewed on 16/09/19*).*

Moreover, it was suggested that thinking in terms of wellbeing could be helpful to the overall facilitation of positive visitor experience, for example, that if you are paying money for refreshments that they are good quality, that the facilities are clean and tidy, that if you are "*treating yourself"* that it is a "*nice environment"* (PC- interviewed on 06/08/19) to be in. Wayfinding in particular was identified as a particular area in which this should be acknowledged as well as clearly signposting the scale of the site and "*managing expectations in advance so people are aware that they will need to visit a few times [to experience everything]"* recognising the importance of "*that feeling of control…feeling like you're making choices and you have some agency rather than being shoved along"* to wellbeing (PC- interviewed on 06/08/19). Echoing the criteria of "extent" and "compatibility" within the restorative environment theory (Kaplan & Kaplan, 1989), as well as the importance of "autonomy" and "environmental mastery" within Carol Ryff's eudaimonic approach to wellbeing (Ryff, 1989). There is therefore future potential in thinking in more detail about the general visitor experience in terms of wellbeing, whether this is in interpretation strategies, wayfinding, or developing resources to invite visitors to engage with the artworks and landscape in different ways. The implications that this research can have on these different areas will be returned to at the close of the thesis. The next section will address the data gathered from the visitor workshops considering the visitor perceptions of both YSP as an organisation and in terms of its wellbeing potential.

6.3. Visitor perceptions of Wellbeing at YSP

As a potential counterpoint to the organisational narrative of wellbeing the first visitor research workshop carried out in September 2017 (see Research Design section 5.2.2 for an outline of the activity) sought to gauge visitor perceptions of what wellbeing at YSP is for them, what they think about the organisation in general and their opinions about framing its value in terms of wellbeing. The talking points were designed to address the existing perceptions that the participants had of the issues surrounding the research topic. These were around existing wellbeing frameworks and perceptions of current health and wellbeing narratives; around perceptions of local cultural identity, particularly in relation to recent cultural developments in the region and the Yorkshire Sculpture Triangle; and also participants' perceptions of the organisation, how they understand the curatorial and operational decisions made, as well as how they perceive the organisation to be addressing issues like inclusivity and accessibility. These perceptions will be contextualised within the biographies of participants and their experiences at YSP in Chapters 7 and 8.

6.3.1. Visitor perceptions of health and wellbeing frameworks

The pilot study (outlined in research design section 5.2.1) established that visitors found it relatively easy to articulate their experiences at YSP in terms of wellbeing and could relate their visit to wellbeing frameworks like the 'Five Ways to Wellbeing'. This was reiterated in the workshops where a member of the group stated that:

> *"I think that the 5 would relate to quite a few people that come here, because straight away 'Be Active' a lot of people would walk around the park, they wouldn't be thinking about ticking boxes but without thinking about they'd be active by walking around the park. 'Take Notice', they may not take notice of all the exhibits, they would certainly take notice of the lakes and landscape. 'Connecting', I would say, a lot of people would connect with the landscape, there would be a connection there. 'Keep Learning', I suppose the more they come here, they would find out more"* (MM, Workshop 2- September 2017).

This indicated that while most people's experience could be rationalised within the categories of the 'Five Ways to Wellbeing', they wouldn't necessarily consider it in this way independently. Furthermore, other members of the group were hesitant to align their experiences with health and wellbeing outcomes, expressing concern that "*it's about measuring what you can measure as opposed to getting a proper measurement" (*SB*,* Workshop 3- September 2017*)* or that "*the more you measure things they suddenly disappear… at some point you are cutting it down so finely that in the end what is there is not there"* (CA, Workshops 3- September 2017). These participants expressed relief that the workshops would not include filling in surveys or 'rating' their happiness and wellbeing. Moreover, it was recognised that these would be felt differently by different people suggesting that "*for some people some of those would be far more important than others"* (SB, Workshop 3- September 2017)*.* Existing frameworks like the 'Five Ways to Wellbeing' were therefore felt to be relevant to their experience in a general sense but lacked the specificity to meaningfully engage with their experiences at YSP.

6.3.2. Visitor perceptions of wellbeing at YSP

In relation to what YSP can offer in terms of wellbeing, or at least what it offers to them, the workshop participants particularly valued the sense of space and openness of the site, identifying the value of being able to see things from different perspectives and from different approaches:

> *"The first time I saw it I sort of glanced at it and just went for a walk around and then I've been back a few times and I've gone and looked and looked… and I've stood from lots of angles and looked I've seen more in it then"* (MM, Workshop 2- September 2017).

Another participant stated that it would be a loss to the place if everything was roped off: "I would hate it if there was ever a turnstile, you don't want to have to be funnelled through something to access this, it has got to be open access like it is at the moment" (CA,

Workshop 3- September 2017). While it was acknowledged by the participants that YSP can and does contribute to their wellbeing in multiple ways (see Chapter 7), like the members of staff (although the staff interviews were addressed independently and much later in the project) it was doubted by some of the participants whether wellbeing should fall within the remit of YSP, questioning whether the role of art was to make people feel good:

> *"Some art isn't necessarily uplifting it doesn't necessarily make you feel better it might challenge you or worry you, or upset you, so there appears almost a conflict between art and wellbeing, the role of art isn't always to make you feel good"* (MB, Workshop 2- September 2017)

However, it was suggested within a different workshop group that the sculptures in the park were already not challenging enough:

> *"If you look at the state of British sculpture, the sculpture here is disproportionately pleasant and calming… because there [are] kids here, families, you have to be a bit guarded about that but there is a whole series of contemporary sculpture that isn't here at the shocking end of the spectrum which would be good to see"* (MH, Workshop 1- September 2017).

This indicated that even within the participants who had signed up to take part in the project, they had very different levels of experience and expectations in terms of the type of art on display at YSP. For some participants, the value of the sculpture park was not necessarily about the art but the whole environment, stating that:

> *"There are lovely places in Wakefield, like Newmillerdam, or maybe Sandal castle where you can go for a walk, but actually this has got something a bit more, it's the landscape as well as the surprise because you don't know what is around that corner" (*VH, Workshop 2- September 2017).

When asked about the existing wellbeing activities many of the participants had already taken part in the Art and Wellbeing programme, this was unsurprising as some participants

had been recruited from the 'Arts and Social for the Over 55s' and 'Still Looking' groups. Similarly, others who had not yet participated in any of the activities at the start of the research process had done so by the end having heard about different activities from other members of the research workshop. There was however a recognition of the value of having space for unstructured experiences:

> *"The very fact that it is how it is, is what makes it a good space to be in, and you can actually be quite anonymous in here if you want to be, with it being so large, so it's nice perhaps that there is some stuff that can be structured, like the mindfulness and the wellbeing programme, but I think one of its huge benefits is that you just can be who you want to be in this kind of space"* (SB, Workshop 3- September 2017)

The informal and non-prescriptive environment was something that was valued by the research participants and therefore care needs to be taken to maintain the current openness and sense of freedom. One of the issues raised by the participants when considering YSP in these terms which again was broached within the staff interviews was who is able to access this kind of experience and who isn't. Questions were raised about the representativeness of the workshop group (all being white British and able to participate in a research project) and the general demographic at YSP. It was suggested that while for this group *"it feels welcoming"* (SB, Workshop 3- September 2017), it might not for others. Moreover, it was recognised that for some people there could be a difficulty in access particularly for those without a car, while for others the parking fee might be considered a barrier "*it self- selects people who are prepared to spend that and drive"* (MB, Workshop 2- September 2017).

6.3.3. Visitor perceptions of local cultural identity

Along with the discussion around health and wellbeing frameworks and their perception of YSP as an organisation, a frequent topic that came up in the discussion was YSP's role within a wider Yorkshire cultural identity and local cultural development. This was particularly framed within conversations around the regeneration of Wakefield around The Hepworth

Wakefield and the Yorkshire Sculpture Triangle. From these conversations, there emerged a tangible sense of local pride, participants stated for example that it was something to show off:

> *"What we are getting around the table here is this immense pride… whenever [visitors] come… they get taken, whether they like it or not because we are just overwhelmed by how lucky we are to have this on our doorstep"* (CA, Workshop 3- September 2017).

Another stressed that this comes with a responsibility: "*there is a sense that we have got something special here and we need to look after it and make sure it stays special"* (MM, Workshop 2- September 2017*).* There were however also reservations about what Yorkshire means in this context with one participant stating that "*there is a fine line to drawn between being this internationally recognised, global institution and being local, being truly Yorkshire"* (MB, Workshop 2- September 2017)*.* Does Yorkshire in this context just become a label or can it remain relevant to local identity? While not directly related to wellbeing this conversation indicates a distinct sense of place and connection that the participants have to YSP which will be elaborated further upon in the following chapter (Chapter 7).

6.3.4. Experiences and Environment

From the thematic analysis of these discussions it was established that YSP offers a variety of different experiences to its visitors which may contribute to a sense of wellbeing in various ways. As outlined in the research design section 5.2 these were identified as 'aesthetic experiences', 'learning experiences', 'social experiences' and 'wellbeing experiences' (see Appendix 4 for a more detailed overview of the thematic framework). The complexity of the aesthetic experience will be addressed in later chapters, for now it was identified that along with experiences of art, considered here as aesthetic experiences, many also came to YSP to learn and to be introduced to new things: *"since I retired I've joined the over 55s group and really have enjoyed that fantastically so that has increased the number of times I visit and really expanded my knowledge somewhat but I still want to*

learn" (CH, Workshop 1- September 2017). It was also evident that a large part of the experience at YSP was social. While YSP provides opportunities to spend time with family and friends, often providing the focus for family memories this was also identified in our discussions even when visiting alone as a feeling of community "*even though it's just a temporary community of people who happen to be walking past the same object"* (MH, Workshop 1- September 2017).

In terms of a wellbeing experience, participants spoke of escape and time-out, explaining that YSP can be "*a bit of an oasis, or respite"* (SB, Workshop 1- September 2017) as well as the potential preventative effect of coming: "*I feel that if I come here it will prevent me from being unhappy or getting distressed, it's more like a vaccine against problems"* (MH, Workshop 1- September 2017*)*. For some, coming to YSP offers an enjoyable or uplifting experience from vistas that "*lift the soul"* (VH, Workshop 2- September 2017) whereas for others who appreciate a more contemplative experience it equips them for experiences external to YSP, finding that like mindfulness "*slowing down enough to start looking at objects [develops] that skill elsewhere, and you can see that there is a lot of different sides to the same thing"* (MH, Workshop 1- September 2017). In fact, it may be slightly misleading to name one category of experience as 'wellbeing experiences' as all of these different experiences were understood to contribute in some way. However the 'wellbeing experiences' are those that could be categorised into more traditional categories of wellbeing or align with other wellbeing frameworks, for example, the restorative environment framework (Hartig et al., 1991).

In our discussions of the participants' experiences and perceptions of the Yorkshire Sculpture Park the environment of YSP emerged as an important theme. The unique qualities of this environment and the combination of outdoor and indoor spaces, creates an atmosphere and space that can facilitate a wide range of experiences for visitors. Factors ranging from feelings of safety and comfort to freedom and wonder here seen as being valuable to the participants. These environmental factors will be considered in more detail in section 7.6.

From the open day, in which visitors were asked to select the different emergent themes by circling words/ statements drawn from the workshop data on a questionnaire they felt were relevant to them, it was identified that the two most popular themes in terms of experiences were grouped within the 'wellbeing experience' category, 'space for time-out and escape' were the most frequently felt experiences with 15 people selecting this theme, followed by a 'contemplative experience' with 14 people selecting this theme. The following two on the other hand identified the social and aesthetic experiences as being important, specified as the 'sensory experience of art works' (13 people) and 'sharing experience with others' (12 people). When asked to identify what aspects of the environment of YSP they valued, the two most popular options, selected by 16 people each was 'viewing art in the landscape' and 'spending time in nature', correlating with the staff interpretations of the wellbeing potential of YSP. This was followed by 'the changing art work and exhibitions', 'freedom to wander' and 'different kinds of space' supporting the idea proposed above by one of the workshop participants that visitors value the non-prescriptive nature of environment, and the fact that it offers a lot.

6.4. Summary- what do visitors come for?

This chapter, beginning with an overview of the development of YSP and the sculpture park more generally, and ending with a consideration of the visitor and staff perceptions of wellbeing at YSP, suggests that the institutional narratives of wellbeing at YSP and those of the visitors are for the most part aligned. Drawing on its historical narrative as a pleasure park YSP is positioned as a place of respite and refuge, whilst also facilitating spaces of and for social connection. Moreover, the opening of access, emphasised in publications on YSP, was felt by the visitors who appreciated the accessibility, openness and non-prescriptive nature of the park. However, both the visitors and the staff felt that the feeling of accessibility may not be felt equally for all visitors, or non-visitors.

The idea of "wellbeing" itself was to some extent seen to be problematic amongst both the visitors and members of staff. "Wellbeing" was seen as an unhelpful and amorphous term with both Pippa Couch, Head of Learning, and Helen Featherstone, Deputy Director, stating

that there needed to be a clearer articulation of what wellbeing is at YSP. This reiterates the sentiment of Alan Farrier, Mark Dooris and Lynn Froggett's study of the implementation of the 'Five Ways to Wellbeing' within a public health programme evaluation which found multiple understandings of "wellbeing" among the project participants, which to some members of the project staff made "the term challenging to use coherently" (Dooris et al., 2018, p. 97). Moreover, it was felt to be an unhelpful term as it can be pigeonholed as a particular strand of activity as opposed to being considered holistically as embedded into all aspects of the visitor experience. This resistance to the categorisation of experience was reiterated in the visitor perceptions of wellbeing where the participants were hesitant about their experiences being reduced to the parameters of wellbeing frameworks, although they were felt to be relevant, as well as a reluctance to being "prescribed" particular activities. From the interviews with members of staff it was apparent that while the Art and Wellbeing programme has been restructured there is scope to consider innovative ways of embedding wellbeing within the visitor experience as a whole. Moreover, it was recognised by Featherstone that this could potentially be an important route for development, allowing YSP to articulate is contribution to the local economy as well as its social impact.

The institutional narrative of access to art in the landscape was stated to be important by the visitors. This was particularly evident in the Public Open Day feedback where this was the most valued factor. The idea that engagement with art is good for you is implicit within YSP's mission statement, yet from the visitor perspective while the idea of stimulation from engaging with art was acknowledged as a factor, the contribution of walking and feeling a connection to the landscape was more confidently asserted as being good for their wellbeing. Echoing the writings on sculpture parks cited in the first part of the chapter, it is the relationship between the sculpture in the landscape that puts us in a critical and questioning relationship with both art and nature (Hunt, 2015). The curatorial strategies in place at YSP provide space for a relational encounter which is perceived to be as much about the "emotional and spiritual" as the "object" (Macleod, 2012) . However, there was also a perceived tension between the values of wellbeing and of contemporary art programming, questioning whether in considering YSP as a "happy place" we are limiting its potential to challenge. It was asserted by the visitor participants that what might challenge some people might not be challenging to others. Nevertheless, what is beginning to become

apparent is the multiple roles that YSP can play to different people. Having briefly outlined the initial perceptions of wellbeing at YSP the next chapter will consider the different relationships that YSP has had to people by positioning them within the biographical narratives of the participants, before considering the visitor experience in more depth in chapters 8 & 9.

7. Visitor stories of wellbeing at YSP

7.1. Relationship to place and place-based wellbeing

The previous chapter explored the different narratives and perceptions of wellbeing at YSP and established the ways in which the Yorkshire Sculpture Park can be understood to contribute to a persons' wellbeing through different kinds of experiences: the aesthetic, social and learning as well as the more explicit wellbeing experiences, such as restorative, respite or uplifting experiences, that can be fostered within its varied environment. The specific contributions that these experiences can make to a person's wellbeing, as well as the environmental factors that can facilitate it, will be investigated further in the following two chapters (Chapter 8 and Chapter 9). This chapter will consider the different relationships that the research participants have to YSP and how this could relate to the theories of place-based wellbeing and "place-attachment" (Altman & Low, 1992) introduced in Chapter 3. It has long been understood, as articulated by the Executive Director of YSP Peter Murray in the introduction to *Landscape for Art* (2008), that individuals visiting the park can "key into YSP's extraordinary sense of place" (Murray, 2008, p. 7). I would argue that this is not something that is necessarily to be "keyed into" but that a "sense of place", as the process through which place is made meaningful (Feld & Basso, 1996), is actively produced by individuals. As Saskia Warren notes in the close of her thesis, the meaning of YSP is "shaped by a range of facets including cultural memory, familial history, and the human experience of being within and practising the landscape through work and recreation" (Warren, 2011, p. 206). She recognises, albeit using different language, that the "sense of place" of YSP is produced through the active, meaning-making processes that are enacted everyday, both individually and collectively, by the multitude of people, both visitors and staff, that use the site. This chapter will explore these different facets of meaning by looking at the biographical narratives of the research participants through a lens of wellbeing. It will consider the different ways in which wellbeing has been ascribed to YSP as both an organisation and a landscape, whether as a place to find respite and personal space, as a place that has been embedded in their family lives, as a place to keep active and stimulated, or as a place to be a part of a community.

In the discussions, particular areas of the park were identified as 'favourite places' for the participants. These were not necessarily a fixed location within the park but were often identified as a walk or routine or a particular view or vista:

> *"My favourite is around by the Bothy, that sort of horseshoe path which takes you up past the trees, the fruit trees, and it's the sense of space you know, that vista, that you get, it's absolutely stunning and whatever mood you've arrived in it's just so uplifting."* (CA, Workshop 1- September 2017)

The recent National Trust report *Why Places Matter to People* (2019) suggests that there is a link between having a "deep-rooted emotional connection to a place" and a better sense of wellbeing. They suggest that while having a "special place" may not make it less likely for people to experience negative emotional states "such as stress, fatigue, loneliness or anxiety" it may "reduce the negative impact they can create" (National Trust, 2019, p. 19). However, it has been suggested in previous research that the capacity for a place to positively affect a person's wellbeing is often predicated on a familiarity or long-term engagement with that particular place. As identified in the research around the "restorative environment" research participants were more likely to develop a "restorative experience" in places that would be considered to be their "favourite" (Korpela & Hartig, 1996). Key aspects of this theory, for example feelings of "compatibility" (i.e. the experience of being in harmony with the environment) often rely on prior experience of that environment, that you know what to expect and feel comfortable within a place (Hartig et al., 1991). Or that a "sense of place" was more likely to be felt by people who had resided in a place for a longer period of time, and is therefore more likely to be experienced by older generations (Eyles & Williams, 2008).

People become "attached" to places through prolonged engagement. A segment of the audience of YSP is very loyal and the majority of people who agreed to take part in this research are certainly part of this segment based on their commitment to the research project and involvement in YSP in other ways, for example, regular attendance, volunteering or taking part in the public programme. In these instances, the meanings attached to places

can become as important as the physical qualities of the place itself (Altman & Low, 1992). Therefore, we have to be careful about extrapolating too much on the experiences of this audience to a more casual visitor, recognising them, as outlined in the methodology chapter (Chapter 4), as specific "situated knowledges" (Haraway, 1988) of engagement. Consequently, it is crucial that before we go on to examine the experience of the research participants of this study in more detail in Chapters 8 and 9, we understand their relationship to YSP.

From the discussion held in the first research workshops (September 2018) and the construction of the thematic framework outlined in the previous chapters (see also Appendix 4), it was clear that the research participants had experienced a broad range of emotions at the Yorkshire Sculpture Park over the years and that their relationship to both the organisation and its landscape has had a significant impact upon their lives. It became increasingly apparent through the discussion that the participants had developed different kinds of relationships to YSP some spanning decades while others were more recently developed. These were initially categorised within the thematic framework as different kinds of 'relationships' (sub themes: personal connection to YSP; connection to the landscape; being involved). The first aspect of this was identified as a relationship to the organisation in which participants felt a sense of belonging or being part of a community at YSP through being involved in various ways. However, it must be remembered that the participants who contributed their thoughts to this part of the research were people who already had some kind of engagement with YSP, and that the 'sense of belonging' was only noted as valuable by 3 of the 23 people who filled in the open day questionnaire. Secondly this was identified as a connection to the landscape, both the historic landscape and the different uses of the site over recent years, relating to participants' own relationships to Bretton college and the estate. Ultimately, many of the participants felt they have a deep, personal connection with the place, whether through a connection with their own life histories and biographies and memories or through a connection with particular places or artworks.

However, alongside these personal connections to landscape there were other environmental factors that were deemed to be important to the visitors. The open-air

environment and changing programme, both in the galleries and outside, was seen to provide space for different possibilities, discoveries and different kinds of experiences, whether discovering new art works or old favourites in a new light. To repeat one of the participant comments from the previous chapter:

> *"It does give more, because there are lovely places in Wakefield… but actually this has got something a bit more, it's the landscape as well as the surprise because you don't know what is around that corner and you're remembering things but also there are new things there all the time"* (VH, Workshop 1.2- September 2017)

It was perceived to be a diverse environment, incorporating different kinds of places, both indoor and outdoor that provides space and activities for a wide range of users and different audiences. These range from people who are coming to view the art, to meet up with friends, visit with family and small children; to different groups, from birdwatching to photography, using the site as a base. It is also an environment that hosts many different activities; from the structured with different courses, school visits and wellbeing activities to more unstructured activities such as people coming to walk, to meet with friends, to see the art, and to let their children run off steam. Moreover, it was described as an environment that is welcoming and that you can feel comfortable in, due to its informality, particularly compared to other gallery spaces. There are enough people around to feel safe despite having the relative freedom to do what you want:

> *"One of the things that I really like about coming here, apart from making sure that I parked my car correctly and not bumped into anything I just let go of everything, I don't think about anything, other than keeping upright, it's just there is so little formality here and I really enjoy that there is no-one trying to push me in any kind of direction."* (SB, Workshop 1.3- September 2017)

> *"The main reason is because I can come here and walk on my own, we used to love going walking but I feel quite intimidated setting off by myself but coming here I can walk and there's always volunteers, wardens, people around and I feel quite safe and that has been the main thing in the last 4 years plus all the memories it engenders*

> *when I come of previous family events and things but that has been the cure of my soul, the walking"* (VR, Workshop 1.1- September 2017)

However, as acknowledged in previous chapters it was made clear among participants that we also need to consider who is able to experience this sense of welcoming and how others may be excluded from this feeling.

The space and scale of the environment provides opportunities to experience art in the open air in a way that is not prescriptive, that there is no route that you have to follow. There is a sense of freedom, that you have different choices and options, to wander and to create your own experience within the space. In addition, there was an understanding amongst participants that people come for different things at different times:

> *"There is a whole range of people from who people who just come for the art to people who come for the landscape and sometimes you just move along the spectrum do you know what I mean, of what you like and don't like"* (VH, Workshop 1.2- September 2017)

> *"Sometimes I have a different hat on, sometimes I'll be coming for an exhibition and then you've got a different head on to just coming and having a wander round, and that is good as well that you can get different things, different experiences"* (CA, Workshop 1.1- September 2017)

Nevertheless, through our conversations it became clear that the participants relationships to YSP had changed over time, with both the organisation and the landscape offering them ways to wellbeing at different points within their biography (Farrier, Dooris, & Froggett, 2017). While the 'Relationships' theme provided an overview of the different ways in which the participants expressed their relationship to YSP the delimitation into different categories initially overlooked this biographical format. Over the course of the research workshops this experience of relationship and connection to their individual lives emerged in the form of a personal narrative. These were largely offered in response to the question 'could you please introduce yourself and your relationship to YSP'. These narratives were then re-storied

following the second round of workshops with additional, relevant information included, and "smoothed" to form a coherent narrative (Polkinghorne, 1995). In the terms of Coralie McMcormack, as outlined in the methodology chapter, these could be considered "personal experience narratives" made up of smaller "interpretative stories" (McCormack, 2004). Moreover, these personal narratives should not be assumed to be accurate and comprehensive accounts of the participants' life, recognising that conceptions of self can be divided, contradictory and multi-faceted (Blumenthal, 1999), but instead, a collation of anecdotes offered up as vignettes of experience thought by the participant to be of value to the research topic. Through seeking to highlight the different relationships that the visitors have had with YSP over the years these narratives present the different ways in which they have understood YSP to contribute to their wellbeing in a more longitudinal perspective, albeit retrospectively.

Although a narrative was written for each of the participants from the first set of workshops (16 in total) they have been grouped into a number of different narrative types which can shed light onto the different kinds of relationships that the participants have to YSP with one or two servings as exemplars for each type. The full set can be explored in Appendix 5: Personal Stories. For some of the participants YSP was understood as a place to find personal space, using it as a place of solitary respite or an escape from everyday life; for others, it is a landscape inscribed with years of happy and sometimes poignant memories; a place to come to keep the mind active and be challenged; or to be part of a community. These different categories are not discrete, with each of the visitor narratives having aspects that fit into at least one other category, however they were chosen for their demonstrable capacity within that specific 'type'. The following sections will outline these different 'types' of stories, first of all, by briefly introducing the criteria, before giving two examples and then discussing the similarities and differences between them. I will then draw on these different narrative types to consider how wellbeing is attributed to YSP as both an organisation and a landscape through these different types of relationships.

7.2. Stories about YSP as a place to find personal space

The first set of stories include those in which participants recognise that they come to YSP to find personal space for their own mental health and restoration. This experience is necessarily solitary but they also often visit with other people and have visited for different reasons at other times.

7.2.1. Tom's (TW) story

My first visit to YSP was in 2009, I am a teacher and we brought the children on a school visit. I live in Huddersfield so I was surprised that I did not know it existed before, and since then I have been almost every month. I lead a busy life and this was where I would come for some down time, my own space, I would come for a long walk and to see the sculpture. I have learnt a lot about art from this place, when I see a new exhibition I like to go in without knowing anything, just go in and experience it but then I like to go away and find out more and come back, I enjoy understanding more about it.

Even in the short time that I have been coming I have seen it change and grow, with new areas being opened up, and now the new visitor centre [the Weston] but it still has the same inclusive atmosphere, it is so welcoming. They just have to make sure that they don't lose sight of what is special about it, there is always that danger of growing too big. When I first started coming I remember sneaking into the Upper Lake area before it was properly open, it was so over grown that you didn't know that the obelisk, the Greek temple or that little folly down on the other side were there. When they opened it up it brought a new area to the park.

My favourite place is the tree by Barbara Hepworth's Square with Two Circles, very early on I used to bring a sketch book and sit for an hour or two and doodle and sketch and I really enjoyed that, it just felt like a nice place. It is one of my favourite sculptures because of that connection from when I first started coming, it disappeared for a while for restoration but

they have brought back and it just looks brilliant again. Every time I come here there is something new, or you can come to look at your favourite sculptures in a different light, the Square with Two Circles seems to change every time I see it.

At one point, I got quite heavily involved in the park, I became a Friend when I started coming in 2009 and started going to the Friends meetings in 2010 or 2011. I then joined the Friends committee and started doing the tours around the lake once they had opened up and I did that for a few years. I had to give those up eventually because I went through a really difficult period in life when I got very anxious, very depressed with work and the tours became too much.

Even so, during that time the park was still here for me, it has always been here for me. It feels like a family, particularly from when I was involved with the Friends committee and the volunteering and things because I was here at one point every week to do the tours and you get to know everybody, but now I come every month and it still feels like a family, I really look forward to my YSP days, I make sure that it is booked into my diary every month.

I know that these visits are essential for my own wellbeing and my own mental health, it grounds me and gives me that space. It feels magical every time I come and I do really look forward to coming, it is very much my space, I can wander and do what I want to do. Sometimes I have a particular purpose in mind and I go from A to B, walking past familiar sculptures, noticing that they are still there or sometimes I will just have a wander with no aim in mind when I'm not really looking at the sculptures I am just there for the wander and the walk. It is about giving myself the time I need to work through everything from the week.

7.2.2. Ann's (AS) story

I suppose my first encounter with the place was before it was the Sculpture Park, we used to bring the guides and camp on that flat bit behind the Bothy. The lady that I helped with the guides had been a student at Bretton so that was her connection with it, the sculpture park wasn't here then but you could walk around the grounds.

After that I did not really come for a while, then a friend who I was at college with had children and would come to visit, so we started bringing them then, and they absolutely loved it, every time they visited they wanted to come. Then I started coming with friends, just a casual thing before the big visitor centre was open.

My next set of connections was through work, once the college had left we used to hire rooms in the mansion house for meetings and workshops, and then when there were rumours that it was going to be sold I kept tabs on what was going to happen. I was mortified by the prospect that we might lose access to the grounds.

Alongside this I used to come on the weekends and walk. It was a difficult time in my private life so this was my space, it was where I got away from all that stuff. I would come and walk the whole perimeter and bits in between every weekend without fail. I would come whether it was raining, snowing, whatever the weather and that kept my sanity really.

I used to sit for hours on those benches in front of the Bothy, and then there was another place about as far away as you could get, up on the ridge at the other side of the park, as you come back down towards the field there was a little slope and two beech trees and I sat for hours in there meditating, although I didn't know that was what I was doing at the time, but it was just special. The lakes weren't open then and you were not really supposed to go down there but I used to love to just sit around the lower lake and be on my own and then access started opening up, the trails were improved and a lot of the overgrown areas were cut down. I remember discovering the folly and being amazed.

I find the sculpture side of it fascinating as well, I like the sculptures that are connected to the place, like the organ pipes [Amar Kanwar, Six Mourners and One Alone, 2013], but one of my all time favourites is the Promenade by Anthony Caro. I love it because it just represents the history in terms of the generations past, promenading there and around the lake.

Then more recently I have become involved in the health and wellbeing activities, I have done the mindfulness and come to the Over 55s on a Thursday afternoon and like to try

different things out. I came to that 'Weekend of Wonderful Things', to the soundbath meditation and then came back the following day to listen to the steel band and it just really filled me with joy seeing people from all kinds of backgrounds and all the families having picnics, it was fantastic to see.

7.2.3. Summary of section

These narratives have striking similarities despite the two participants being at different stages of their lives. In both cases they perceived YSP as their personal space. They describe it as being 'there' for them, a wellbeing resource that they can draw on in difficult times. However, they had both also used the grounds in their professional lives as well, either as a teacher bringing children or through renting space in Bretton Hall. Their relationships to the organisation and the landscape has shifted based on their different needs at different times. This was more evident in Tom's case whose story perhaps shifted into the 'being involved' category at one time through his involvement in the Friends committee and leading the heritage walks.

Both of them describe an intimate knowledge of the landscape, relishing new discoveries and the new areas opening up. Yet they also had a sense of ownership of the landscape having their favourite places and particular routes. It is important that they are able to choose what they do on a particular visit. Moreover, they consider their experience to be a "selfish" one, sometimes to the point of resenting other people being in the space. Ann in particular recognised in her reflections on the research process, that this 'selfishness' was something that she was trying to change, becoming more accommodating to others around her.

7.3. Stories about long-term engagement with YSP

The second type of narrative discloses a long-term engagement with the park, particularly stressing how important YSP has been as a place of continuity over the years for them as individuals and their families. These stories were often delivered chronologically and did not

require much re-structuring, talking through their memories at different stages of their lives.

7.3.1. Vivien H's (VH) story:

I worked out that I have been coming to the Yorkshire Sculpture Park for just less than 50 years, beginning when my husband's sister was a student at Bretton, although we weren't yet married. After that the sculpture park opened so we came at weekends and once we had had children we came with them to various exhibitions and brought them here on walks.

We had our favourite walks when they were a particular age, the Bothy and rolling down the hill and then to see the horse, and the magical walk where there is the totem pole, the castle in the tree, and there was Alice in wonderland and the fish down the well. I was quite cross when we lost the Bothy cafe because it was part of our ritual.

Then when my daughter was older she studied Architecture and History of Art at university so she had lots of projects and things to do, so there was a period when we were coming and taking photographs and learning about the art. I remember walking down to the bridge at the bottom because it has a lovely view, and my daughter had just gone up to Newcastle and we were talking about the Angel of the North and she was telling us about Antony Gormley and then we look up and there is an Antony Gormley on a stick! It was a great resource for that.

Now I come to the over 55s group and I come walking with my husband and the kids, and I come with friends, it has become a part of my life really. Even though there are lovely places in Wakefield, like Newmillerdam or maybe Sandal Castle where you can go for a walk YSP has got something a bit more. It is the landscape but also the surprise- that you don't know what is around that corner. You might be remembering things but there are also new things there all the time. The coffee and cake is a part of it as well, if you have come with your friends it is important to have time to sit down when you have finished your walk and discuss it.

The good thing here is if you do want peace and quiet you can go on the other side of the lake and usually you meet very few people, you can get away from it. I like the art and it is interesting, it would lose if it did not have the art but around the lake looking toward the water, that vista just lifts the soul. We came on Christmas Day and decided to make it a regular thing, even though it is closed. We parked on the road and just walked around the lake. I would not say there was nobody there, there were quite a few others, but it is quiet and it was a beautiful day. It is nice to have it almost all to yourself.

It can have something for everyone, there is a whole range of people who come, from people who just come for the landscape and sometimes you just move along the spectrum of what you like and don't like. Sometimes you don't want to go into the exhibitions, for example last year I had cancer so I was going through chemo and felt more mentally down and coming here was really nice to just be here in the open air, and to walk around and in that instance, I would not go into the galleries or want to see any kind of deep art but seeing the longevity of things and the memories mixed in made me feel better. Sometimes you want to be challenged and you seek that out but other times you just want to be wrapped in memories and landscape.

7.3.2. Vivien R's (VR) story:

My relationship with the park goes back a long way, I was born in Lincolnshire but as a family we moved to Dewsbury in 1953. My mother was good at finding buses that went to nice places and one of them must have been a bus from Dewsbury to Bretton and we would walk down the public footpath, not in the grounds, but over the bridge to the fields and have picnics and things so I remember it from then really. Then, when I was married we had a young family and we would do the same with our children, we were lucky because one of our neighbours who also had a young family was a lecturer at the college and had access to the grounds so we would come with them and explore when it was not really open to the public.

As well as this, I was also an infant teacher and I have come with my class on a school visit and will never forget the amazement that these young children expressed at seeing a squirrel and also the students working, watching an artist at work in the grounds, it was fascinating to them. I was also very lucky that in my class I had a student on teaching practice who was doing her teaching qualifications at Bretton and we got on ever so well, so we were invited to tea in her accommodation which was that little thin house across the bridge at the bottom, so my husband and I had to drive through the park and that was a wonderful experience.

It became a part of our family with lots of visits and then grandchildren came along and by that time the sculpture park was open. My husband and I were both teachers and we took early retirement and moved to Thornhill which is quite nearby, about 15 minutes away, so we came even more then with the grandchildren. I could not count how many times we have been and enjoyed the surroundings and everything it has to offer. I used to love the Bothy café, it was a really lovely place, sitting outside on top of that hill but I know it would not be able to cope now with the amount of people.

We have so many lovely photographs here, I have one of my grandson trying to feed the buffalo and my granddaughter trying to milk it, as well as funnier ones, I was once here with my daughter's mother-in-law who was very prudish and she covered up the one that is naked [Elizabeth Frink] with a cardigan, so I have a photograph of this naked man with a cardigan on as a skirt which I found very amusing.

I will confess I am not really an expert on the art and some of the exhibitions I have found quite mysterious and sometimes challenging, although I know that what challenges somebody might not challenge somebody else. However, I really enjoy the nature side of it, particularly the bluebell time, and the blackberries and the herons.

Last year I made a big purchase from an exhibition by the printmaker Angela Harding, with the birds, which I'm thrilled to have at home to see. What I do always enjoy when they have the exhibitions inside is the the displays of the materials and tools that the artists have used

to produce the art work, or the videos about the artists, I find that really interesting, it means more when you know more about it.

I feel as though I have a really deep connection with this place, for our Ruby wedding in 2002 our family clubbed together and put our names on the walk of art, so every time we come with anybody we will always go and have a look and find our names out on the walk. Then, sadly, and this is a personal thing, but our middle daughter died 3 years ago and she wanted to give her money away to charity so we donated some of it to the appeal for the Bothy, for the renovations, and her name was up on the wall for a bit and that gave us great pleasure.

The main thing recently though is that I can come here and walk on my own. I lost my husband a few years ago and we loved going walking but I feel quite intimidated setting off on my own, but coming here I can walk and there are always volunteers, wardens, other people around and I feel quite safe. I do feel when I come here it is home, or it is my garden and that has been wonderful, sometimes I have been walking around with tears in my eyes but it has always done me good, that has been the main thing in the last 4 years, along with all the memories it engenders when I come of previous family events and things, but that has been the cure of my soul, the walking.

7.3.3. Summary of section

These two stories demonstrate how YSP has become embedded within family lives through long-term engagement. In both cases this pre-dated the formation of YSP itself with connections to Bretton Hall College and the estate. For both participants YSP has become a family resource throughout the lives of their children, and grandchildren in the case of Vivien R, whether as a space for play or as an educational and cultural resource as their children went through education and onto their own careers.

Within both stories there is a tangible sense of place-attachment and belonging, with Vivien R going so far to say that this is "*home".* The landscape is inscribed with memories, which in both cases were described as being both happy and poignant. Yet it is a resource that they

have drawn on during difficult times in their lives, whether illness or bereavement, offering them a place of comfort or safety. However, while the familiarity of the landscape was important, it was stressed by Vivien H that she also values *"the surprise*".

7.4. Stories about wanting to learn or gain new experiences

The third type of narrative are stories based around the participants desire to visit YSP to learn and keep active, this involves taking part in different public programme activities, or using YSP as an educational resource for independent learning.

7.4.1. Cheryl's* (CH) story

I did not know that this place existed until my son came to do a workshop here when he was at school, even though we lived quite near. He is 22 now. They made sculptures which were put on display for a couple of days after and we came to see it. That was my introduction to the sculpture park and I have loved coming ever since.

I retired in August last year from a 35 year career in IT, it was a very busy and successful career, but I have felt that my arts education has been sorely lacking since being quite young and since I have retired I have joined the over 55s group and have enjoyed that fantastically. Especially after 35 years in an office it just feels great to be able to be outside and doing these different things. I feel that in retirement I want to keep my brain active and coming here, learning more about the art and being able to engage in something like that is a way of keeping my brain going.

I resent being spoon fed the information though, I like having to do a bit of work to try and find out a bit more about it. Looking at the art is about generating a reaction, whether or not you like it, and then you can look at why you react in a certain way to a piece. I often go away questioning: what is this, why is this?

I enjoy that it is not prescriptive here, that there is not a route mapped out from A to B to C that you have to follow like you do in many places, that you can just wander and create the experience that you want. What I see generally depends on what exhibitions are on or the changing art works but I do like the Skyspace, I think that is beautiful, a sanctuary in some way. It is about being out there in the open air and being more conscious of your surroundings.

7.4.2. Martin's (MB) story

I am from Huddersfield originally and I was always aware of the sculpture park and Bretton Hall but its opening coincided with the time where I didn't live in Yorkshire and it had gone under my radar. I remarried in 2004 and my wife reintroduced me to the place, she had lived in Clayton West and used to come a lot more than me and after moving to this side of Huddersfield it was right on our doorstep and now we visit regularly.

My interest in the sculpture park has been fuelled recently by a growing interest in art and art history as I am doing an MA in Art History with the Open University. We became Friends of YSP a couple of years ago now and we really love it. I am trying to get much more intuitive about looking at art, seeing something for its own sake rather than having to just read all the information to understand exactly what it is about.

We have our favourite places but every time we come there is something different. You can come and see it just as a park with nice views but I love the positioning of the art and its juxtaposition with the landscape, things like Ai Wei Wei's tree [Iron Tree, 2013] next to the chapel and the view from the country house down to the Caro [Promenade, and the lake is one of my favourites.

I think there is huge value in coming here, even for people who are just coming for a walk in the countryside rather than to look at the art necessarily. Sometimes you can be in walking mode as opposed to looking mode, but even so I do think the sculpture enhances the

landscape, and the landscape enhances the sculpture in most cases. There is a value in them even if you just walk by them and the sculptures are just there as part of the scenery.

7.4.3. Summary of section

For both of these cases YSP is understood as a place to stimulate thinking, curiosity and was part of their individual learning journeys, both formal and informal. This was positioned by Cheryl as a way to generally *"keep the brain active"* after retirement through participating in the 'Art and Social' group, whereas for Martin, also retired, it was a subject specific interest of sculpture in the landscape related his MA in Art History. Nevertheless, in both cases it was not just about gaining knowledge about the artworks and artists, as Cheryl notes she resents being *"spoon-fed"* information, but instead is about learning to be more questioning or to think differently about art and experience. Both cases enjoy that YSP offers them different modes of experiences, this was described by Martin as being in either "walking" or "looking" mode whereas Cheryl enjoyed the non-prescriptive nature of the park, that you can choose what you want to do on any particular day.

7.5. Stories about being involved and taking part:

The final type of narrative are stories that refer to getting involved in YSP in one way or another, through joining in with volunteering activities, different groups or the desire to feel part of a community.

7.5.1. Maurice's (MM) story

I have lived in Wakefield all of my life, I have probably been coming to the sculpture park for around 10 years and I have been a volunteer for about four and a half years as well as coming to the Over 55s social group. I volunteer out in the landscape for one day every week along with an additional two days a month with the gardening team. I enjoy the volunteering because you get to see more things close up and get involved.

As well as the volunteering and the social group I probably come 6-8 times a month just to visit, whether to look at a new exhibition or just to take in the landscape. One of my loves is the feel of the park, walking around the lake or right up to Longside, walking across the top and around, I think it is a really nice place to come and I enjoy it.

I think some people will come to the park and walk around, go past the sculptures and will not stop and take it in or try to understand. It is the same in some galleries where you rush around and only glance at the art works, but if you stop and take the time to look you can see more in them then and get more out of it.

My favourite view is where the dam is, about half way across that bridge and then looking right at the far end of the lake, particularly on a day when the sun is just going down and the lake is very still like a sheet of glass and it is very atmospheric, it gives you a fabulous feeling. I like the Jaume Plensa head [Wilsis, 2016] further down the lake as well, as it comes into sight a smile just comes to my face, it feels as if it is in the right place.

It can be so peaceful sometimes, although there is a sense that while you might want peace and quiet sometimes when it is heaving you just feel a sense of pride that this is ours and that other people have travelled a long way to come here. There is a sense that we have something special here and we need to look after it and make sure it stays special.

7.5.2. Louise's* (LS) story

I was always interested in the arts and languages, and from Mirfield Grammar School went on to study modern languages and business studies before working in London in the early seventies. In 1976, I moved back up here and married somebody that I went to school with and then we went on to have two boys who are now in their early thirties, we would bring them here when they were young to run off some steam while we could have a look at the art side of it.

I started coming here as a volunteer after I saw on the website that they were looking for volunteer invigilators for when the poppies were coming up from the Tower of London four years ago, and I thought that it was something that I would like to do. Being a volunteer here has made me part of a team and has allowed me to be introduced to people that I would not normally come into contact with, whether chatting to the visitors or learning from other members of staff. I enjoy talking to new people, seeing their reactions and enthusiasm about new things. When you have left work you tend to mix with the same age range, but being here allows me to mix with a wide range of people and feel like I am doing something worthwhile.

It is also the sense of freedom I feel as I drive in on a Sunday morning, after spending 38 years in an office, the idea of spending all day out in this just feels free. It is a gift to myself because it enables me to live a different life to what I would be doing otherwise, it lets me do something different.

Aside from the volunteering it is also a good meeting place, I have a group of friends who live all around West Yorkshire who all have an interest in art so we can come and have lunch and a look around and it makes it social. I like the courses as well, the different activities going on, there are a lot for children, but I have taken part in a print workshop.

I can see that there are a lot of different reasons for coming, it is good for families with children, my son and daughter-in-law bring their one year old and it is a very early introduction to art for them in an informal environment. Even if people do not come for the sculpture they might come for a walk, I think especially now in the workplace people are just so busy, it is nice to just escape, it opens people's minds to a different experience whether they get it or not.

7.5.3. Summary of section

These stories both demonstrate a desire for people to want to get involved, for Maurice this was motivated to become more active in the landscape as part of the gardening team and

to "*see more things up close".* For Louise, the motivation was framed more around the social connections being part of the invigilation team and being able to connect with a wider range of people than she normally would do.

In both cases an involvement through volunteering has allowed them to gain a deeper understanding of the artworks and both remark on how much they enjoy the landscape- Louise citing the "*sense of freedom"* as she drives in. Moreover, both still visit regularly alongside their volunteering commitments, for Louise it is a social space to meet friends whereas Maurice comes to walk and enjoy the landscape.

7.6. Environmental conditions for wellbeing

Despite being grouped into these different narrative types it is evident that there are similarities across the different stories. The broad range of experiences that YSP can offer is commented on in many of the narratives, with participants recognising that people can come for different things at different times. Whether this is to walk, to learn, to visit favourite places, to see something new or to be "*wrapped in memories"* it was important that this was "*non-prescriptive"* and that the choice was available. These narratives find that the motivation for visiting was not always about the art but often about the art in the landscape or the connection people felt to the landscape itself. This is perhaps an interesting side effect of the curatorial programme- where works may come and go or change locations but the landscape in which they are situated is constant. Through constructing these narratives it is possible to see how YSP as an organisation fits within the broader context of people's lives and the connection that people have had to this place throughout their biographies. However as in David Conradson's analysis of the therapeutic landscape, they should be understood as a "relational outcome" of a "complex set of transactions between a person and their broader socio-environmental settings" (Conradson, 2005, p. 338). They present a "partial perspective" (Haraway, 1988) of a particular relational context and should not be considered representative of other groups. What this relational context might be will be given further attention in Chapters 8 and 9.

Through the various narrative types, we can see how wellbeing experiences have been ascribed to YSP and its landscape throughout the various stages of people's lives. For some of the participants this was a more explicit focus on wellbeing, coming for 'mindfulness', peace, quiet and contemplation. For others, it was a more implicit attribution: as a place embedded with happy family memories that offers a feeling of safety and belonging; as a place to be stimulated; or as a place to stay active and become part of a community. This supports the claim outlined in Chapter 3 that people recognise a diverse range of 'favourite places' and need a variety of spaces to meet their needs- spaces of escape as well as spaces of social interaction (Cattell et al., 2008). Furthermore, it reiterates the conclusions of a process evaluation for the North West's Target: Wellbeing public health programme undertaken by Alan Farrier, Mark Dooris and Lynn Froggett (2017). They similarly connected the impacts of the programme to the participants biographical narrative through a "Biographical Narrative Interview Method "which "yielded profound and complex understandings of wellbeing benefits that only became visible when participants' biographical stories were analysed holistically" (Farrier et al., 2017, p. 77).[29] In terms of relevance to existing wellbeing frameworks, like Farrier, Dooris and Froggett's study these attributes map easily onto the New Economics Foundation's 'Five Ways to Wellbeing' (Thompson et al., 2008). 'Connect' is clear in stories about family connections as well as those about volunteering to connect with others; 'Take Notice' is evident in the stories where people are trying to slow down and pay attention to their experiences; 'Keep Learning' is apparent in the stories where participants are coming to gain new experiences and knowledge, as well as potentially new skills through volunteering; 'Be Active' is demonstrated in those stories where participants are coming to walk or to get involved; and 'Give' is evident in both the stories in which people are giving their time to volunteer but also potentially those stories in which the participants are giving themselves the time and space to visit for themselves. The different 'ways' to wellbeing can be found to be facilitated at YSP across many of the different narratives. In this sense, the Five Ways to Wellbeing can be, as recognised by Farrier et al., "a useful framework to use in reporting cross-cutting

[29] This method differs to the one taken in this research project as the personal narratives were constructed retrospectively, collating information from different research activities as opposed to in a single interview. Moreover, the personal narrative forms only one of three different types of narrative used within this project.

points of resonance" (Farrier et al., 2017). However, as I will argue in the following chapter, YSP is perhaps facilitating something more specific in regard to the social and aesthetic encounter with an artwork in the landscape.

Moreover, the unique qualities of this environment, the combination of outdoor and indoor spaces, creates an atmosphere and space that can facilitate a wide range of experiences for visitors, from feelings of safety and comfort to freedom and surprise that were seen as being valuable to the participants. Developing out of the analysis of themes for the thematic framework (see Research Design section 5.2 and Appendix 4) of Open Environment; Safe Environment; Diverse Environment; and Changing Environment, this chapter concludes that the experience of these environmental factors for wellbeing at YSP can be understood on two sets of axes. The first axis ranges between safety and openness; and the second between continuity and change. To some extent this leaves out the 'Diverse Environment' category, which refers to the different audiences and facilities that YSP offers as opposed to the environmental qualities that can facilitate wellbeing.

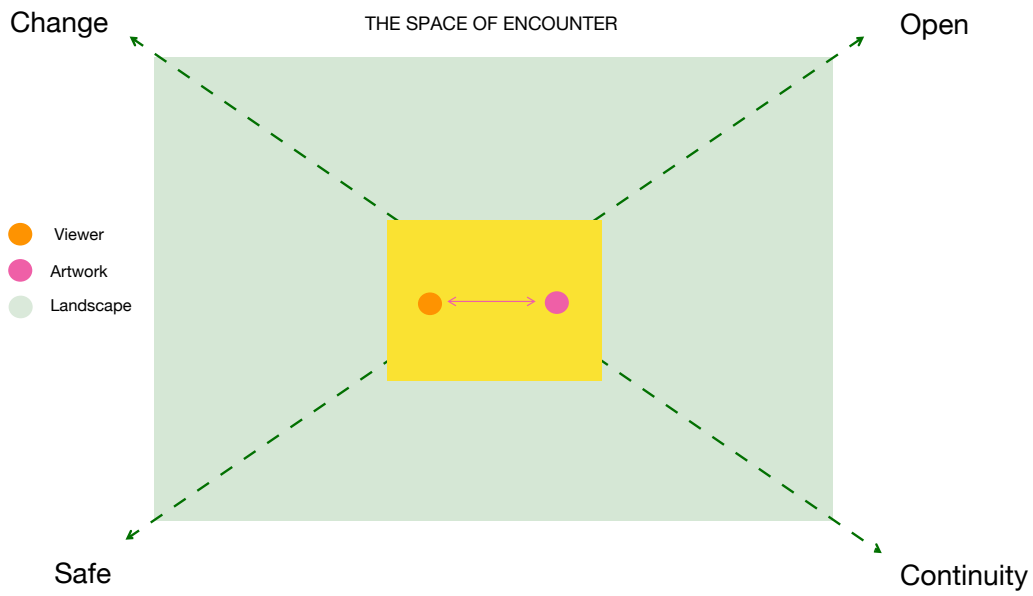


Figure 9 Diagram of the nexus of environmental factors

The personal stories demonstrate how visitors can come for different reasons at different times. Vivien R's story reveals how YSP has been perceived as a place of safety, where she

can come and walk on her own, whereas in Louise's story it is the freedom and openness of the space that she values. Tom and Ann express the sense that YSP is a contained and safe space to come to walk off any external troubles while giving them the freedom to choose what they do. The balance between continuity and change is indicated in most stories, however it is particularly resonant in Vivien H's story who has happy memories about particular routines, but also relishes the "surprise", and Maurice's story, who has his favourite walks and views but will always come to see something new. Cheryl and Martin's stories demonstrate how there is always something new to engage with or to learn. However, it is perhaps most clear that people can move between the different point on the axes on any particular visit, sometimes coming for a sense of comfort at other times to be challenged and surprised. This is important in thinking about the relational context of wellbeing, as posited by the idea of the "therapeutic landscape" (Conradson, 2005). The conditions for producing a feeling of wellbeing are not static points, but instead a dynamic nexus.

7.7. Summary

As stated in the opening paragraph to this chapter, it is the understanding of this research that the "sense of place" at YSP is not something inherent to the landscape, but is something actively produced by its users, both historical and contemporary (Warren, 2011). While there are environmental conditions for wellbeing recognised by the participants, which this chapter posits is a nexus between 'openness/safety' and 'continuity/change', the experience of these factors is intertwined with the biography of the participants. The different factors emerging with varying levels of importance depending on the particular context of the visit within the visitor's life and its relation to previous visits. In this sense, it is reminiscent of the 'taskscape' described by anthropologist Tim Ingold, in *The Perception of the Environment* (2000), where the landscape is the congealed form of a history of action. As philosopher Edward Casey notes in his writings on place, citing Heidegger, "place gathers… experience, histories, even languages and thoughts" (Casey, 1996, p. 24). Here, the landscape of YSP is understood as a place where biographical history and memories gather. Reiterating the findings of the National Trust research that having a "special place"

makes people more equipped to cope with the negative impacts of loneliness, fatigue and stress (National Trust, 2019), this has been demonstrated through these narratives in a couple of ways. Firstly, in the stories of Tom and Ann where YSP was seen as a place of respite from external stresses and secondly, in the stories of Vivien H and Vivien R where the landscape of YSP was seen as a repository of happy memories to be drawn upon in difficult times.

Yet as we are warned by the phenomenologists and post-phenomenologists this does not render the landscape as something static, something pre-inscribed to be read, but is continuously being produced (Ingold, 2000; Wylie, 2005). Anthropologist Keith Basso, in his insightful ethnography of place-naming and wisdom in Apache culture, reminds us that a "sense of place" is an active process, a sensing of place, arguing that it is the process "when places are actively sensed" that the "physical landscape becomes wedded to the landscape of the mind" (Basso, 1996, p. 55). Moreover, he stresses that not only is the meaning of place produced collectively, as do Altman and Low in the introduction to their edited book *Place-Attachment* (1992), but also through activity, through praxis. It is in the walking, talking and sharing that place is made. At YSP it is the journey from sculpture to sculpture through the landscape. It is to this experience that the next chapter will turn, focusing on the experiences of the workshop groups on their journey through the landscape of the sculpture park, to consider how wellbeing is actively produced in the relational context of the art in the environment.

8. The Journey

The personal stories in the previous chapter revealed that the research participants felt a tangible sense of place and connection to Yorkshire Sculpture Park. The landscape, as a "task-scape" (Ingold, 2000) of congealed action and memory of previous visits and life events, was seen to be a resource that the participants could draw on. The chapter posited that the relational context of wellbeing was produced through two sets of axes; between openness and safety, continuity and change. Building on this supposition, this chapter will consider, through close attention to the experience of these different factors, how this is facilitated, reproduced and felt by the participants through an analysis of the 'journey'. Firstly, it will consider the methodology of the journey, arguing that while existing wellbeing frameworks do not account for the dynamic experience of the art encounter, previous research around encounters with landscape and art, and place-based wellbeing do not account for intersubjective experiences. This research suggests that in order to consider the wellbeing experience holistically at YSP the methodology needs to follow the mode of experience of walking through the landscape. Before considering the relational social and aesthetic encounter of sculpture in landscape in the following chapter (Chapter 9- The Sculptural Encounter) the close of this chapter will position these encounters within their temporal context, recognising that the space of encounter stretches both back into the past and into the future.

8.1. Following the journey as methodology

"Well we were talking about that as we walked down the path weren't we, that it feels like you are going through different worlds, and on the way there were a number of different portals to other worlds weren't there? And that was quite special, that you were transitioning from one place to another and going through these different environments" (CH Workshop 2.1- February 2018)

"I quite like that the Jaume Plensa head that you were talking about, as you walk along the path and that comes into sight… you get into a good position to see it, a smile came

to my face as soon as I saw it, it just felt, I don't know, it felt as if that was in the right place, it was nice to see" (MM Workshop 2.2- February 2018)

The idea for the 'journey' emerged from the narration of collective experiences during the second workshop. During the first part of the workshop we set off as a group for a walk around the sculpture park, each person armed with a clipboard and map only showing a faint outline of a circular route with stopping points and points of orientation, like the lake, the visitor centre and the Deer Shelter. The route could have been approached in multiple different ways and it was up to the group to decide which way we could go. As we walked around we paused, noticed, made notes or little sketches, pointed things out to each other, described what we were seeing or feeling or talked to each other about the other things going on in our lives. Sometimes we were intensely focused around one object, at other times we drifted apart into our own thoughts. Some people were more impatient than others, some were happy to dwell longer; some knew more about the sculptures, others stopped to listen to the sounds of the birds. Upon returning to our workshop base, which was a different venue each time, we narrated our journey around the map, using our notes, sketches and memories as a guide, and described what we felt and experienced at each stopping point. As a group, we had been on a journey, in which the transitions between different spaces and artworks were felt to be constitutive of the experience. For example in the second workshop the emotional shock of Amar Kanwar's *Six Mourners and One Alone* (2013) was described as "[*setting] you up" (TW*- Workshop 2.2, February 2018*)* for the calming experience of Jaume Plensa's *Wilsis* (2016). Different areas of the park transitioned from one to the other, providing distinctly different atmospheres; the country park was equated with "space/sky", "views" and feelings of "release"; the Hillside area on the other hand was felt to be "accommodating", "familiar" and "self-contained". Moreover, each journey had a beginning, middle and end. The capacity for attention that we had at the beginning was lost to fatigue and grumbling stomachs, although we were sometimes jolted out of this feeling when confronted with a sculpture.

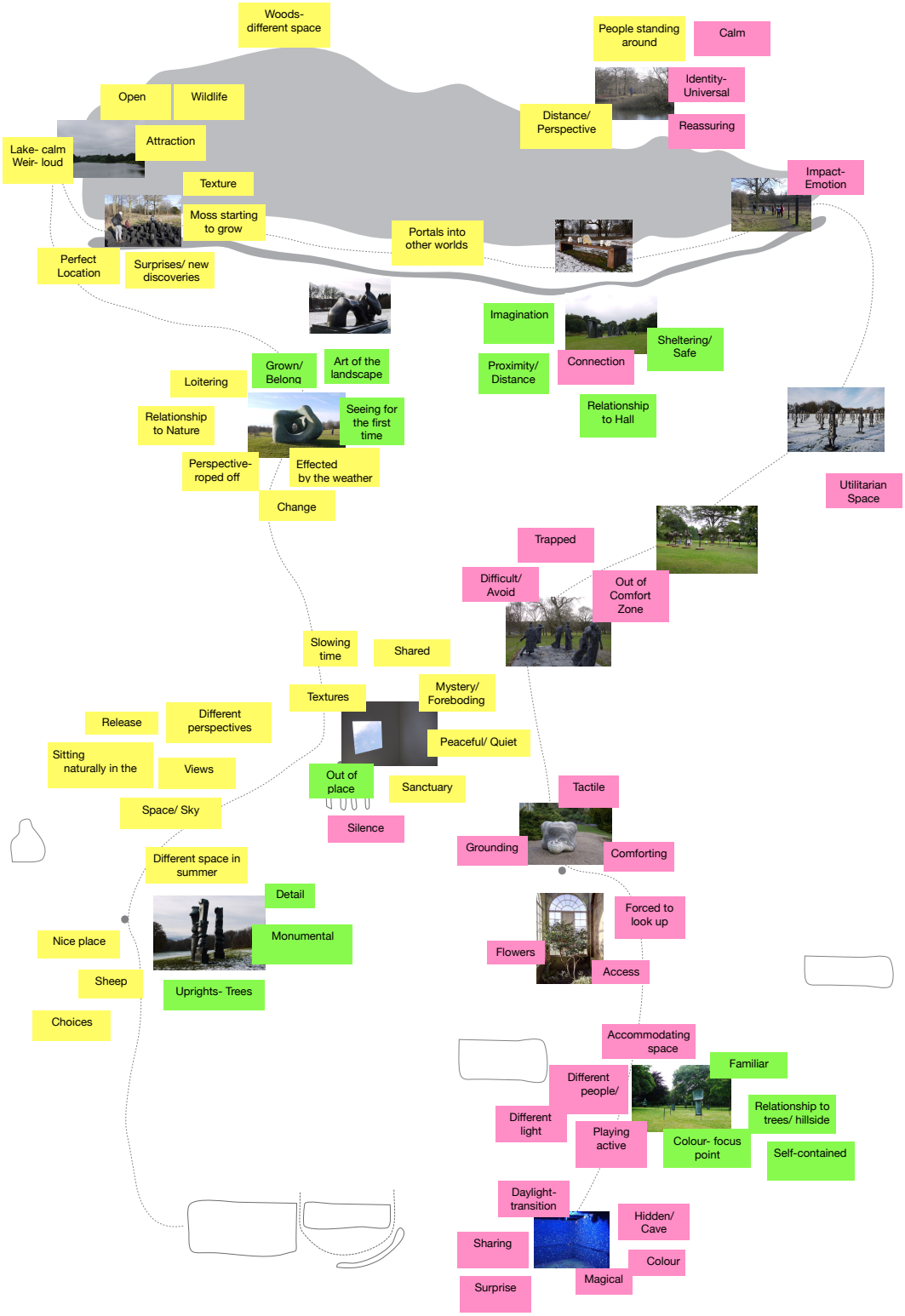


Figure 10 Digitised version of post-it note map from February 2018 workshops

The journey story therefore represents a mode of experience at the sculpture park. The curatorial strategies of placing sculpture in the landscape and the facilitation "of multiple vantage points" (Green, 2008) , discussed in Chapter 6, make the experience of YSP necessarily peripatetic. Walking is in fact the only way to really experience the sculpture park. It was articulated by almost all the participants that being able to engage in art or see something interesting at the same time as going for a walk outdoors was the reason that they came to YSP as opposed to another area of countryside, or visited more frequently than another art gallery with just indoor exhibitions. However, as acknowledged in the research of Saskia Warren (2011), this is also a limitation of the site. While mobility scooters are available to hire they are limited in the areas and paths that they can take. Consequently, what is seen as valuable by most visitors also creates barriers to access to those less physically able. Nonetheless, as demonstrated by the personal visitor stories in the previous chapter, people feel great attachment to particular walking routes and routines, in some cases more so than the particular sculptures which can frequently change.

The collective 'journey story' is the answer to the methodological questions raised in Chapter 4. Paying close attention to the whole experience as articulated by the participants, as opposed to breaking it down into its component parts as in a thematic analysis, this holistic view can help to understand more clearly "the processes through which the arts may exert their benefits" (Stickley & Clift, 2017, pp. 3-4). Moreover, recognising that all experience is situated and contingent, looking at the relational context in which the experience occurs can help in understanding the "conditions and contingencies" (Daykin, 2017, p. 49) that can shape a successful wellbeing encounter. The methodology of articulating experience through the journey format gets to grips with the primary mode of experience, the walking (Pink, 2009). These journeys focus on the broader context of the experience, considering it holistically, rather than the analysis of the experience of the individual sculptures which will be investigated further in the following chapter.

As established in Chapter 4 the individual experience of moving through the landscape has been addressed poetically in social geography and anthropology of landscape, notably here in the work of anthropologist Tim Ingold, archaeologist Christopher Tilley and post-phenomenologist geographer John Wylie. Tilley in 'Walking the Past in the Present' (2012)

sees walking as an act of inscription, a tracing of previous activity; in *Perception of the Environment* (2000), Ingold negates this separation of self and landscape, seeing that in the act of walking we are in a reciprocal encounter, embedded within the landscape. Wylie, on the other hand, sees this as more of an antagonistic relationship, the self is not embedded within landscape but rather "up against it" in an "interactive friction" of becoming (Wylie, 2005). These writers explore how walking through landscapes can uncover knowledge about the subjective experience of the environment and its embedded histories, however this is positioned within a history of walking as a solitary act of sensing and contemplation.

Walking is understood as the ultimate embodied experience, but as Victoria Pitts-Taylor reminds us in *The Brain's Body: Neuroscience and Corporeal Politics* (2016), "the body" in "embodiment" can only refer to a specific body that is historically situated and socially stratified. Similarly, previous research exploring the aesthetic encounter from phenomenological or post-phenomenological positions, for example in the work of Harriet Hawkins (2010), Nina Morris (2011) and Tim Edensor (2015) as discussed in Chapter 4, has tended to focus on the individual, personal experience of the encounter as opposed to inter-subjective experiences. These accounts do not explore how to carry out this kind of research with others, or how their situated knowledges can be articulated. Moreover, counter to the popular depiction of walking as a solitary past time, it is for many people, a social activity and as suggested by Karolina Doughty, walking together can have restorative or therapeutic potential (Doughty, 2013). This research supposes that it is the social and aesthetic encounters with art in the landscape, and the facilitation of Kantian "aesthetic reflective judgement" outlined in Chapter 4, that contributes to wellbeing. In this sense, aesthetic experience is understood to be both individually subjective and socially experienced. This is demonstrated to some extent in the personal stories where participants describe visiting with friends and family or even alone, feeling the *"temporary community"* (MH- Workshop 1.1, September 2017) of experiencing an art object with others. However, while the previous stories were focused on individual biographies and personal experience, the journey story seeks to expand this to consider the potential for articulating group experiences through a collective narrative.

In order to create the collective 'journey' narratives the transcripts went through a process of narrative analysis called "narrative smoothing" (Polkinghorne, 1995) in which the sections of the conversations about our immediate experiences of the journey were picked out, leaving out any parts of the conversation that were not directly related to our immediate experience, for example, past experiences, tangential topics. These experiences were then re-storied (McCormack, 2004) into a collective 'I' of the group experience, recognising that in the process of talking through our experiences into the shared space of the mapping exercise we were constructing a collective, group experience beyond our own individual experiences (Froggett et al., 2015). The 'journeys' therefore are not verbatim of the original transcripts but maintained fidelity to the group experience (see section 5.4.3). The format of the collective narrative allows space for dissensus as much as consensus, recognising that even within a single individual, people can feel and think multiple things at the same time. The narration of the journey therefore represents a singular narrative made up of "partial perspectives" (Haraway, 1988). It is an articulation of the "situated knowledges" (Haraway, 1988) of the individual participants from their perspectives, on that particular day, expressed collectively, without negating individual differences. Once constructed the 'journey' stories were re-analysed in terms of the themes identified from the first workshops: the environmental factors and different experiences fostered including social experience, aesthetic experience and wellbeing experience, looking for instances where these might occur within the three journeys.

Image 11 Photograph of Henry Moore's Two Large Forms (1966) in the Country Park (taken by the researcher on 07/02/2018)

Image 12 Photograph of David Nash's Black Mound (2013), (taken by the researcher on 07/02/2018)

Image 13 Photograph of Jaume Plensa's Wilsis (2016) across the Lake (taken by the researcher 07/02/18)

Image 14 Photograph of Julian Opie's People 15 (2014), (taken by the researcher 18/11/2019)

Image 15 Photograph of Barbara Hepworth's Square and Two Circles (1963) (taken by the researcher 18/11/19)

Image 16 Photograph of Peter Randall-Page's Shape in the Clouds III (2013) (taken by the researcher 12/12/17)

Image 17 Photograph of Matthew Day Jackson's Magnificent Desolation (2013) in the Lower Park (taken by the researcher 25/01/18)

Image 18 Photograph of Amar Kanwar's Six Mourners and One Alone (2013) next to the Lake (taken by the researcher 07/02/18)

Image 19 Photographs of the interior and aperture of James Turrell's Deer Shelter Skyspace: An Art Fund Commission (2007) (taken by the researcher 07/02/18)

Image 20 Photograph of Mark Di Suvero's The Cave (2015), (taken by the researcher 25/09/18)

Image 21 Photograph of Anthony Caro's Dream City (1996) in front of Bretton Hall (taken by the researcher 25/09/18)

Image 22 Photograph of Ultimate Form, a figure from Barbara Hepworth's The Family of Man (1970) (image taken by the researcher 25/01/18)

8.2. The three 'journey stories'

Graphic version of the journeys can be found in the project repository here.[30]

8.2.1. Journey One

This journey began in the big open space of the Country Park, enjoying the fresh air and the sense of release after coming out of the busy visitor centre before entering the enclosed and sheltering space of the Deer Shelter. As a group, we spent a long time looking at, or "loitering" around, as one participant described it, the Henry Moore *Two Large Forms* (1966), inspecting it in detail, noticing the different colours and patination. Even though it was roped off, the restricted access made us consider it from different perspectives. Then moving on down to the Lake, the arc of the bridge set the pace and slowed us down causing us to stop on the bridge for some time, noticing the texture of the water against the bulrushes and looking at the water birds and then on to the cut and David Nash's *Black Mound* (2013) (image 13). Following the path in between the Lake and the cut (a small water conduit) Jaume Plensa's *Wilsis* (2016) (image 14) came into view across the water, it was interesting to see all the people over there standing around in a circle looking up at it but also from our side walking up and down to see it from different vantage points. By the time we had reached Mikayel Ohanjanyan's *Diario* (2016) we had reached saturation point, however as we were walking along the path towards the end of the Lake we became captivated by the Julian Opie figures walking in the distance (*People 15,* 2014*)* (image 15). Seeing the LED figures across the park felt like a glitch in the universe, a door to somewhere else. There was a sense that we were being drawn to particular works while breezing past others. We had spent a significant amount of time (approx 1 hour) on the first 4-5 sculptures and after that found it difficult to engage with any of the later ones, with the exception of the Opie figures in the distance as the contrast with the environment shocked

[30] Link to online repository: https://www.researchcatalogue.net/view/786539/786540

us into attention. The journey finished with a trudge back up through the lower park, at this point we were fatigued, it was beginning to get colder and we were ready for some lunch.

Table 1 'Journey Story' One with analysis notes

Country Park:	
We began in the Visitor Centre, heading into the Country Park, past the Upright Motives	
This area is all about the space, and the sky (CB). The slope and the rolling hills down to the lake (GC).	**Environment:** Wide open spaces Sense of release
It's a launching off point. In the summer, you see families with kids setting off down the slope (MH), people picnicking (CB), looking for shade under the trees.	**Aesthetic:** The space allows different perspectives and choices on how you view the sculpture.
It is a release, coming out of the building, with all the people and all the noise, suddenly, you are outside and it is quiet and fresh, and you can see for miles. The sculptures naturally sit in the landscape, they look as if they belong (CH), and it would be a shock if they weren't there (VR).	**Social:** We thought about how other people used the Country Park space, families coming on picnics trying to find their own spot.
That space gives you the chance to look at something from a distance and then look at it close up too (CH). There is choice isn't there, once you go through that gate you've got the choice of solitude, or being with other people, choosing either Henry Moore or James Turrell, and then off you go, like a firework (MH).	**Wellbeing factors:** Release, choice Being out in the fresh air
James Turrell- *Deer Shelter Skyspace: An Art Fund Commission* (2007):	
We went up and over that little bump, across and down into the Deer Shelter.	

It felt as if you had lost the outside world, that you could have been almost anywhere in that Deer Shelter, that all the landscape had gone and you were just in this fabulous place (MH). It's like a sanctuary (CH), it's very relaxing and peaceful, we were all very quiet, we weren't sat around chatting about it, we were just taking it in (MM). The noise echoes in there, which might suppress the conversation (CH), it feels like it would be a big thing to speak (CB).

Environment:
The environment of the Deer Shelter feels enclosed in contrast to the wide, open space of the Country Park.

Aesthetic:
Becoming more aware of time in the Deer Shelter (slowing down of time)
Noticing different textures
Focusing of attention

I was very conscious of the slowing of time, perhaps because the sky was so grey that we couldn't see much movement, it felt like everything was slowing down (CH). I didn't look at my watch all morning, and I'm usually quite conscious about time (VR).

I felt that the Deer Shelter was a shared space, because of the quietness (CB), you are sharing the quiet with each other, and the more people are in there, the more powerful it becomes, as long as everybody is silent. If you were just in there, on your own it wouldn't feel quite as powerful.

Social:
The Deer Shelter suppressed conversation, people are quiet and respectful of one another.
It felt like a shared space.

Wellbeing factors:
Sanctuary, relaxing peaceful.
Sharing experiences
Mindful looking

There is a sense of mystery in the way that you approach, through the gate then inside and around the corner (CH). A sense of foreboding perhaps, my initial thoughts were of concrete and bomb shelters (GC). There is that stark contrast between the bunker type materials and then the soft brick work outside (CH).

Henry Moore- *Two Large Forms* (1966):

Then we went down to this Henry Moore [Large Two Forms], there was also the black one [Reclined Figure: Arch Leg] as well but we didn't go down to that one.

With these two I was questioning the difference from the effects of weathering. Looking at one that was being allowed to weather and the other that was being carefully cleaned and brought back to its pristine state. I started noticing more then, looking at how things sat in

Environment:
Noticing the effects of the weather on the Henry Moore sculptures and the contrast between the black polished one

the landscape and how things have been affected by the climate around them (CH).

I found it quite annoying that you couldn't go up to it and touch it, that there is a fence around it and I understand why, because of the mud (GC), but normally you can get up to it, and there are kids playing it, looking through the hole and all sorts (MH). I think that standing amongst it could be really quite powerful, that you are able to see a totally different perspective of it, the different viewpoints and the negative space between (GC).

Even so, we really enjoyed it today, we loitered for some time there (GC), around 15 minutes, despite it being cold (MH). Perhaps being denied one way of experiencing it, you are forced to see it in a different way (GC), it stretches your mind having to think what it would be like to be inside it. If you are too close you don't get the sense of the scale, and the shapes and the relations between the forms, but you could have everything if the fence wasn't there (GC); and perhaps if there are other people, kids and dogs, playing in it then it would be disruptive, if you were just here to view it (MH).

Lake area:

Then on to the lake, to the bridge, another open space (CB).

I was very conscious of the arc of the small bridge over the cut, that it was setting the pace, slowing us down (CH). People always stop at bridges, near the water, and you had the contrast, between the relatively calm lake and the fast-moving water of the weir (GC). I was looking at the texture of the water, the ripples and still patches (CH), the strong light and the dappling effect, which was very captivating at the edge, especially around the bulrushes (GC).

and the patinated one.

Aesthetic:
Considering how it being roped off provides different kinds of experiences and 'stretches your mind' to consider the different perspectives.

Social:
Sharing experiences, 'loitering'

Wellbeing factors:
Seeing things from different perspectives and noticing more
Imaginatively engaging with the form

Environment:
The route around the site setting the pace of the experience (the bridge).
The wildlife become a part of the experience.

Aesthetic:
Aesthetic experience of nature around the Lake- thinking about

By the lake I began to notice the birds as well, the sound of the coots and then a whole row of Canada Geese sat on one branch (VR).

the texture of the water and the bulrushes

Wellbeing:
Being outside in nature
Noticing the wildlife and texture of the water

David Nash- *Black Mound* (2013):

Environment:
Nature is encroaching on the sculpture.

I enjoyed that today, the texture of it (CB), and the colour. The moss was starting to grow on them so you've got this very bright green algae against the black (CH), you could see the nature encroaching back into it (CB). I felt I had to tidy it up a bit though, the sticks and leaves were ruining the edges.

Aesthetic:
Noticing the colour and texture of the Black Mound

Wellbeing factors:
Taking notice- noticing the texture

Jaume Plensa- *Wilsis* (2016):

And followed the path down the side of the Lake, towards the Plensa head.

It was interesting looking across and seeing all the people standing around it in a circle, almost as if in awe (CH), you could see the scale of it better with the people stood around it (GC).

Environment:
The landscape allows for different views of Wilsis from around the lake.

Social:
Watching other people standing around the Plensa sculpture.

Wellbeing:
Sharing the experience with others

Mikayel Ohanjanyan- *Diario* (2016):

Following the path between the cut and the Lake we

began to get tired.

There was also those white marble blocks on the iron table (GC), I felt that they had diminished somehow, that they weren't quite as big or there were less of them as before, perhaps it was tiredness after reaching that bit (MH). I think you can reach saturation after a while, when you can't really take in any more (VR).

Aesthetic:
Reaching saturation or aesthetic fatigue.

Julian Opie- *People 15* (2014):

As we were reaching saturation our attention was caught by the LED screens of Julian Opie's People 15

From that path, you could see the Julian Opie woman walking in the distance (MH), it felt like it was a portal into another space (CH), seeing the digital figures in the distance it felt like a glitch in the universe (CB), a door to something else (CH). It was the contrast between that and the real people in front of it (CH). They looked like they were walking up and down some street in London, with their important lives, and we were just kind of ambling around (MH).

Environment:
The siting of sculpture allows for different, sometimes surprising, sight lines

Aesthetic:
Captivation of the digital figures in the distance, portals into the other world.

Wellbeing factors:
Seeing something new/ surprise

Antony Gormley- *One & Other* (2000):

We headed back up to our meeting room in a ponderous mood, with people breaking off into different conversations

I really got something out of seeing the Antony Gormley today, and I must have seen that thirty times. I was thinking about what an important cultural impact he has had in the North of England, with the Angel of the North, Another Place, and here (MH). It has a gravitas (MH), but it is accessible, because it is the human figure, you can project onto it (CB).

Sol Le Witt- *123454321* (1993):

I think we all walked past the blocks of concrete (GC) [Sol Le Witt *123454321*], I didn't bother to ponder those shapes very long (GC). Some things can leave you cold but in a different environment can take on a different meaning and feeling (MH). I think with Sol Le Witt it would look really good in a gallery, with other pieces of his work it would be really effective but perhaps it's not that effective in its current location (CB). In some cases, things sit well in the landscape but in other times they have been taken over by the landscape (CH).

Environment:
Some pieces are not sited as effectively as others.

Aesthetic:
Un-aesthetic experience, being uninterested in the 'blocks of concrete'

In this journey, the group enjoyed the different kinds of spaces that the park offers from the sense of release in the wide, open spaces of the Country Park and the Lake area, to the enclosed and sheltering place of the Deer Shelter, considering how the route around the park provided different paces and viewpoints. The nature and wildlife became a part of the experience, either through the effect of weather or changing light on the Henry Moores, the moss encroaching on Nash's *Black Mound* (2013) or the birds and bulrushes around the Lake. The siting of the sculpture within the space allows for different, sometimes surprising, sightlines, particularly the view of the Opie (*People 15,* 2014*)* figures glimmering in the distance, like a portal into another world. It was noted however that some sculptures were not sited as effectively as the others, in the opinion of the group, and were easy to glance over, particularly in reference to Sol Le Witt's *123454321* (1993). The group described a focusing of attention, noticing different colours and textures around the Moore sculptures, Nash's *Black Mound* (2013) and the Lake area and becoming more aware of the slowing of time in James Turrell's *Deer Shelter Skyspace: An Art Fund Commission* (2007). There was an interesting discussion around the restriction of access to some of the sculptures providing different kinds of experiences and "stretching your mind" to consider these different perspectives as a creative, aesthetic engagement with the sculptural form. It was also suggested that there is a point at which the group reached saturation, or what could be considered aesthetic fatigue, leading to being 'uninterested' at the end of the journey. Aside from observing how other visitors are using the space or engaging with the sculptures, it

was noted throughout this journey that the experience of the sculptures was social, whether sitting in the respectful silence in the shared space of the Deer Shelter, or while "loitering" around Moore's *Two Large Forms* (1966) discussing with the others what we are seeing.

8.2.2. Journey Two

This journey began and ended in enclosed spaces, starting in the cave-like space of *Seizure* (Roger Hiorns, 2008/2013) and ending looking up at the sky in the Deer Shelter (Turrell-*Deer Shelter Skyspace: An Art Fund commission,* 2007) (image 20). It was discussed by the group that beginning and ending in these spaces created a feeling of sharing and community within the group and were important for setting the tone for the journey. Beginning in the dark space of *Seizure* (Hiorns, 2008/2013) made us more attuned to the light and space when we came into the Hillside area (image 16). Throughout the journey the group were very conscious of the transitions between different spaces. The muddy terrain and overcast day made it quite difficult to navigate around the Lower Park area, along with many of the sculptures being roped off due to the ground conditions giving a feeling of restriction and causing the group to fracture off into smaller groups engaging in their own conversation as we made our way towards the Lake. We came back together around Amar Kanwar's *Six Mourners and One Alone* (2013) (image 19), which had a striking emotional impact on some members of the group, jolting us back into the moment and leading us into conversations about the site specificity of the art work and its relationship to the reassuring *Wilsis* (Plensa, 2016) across the water (image 14). We then cut the path down the Lake short as we were all getting a bit cold and entered the Country Park from the side gate, stopping on our way back up in the Deer Shelter to regroup. The group expressed feelings of calmness and restoration at this point.

Table 2 'Journey Story' Two with analysis notes

Roger Hiorns- *Seizure* (2008/2013):

We started all together with Seizure, it is only open on the weekend or during school holidays and is not on the regular route of the participants.

I can't believe that it has been here for 5 years, that took me by surprise. When it first came I went in a few times within a few months and then haven't really been in since but going in today it was as magical as ever (TW).

It was good to start off as a group that way because we were all in a confined space, and sharing this together was a good starting point (PF), it instantly made you start off on the same level as other people (SH). It did feel different coming back out into the daylight, from the dark into the sun, it makes you appreciate it more (CM/TW). The transition from car park to centre to landscape is really important (SH).

It's like a hidden place, or a cave (CB/PF). The richness of the colour surprised me today, in a nice way, I expected it to have faded more, and then when we went out into the park the sense of colour was much more heightened, I was much more aware of it, so it was nice from that point of view (AS).

I was a little disappointed that there wasn't much evidence of life in there, I would have liked to see more of the furniture as a fossil of the lives lived there almost, but that is just what I am interested in. Your expectations are so high because you are made to wait (SH/PF). They treat it as sacred almost, that you have to sit down, put the shoe covers on and then you're taken in (CB), it is that idea of the journey again (TW).

Environment:
Beginning in a hidden place/ confined space
Transition between the different spaces of Seizure and the open space of the Hillside.

Aesthetic:
Surprised by colour and texture
Senses heightened
Being made to wait- expectations

Social:
Shared experience of seizure- starting off together

Wellbeing factors:
Paying attention to the environment
Sharing experiences with others
Different sensory experience
Surprise
Different kinds of spaces

Barbara Hepworth- *The Family of Man* (1970):

After coming out into the open air we went down the hillside towards the Barbara Hepworths

It's all roped off at the moment but it is one of my favourite places (CB), it is where I spend most of my time when I come (TW). I was really aware of the kids playing near the art works, thinking about how so many different people are here doing nice things and just observing how different families and people are out together. You can do what you want in this kind of space, it is non-threatening (SH).

I liked the way that there was life imitating art in front of *The Family of Man*, with children and parents and grandparents in and amongst it, there was a nice symmetry going on (PF). My grandma loved Barbara Hepworth's work, and I was instantly thinking about her and the different generations of art, and the different generations of people visiting, that there is something for everyone (SH).

Environment:
Restricted environment (being roped off)
Familiar environment
Non-threatening space

Social:
Watching others- kids and families playing
Thinking about members of your family

Wellbeing factors:
Sharing the space with others
Thinking about others

Barbara Hepworth: *Square with Two Circles* (1963):

The *Square with Two Circles* looked brilliant today (TW), I felt like I was seeing it for the first time in some ways because of the lights, and the effects, and even the shadows from the trees on it, it looked completely fresh and different even though I have seen it hundreds of times (AS). The bronze changes if you spend time looking at it, it changes colour and you can see a depth in it, which I had never seen before (CB)

Environment:
Sculpture interacting with the landscape- different light

Aesthetic:
Seeing something in a different light, transformed experience

Wellbeing factors:
Paying attention to the light/ environment around the sculpture

Camellia House:

Then on to the Camellia House, which was open today,

the trees were full of buds, almost bursting into flowers

I like the fact that here we were forced to look up, as we are mostly looking down now in everyday life, at our phones or something else, so it's so nice to open up and look up and see nature or the sky (SH), and because you couldn't see any of the sculptures the trees themselves became the sculptures (AS). Normally I just walk through and past but I noticed more this time, they have got a beauty of their own in terms of the structure (AS/TW). It was beautiful but at the same time quite sad, because there were a lot of buds on the floor decaying (TW).

Environment:
Natural forms becoming sculptural forms
Being forced to look up

Aesthetic:
Aesthetic experience of nature
Emotional experience

Wellbeing factors:
Being made to look up- 'open up'
Noticing natural forms

Peter Randall Page: *Shape in the Clouds III* (2013):

Following the path around the Camellia House we came upon Peter Randall Page's Shape in the Clouds III sitting peacefully on the formal steps

I always find this one really calming as well, the Peter Randall-Page marble. It is comforting but elemental, people are always drawn to big stones, like fires, it's important to connect with nature and touch, it is grounding (SH). It feels as if it is of the earth, it reminds you of geological structures, space and planets and rivers (SH) or like a satellite photo of the earth (PF). It is like a little world inside a ball, you feel you need to touch it (TW). There was this moment when everyone had their hands on it, and I was stood back, it looked like a baptism or some kind of communion (PF).

When it is wet or after it has rained the water bleeds out from the little natural fissures, little trickles of water running down. It would be great if you could just have a bucket of water next to it and you could just put water on it to see the difference when it is wet (AS)

Environment:
It is affected by the environment- rain/ different weather conditions

Aesthetic:
Aesthetically pleasing
Tactile- different sensory experiences
Elemental

Social:
Shared experience- communion

Wellbeing factors:
Calming/ comforting
Sharing experiences

Matthew Day Jackson- *Magnificent Desolation* (2013):

Then we struggled towards the boggy stretch of the Lower Park past Magnificent Desolation and Ai Wei Wei's Zodiac Heads towards the Lake.

The next one was the opposite of that really, I find it really difficult, although it is good to be out of your comfort zone. I saw more of it today, as normally I avoid going up to close to it, I noticed that the floor they were all standing on was the moon, but then someone pointed out that they looked like they were all stuck in there and couldn't move, and that made me feel uneasy again (TW).

Environment:
Contrast between different sculptures (this one and previous one)

Aesthetic:
Discomfort

Social:
Watching other people's reactions to the sculpture

Most of the time it is easy to avoid the sculpture that I feel uncomfortable with (CM), but sometimes you have to be exposed to your own anxieties in order to overcome them (SH).

Wellbeing factors:
Being taken out of your comfort zone
Sharing the experience with others

The first time I saw it I was really drawn to it but when I got there I found it really disturbing (AS), each time I go now I find it less so (AS/CB). I like the contrast between this one and the marble, but in a way I feel I get more out of this one than the marble because I could see a context, when people were talking about Chernobyl and listening to other people's reactions to it I like that, it is less abstract (PF).

Ai Wei Wei- *Circle of Animals/ Zodiac Heads* (2010):

Then there was the Ai Wei Wei, I think I have grown apart from that one the longer it has been here, maybe that is because the barrier keeps getting further and further away as well. The nicest bit about it is the detail which you can't see anymore (CB). Walking down there today it did look a little different, less murky, the dragon seemed to really stick out and give it a bit of life (TW), but I realised today, and I've felt it before, that it has been here long enough and it just needs to go (AS). There's not a lot more to see in it once you've seen it a couple of times, you can keep coming back to the more abstract sculptures but with this one, there is not a lot

Environment:
Muddy terrain and barriers restricting experience

Aesthetic:
Un-aesthetic experience- boredom

more it could be.

Amar Kanwar- *Six Mourners and One Alone* (2013):

Making our way down the path by the Lake having fractured off into different conversations we were caught by the Six Mourners

That one by the lake really got to me, with the organ pipes, I was having a nice conversation and then that phrase 'the suddenness of your departure is still hard to believe' really got to me (SH). It just got me straight away, I had to catch my breath, it was a shock, when you're looking out on the lake with the geese and having a nice chat, and then, because it is such small writing and it has such a big impact (SH). It was built from the chapel organ here, so it is connected to the site (TW).

Environment:
Artwork having a connection to the site

Aesthetic:
Emotional experience- shock impact

Social:
Artwork disrupts conversation

Wellbeing factors:
Being surprised
Having an emotional experience

Jaume Plensa- *Wilsis* (2016):

Does that then set you up for *Wilsis*, the head on the other side of the lake, does it prepare you for that almost? (TW) It is almost reassuring, it made me think of mother nature, she is very calm and looks quite universal (SH). I think there is something magical about that, often she looks as though she is from a different ethnic origin but today she looked like she was from a period costume drama (AS).

Environment:
Siting of the sculpture- distance
Contrast with previous sculpture

Aesthetic:
Magical
Making associations

Wellbeing factors:
Art work is reassuring after emotional experience of previous artwork

James Turrell- *Deer Shelter Skyspace: An Art Fund Commission* (2007):

With stomachs rumbling, we then cut the path by the

Lake short and headed back in to the Country Park, stopping off at the Deer Shelter on our way back up.

The Deer Shelter was really peaceful when no-one was talking (PF). We had a sense of togetherness when we started, and then we ended with that (TW). It's a complete contrast for me because approaching it, it looks very intimidating but it is not what you expect at all inside (TW/AS). It felt like a chapel (CM), sitting in silence (AS).

In there I felt like I was waking up from a sleep (PF). It's so simple, to look at the sky, but we just don't do it. I felt like we were in a cable car (SH), you are contained but you are safe. I could feel my heart rate was really steady and slow, it's just like magic (SH). I really didn't want to go in there because I was hungry and ready for lunch but then it is just such a massive payoff when you go in and calm down (CB).

Environment:
Peaceful environment
Contained and safe environment
Contrast of inside and outside

Aesthetic:
It makes you look up at the sky

Social:
Sense of togetherness in silence

Wellbeing factors:
Makes you take notice of nature
Feeling of being contained and safe

In this journey, the group paid particular attention to the contrasts between the inside and outside of spaces and the transitions between these different kinds of spaces, from the hidden, confined space of *Seizure* (2008/2013) to the open space of the Hillside area; the cold and windy Country Park to the contained and sheltered environment of the Deer Shelter. It was noted how the siting of the sculpture throughout the park and the different sightlines allows the experience of the sculpture from different distances, and the journey between can provide a continuous experience of the sculpture where one might 'set up' the experience of the other one, for example, from the disturbing *Magnificent Desolation* by Matthew Day Jackson (2013) to the calming *Shape in the Clouds III* (Peter Randall Page, 2013) or the emotional experience of *Six Mourners and One Alone* (Kanwar, 2013) to the reassuring *Wilsis* (Plensa, 2016). Throughout the journey the interactions between the art and the natural environment were observed, whether through noting how the sculptures change in different weather conditions, the colours changing in different light or when wet, or even how the natural forms of the Camellia House become sculptural forms themselves.

However, it was also discussed how these environmental conditions can adversely affect the experience with the muddy terrain and barriers restricting access to the sculptures.

The aesthetic experiences within this journey were identified as a heightening of the senses, allowing for different sensory experiences of the sculptures within the environment. The group remarked upon the transformative experiences of being surprised by the different colours and textures of familiar sculptures and noticing new details through closer observation of the sculptures interacting with the environment. There were different experiences of temporalities throughout the journey. Being made to wait in the dark before going in to Hiorn's *Seizure* (2008/2013) set a different pace throughout the Lower Park and then time slowing down again in the Deer Shelter. Some members of the group described having emotional experiences with some of the artworks, from the disturbing experience of Day Jackson's *Magnificent Desolation* (2013) to the emotional shock of Kanwar's *Six Mourners and One Alone* (2013). However, instances of boredom or disconnection around Ai Wei Wei's *Circle of Animals/Zodiac Heads* (2010) were also described.

The group noticed how the enclosed spaces at the beginning and end of the journey in *Seizure* (Hiorns, 2008/2013) and the *Deer Shelter Skyspace: An Art Fund Commission* (Turrell, 2007) created a sense of togetherness and shared experience, which continued in other areas. For example a sense of communion around Randall Page's *Shape in the Clouds III* (2013) (image 17). They noted how this made them feel more attuned to what other people are doing outside of these spaces, observing how other people are interacting with the sculptures, and, with the families playing around Barbara Hepworth's *The Family of Man* (1970), noticing the symmetries between the sculptures and the people around them. However, the sculptures also occasionally disrupted the feeling of togetherness with the example of Kanwar's *Six Mourners and One Alone* (2013), interrupting the conversations of the group, prompting a period of internal self-reflection before re-grouping to share the experience.

8.2.3. Journey Three

This journey began in the Country Park, paying close attention to the Henry Moores' dotted down the landscape. First of all being drawn to the Upright Motives and then down to the glossy black Reclining Connected Forms before cutting across the parkland to the Deer Shelter. Much of the discussion for this journey was around the different views and vantage points possible within this space. The weather was quite challenging as although it was fine it was bitterly cold, hovering just above freezing. Consequently, the Deer Shelter was not very inviting, feeling too cold to even sit down and was overall quite a negative experience. Coming back into the open we headed towards the more organic shapes of Moore's *Two Large Forms* (1966). At this point due to the inclement weather we decided not to follow the path down to the Lake and instead headed through the side gate into the Lower Park, where a new work by Mark di Suvero (*The Cave,* 2015*)* had just been installed (image 21). We spent some time discussing the form and placement of this sculpture, in comparison to the other (Nelly, 1986) across the lawn before spending some time looking at the two works by Anthony Caro (*Dream City,* 1996; and *Promenade*, 1996) noting how their forms were juxtaposed with the environment around them, the lake, the tree and the house. We then made our way back up through the Lower Park and up the Hillside to the panorama of Hepworth's *The Family of Man* (1970) before heading back up to the Visitor Centre for warmth.

Table 3 'Journey Story' Three with analysis notes

Country Park area:	
We set off down into the County Park paying close attention to the Henry Moore's dotted down the landscape	
The whole view, looking down the country park towards the Henry Moores and seeing them all dotted down the hill towards the lake and then walking down amongst them was lovely (MB). I don't walk right down the middle very often, which is why I probably don't see the Henry Moores as up close and	**Environment:** Views provided by the environment Allows different routes, approaches and perspectives

personal as we did today (MB). The approach is significant, the way your perspective shifts (CB) which is why it is so unlike other places. It could have been a theatre set with the sun glinting on the lake and the light coming through the clouds onto the sculptures (SB).

Aesthetic:
Aesthetic experience of sculpture interacting with the environment- 'theatre set'
Seeing sculptures up close

Wellbeing factors:
Going a different way to normal- change
Space to Walk/ being in nature
Different perspectives

Henry Moore- *Upright Motives (No.1: Glenkiln Cross; No.2 & No.7, 1955-56)* :

First of all being drawn first to the Upright Motives.

I think this is the first time that I had spent time looking closely at the *Upright Motives*, I normally just walk past them. They must have been here a while but I feel like I have only recently got to know these, through one way or another (SB/CB). It struck me how totem-like they were and how their 'uprightness' contrasted with the rest of the landscape (CB). I caught the uprightness against the trees which were behind them, from this view it made me think of Moore's drawings where he uses monumental shapes like stonehenge. The detail around the bottoms, struck me as well, it seems quite uncharacteristic of Moore (SB/CB)

Environment:
How the sculpture interacts with the landscape

Aesthetic:
Noticing new artworks
Noticing details

Wellbeing factors:
Noticing new things and details
New experiences

Henry Moore- *Reclining Connected Forms* (1969):

Then on down to the contrasting glossy black Reclining Connected Forms towards the Deer Shelter

The one on the plinth, I felt that looked a bit like a tomb on the big plinth, long and horizontal (SB), it seemed like it was on a different plane to the others (CB). It felt quite violent, that the two forms were angry with each other (MB).

Environment:
Sculpture on a plinth feels out of place

Aesthetic:

Feeling negative emotion towards the forms- violence

Wellbeing factors:
Seeing things out of your comfort zone

James Turrell- *Deer Shelter Skyspace: An Art Fund Commission* (2007)

Cutting across the parkland we entered the Deer Shelter but on this bitterly cold day it was not very enticing and we did not stay long

I was thinking about the structure itself which forms part of the art work, I know that it is a grade two listed building but it just looked like a modern concrete bunker (MB), you could already see the new brick work and the concrete entrances inside the old arch (MB). It felt like you were stepping out of the Sculpture Park and into another place to me (MB). Perhaps it was because of the cold but it reminded me of a cell or a bunker, it wasn't really appealing, apart from the relief of looking up (SB), you feel like a prisoner in a cell with a glimpse of the sky (MB).

Environment:
Out of place with the parkland
Feeling cold

Aesthetic:
Negative experience- feeling like a prisoner

Social:
Not shared experience

Wellbeing factors:
Not good for wellbeing- feeling cold and uncomfortable

It felt colder in there than it did outside, if it was warmer I might have felt differently. I will go in when the weather is better and see how it feels (SB). It just felt out of place, not site-specific (MB).

Henry Moore- *Two Large Forms* (1966):

Back out into the open we headed towards the organic shapes of Henry Moore- Two Large Forms

I did really like this big one with all the colours that was not on a plinth (SB). It has become almost iconic of YSP, it's on the website and promotional literature but you forget what it looks like in real life sometimes (CB).
It felt like seeing it from new again (SB), I really enjoyed it today (MB). It looked very much part of the landscape

Environment:
Sculpture looking part of the landscape, like it has grown

Aesthetic:
Seeing it as if from new

like it had grown and belongs exactly where it is (SB).

Wellbeing factors:
Noticing new details
Seeing new things

Mark Di Suvero- *The Cave* (2015) and *Nelly* (1986):

At this point due to the inclement weather we decided not to follow the path down to the Lake and instead headed through the side gate into the Lower Park, where a new work had just been installed.

There was that new one that looked like a winding gear or something (MB) *(The Cave*). I always feel a bit funny about new things, I have to see it a couple of times before I can form an opinion on it, it needs to settle in first (CB). It didn't have a name on it yet (SB), which could be a good thing in terms of appreciating it afresh (MB). I was quite fascinated by how it was moving which caught my attention more than anything else, it felt like it wasn't this solid immovable industrial object because it was swaying a bit, I did find the form quite pleasing and I like the rust colour of it (SB).

Environment:
Sculpture needs to settle in to the environment

Aesthetic:
Fascination with moving parts
Paying attention to the colour and different materials

Wellbeing factors:
Noticing new details

I found the other *(Nelly)* just looked like a giant squeegee thing, I felt like I didn't really need to know more about that one (SB). The one with the dangly shell shape felt like there was more going on, there was the triangular bit and the girder, there were three separate bits to it so there was more interest in the structure (MB). There were different materials as well, a lot of it was interesting in a way that the other one wasn't (SB/MB). I was thinking about if it was a machine then how would it work or what it would do.

Anthony Caro- *Promenade* (1996)

In the Lower Park we spent time looking at the two Caro sculptures- Promenade and Dream City

I would not say that anything that is sort of industrial and metal or concrete shouldn't be here because I love

Aesthetic:
Imaginative experience of

the Caros, but it is about bringing those into this space (MB). I see the Caros as blank canvases for imagination, you can conjure worlds from them (CB). It's the debate between figurative and abstract in a way, the Caros you can choose in a way, you can look at the shapes and the forms or walk amongst them and experience them from the inside (MB). Whereas the Di Suvero sculptures are more representative of things that we recognise from the world, girders, cranes and so on (CB/MB).

abstract sculpture

Wellbeing factors:
Thinking creatively/ imaginatively

Anthony Caro- *Dream City* (1996)

I looked at the smaller Caro in more detail today, I really enjoyed it (MB/SB). I liked the way the tree was slightly overhanging, like a canopy, it felt very safe and sheltered, enclosing this place (SB/CB). It felt quite domestic, like you could have it in your garden (SB).

Environment:
Perfect siting of the Caros- looking at the contrast of the pieces in the formal lawn area
Sheltered by a tree, safe environment

My best experience was at a distance, when we approached with Bretton Hall behind it I liked how it was placed in relation to the Hall because of that curved bit in front mirroring the curved bay window of the front of the hall (MB). The visual combination of landscape, sculpture, hall, tree was very nice (MB).

Aesthetic:
Different experiences from different perspectives
Visual combination of tree, hall and sculpture

Wellbeing factors:
Familiarity with sculptures
Space for different perspectives/ different experiences from different vantage points

Barbara Hepworth- *The Family of Man* (1970)

Then we made our way back up the Hillside to the Barbara Hepworth sculptures before heading back in for warmth.

I thought the *The Family of Man* was great today, the way that we approached it, you could see the figures in full panorama, and then you walked up and got in and amongst them (SM). It was quite dull and against the

Environment:
Hillside siting allowing you to get amongst them

barren trees we had these beautiful green objects emerging out of the hillside like they were living things (MB). It is the way that they are placed going up the hill as much as anything, rather than on a flat plane (SB). I can't imagine it looking anywhere near as forceful as that in a white box gallery space, they are very much in their right place (SB).

Aesthetic:
Sculpture contrasting against the trees and hillside
Growing out of the ground
Forceful experience

Wellbeing factors:
Forceful experience (transformative)
Interacting with the sculpture

Our attention in this journey was focused on how the environment of the sculpture park provides different views and vantage points of the sculptures in the landscape, as well has how the space allows for different routes, approaches and perspectives. This was considered particularly in regard to familiar sculptures that have been in the same place for a while: the Henry Moores in the Country Park, the Caros in the Lower Park and the Hepworths on the Hillside, noticing how they complement or contrast with the surrounding environment from different perspectives. However, the environment can also have negative effects on the experience, as on this bitterly cold day some of the environments of this park did not feel as inviting as they did on the other journeys, and we did not dwell as long at many of the sculptures. In this journey, the aesthetic experience of the sculptures were predominantly described in relation to the sculpture in its environment, from the description of the Henry Moores dotted down the Country park as a "theatre set", to the visual combination of the tree, Bretton Hall and Caro's *Dream City* (1996), or the panorama of the Barbara Hepworth's *The Family of Man* (1970), growing out of the ground. Along with this was described a focusing of attention on detail, whether stopping to look at new sculptures up close in the case of Di Suvero's *The Cave* (2015), to seeing familiar sculptures from a different approach or perspective as if for the first time. The group described the experience of engaging with abstract sculpture as a creative one, allowing you to imaginatively engage with the form. Conversely there was a marked un-aesthetic

experience of the *Deer Shelter Skyspace: An Art Fund Commission* (Turrell, 2007), in contrast to the other journeys, making the participants feel cold, trapped and uncomfortable.

In this journey, there were no explicit mentions of social experiences during the group discussion as in the other groups, although of course the act of discussing the experience of sculptures with each other is a social experience of sculpture. This was firstly, because we were a much smaller group, made up of a couple who regularly visit together and therefore the 'shared experiences' mentioned by the other groups would not have been something out of the ordinary and secondly, because it was a much quieter day and there were fewer people out and about in the park to catch our attention or affect our experiences of the sculptures.

8.3. The temporal context of the encounter

In the summary and alongside each journey I have drawn out the instances of aesthetic and social experiences discussed within them, along with a discussion around the qualities of the environment of YSP. It is the premise of this research project that it is these experiences that contribute to the experience of wellbeing at YSP. As in the Personal Stories, in all of the journeys there were experiences expressed that could be categorised within the framework of the New Economics Foundation's 'Five Ways to Wellbeing' (Thompson et al., 2008). This was particularly evident in terms of 'Being Active', 'Take Notice' and 'Connect' which for the most part correlated with experiences of the environment of YSP, aesthetic experiences and social experiences respectively. However, experiences emerged through the various journeys that did not easily fit within this categorisation, namely an experience of the environment that facilitated more than simply 'Being Active' and an experience of sculpture in the landscape that exceeded merely 'Taking Notice'. The aesthetic experience of sculpture will be addressed in the following chapter, Chapter 9, providing a close analysis of the sculptural encounter through a collation of experience from the different journeys focusing on a few key sites of experience. The remainder of this chapter will focus on the methodological implications of the journey, the environmental conditions for wellbeing and the spatial and temporal context of the encounter.

As recognised in the first section of this chapter, in our discussions around our experiences at YSP the journey emerged as an important factor in the overall experience. The transitions and spaces between the sculptures were seen as equally constitutive of the experiences of the sculptures themselves. Throughout the journeys the sculptures were perceived to 'set up' the experience of one another, for example the reassuring *Wilsis* (Plensa, 2016) after the troubling *Six Mourners and One Alone (*Kanwar, 2013). At other times it was felt to be the other way around, for example the calmness of *Cloud Forms II* being disrupted by the disturbing *Magnificent Desolation* (Day Jackson, 2013). The experience is therefore conditional on its position within the journey, as remarked by one participant in our debriefing interview, "*if we were walking the other way would we still have the same experience?*" going on to say that "*that is what I love about the place… you can take a different route and you can have a different experience*" (TW- Debriefing interview, 15/12/18). The different routes through the park lead visitors through different kinds of spaces and atmospheres. This has implications both for investigating place-based wellbeing from a methodological perspective as well as the environmental conditions for wellbeing posited in the previous chapter.

In the case of the latter, the environment is not a static container to simply 'Be Active' in, although as established at the beginning of the chapter being active through walking is inherent in most engagement with YSP. It is a dynamic nexus made up of different affects and atmospheres. This was posited in the previous chapter as two sets of axes, between safety and openness and continuity and change. This nexus was reiterated throughout the journey stories. Namely, that while the environment offers an openness, sense of freedom or release (Journey 1- Country Park/ Journey 1- Lake area) it is generally perceived as a non-threatening space, providing space that is described as peaceful, calming (Journey 2- Randall-Page, *Shape in the Clouds III,* 2013), or allowing feelings of being contained and safe (Journey 1 & 2- Turrell, *Deer Shelter Skyspace: An Art Fund Commission*, 2007). Although as noted in Journey 3 the effects of *the Deer Shelter Skyspace* were not felt universally. Moreover, while there was a familiarity and sense of comfort expressed around some areas of the park (Journey 2- Hillside/ Journey 3-Lower Park) others provided opportunities for new experiences. In some cases, this was a case of seeing sculptures through surprising

sight lines (Journey 1- Opie, *People 15*, 2014), investigating new works (Journey 3- Di Suvero, *The Cave,* 2015) or noticing new details or textures of works from seeing them in a different perspective or in a different light (Journey 1- Moore, *Two Large Forms*, 1966/ Journey 2- Hepworth, *Square and Two Circles,* 1970). In hindsight, the changing environment is perhaps most presciently demonstrated through the fact that many of the sculptures in the journeys are no longer in situ *(Shape in the Clouds III* (Randall Page, 2013)*/ Magnificent Desolation* (Day Jackson, 2013)*/ Nelly* (Di Suvero, 1986)*/ Two Large Forms* (Moore, 1966)/ *Reclining Connected Forms* (Moore, 1969), others for example Kanwar's *Six Mourners and One Alone* (2013) have since been re-sited. Some of these works removed were recognised to be temporary with less emotional attachment felt to them, whereas some removals will be quite shocking for example Henry Moore's *Large Two Forms* (1966), which was seen as a more permanent fixture.

The previous chapter (Chapter 7) recognised that visitors can come for different reasons at different times, sometimes for safety, sometimes for memories, sometimes for surprise; and have drawn on the landscape of YSP for different reasons throughout their lives. The journey provides an additional, temporal dimension to this, revealing that visitors can experience all of these different factors within one visit, and sometimes in quite close succession. Walking through this landscape can facilitate experiences of comfort, friction, belonging and estrangement with each new sculptural encounter accumulating towards the whole experience. As recognised by Tilley, the journey is the "gathering together" of experience "as a temporal mode of understanding" (Tilley, 2012, p. 19). The temporal encounter reaches into the past, both immediate (the sculpture just seen) and remembered (from previous visits), as well as extending into the near future, anticipating the next sculptural experience on the horizon. The aesthetic encounter becomes a space of extended temporality (Gell, 1998).

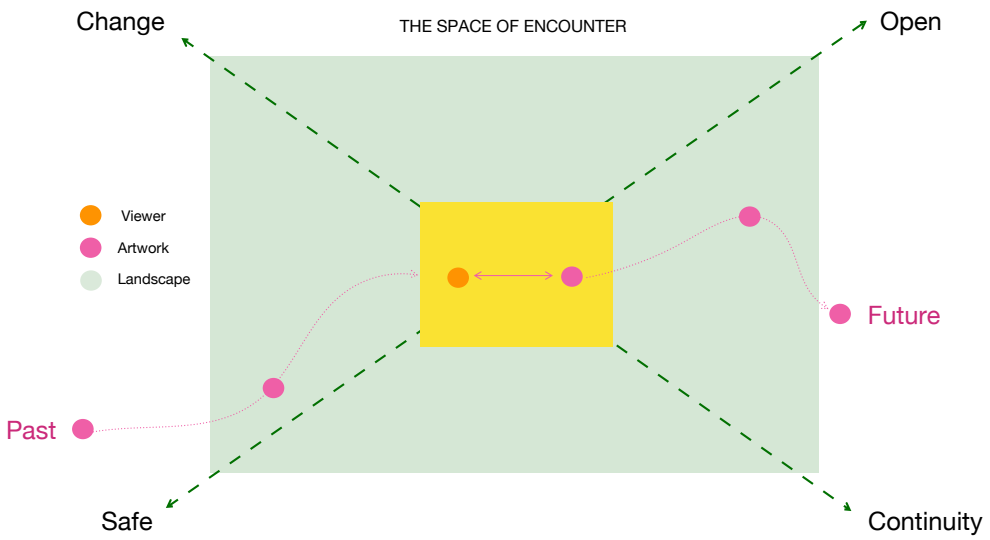


Figure 11 Diagram of the nexus of environmental factors with temporal journey

8.4. Summary

The journey story allows us to place the aesthetic encounter within its overall context, following the research participant through their experience to uncover "situated knowledges" (Haraway, 1988). In doing so it brings into focus the contingent nature of experiencing 'wellbeing' within the aesthetic encounter. Firstly, drawing out the particular environmental conditions under which an experience can be facilitated, here posited as a dynamic relationship between openness/ safety and continuity/ change. Secondly, recognising that depending on the point at which one is at within their journey, both physically and metaphorically, these factors may be more or less important, or more or less affective. Moreover, the journey is a temporal encounter that both reminisces on past experiences and anticipates future encounters. While the single, solitary figure in the landscape may be the archetype of romantic perceptions of walking, in practice it is often a social and collective activity. As a representation of shared experience, that was collectively negotiated and constructed, the journey story sought to consider the potential for articulating group experience through a collective narrative. It does not re-present a singular, subjective experience but instead a multiplicity of inter-subjective experiences, recognising the social nature of those experiences. The implications of collective narration and the sharing and negotiation of experience will be further considered in Chapter 9.

These three journey stories demonstrate the variations and commonalities between different groups on different days. Moreover, the analysis of the journey stories suggests that while many of the experiences articulated within the stories could be categorised within the framework of the New Economics Foundation's 'Five Ways to Wellbeing' (Thompson et al., 2008), there were other experiences that could not be accounted for within that framework. These were identified as the particular environmental qualities outlined above as well as the social and aesthetic experiences facilitated through the encounters with the sculpture in the landscape that go beyond 'connecting' and 'taking notice'. Here we find that in particular that there are more active and imaginative interactions that occur through an encounter with the artworks beyond simply contemplating them, for example, seeing a sculpture from different perspectives and imaginatively engaging with its form (see section 9.2.7). The journey story contributes to our understanding of the "processes" (Stickley & Clift, 2017) and "contingencies" (Daykin, 2017) for a wellbeing experience within the art encounter. It considers the visitor experience holistically without breaking it down into its component parts, recognising that the transitions and spaces between encounters, as well as the route taken can impact upon a person's experience.

9. The Sculptural Encounter

9.1. The relational context of the sculptural encounter

This PhD thesis has so far argued that the potential for wellbeing experience is contingent on the specificities of context. The 'Personal Stories' in Chapter 7 proposed how the experiences and perceptions of wellbeing at YSP were situated within the particular biographical contexts of the participants' overall lives. The 'Journey stories' in Chapter 8 considered the holistic context of the visitor experience, arguing that in order to understand the wellbeing potential of the aesthetic encounter it needs to be engaged with through journeys through the landscape. However, the analysis of the journey also highlighted the multiple and varied ways in which experiences were constituted and felt from the perspectives of different participants. This chapter posits that in order to further understand the "contingencies" (Daykin, 2017, p. 49) for a wellbeing experience within the aesthetic encounter there needs to be a closer attention placed on the specificities of the encounter itself. In doing so, it highlights the importance of recognising the more intrinsic benefits of engaging with an artwork, namely the transformative potential within the "aesthetic reflective judgement" (de Duve, 1996) and the expanded social space created within the aesthetic encounter (Berleant, 1970/ 2000; Gell, 1998).

This chapter considers encounters with sculpture in the landscape from different journeys, allowing us to look comparatively at the variations of and commonalities between them through an analysis of the different affects and agencies at work. It takes the communication of multiplicity further than in the journey stories of the previous chapter, through the construction of intersubjective and transpersonal narratives in the form of the sculpture stories which focus on the specificity of experience within a particular context. This focus on specificity does not seek to negate the importance of the overall context of the journey. Rather, it is by examining these moments that the multiplicity of experience is illuminated from different perspectives. These are reflections on the experience of sculpture within their specific spatial, temporal and environmental contexts while allowing multiple viewpoints and experiences to emerge. In this sense, it will consider these sculptural

encounters in spatial as opposed to temporal terms (Massey, 2005), as pauses or stopping places on the journey.

The 'personal stories' (Chapter 7) and the 'journey stories' (Chapter 8) have provided a "peopled approach" to the experience (Hurdley & Dicks, 2011), in which the actions of the participants have been situated as the protaganists. In the 'personal stories' the participants are positioned as the agents within their own biography who draw upon the landscape depending on their motivations for visiting. In the 'journey stories' entry into and movement through the landscape activates its wellbeing potential. This chapter argues that this is also a result of the agentive factors of the landscape and the sculptures themselves. Throughout the 'journey stories' it was recognised by the groups that the sculpture and the environment were seen to be in a reciprocal, although sometimes asymmetrical, relationship. For example, nature was seen as encroaching upon David Nash's *Black Mound* (2013)(Journey 1), at other times the sculptures appeared to be acting upon nature, like Barbara Hepworth's *The Family of Man* (1970) "emerging" out of the ground (Journey 3). The built environment of the site was felt to demand specific modes of experience, for example, the bridge in Journey One "set the pace" of the route, or in the Camellia House and Deer Shelter participants were encouraged to look up and "open up" (Journey 2). In addition, environmental factors, for example the climate, muddy terrain and restricted access were seen to compel different kinds of engagement with the sculptures. In some cases, this was productive, for example, in an imaginative engagement with form (*Two Large Forms* (Moore, 1966), Journey 1) whereas with others it was felt to foreclose the potential for experience, making it too uncomfortable to linger (*Deer Shelter Skyspace: An Art Fund Commission (Turrell, 2007),* Journey 3). The landscape was therefore perceived to be an agent, capable of acting upon the visitors and affecting their experiences. Moreover, at times the sculptures themselves were imbued with a kind of agency, disrupting conversations (*Six Mourners and One Alone* (Kanwar, 2013), Journey 2), or demanding certain responses, for example the tactile sensory response to *Shape in the Clouds III* ((Randall Page, 2013) Journey 2).

It is clear therefore that the experience of sculpture in the landscape is constituted through a number of contingent factors making up the relational context of the art experience. This

means that the emergence of an aesthetic experience is not predetermined but is instead "the result of an ecological and social context which specifies the particular subject-object relationship" (Marković, 2012, p. 13). This is similar to the model of the "therapeutic landscape" in which the experience of wellbeing is constituted within a relational context (Conradson, 2005). However as stated by David Conradson, in his analysis of the therapeutic landscape, a "comprehensive relational analysis" needs to consider "the broader web of socio-natural relations within which an individual is imbricated" as well as the "immediate practices of self-landscape encounter" (Conradson, 2005, p. 338). To study the relational context of the aesthetic encounter, in other words, to read it as a therapeutic landscape, requires a consideration of other factors shaping the encounter. As specified in previous chapters this has already been suggested as the situated-ness of experience within a person's biography (Personal Stories); the environmental conditions for wellbeing (continuity- change/ freedom- safety) as well as the specific mode of experience and temporality of the encounter (Journey Stories). However, as demonstrated in the previous paragraph, there is something more going on here, in which the landscape and sculpture are perceived to have an affective agency; drawing people in, causing them to act in certain ways and shaping their experiences.

This attribution of agency within the research data, which will be further elaborated on below, is supported by the readings of the distribution of social agency within the art encounter in the "aesthetic field" of Arnold Berleant in *The Aesthetic Field: A Phenomenology of Aesthetic Experience* (1970/ 2000) and the "art-like situation" of Alfred Gell in *Art and Agency: An Anthropological Theory* (1998). For Berleant, the relationship between the "object" (the art work) and the "percipient" (the viewer) is a "reciprocal, functional relationship" (Berleant, 1970/ 2000, p. 54), in which the "aesthetic potential" of the work is vitalised through the perceiver's engagement with it, a situation he described as "the aesthetic transaction" (Berleant, 1970/ 2000, p. 82). However, he argues that solely identifying the percipient and the art object as the sole elements of the field "disrupts the real coherence and integrity of the situation" (Berleant, 1970/ 2000, p. 55), adding 'the artist' and 'the performer' as other contributing elements. While the art object provides the aesthetic situation with a source of stability, "for its features are relatively constant despite differences in the perceiver's responses" (Berleant, 1970/ 2000, p. 82), the perceiver, artist

and performer introduce variables. Though Berleant did not write explicitly about agency within the "aesthetic transaction" his introduction of different elements of the field is helpful in understanding how agency can be distributed through the aesthetic encounter. This is further explored in the anthropological theory of art constructed by Alfred Gell, in which he posits the "art object/index", "the artist", "the recipient" and "the prototype" as the different agents within the relational context. He describes this context as "the art nexus" (Gell, 1998). The introduction of the "prototype", as the phenomena or person being represented within the art work, introduces how agents external to the immediate situation can have impact, for example the agency of a patron or the history of a particular image or narrative being represented (Gell, 1998, p. 25). Ultimately though, Gell's theory argues that it is the social agency of the artist, or in some cases the prototype, that is being transmitted to the viewer through the art object as an index of their social agency. In entering into the transaction of the art encounter, the viewer is entering into a social relationship with the artist, or prototype, through their engagement with the art object, a process he describes as "the abduction of agency" (Gell, 1998, p. 13).[31]

While both of these theories are explicitly focused on the engagement with art works we can also consider the landscape of the sculpture park as having a similar impact. To consider the social agency of the landscape we can look to the work of anthropologist Tim Ingold in *The Perception of the Environment: Essays on livelihood, dwelling and skill* (2000). As outlined in the previous chapter (Chapter 8) Ingold's conception of the landscape as "task-scape" formulates the landscape as an "enduring record of- and testimony to- the lives and works of past generations who have dwelt within it, and in so doing, have left there something of themselves" (Ingold, 2000, p. 189). The "task-scape" considers the landscape as a peopled landscape populated with multiple agents who "reciprocally 'act back' in the process of their own dwelling" (Ingold, 2000, p. 199). This becomes interesting not only when considering the landscape of the sculpture park as a designed and built environment for wellbeing, as proposed in Chapter 6, but also in the shaping of the park by artists intervening in the landscape, the siting of sculpture in the landscape as part of the curatorial

[31] Elsewhere, the "object-orientated" focus of affect in museum galleries has been met with critique, encouraging researchers to engage with "spaces" and "atmospheres" (Bjerregaard, 2015).

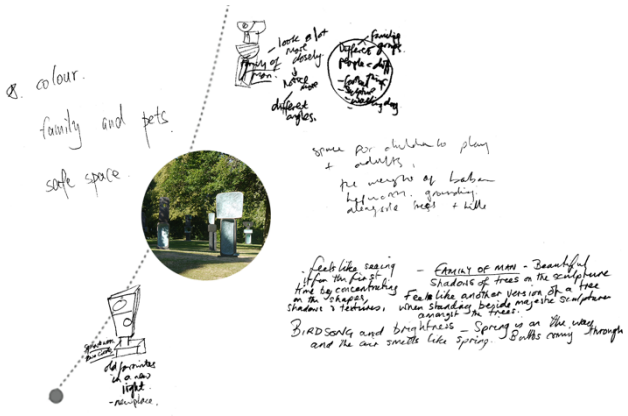
programme and the previous engagement of visitors tracing their own paths across the landscape. In all of these cases, explicitly in Gell and implicitly in Ingold and Berleant, while the art work or landscape is perceived to have agency, it is in fact only humans who have the capacity for social agency. While this can be often more than just the artist- as demonstrated through Gell's "prototype", Berleant's "performer" or the multiple agents of Ingold's "task-scape" it is nevertheless still a human-centred approach. This has been met with critique from various theorists engaging in non-human agency, for example the actor-network theory of Bruno Latour in *Reassembling the Social* (2005) or the material agencies of Lambros Malafouris and Carl Knappett (Malafouris & Knappett, 2008), or even later work by Ingold (2010) which critiques Gell's focus on human intentionality in particular. While it is beyond the remit of this research project to delve deeply into what is or isn't capable of exerting agency, attention needs to be paid to the different agencies perceived to be at play in order to consider how aesthetic encounters could be understood to exert wellbeing affects. The potential for experience therefore becomes contingent on multiple factors in which the perceiving person is not the only agent within the field. Moreover, for the purposes of this research project in which we are engaging with human-made things and the social connections between persons, this configuration of social agency is satisfactory. Having established the theoretical context, building on the epistemological foundations laid in Chapter 4, this chapter will now put this into practice looking at the different factors that make up this context through a close analysis of the encounters within the journeys.

9.2. Analysis of the sculptural encounter

For this analysis 6 sculptures have been selected as focal points, either because they were mentioned in multiple journey stories or if discussions in one of the journeys provided enough depth to warrant further analysis. In some case these are a combination of two sculptures sited next to each other, for example Anthony Caro's *Dream City* (1996) and *Promenade* (1996). The episode from each 'journey story' was brought together for each of the sculptures for comparison along with an analysis of the specific experiences of each sculpture drawn from the conversation transcripts and a collage of the notes that were

made on each map. For this analysis, I considered the aesthetic experience as an interaction between viewer, art work, and environment and consequently was looking for the ways in which people described the formal qualities of the art work, the environment and any contextual information. In addition, instances in which the sculpture appears as an agent (that it is seen to be 'doing' something) and the social context of the experience were drawn out. From this data, the 'sculpture story', a narrative re-constructed from this collated information, incorporating the different elements of the experience, emerges. The communication and articulation of experience in this manner was felt to be important by the participants and will be considered further in section 9.3.3.

9.2.1. Barbara Hepworth- *The Family of Man* (1970) and *Square with Two Circles* (1963)



Journey 3

I thought The Family of Man were great today, the way that we approached it, you could see them in full panorama, and then you walked up and got in and amongst them, it was quite dull and against the barren trees we head these beautiful green objects emerging out of the hillside like they were living things. It's the way that they are placed going up the hill as much as anything, rather than on a flat plane). I can't imagine it looking anywhere near as forceful as that in a white box gallery space, they are very much in their right place.

Journey 2

I liked the way that there was life imitating art in front of The Family of Man, with children and parents and grandparents in and amongst it, there was a nice symmetry going on. My grandma loved Barbara Hepworth's work, and I was instantly thinking about her and the different generations of art, and the different generations of people visiting, that there is something for everyone.

Square and Two Circles is one of my favourite sculptures, which all stems back to when I first came here, so it's quite nostalgic but it looked brilliant today. I felt like I was seeing it for the first time in some ways today because of the lights, and the effects, and even the shadows from the trees on it, it looked completely fresh and different even though I have seen it hundreds of time. The bronze changes as well if you spend time looking at, it changes colour and you can see a depth in it, which I had never seen before.

Figure 12 Experience collage for Barbara Hepworth's The Family of Man (1970) and Square and Two Circles (1963)

Descriptors of Sculpture	
Formal Descriptors: They are new They are fresh They are changing from dull to bright (in a different light) They are beautiful They are in panorama They are in human size They are aesthetically pleasing They are beautifully green	**Experiential descriptors-** how the object is experienced They are coming to life/ are a living thing They are forceful They are static surrounded by life **Contextual/ Environment descriptors-** They are in an open space They contrast against the barren trees/ dormant trees They are placed on a hill They are in their right place
What is the sculpture doing:	
Interacting with the Environment They are emerging from the hillside They are coming to life They are growing out of the ground **Interacting with People** They are imitating life They are in symmetry with the people and families around They are contrasting with life	**Affecting people** They make people think of family They make you go up close
What are people doing	
Social experience/ interactions Seeing different generations of people-looking with family (kids and grandparents) Sharing the space with others	**Familiarity/ Memories** People are seeing it as if for the first time People are thinking about family memories and personal relationships

Table 4 Descriptions of Barbara Hepworth's The Family of Man (1970) and Square and Two Circles (1963) from workshop data

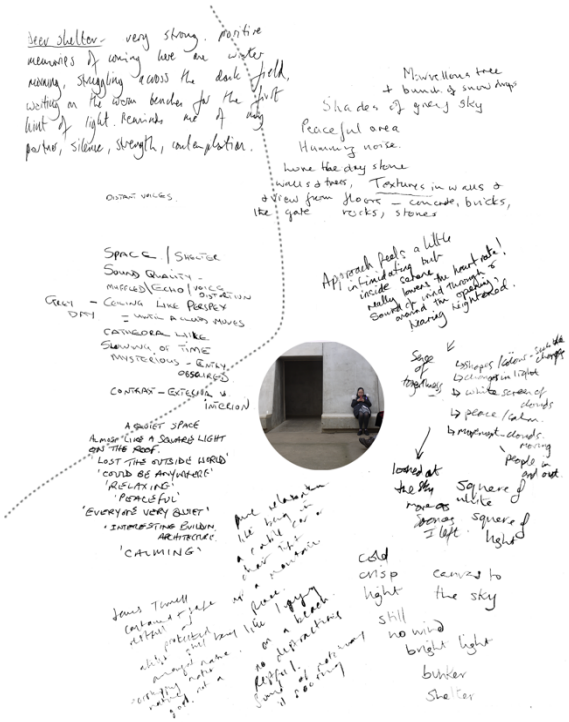
Sculpture story for Barbara Hepworth's The Family of Man (1970):

Striding up the hillside in full panorama, the figures look fresh, bright and colourful. Their vibrant green forms appear to emerge out of the hillside. As the sunlight moves across them they change from dull to bright, coming to life. In this site they are imbued with a forcefulness, contrasting against the barren trees.

Human-sized, people are compelled to get up close to them, to walk around and through them. Children play, families in symmetry with the different generations represented. The space amongst them becomes a social space of encounters between the sculptures and people, but the figures remain static as life moves around them.

In this narrative vignette the sculptures are given a sense of agency; they are emerging out of the hillside, compelling people to come closer. There was also a sense of the subject matter drawing out comparisons to the family, both in the moment through watching other families interact with the sculpture and to the participants' own families and personal relationships. In the encounter with this sculpture a distinctly social space is created, whether reaching back into the past into remembered relationships, sharing the space with others in the moment, or engaging with the social agency of the sculpture itself. Participants who had visited frequently and for whom these sculptures were a favourite, recognised that looking at the work purposefully and closely made them feel like they were seeing it for the first time.

9.2.2. James Turrell- *Deer Shelter Skyspace: An Art Fund Commission* (2007)



Journey 3

I was thinking about the structure itself which forms part of the art work, I know that it is a grade two listed building but it just looked like a modern concrete bunker, you could already see the new brick work and the concrete entrances inside the old arch. It felt like you were stepping out of the sculpture park and into another place. Perhaps it was because of the cold but it reminded me of a cell or a bunker, it wasn't really appealing apart from the relief of looking up, you feel like a prisoner in a cell with a glimpse of the sky. It felt colder in there than it did outside, if it was warmer I might have felt differently.

It just felt out of place, my understanding was that the Skyspace was meant to be site-specific but it didn't feel specific to here at all, not like the David Nash steps, it is just a space where he has built a concrete bunker with a hole in the roof. Elsewhere in the park the more brutal, industrial works ok because it is in the parkland whereas there you feel like you have entered another world.

Journey 2

The Deer Shelter was really peaceful when no-one was talking. We had a sense of togetherness when we started, and then we ended with that. It felt like waking up from a sleep. It's so simple, to look at the sky, but we just don't do it, I felt like we were in a cable car. You are contained but you are safe. I could feel my heart rate was really steady and slow, it's just like magic. I really didn't want to go in there because I was hungry and ready for lunch but then it is just such a massive payoff when you go in and calm down. It is a complete contrast for me because approaching it, it looks very intimidating but it is not what you expect at all inside. It feels like a chapel, sitting in silence.

Journey 1

It felt as if you had lost the outside world, that you could have been almost anywhere in that Deer Shelter, that all the landscape had gone and you were just in this fabulous place. It is like a sanctuary, very relaxing and peaceful, we were all very quiet, we weren't sat around chatting about it, just taking it in. The noise echoes in there, which might suppress the conversation, it feels like it would be a big thing to speak.

I was very conscious of the slowing of time, perhaps because the sky was so grey that we couldn't see much movement, it felt like everything was slowing down. I didn't look at my watch all morning, and I'm usually quite conscious about time. I felt that the Deer Shelter was a shared space, because of the quietness, you are sharing the quiet with each other, and the more people who are in there, the more powerful it becomes, as long as everybody is silent. If you were just in there on your own it wouldn't feel quite as powerful.

There is a sense of mystery in the way that you approach, through the gate then inside and around the corner. There is that stark contrast between the bunker type materials and then the soft brick work outside. A sense of foreboding perhaps. My initial thoughts were of concrete and bomb shelters.

Figure 13 Experience collage for James Turrell's Deer Shelter Skyspace: An Art Fund Commission (2007)

Descriptors of Sculpture	
Formal Descriptors: **Materiality-** It is grey It is concrete It is textured- *comparing and contrasting the different textures inside and outside* It is modern- *referring to the concrete 'bunker' as opposed to the historic Deer Shelter* It is brutally minimalist It is light **Place-making-** It is a place- as opposed to an object in a place It is not site specific-it could be anywhere It is out of place It is another place- it takes you out of the landscape of the sculpture park (said both positively and negatively)	**Experiential descriptors-** how the object is experienced It is mysterious It is mesmerising It is powerful **Restorative-** it is a sanctuary, relaxing, calming, peaceful, silent, quiet, comfortable, warm **Negative-** it is intimidating, cold, not appealing, not safe, not restful **Contextual descriptors-** It is like a cathedral It is like a congregation It is like a cable car It is like a gas chamber It is like a bunker It is like a chapel It is like a prison cell
What is the sculpture doing:	
Interacting with the Environment- It is melting into the sky It is echoing noises It is catching the wind It is humming (the lights) It is contrasting with the outside- *different materials and textures inside and out*	**Affecting people-** It is suppressing conversation It makes you look up/at the sky It is containing people It is taking you into another place It is trapping people- *feeling like a prisoner* It is slowing down time It is calming It lowers your heart rate
What are people doing:	
Focusing attention- Trying to see the clouds Seeing variations of grey Noticing the textures inside and out Being conscious of time/ temporality Looking at the architecture Looking at the sky Contemplating nature Looking up Being quiet/silent Hearing the motorway **Actions in the space-** Going inside Sitting down Approaching the entrance Not wanting to sit down	**Social interactions-** Sharing the space/ experiences Discussing with others **Thinking about context-** Making connections with historical architecture- Pompeii, Herculaneum Making negative connections- gas chamber, prison cells Thinking about the history of the Deer Park and estate

Table 5 Descriptions of James Turrell's Deer Shelter Skyspace: An Art Fund Commission from workshop data

Sculpture story for James Turrell- Deer Shelter Skyspace (2007)

Entering this space, you notice the textures change from the old, worn brick of the historic Deer Shelter to the modern, smooth concrete inside. The partly concealed entrance and neutral grey concrete creates a place that reflects your mood or apprehensions. It makes you look up, the square aperture focuses your attention on the environment- on the clouds and the wind- while noises from the outside, passing voices and the hum of the motorway either intrude or go unnoticed. Time feels like it is slowing down. It can be either a solitary or social experience, even while suppressing conversation, it feels like a shared space.

For some it can be a place of restoration, or sanctuary, where it is relaxing, peaceful, quiet and comfortable, for others it can feel cold, intimidating and claustrophobic, like a bunker or a prison cell. It can feel 'out of place' in two senses, that it takes you to 'another' place, contrasting with the landscape of the country park, but also that it is 'out' of place and jars with the rest of the landscape.

The narrative for the *Deer Shelter Skyspace: An Art Fund Commission* (2007) highlights the contrast between the exterior environment of the historic Deer Shelter and the interior space of the Skyspace installation. It raises interesting thoughts about the differences of experience as the space conjured shared feelings and connotations as well as conflicting experiences. Within this narrative it was important to try to capture the complexity of this experience, that it is possible to have multiple experiences co-existing, and that things that can be calming and restorative to some visitors might not feel the same to others.

9.2.3. Anthony Caro- *Dream City* (1996) and *Promenade* (1996)

Journey 2

It belongs here, it is one of my all time favourites, to me it represents history in terms of the generations that have used this space, they did used to promenade there and around the lake, it is that connection back to the history of the whole place, like the organ pipes as well. It is interesting because Caro originally didn't want it to be there, he didn't see it as being appropriate for this landscape, but it absolutely is.

Journey 3

I can't say that anything that is sort of industrial and metal or concrete shouldn't be here because I love the Caros, but it is about bringing those into this space. I see the Caros as blank canvases for imagination, you can conjure worlds from them. It is the debate between figurative and abstract, with these you can choose in a way, you can look at the shapes and the forms or walk amongst them and experience them from the inside.

I looked at the one (Dream City) in more detail today, I really enjoyed it. When we approached with Bretton Hall behind it I liked how it was placed in relation to the Hall because of that curved bit in front mirroring the curved bay window of the hall. I liked the way the tree was slightly overhanging, like a canopy, it felt very safe and sheltered, enclosing this place. It felt quite domestic, like you could have it in your own garden. But my best experience was purely visual, at a distance, the visual combination of landscape, sculpture, hall, tree was very nice I thought.

Figure 14 Experience collage for Anthony Caro's Dream City (1996) and Promenade (1996)

Descriptors of Sculpture	
Formal Descriptors- It is aesthetically pleasing It is made of shapes and forms It has formal similarities to its environment It is enclosed	**Experiential descriptors-** It is imaginative- *a canvas for imagination* It is ambiguous- *you can experience it how you want to* It is enjoyable It is safe It is sheltering It has different perspectives- *you can experience it close up and far away* **Contextual/ Environment descriptors-** It fits in the landscape It connects with the history of the site- *people promenading around Bretton Hall*
What is the sculpture doing:	
Interacting with the Environment- It makes visual connections with its environment- *to the Hall, the landscape, the sculpture, the tree*	**Affecting people-** It makes you think about past uses of the landscape It makes you imagine playing hide and seek/ remember being a child
What are people doing	
Social experience/ interactions- Thinking about previous generations	**Sculpture interactions-** People are walking around it/ in and amongst it People are walking towards it

Table 6 Descriptions of Anthony Caro's Dream City (1996) and Promenade (1996) from the workshop data

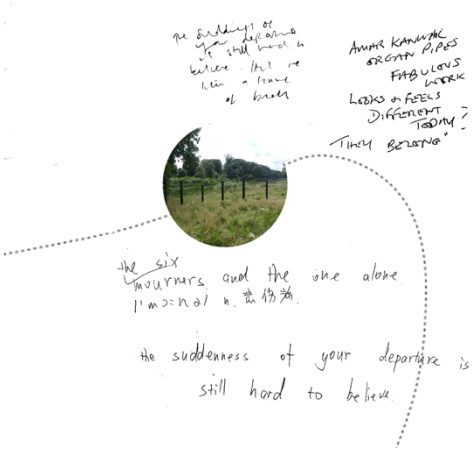
Sculpture story for Anthony Caro- Dream City (1996)/ Promenade (1996)

The different shapes and forms draw you in and enclose you, blank canvases for your imagination, they can be whatever you need them to be. From a distance, they look monolithic but up close, safe and sheltering. As you approach the smaller Dream City, you begin to make visual connections between it and its surrounding environments- the Hall, the landscape, the tree.

Crossing the lawn to the Promenade you can watch as people move around them, families picnicking and playing in front of them, echoing the past generations of Bretton Hall, promenading up and down the lawn between the House and the Lake.

This story highlights the importance of the different perspectives and vantage points allowed within the environment of the sculpture park. Being able to walk around them allows new visual connections to emerge. The function of the sculpture park is here positioned to have a continuity to the history of the estate as an 18th century pleasure park. It raises conversations around the siting of sculpture, how some participants felt that in this position it was making a visual connection with the history of the estate, seeing a specificity in the siting to these non-site-specific works, whether through the use of the grounds in previous generations or the visual connections with the hall.

9.2.4. Amar Kanwar- *Six Mourners and One Alone* (2013)



Journey 2

That one by the lake really got to me, with the organ pipes. It was built from the chapel organ here, so it is connected to the site. It is a story, on each of the pipes, there is a story that it follows, it is a sad story.

I was having a nice conversation and then that phrase 'the suddenness of your departure is still hard to believe' really got to me straight away, I had to catch my breath. It was a shock, when you're looking out on the lake with the geese and having a nice chat, and then… because it is such small writing and it has such a big impact.

Figure 15 Experience collage for Amar Kanwar's Six Mourners and One Alone (2013)

Descriptors of Sculpture	
Formal Descriptors: It looks like a sun dial- *noticing the shadows on the floor*	**Experiential descriptors- how the object is experienced** It is sad It is emotionally affective- *it 'gets' you* It is shocking It is impactful **Contextual/ Environment descriptors-** It is connected to the place It jars with the view across the lake

What is the sculpture doing:	
Interacting with the Environment- It belongs here **Interacting with People-** It draws you in It makes you follow the story from post to post	**Affecting people-** It makes you sad It reminds you of past experiences It makes you think about the mourners- *who is the one alone* It makes you think about yourself in relation to the sculpture It makes you gasp for breath It changes your mood
What are people doing:	
Social experience/ interactions- Thinking about personal relationship	**Sculpture interactions-** Noticing the shadows Following the story round **Thinking about context-** Thinking about the story

Table 7 Descriptions of Amar Kanwar's Six Mourners and One Alone (2013) from the workshop data

Sculpture Story for Amar Kanwar- Six Mourners and One Alone (2013)

The historical connection of the organ pipes to the site embed these seven figures in the landscape, they belong here. The figures cast shadows on the floor like a sun dial, of which you become a part as you are drawn in and around, reading the snippets of text, absorbing the story from post to post.

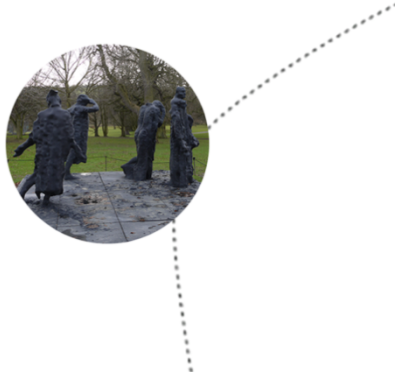
The mood changes and now it seems to jar with your view across the lake, this is sad, it gets you in your heart and makes you gasp for breath.

You can hear other people whispering too, "who is the One Alone?", and you think about yourself and your relationships, but also about the wider context, no longer connected just to this place but to something bigger.

Like the previous story for *Promenade/ Dream City,* this also responds to the artworks connection to the site, although in this case the work was actually made in response to the site from the organ pipes of the chapel from Kanwar's 2013 exhibition at YSP *The Sovereign Forest*. This information was offered up to members of the group who weren't aware of this

by another member of the group who had attended that exhibition. Although only mentioned in the journey story of one group (Journey 2) I have chosen to include this story because of its demonstrative capacity for the emotional encounter with an art work. As this vignette illustrates, the encounter with this sculpture was felt to be emotionally shocking, something that disrupted the thoughts and conversations of the group causing them to stop and think about it. For some it brought up thoughts of recent losses and personal connections to their family friends, for others it brought up thoughts about their own place in the world, consider who is the One Alone.

9.2.5. Matthew Day Jackson- *Magnificent Desolation* (2013)



Journey 2

The next one was the opposite of that really, I find it really difficult, although it is good to be out of your comfort zone. I saw more of it today, as normally I avoid going up to close to it, but I noticed that the floor they were all standing on was the moon, but then someone pointed out that they looked like they were all stuck in there and couldn't move, and that made me feel uneasy again.

Sometimes you have to be exposed to your own anxieties in order to overcome them but it is easy to avoid the sculptures that I feel uncomfortable with. The first time I saw it I was really drawn to it, but when I got here I found it really disturbing, although each time I go now I find it less so.

I like the contrast between this one and the marble, and I got more out of this one this time because I could see a theme, so when people were talking about Chernobyl and listening to other people's reactions to it, I liked that, it was less abstract.

Figure 16 Experience collage for Matthew Day Jackson's Magnificent Desolation (2013)

Descriptors of Sculpture	
Formal Descriptors: It is figurative It is black	**Experiential descriptors- how the object is experienced** It is challenging It is uncomfortable It is difficult It is out of my comfort zone It is fascinating **Contextual/ Environment descriptors-** It looks like melting people It looks like the moon
What is the sculpture doing:	
Interacting with people- It draws you in or makes you want to avoid it	**Affecting people-** It makes you feel uneasy It makes you think about wellbeing and anxiety- *about being exposed to your fears and anxiety* It makes you think about the context of the sculpture
What are people doing	
Social experience/ interactions- Sharing experience with others Talking about the context with others Listening to other people's reactions	**Sculpture interactions-** Seeing more in it from prolonged interaction Thinking about context Thinking about the context of the sculpture- space travel and Chernobyl

Table 8 Descriptions of Matthew Day Jackson's Magnificent Desolation (2013)

Sculpture story for Matthew Day Jackson- Magnificent Desolation

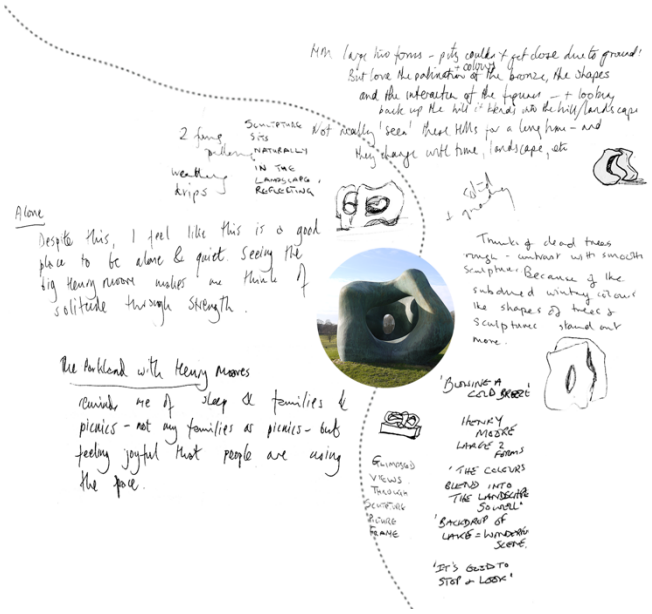
The black, disfigured silhouettes give a disturbing first impression, reminiscent of Hiroshima, Chernobyl or a foreshadowing of future disaster. The figures melting into the ground have the contradicting effects of both drawing you in and making you want to avoid them.

On further inspection, you notice the lunar landscape on which they are standing, and begin to think about the context, of the connection between space travel, technology, war and death. It is both fascinating and difficult.

Like the previous story, this sculpture story was chosen to be included because while only discussed by one group it was perceived to have a strong effect. It was seen by the group as a disturbing and difficult sculpture to look at and was remarked in the debriefing interviews that it was one that they didn't spend a lot of time with or tried to avoid.

However, in this instance being forced to engage with it for longer allowed the participants to notice more of the details and consider the contextual factors. Interestingly, while it brought up conversations about conflict and technology none of the group recognised the connection of the sculpture to Rodin's *Burghers of Calais* (1884-1889)of which the figures of this sculpture are modified replicas, yet this lack of contextual knowledge did not seem to diminish the effectiveness of the sculpture nor its experience.

9.2.6. Henry Moore- *Two Large Forms* (1966)



Journey 3

I don't feel a huge sense of emotion to most of the Henry Moores although I did really like this big one with all the colours that was not on a plinth. It has become almost iconic of YSP, it is on the website and promotional literature but you forget what it looks like in real life sometimes. It felt like seeing it from new again, I really enjoyed it today, it looked very much part of the landscape like it had grown and belongs exactly where it is.

The whole view looking down the country park towards the Henry Moores and seeing them all dotted down the hill towards the lake and then walking down amongst them was lovely. I don't walk right down the middle very often, which is why I probably don't see them as up close and personal as we did today. The approach is significant, the way your perspective shifts. That is why it is so unlike other places, it could have been a theatre set with the sun glinting on the lake and the light coming through the clouds.

Journey 1

Then we went down to this Henry Moore [Large Two Forms], there was the black one as well but we didn't go down to that one. With these two I was questioning the difference from the effects of weathering. Looking at one that was being allowed to weather and the other that was being carefully cleaned and brought back to its pristine state. I started noticing more then, looking at how things sat in the landscape, how things have been affected by the climate around them.

I found it quite annoying that you couldn't go up to it and touch it, that there is a fence around it and I understand why, because of the mud but normally you can get up to it, and there are kids playing it, looking through the hole and all sorts. I think that standing amongst it is really quite powerful, that you are able to see a totally different perspective of it, the different viewpoints and the negative space between.

Even so, we really enjoyed it today, we spent 15 minutes there, despite it being cold, we loitered for some time there. Perhaps being denied one way of experiencing it, you are forced to see it in a different way, it stretches your mind having to think what it would be like to be inside it, it is a different kind of thinking isn't it. If you are too close you don't get the sense of the scale, and the shapes and the relations between the forms, but you could have everything if the fence wasn't there; and perhaps if there are other people, kids and dogs, playing in it then it would be disruptive, if you were just here to view it.

Figure 17 Experience collage for Henry Moore's Two Large Forms (1966)

Descriptors of Sculpture	
Formal Descriptors- It is colourful- *organic colours, contrasting with the grey of the sky, the green grass* It is rich- *in terms of colour and texture* It is weathered It is part of the landscape	**Experiential descriptors-** It is interesting- *there is something that draws you in* It is powerful **Contextual/ Environment descriptors-** It is ubiquitous- *as an image at the sculpture park* It is iconic- *of the sculpture park*
What is the sculpture doing:	
Interacting with the Environment- It is 'working' with the landscape It is contrasting with other sculptures It is sitting in the landscape It is interacting with its own internal forms It is growing It is belonging	**Affecting people-** It is stretching your mind- *to consider from different viewpoints*
What are people doing	
Social experience/ interactions- Talking about the sculpture Sharing experiences Questioning	**Sculpture interactions-** Looking- *looking at the sculpture, looking at how things sat in the landscape, looking through the sculpture* Noticing new things- *noticing the colours* Seeing a different perspective- *stepping back, moving around the space differently* Loitering in the space Walking up to it Focusing- *on the form* Thinking about the sculpture in relation to others- *in relation to other Henry Moore's/ mother and child pairs* Imagining standing amongst it Enjoying the sculpture

Table 9 Descriptions of Henry Moore's Two Large Forms (1966) from the workshop data

Sculpture story for Henry Moore- Two Large Forms

It is iconic of YSP, the Henry Moore in the country park landscape. You have seen it hundreds of times, but still there is something interesting that draws you in, something new to see. The colours and texture are rich and organic, its blues, greens, browns and rust contrasting against the grass, the sky, and the glinting dark grey lake in the background. Depending on the weather the colour palette changes, and with it your mood.

It works with the landscape, almost becoming part of it, and the weathering adds something, the dripping effect of the patina contrasts with the other sculptures around who are shiny and black, clean and polished, sitting on top of the landscape. This looks like it belongs, like it is growing.

Walking up to and around the sculpture is a powerful experience. People loiter in this place, circling around it, looking at how it sits in the landscape, looking through it and seeing it from different perspectives, noticing the interactions of its internal and external forms. It makes you imagine what it would be like to be inside it, a different kind of thinking about space.

This narrative vignette emphasises the reciprocal nature of the sculpture in the landscape, as perceived by the participants. It demonstrates how a prolonged engagement with the sculptural, or 'loitering', allows for a focusing of attention. In this case it was a focusing in on the colour and texture of the patination and the relationship between the two forms. This in turn calls for a renewed focus of attention on its relationship to the landscape. The sculpture is positioned as an agent in the landscape, growing out of the ground, as opposed to the other Henry Moore sculpture nearby on plinths (*Reclining Figure: Arch Leg* (1969-70); *Reclining Connected Forms* (1969). This further emphasises the importance of a physical, embodied engagement with the sculpture in the landscape, being able to go up close and walk around it to see different perspectives. However, when faced with a restriction of access due to the muddy terrain the group was forced to engage with the forms more creatively, imagining what it would be like to be amongst and inside them and see them from different perspectives.

9.2.7. Other ways to wellbeing

These vignettes of experience pull together the different viewpoints and perspective across the journeys, coalescing around the sculptural encounter. As with the 'Personal Stories' in Chapter 7, in all of the journeys there were experiences expressed that related to the 'Five Ways to Wellbeing' developed by the New Economics Foundation (Thompson et al., 2008).

Being Active, Take Notice and Connect were prevalent throughout mostly correlating with environmental factors, aesthetic experience and social experiences respectively. It was noted by the participants that they enjoyed being active outside in the fresh air, walking around and being made to look up and around. In terms of Taking Notice, the participants describe a focus of attention on atmosphere, this was felt in particular in Turrell's *Deer Shelter Skyspace: An Art Fund Commission* (2007) in which they became more aware of time, as well as an emotionally affective atmosphere of Kanwar's *Six Mourners and One Alone* (2013). Others describe a focusing of attention on detail or on noticing colours and textures (Moore- *Two Large Forms,* 1966*,* James Turrell- *Deer Shelter Skyspace: An Art Fund Commission,* 2007*);* as well as paying closer attention to the environment.

Experiences of connection occurred through thinking about how other visitors are using the spaces, for example families having picnics and children playing in the Country Park and Hillside areas, and watching how they interact with the sculpture (Hepworth, *The Family of Man,* 1970). There was also a sense of respecting other people's experiences in shared spaces (Turrell, *Deer Shelter Skyspace: An Art Fund Commission,* 2007) and the sharing of experiences with others in the group (Moore, *Two Large Forms,* 1966*)*. However, it was also stated that the sculptures could disrupt conversations forcing their own moment of emotional connection (Kanwar, *Six Mourners and One Alone,* 2013). While Give and Keep Learning were largely absent from these journeys in any explicit sense, it was remarked upon by a participant in our debriefing interview that in my analysis I wasn't giving enough credit to informal or social learning among participants, stating that it is *"about what kind of understanding you're after almost, whether it is that kind of knowledge understanding or emotional understanding, or aesthetic understanding of the art works, and I guess that comes within this broader keep learning category"* (MB- debriefing interview 27/11/18). The 'learning' was therefore a by-product of 'connecting with others'.

The examples cited here are by no means the only instances in which the experience felt in the journeys correlate with the New Economics Foundation, simply those drawn from the 6 examples considered in more depth in this chapter. However, there are also other experiences being facilitated that do not easily fit within these categories, as seen in the

table below which correlates the different experiences to their respective 'way to wellbeing'.

Table 10 Categorisation of experiences into the 'Five Ways to Wellbeing'

Take Notice	**Connect**	**Be Active**	**Keep Learning**	**Give**	**Unaccounted experiences**
Noticing different colours and textures	Having an emotional connection to an artwork	Walking through the environment	Learning from others	Giving time to the research study	Seeing things from different perspectives
Seeing sculptures up close and noticing detail	Respecting each other in shared spaces	Engaging and interacting with art works		Giving time to each other	Being surprised
Focusing of attention	Sharing experience with other members of the group				Imaginative experience
Becoming more aware of atmosphere and time	Being reminded of other people/ family memories				Forceful experience
Paying attention to the relationship between the sculpture and its environment					Reaching saturation/ fatigue
Thinking about how other people use the space					Feeling discomfort/ negative emotion
					Emotional shock

Here we find that in particular that there are more active and imaginative interactions that occur through an encounter with the artworks beyond simply contemplating them, for example seeing a sculpture from different perspectives and imaginatively engaging with its form. Some participants felt an activation of imagination, with the sculptures conjuring up imaginative worlds (Caro- *Promenade,* 1996/ *Dream City,* 1996) whereas other found that because of the restricted access to roped off sculptures they were being forced to *"stretch*

their minds" and think imaginatively about what it might look like from different angles (Moore- *Two Large Forms,* 1966). The most frequent mode of engagement that participants described was being able to see things from multiple perspectives, with the environment giving you a choice about how you view the sculpture and the chance for surprise, either from unusual vantage points or from seeing a familiar sculpture from a different viewpoint or in a different light (Moore, *Two Large Forms,* 1966/ Hepworth, *Square and Two Circles,* 1963/ Caro, *Dream City,* 1996).

Furthermore, while some descriptions of the sculpture follow the typical 'pleasurable' experience associated with an aesthetic encounter, many other expressions of an aesthetic experience do not fit as simply within a pleasurable category. Demonstrating a broader array of experiences, participants described the emotional shock with Kanwar's *Six Mourners and One Alone* (2013) or the *"forceful"* experience of Hepworth's *The Family of Man* (1970) emerging from the Hillside. Moreover, in some cases it was a markedly negative experience, whether through an absence of experience or interest through fatigue towards the end of the journeys, or in other cases feelings of displeasure and discomfort (Day Jackson's *Magnificent Desolation,* 2013*)*. In both these cases however this was a productive experience in which the initial discomfort or negative experience caused the participants to engage more closely in the work and to think about its context and connotations. On the other hand, the negative experience of Turrell's *Deer Shelter Skyspace: An Art Fund Commission* (2007) in the third journey was not productive and closed off the potential for further experience. This brings us to the crux of the matter around the wellbeing potential and the aesthetic encounter, and its relationship to both Kantian aesthetic reflective judgement and the potential for transformative experience. Before returning to the relational context of the sculptural encounter, considering the different social agencies at work and their affective capacity I will delve deeper into the productive potential of these experiences.

9.3. Social and aesthetic experiences in the sculptural encounter

9.3.1. Aesthetic reflective judgment

In Chapter 3 it was established that in previous research around the wellbeing potential of encounters with art or museum objects the engagement with the museum object was seen to create "the third space between object and subject" which could become an "'aesthetic third' to symbolise experience" (Froggett & Trustram, 2014, p. 485). However, this research posits that there is something intrinsically valuable for a person's wellbeing about engaging with an artwork. In other words, there is a value in the experience itself rather than what it comes to symbolise. In order to make the case for this, I return to the idea of aesthetic reflective judgment and its capacity for transformative aesthetic experiences outlined in Chapter 4. While some theorists in the empirical aesthetics branch of cognitive science have argued that aesthetic pleasure is an outcome of the process of cognitive mastery through the upgrading of affective states through the successful appraisal of an art object (Leder et al., 2004; Leder & Nadal, 2014), this is only engaging with one stage of the three modes of activity – of imagination, understanding and judgment-power – that align in Kantian understandings of aesthetic pleasure (Caygill, 1989). In looking at the wellbeing potential of the aesthetic encounter, this research project is not focusing on the outcome of cognitive mastery and its accompanying feelings of pleasure and harmony, although it does still recognise the potential of 'Keep Learning' as a way to wellbeing. Instead, it acknowledges the ambivalence of Kantian pleasure/displeasure, as noted by Howard Caygill in *The Art of Judgement* (Caygill, 1989*)*, suggesting that while experiences are not necessarily pleasurable they can be productive.

Here this chapter I will look to the transformative potential of the aesthetic encounter, considering how encounters with artworks become meaningful experiences through the processes of aesthetic reflective judgment (de Duve, 1996). In Thierry de Duve's reading of Kant in *Kant after Duchamp (1996)* and *Aesthetics at Large* (2018), he describes the aesthetic reflective judgment as a "feedback loop of the mind" (de Duve, 2018, p. 205). It is the process through which we can look at an artwork and consider it in relation to

ourselves, to our own tastes and to other art works that we have previously learned to appreciate. Through this process of assimilation with ourselves and with the broader cultural tradition in which we are enmeshed, we can then make the judgment, whether it is "beautiful" or "ugly", "interesting" or "boring", "art" or "not art", or any manner of heterogonous descriptors in-between. The important factor in this process is not necessarily the acquisition of knowledge that makes an artwork legible, although it can sometimes help, but instead the internal feedback about what this judgment means for you.

As cognitive scientists Matthew Pelowski and Akiba Fuminori argue in their study of the transformative potential of the art experience, the understanding of aesthetic experience as the "harmonious reception and assimilation of art information" (Pelowski & Fuminori, 2011, p. 81) overlooks the importance of disruption and transformation within the aesthetic encounter. Instead, they hypothesise that there are three general outcomes to art viewing, beyond the "aesthetic judgment" and "aesthetic pleasure" of Leder et al.'s model (2004). The first potential outcome is an "initial self-reinforcing mastery" when the art work is easily assimilated within your understanding of art. However, when confronted with something not so easily assimilated there are two other secondary potential outcomes. Firstly an "abortive self-protectionary escape"; either a physical avoidance or a refusal to consider the work as art and therefore a foreclosing of experience. If that is not possible, either through peer pressure or the conditions are conducive to further reflection, prolonged engagement may generate a final "aesthetic meta-cognitive schema- change" (Pelowski & Fuminori, 2011, p. 93). In this case the capacity for reflective judgment and the transformative potential of the aesthetic encounter is based on internal rather than external criteria, considering what the art work means to you before what it means within the category of 'art' (Lenz Kothe, 2016; Meszaros, 2006).

This process is evident throughout the sculptural encounters outlined in this chapter. Most obviously the experiences articulated by the groups in the encounters with Kanwar's *Six Mourners and One Alone* (2013) and Day Jackson's *Magnificent Desolation* (2013). As presented in the sculpture stories, the encounter with Kanwar's *Six Mourners and One Alone* is marked by an experience of emotional disturbance or 'shock'. Although the initial view of the sculpture rendered it relatively benign, with connections made to the organ

pipes of the chapel, it was the engagement with the content that provoked an emotional response that was felt to be jarring in comparison to its peaceful setting by the lake. In the process of moving around the sculpture, reading the text on each of the organ pipes made the group consider themselves in relation to the content of the work. It brought up personal emotional experiences of grief and losses but at the same time brought them into a wider context. Those who had experienced Kanwar's exhibition *The Sovereign Forest,* which ran from October 2013- February 2014, and for which this work was commissioned, would have known the broader context of his work of human rights and displacement, whereas others felt this as more of a personal challenge, considering who is the "one alone" in relation to me.

Magnificent Desolation (Day Jackson, 2013) on the other hand was perceived to be more immediately and viscerally disturbing with participants saying that they had previously avoided going near it, an example of the "self-protectionary escape" mechanism (Pelowski & Fuminori, 2011). However, in this instance, visiting with the group meant that they were encouraged to spend more time looking at the work and were able to notice more of the details in it, for example, that the figures were standing on a lunar landscape. The group experience of this encounter was marked by intensive discussions about what the work was about with participants stating that it reminded them of Chernobyl or Hiroshima, or that it was referencing some kind of future apocalypse. Through this interaction we can see the group's desire to assimilate the object into existing experiences and the group discussion about what it could be also occurred on an individual level allowing participants to *"get more out of it"* (Journey 2). Moreover, it was recognised by members of this group that they do not necessarily expect engagement with art to be 'pleasurable' (reminding us of conversations about the curatorial programme and the function of contemporary art presented in Chapter 6). Instead it was suggested that "*sometimes you have to be exposed to your own anxieties in order to overcome them"* (Journey 2), articulating de Duve's reading of dis-sentiment in the aesthetic experience as acquiescence to "upheaval" and "opposing feelings" (de Duve, 1996, p. 34). Both of these examples demonstrate how processes of reflective aesthetic judgment, either individually or collectively through group discourse, have enabled some kind of transformative experience in relation to the art work, whether

as a re-evaluation of personal relationships and your place in the world, or with an engagement with discrepant or uncomfortable material.

While it is perhaps easier to recognise such experiences in the discussions of works that were newer to the park and had more challenging content, and therefore the assimilation of a new phenomenon was more apparent, this process was also demonstrated in a subtler way within the other encounters. In these instances, the engagement with more familiar works of art, for example Henry Moore's *Two Large Forms* (1966) or Barbara Hepworth's *The Family of Man* (1970) inspired similarly transformative experiences, albeit in a different manner. These sculptures are familiar and unsurprising and in a certain way emblematic of YSP, they are what you would expect to see. However, it was noted throughout the groups that the prolonged engagement with these sculptures, caused new and surprising experiences to arise. Through spending more time with them than they normally would and focusing attention on texture and detail they were beginning to see more in the sculptures, with the perception that the sculptures were coming alive and growing. The changing weather and light created new and exciting engagements with the form. Moreover, like the experience of Caro's *Promenade* (1996) and *Dream City* (1996), the engagement with *Two Large Forms* (1966) required an imaginative attention, to consider it from different perspectives and creatively engage with its form. This is therefore an active as opposed to passive engagement (Berleant, 1991), reminiscent of John Dewey's assertion that in every encounter with an artwork there is "a way of seeing and feeling that in its interaction with old material creates something new, something previously not existing in experience" (Dewey, 2005 [1934], p. 113). Whether this amounts to Pelowski and Fuminori's "schema change" is more difficult to tell. I would suggest that a more longitudinal approach would be needed to examine such changes and they would perhaps not be evident through one single viewing of an artwork, again reminding us that we need to situate these experiences within the broader biographical context of the person to truly gauge their value.

Furthermore, this is where the consideration of the environmental conditions for wellbeing can truly have an effect, proposed earlier in this thesis as a nexus between openness/ safety and continuity/change (Section 7.6). The facilitation of transformative experience did not happen by chance but occurred in spaces in which the participants were offered new stimuli

and choice in an environment that felt safe to grapple with these new discrepancies or, as described by Jane Deeth in her research on visitor experience, "the conditions in which it is safe for the hesitant viewer to move actively towards what they perceive as strange" (Deeth, 2012, p. 9). There were of course instances in which this did not happen, for example the experience of the Deer Shelter in Journey 3 in which the potential to have any kind of experience was foreclosed by the participants who just wanted to leave the space. It was later remarked by one of the participants in this group that, having read the stories of the others, in which they had initially similar experiences of the negative connotations of the space, likening it to a gas chamber, Herculaneum, etc. However, these groups were able to get past this initial reaction through engaging further and succumbing to the calming effects of looking up at the sky, stating that *"it was almost as if those other people had the opportunity to rethink what they were feeling and their immediate response but we just wanted to get out of there because it was so cold"* (SB- debriefing interview, 27/11/18). The facilitation of space to re-think or re-evaluate an initial first response then is vital in encouraging more reflective and engaged responses to an art work as well as providing the seeds for future experiences.

9.3.2. Social agency in the sculptural encounter

Having established the transformative potential of engaging with sculpture in the landscape this chapter will now return to its relational context to consider the various social experiences and social agencies at work within the sculptural encounter. Interacting with the sculpture in the landscape of the park has been understood to provide many opportunities for social connection. As outlined in the previous section, these have included connecting with other people in the group, talking about sculpture and respecting and sharing the space with other people. Beyond the immediate social experience of the group however there is a more expanded social encounter, constructed first of all through the more fleeting encounters with others when you happen to be in the vicinity of a sculpture with strangers, described in the earlier workshop by a participant as a *"temporary community*" (MH- Workshop 1.1, September 2017) and secondly, through a mutual respect of other people in the park, that they too are having experiences. Interestingly it was later

stated by a participant in the debriefing interview that taking part in this research project and paying closer attention to her experiences made her feel more attuned to other people in the park, stating that while sometimes there is "*a frustration that when you come and you want a bit of peace and quiet… and there's loads of people there… going through this process and all the kinds of reflections I've had, I've learnt to let go of that really, thinking well this is for everybody it's not just me*" (AS- debriefing interview, 28/01/19). Similarly, in another interview the participant stated that reading other people's experiences makes you more aware of other people and the fact they may be having different experiences where in the past he would "*just assume that everybody feels the same*" (TW- debriefing interview 15/12/18). However, as outlined at the beginning of the chapter these social connections are not perceived to be just between the people using the park, but also in the formation of connections between the visitors and the sculptures and the landscape. Throughout both the personal stories and the journeys a personal connection to both sculpture and landscape was frequently felt, whether this was the attachment to favourite artworks, walking routes or views specified in the personal stories or the more immediate, fleeting connections experienced in the journeys. Taking all of these different connections into account the space of the sculptural encounter becomes a socially charged space of intersubjective experiences. These connections can be stronger or weaker; a social connection with a person you are visiting with may be stronger than one with a person you have just shared a moment with; or a connection with an art work you have spent considerable time with may be stronger than one further back in your journey or one that you can see on the horizon but the traces of which are still there.

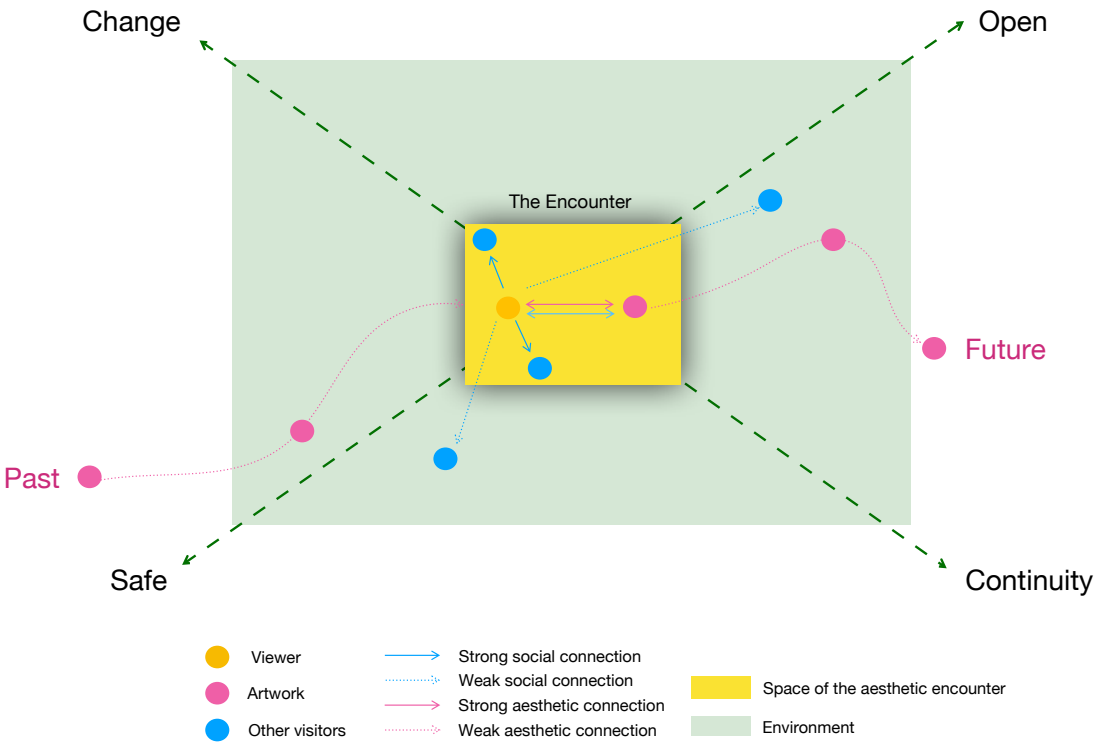


Figure 18 Diagram of the nexus of environmental factors with temporal journey and social connections: the environmental, temporal and social factors of the aesthetic encounter

However, as specified at the beginning of this chapter (9.1), there is something more going on here than simply the facilitation of connections. There is a sense in which the landscape, sculpture and other people are felt to be social agents. Sculptures like *Two Large Forms* (Moore, 1966) and *Promenade* (Caro, 1996) draw people in, make them get up close and consider the forms in different playful and imaginative ways. *Magnificent Desolation* (Day Jackson, 2013) on the other hand repulses people, it makes them want to avoid it. *The Family of Man* (Hepworth, 1970) makes you think about your own family and personal relationships as you watch other families imitate it, whereas *Six Mourners and One Alone* (Kanwar, 2013) makes you gasp for breath and changes your mood. The *Deer Shelter Skyspace: An Art Fund Commission* (Turrell, 2007), can be both calming and relaxing, suppressing conversation and making you look up at the sky but it can also be intimidating and make you feel trapped. In all of these different instances we can see the various

configurations of agency from Berleant and Gell's relational contexts of the art encounter. For Berleant it is the "transactional" relationship between viewer and artwork that is activating the works of *Two Large Forms* and *Promenade* through their re-performance of the process of their construction in the imagination of the viewers. In the cases of *Magnificent Desolation, The Family of Man* and *Six Mourners* it is Gell's "prototype" that is seen to exert its effects: the image of the family in *The Family of Man*, the story inscribed onto the pipes of *Six Mourners* and the apocalyptic images conjured up by the figures of *Magnificent Desolation.* Although as recognised by Gell the ultimate end of this relationship is that between artist and viewer, with the artwork only acting as a conduit of their social agency. Nevertheless, this attention to the agency of the sculptural encounter is important, as without it we cannot understand and articulate the processes through which art can affect us and the impact that it can have. It is the processes through which people form connections with art works that can come to have a meaningful impact upon their lives.

9.3.3. Collective experience: consensus, dissensus and sharing feeling

Moreover, the recognition of these multiple connections and the construction of a social space within the sculptural encounter (figure 18) lays the foundation for a consideration of the space of collective, intersubjective experience. The recognition of the contingent nature of aesthetic experience, based on the whims and affects of other agencies within a peopled "task-scape" (Ingold, 2000) and the attention to the other agents at play within the relational context of the art challenges "the hegemony of the work" (Berleant, 1970/ 2000, p. 6) allowing for multiple positionalities to emerge. The first intention of the collective narrative vignettes of the sculpture stories was to highlight these multiple positionalities recognising the varying capacities for consensus and dis-sensus within the aesthetic encounter (de Duve, 1996). In the vein of anthropologist Kathleen Stewart these narrative vignettes are "writing and thinking experiments" that "attempt to create new spaces for thinking about and imagining what might be going on" (Stewart, 2011, p. 445). They are a solution, not necessarily *the* solution, to the methodological problem of representing

experiences that are both deeply subjective and individual while simultaneously being shared and collectively constructed as a process of participating in the research together (Huber & Craig, 2006).

The creation of trans-personal narratives, which are generated from collective experience but not attached to a particular person's biography, are accommodating of particularity and "epistemic difference" (Pitts-Taylor, 2016) without individualising to the point of abstraction. As recognised by feminist scholar Sara Ahmed, the affectivity of other bodies or objects are "contingent", an affect does not "leap from one body to another… we might be affected differently by what gets passed around" (Ahmed, 2010, p. 39). The stories were therefore not intended to represent a unified experience but the possibility of having multiple different experiences, as recognised by one of the participants in our debriefing interview: *"the collective feeling I really like… it almost argues with itself sometimes but I think most people have that anyway, it's just not really acknowledged, as an individual you can have those mixed feeling, internal arguments, in any one moment"* (TW- debriefing interview 15/12/18). The point is that while there are many things that are experienced differently, based on the divergence in "sensorimotor capacities, bodily boundaries, perceptual tendencies, and orientations towards the world" (Pitts-Taylor, 2016, p. 44) within the aesthetic experience, there are other points of convergence and commonality, primarily that each person is having *an* experience and is going through a similar process of aesthetic reflective judgment. The structure and content of this judgment will be based on multiple contingent factors, as outlined throughout this chapter, but the capacity to have one is the basis of "a common ability for having feelings in common; a communality or communicability of affects" (de Duve, 2018). In other words, the 'sensus communis', or potential to have something in common.

The second intention of these stories was to provide a point of reflection for the participants as an "introspective" but "emergent experience" (Ellis, 1991, p. 30) something that was not necessarily about their own experiences but how these fed into something bigger. As recognised by Lynne Segal in her writings on joy- joy as a shared feeling may be fleeting but "what makes it linger is our capacity to convey the response" (Segal, 2017, p. 262).The process of reflection on these texts in the debriefing interview sought to see if

something new could be gained from this reflective process, providing the circumstances in which “the viewer can hear their own conversation with the artwork” (Deeth, 2012, p. 12). It warranted introspection on their own modes of reflection “*I’ve got a better insight* and understanding of my own response to… an art work, in its environment that I had never” consciously thought about before” (AS- debriefing interview, 28/01/19); as well as their own processes of making: “perhaps the way I make sculptures myself, after listening to other people’s views of sculpture I have re calibrated my own” (MH- debriefing questionnaire by email), or for future engagement "going back to the trying to focus in on things and take it in more” (MM- debriefing interview 30/11/18). For some it provided an opportunity to think about the experience of other people, reading through the stories participants were able to note similarities of “feelings and sentiments” (AS- debriefing interview, 28/01/19), as well as the difference in “the aesthetic… the way people were responding to certain things and what it represented to them and brought up for them” (AS- debriefing interview, 28/01/19), both in terms of the art and the nature that surrounds it.

The research texts construct an atmosphere of sharing emotion and shared experience that involves a “mutual self-other awareness” (Trigg, 2020, p. 2). As mentioned in the previous section the reading of other people’s experience by participants caused them to feel more empathetic to other people in the park: “*I'm more aware of what other people are doing, watching how they interact with the sculptures and thinking about their journeys I guess, the other people's journeys, wondering where they've just been and what they have seen, what they think about it”* (TW- debriefing interview 15/12/18). This was articulated by another participant as a type of social learning: *“seeing somebody else’s very different response to an art work and the combination of art work, environment and that is learning for each of us, to understand what somebody sees, or experiences something differently*” (MB- debriefing interview 27/11/18). The function of narrative, in narrative inquiry, is to “provide an aesthetic experience for the reader to gain empathic and imaginative understandings, knowledge, and perception of the world through a story” (Kim, 2015, p. 72). These narrative vignettes sought to engage readers, whether the research participants, staff at YSP or future readers in the inter-subjective, contingent, situated and relational experiences of encounters with the sculpture in the landscape of YSP. The final and concluding chapter to follow, will consider how these narratives can be put into practice.

10. Conclusion

10.1. A contribution to knowledge

This thesis offers a contribution to knowledge that is threefold. Firstly, a critical attention to happiness and wellbeing within the cultural sector that focuses on experience and the importance of place. Secondly, a novel methodological formation that combines participatory and narrative research approaches which are attentive to the situated experience of wellbeing and the articulation of intersubjective experiences within the aesthetic encounter. Thirdly, an empirically based formulation of the environmental conditions for wellbeing in the context of an arts organisation and the facilitation of aesthetic reflective experience within the sculptural encounter.

The first part of the thesis (chapters 2 and 3) recognised that the wellbeing benefit of engaging in cultural and creative activity has gained traction in recent years. However, it argued that there is a demonstrable gap in research about the wellbeing potential within the aesthetic encounter for the everyday visitor to a cultural organisation, as opposed to a specific health issue or target group. It found that while general cultural attendance, for example going to an art gallery or concert, was acknowledged to be positive for wellbeing through statistical correlations in national data sets (e.g. Taking Part) (Cuypers et al., 2012; Fancourt et al., 2018; Gordon- Nesbitt, 2015), there is limited research into the processes through which taking part in these activities can have a positive impact (Stickley & Clift, 2017). Moreover, cultural policy and wellbeing metrics have paid little attention to the significance of different art forms or arts activities, conflating different types of organisations, spaces and activities which overlook the specificity of experience and environments that different organisations can offer and the intrinsic properties of these environments. This thesis argued that, in order to explore whether a feeling of happiness or wellbeing is facilitated within an art gallery environment, it is necessary to investigate the relational contexts within which these experiences are constructed and on what different factors they are contingent. Consequently, attention needs to be paid to the specificity of

the environment within a cultural organisation and the experiences that this can facilitate through engaging with articulations of the lived experience of the visitor.

Using Yorkshire Sculpture Park as a case study, this thesis contributes towards filling this gap through an approach that utilised theories of place-based wellbeing and phenomenological and post-phenomenological approaches to art and landscape. Existing research into experience within the aesthetic encounter tends to fall between the polar opposites of neo-Kantian theories of universal cognition posited by cognitive science (Cupchik et al., 2009; Leder et al., 2004), and the individual, subjective narratives of phenomenological approaches to experience (Hawkins, 2010; Morris, 2011; Tilley, 1994; Wylie, 2005). This thesis offers an original methodological formation for visitor research, based in narrative inquiry, participatory research approaches and feminist epistemologies of "epistemic multiplicity" (Pitts-Taylor, 2016) and "situated knowledges" (Haraway, 1988) to convey multiplicity and difference, as well as commonality, within the wellbeing experience (Chapter 4). Through the different 'stories' presented (Chapters 6,7,8 and 9) it collected and re-presented heterogeneous experiences within the aesthetic encounter, allowing for an understanding of the wellbeing experience within temporal, spatial, social and biographical contexts of experience. The stories address experience at different epistemic registers, the personal and biographic (Chapter 7), the experiential and immediate (Chapter 8) and the transpersonal and speculative (Chapter 9). Furthermore, the processes of reflection and re-presentation of experience within the methodology enabled the research participants to engage in a process of intense self-reflection, shifting their relationships to the art work, to other people and sometimes to the self. The creation of trans-personal narratives (Chapter 8 and 9), which are generated from collective experience but not attached to a particular person's biography, are accommodating of particularity and "epistemic difference" (Pitts-Taylor, 2016). An intersubjective middle ground between the individual and universal. They are a solution to the methodological problem of representing experiences that are both deeply subjective and individual while simultaneously being shared and collectively constructed as a process of participating in the research together (Huber & Craig, 2006).

Consequently, this thesis provides a different approach to wellbeing research which can be utilised by cultural organisations seeking an in depth understanding of the experience they

offer to their visitors, their motivations for visiting and what they can offer in terms of wellbeing through a relational approach. The following two sections of this concluding chapter will outline the outcomes that this has for YSP and the potential impact for the sector more broadly.

10.2. Does YSP make people happy?

This research project began considering the question 'Does YSP make people happy?'. The short answer is yes, it does, for some people, at certain times. However, echoing the writings of feminist scholars on emotion Sara Ahmed (2010) and Lynne Segal (2017), it recognises the contingent and precarious nature of happiness, recognising it as one feeling within a full spectrum of productive emotional experience that can contribute toward wellbeing. The thesis argues that there are multiple, intersecting narratives of wellbeing at YSP: the organisational story of respite, creative learning and access to art experiences (Chapter 6); the biographical narrative of the personal story in which YSP has played different roles throughout a person's life; (Chapter 7) the temporal, experiential narratives of the journey stories (Chapter 8); and the intersubjective narratives of the sculpture stories which recognise the plurality of experience within the aesthetic encounter (Chapter 9). Through the analysis of these narratives, wellbeing is understood to emerge from a particular relational context that is contingent on biographical, temporal, spatial and environmental factors. Placing these within a biographical perspective we can see how wellbeing has been attributed to YSP in multiple different ways. It was seen by some participants as a place to find personal space, where participants were using YSP as a place of respite or restoration. For other participants, it was a place that had become embedded within the lives of their families through long-term engagement often over multiple generations. The landscape was described as a place of comfort and safety, the memories inscribed within it was seen as a resource to be drawn upon during different times, a "task-scape" of previous activity (Ingold, 2002). For some it was seen as a place to stimulate curiosity and learning, or to keep active, whereas for others it was a place to become part of a community. Moreover, these stories were not fixed and it was recognised that the landscape had offered multiple ways to wellbeing at different points within their biography,

it was a flexible environment that could respond to what they needed at that particular time.

Drawing on these biographical narratives, the environmental conditions for wellbeing in the context of YSP, are posited as two sets of axes- between safety and openness; and between continuity and change. The conditions to facilitate wellbeing are not static points, but instead a dynamic nexus. Visitors can move between the different point on the axes on any particular visit, sometimes coming for a sense of comfort, at other times to be challenged and surprised. This thesis argues that the conditions created through these axes are facilitative of aesthetic reflective judgment (de Duve, 1996), as an environment in which people are offered new stimuli and choice while feeling safe to explore discrepancies and re-evaluate initial reactions and responses. In entering into the relational context of the aesthetic encounter, people are invited to engage in a process of deep self-reflection which has the capacity to shift their relationship to the art work, to other people, and sometimes the self. These changes may be subtle- minor adjustments in how we perceive the work and other people- but can have long lasting effects. By placing these encounters within the biography of a person we can see how these encounters have been made meaningful over time.

One of the expectations of this research project was to provide a clearer articulation of what wellbeing is at YSP. Throughout the project- from the staff interviews and visitor comments- caution was raised about whether the arts *should* be making people happy. However, within the research wellbeing was attributed to a variety of experiences facilitated within the environment of YSP. As demonstrated through the 'journey stories', in which different kinds of experiences were being facilitated from discomfort to pleasure; familiarity to curiosity and surprise; and from calmness to excitement. This suggests that happiness and wellbeing are not necessarily incommensurable with contemporary art programming that can inspire a multitude of different feelings. In other words, something doesn't have to be 'pleasant' to have positive effect. In fact, the moments of deepest reflection came from interactions with art works that were seen initially as disturbing or challenging. Moreover, through a close analysis of the aesthetic encounter in the 'journey' and 'sculpture' stories it was found that while examples of existing wellbeing frameworks,

particularly here the 'Five Ways to Wellbeing' (Be Active, Connect, Take Notice, Keep Learning and Give) (Thompson et al., 2008) could be found across the encounters of sculpture in the landscape, there were other experiences that did not fit with within these categories. In particular, active and imaginative interactions with sculpture that go beyond 'taking notice' and the potential for transformative experiences through the process of aesthetic reflective judgment (de Duve, 1996; Pelowski & Fuminori, 2011). Therefore, wellbeing can be a multitude of things. The whole visitor experience is implicated when considering ideas of wellbeing- whether people feel welcome and safe, challenged and surprised, and when needed, comforted. The atmosphere, interpretation, wayfinding and interactions with staff all matter in this respect. Moreover, to think about wellbeing is also to think about working conditions, organisational sustainability and environmental impact, and the ways that these factors intersect with the visitor experience (Thompson et al., 2011).

10.3. Creating the conditions for wellbeing

Through a critical analysis of the wellbeing turn within the cultural sector, recognising its political and economic motivations and its impact on visitor experience and programme, this research project has questioned whether it should be within the remit of a cultural organisation to make people happy. This thesis does not necessarily have the answer to that question, however it is cautious of a top-down implementation of wellbeing in cultural policy, stressing that it should be grounded in the lived experience of people who access and use arts and cultural organisations, whether or not they frame it within the context of 'wellbeing'. Wellbeing is an amorphous term that can mean different things in different contexts (Dooris et al., 2018; Seedhouse, 1995). Yet, it has political currency at this moment in time. Speaking the language of wellbeing, and in particular the modes of measurement that it enables (e.g. Social Return on Investment) could be useful to draw funding into the cultural sector.

However, mirroring concerns from critical voices in cultural policy research, the danger of this narrow focus on the technics of measurement without a deep engagement in what

"well-being friendly" programmes might look like (Oakley et al., 2013) could result in a "defensive instrumentalism" (Belfiore, 2012) in which organisations feel obliged to prove how they are addressing a policy without adopting the values which underpin it (Jancovich, 2017). In other words, activities that have outcomes that are more easily measured are more likely to be reproduced and receive greater attention and funding than those whose outcomes are more nebulous, longitudinal or not easily articulable. Implementing a one-size fits all approach to happiness within an organisation, in the words of one the research participants, is *"on a hiding to nothing, because [this research project] has already shown that half a dozen people will be at the same place, at the same time, looking at the same things, and have incredibly different responses to it, so it can't be predicted really" (*SB-debriefing interview, 27/11/18). Wellbeing in an organisation needs to be considered from the ground up, rooted in the lived experiences of the communities that the organisation serves, yet potentially as an access point to new communities as long as engagement takes into account their situated experiences.

At present, much attention is focused on social prescribing, particularly following Arts Council England's 2020-2030 strategy in which it was singled out as an area for development for cultural organisations (Arts Council England, 2020). This research has found that the participants particularly valued the non-prescriptive nature of their experiences at YSP. Citing the freedom to choose and informal nature of the environment as reasons they visit for their wellbeing, care needs to be taken in presenting social prescribing as the only strategy for development. While this position does not seek to diminish the impact that a successful social prescribing project can have for acute interventions and targeted communities (Thomson et al., 2015), it highlights that organisations can have wellbeing impacts within the work they already do, through the facilitation of aesthetic and social encounters, and that this work has value within this discussion. In order to build a successful offer for wellbeing, whether on prescription or not, an organisation needs to understand what it is that people already come for and reconcile it with its core mission.

In their article on happiness and wellbeing in cultural policy Kate Oakley, Dave O'Brien and David Lee highlight the difficulty in identifying the "specific contribution that art can make" when it may be the case that "any form of social participation can help raise well-being"

(Oakley et al., 2013, p. 24). This thesis advocates instead that the contribution that art can make is itself a specific form of social participation that can be generative of wellbeing. It recognises the aesthetic encounter as a dense social space of intersubjective experience, in which the landscape and sculpture were felt to have social agency, that they were affective, with the capacity to *do* things. Moreover, the space facilitated a sense of community or shared experience which constructed a "mutual self-other awareness" (Trigg, 2020, p. 2). Considering wellbeing in this way- as something that is collectively produced through interactions between people, objects and landscapes, as something that is done together, a "togetherness" of wellbeing (Andrews et al., 2014), can help to counter "the culturally orchestrated ideology of individual happiness" (Segal, 2017, p. 23) of the neoliberal state and happiness industry. It is therefore not something we 'receive' by going to places like the Yorkshire Sculpture Park, but is instead something generated through our own and other people's activities, through our participation in the "task-scape" (Ingold, 2000).

However, this thesis has not addressed how this may be experienced by people who would not by choice attend somewhere like YSP for their wellbeing, nor identify their experience there as a wellbeing experience. While the methodology did achieve what it set out to do in terms of visitor experience, the original intention was to extend this to other members of staff beyond the management team. This was not possible within the scope of the research project and the commitment to give value to narrative, however there is potential for further research at YSP in this area. It would be interesting to see how members of the gallery and front of house teams relate to the findings of this research. Moreover, the limitations of research design meant that the research only engaged with participants who were 'key knowledgeables' (Patton, 2015) or experts in the art experience at YSP (Csikszentmihalyi & Robinson, 1990). While it was necessary for the focus of this research that the participants already felt that YSP was good for wellbeing, in order to investigate why, it sought to mitigate this through public engagement activities (section 5.2.3). However, this was still presented to a limited audience, i.e., those who were already visiting, and further investigation is needed as to whether these contextual factors could be useful for the facilitation of the experience of non-visitors as well.

The contributions of the people who took part in this research should be taken within the spirit in which they were intended. The people who signed up to this project wanted to contribute or 'give something back' to YSP as an organisation, as a place they feel they have a connection to and feel strongly about- they would therefore be unlikely to say anything negative about their own experiences despite at times being critical of the institutional narrative. However, there were instances in the discussion where the participants considered how other people may be excluded from the experiences of informality and comfort that they have, and how barriers to participation like public transport, cost of parking, feeling out of place might affect the experience of other people. The question of who is engaged and who YSP is for feeds into broader issues of diversity of audiences and engagement both at YSP and in the cultural sector at large. Previous research finds that the benefits of publicly funded culture are mostly reaped by the middle classes (Jancovich, 2017), which is a particular issue when funding comes from the National Lottery which is disproportionately played by lower socio-economic groups (Hesmondhalgh, Nisbett, Oakley, & Lee, 2015). As stated by Oakley, O'Brien and Lee, wellbeing, like other patterns of social and economic inequality, are "spatially uneven" and that "well-being benefits from cultural participation" are received "by those healthy, happy and educated enough to participate in them in the first place" (Oakley et al., 2013). However, there is a danger here of replicating the "deficit model of cultural participation" (Miles & Sullivan, 2010), argued against by the Understanding Everyday Participation project and the Cultural Capital and Social Exclusion survey (Bennett et al., 2009), in which other more informal practices are not being acknowledged.

To return to Sara Ahmed's discussion of the performativity of happiness research discussed, by "finding happiness in certain places, it generates those places as being good, as being promoted *as* goods" (Ahmed, 2010, p. 6). In other words, by looking for happiness and wellbeing within the publicly funded arts (and YSP in particular for this project) are we ascribing happiness and wellbeing to these places and not to others? This raises the question of whether, through valorising certain types of activities over others and in particular activities which are only accessed by certain people rather than others, we are overlooking and/or devaluing other ways to wellbeing. In this project, while I did collect demographic information from the participants at the start of the project the small sample

size meant that no meaningful conclusions could be taken from this. I have focused on the wellbeing potential in the aesthetic encounter, however, for the majority of the participants experiencing art is only one of many reasons why they visit YSP, in combination with walking, meeting friends, experiencing nature, volunteering and each of these activities, while feeding into the holistic experience, could have been a focus within its own right.

This thesis reiterated previous research that YSP had conducted that visitors have a complex relationship with YSP (e.g. The Memory Project). In consultation with members of staff, wellbeing was seen as a way of engaging repeat visitors and potentially expanding to new audiences through bespoke wellbeing activities that are embedded within the values of YSP's core mission "to ignite, nurture and sustain interest in and debate around contemporary art and sculpture, especially with those for whom art participation is not habitual or familiar" (Yorkshire Sculpture Park, 2020). This research expanded on this, suggesting through the biographical narratives of the participants, that the potential to have a wellbeing experience at YSP is often from a relationship that is built up over time. Moreover, through its focus on the 'journey' it identified the holistic nature of the wellbeing experience- implicating hospitality, signposting and wayfinding, interpretation strategy and landscape and sculpture maintenance (the putting up of barriers around sculptures etc.) within the overall experience. To some extent these findings have already been put to use through the sharing of research materials and conversation with staff throughout the research process. There has been a symbiotic growth between the research project and the development of 'wellbeing' at YSP, for example, embedding wellbeing within all programmes as opposed to a discrete strand of activity (Section 6.2.2). However, there were other aspects identified within the research project that could be developed further.

The importance of spaces for sharing experiences and social connection was highlighted within this project, while these are already facilitated in the encounter with the sculpture there was a recognition within the research workshops that the process of reading and discussing other people's experiences through the 'journey' and 'sculpture' stories was a valuable tool for self-reflection. A self-guided wellbeing resource, like a walking guide based on other people's experiences, was proposed by one of the participants in the debriefing interview, with other similar ideas from other members of the group, for example, a wall

where experiences could be shared somewhere in the visitor centre or a member of staff who goes around the park collecting and giving out experiences being proposed. While a self-guided wellbeing resource like a Schools pack (which YSP has already developed and is common practice amongst cultural organisations) was suggested by some members of staff as a possible avenue for development, it was met with hesitancy from others, suggesting that as soon as these things are made they become outdated and may not be relevant to all visitors. Further consideration is needed into how a resource could be co-produced with different visitor groups and future-proofed, perhaps focusing on areas of the park as opposed to specific sculptures. Such a resource, could provide a point of access for people who don't know where to start on their wellbeing journey at YSP and provide prompts for the deeper reflection engagement that occurred through the workshops.

Ultimately, the wellbeing potential at YSP is contingent on a number of different factors- biographical factors and visitor relationships to place; the temporal, spatial and social context of the aesthetic encounter within the journey through the landscape; and the conditions for wellbeing facilitated within the environment of YSP- openness and safety and continuity and change. This research suggests that people may come for different reasons at different times but through the facilitation of these different factors, visitors are able to take what they need for their wellbeing at any given time. While these factors may be specific to YSP and its "sense of place" (Feld & Basso, 1996), this does not mean that lessons cannot be taken from this research and applied elsewhere in the sector. Through thinking with visitors, and engaging meaningfully with their experience, different organisations can identify the contingencies specific to them in order to develop something more significant than a generic toolkit approach. Rather than becoming a series of add-on activities wellbeing can become something that is embedded within the strategic aims of an organisation and a way of considering visitor experience more holistically. In doing so, organisations can place value on the stories that are already being constructed by their visitors in their everyday engagements to develop a wellbeing narrative that acknowledges the multiplicities of experience and "situated knowledges" (Haraway, 1988) of their visitors and the wellbeing potential in the specific sociality of the aesthetic encounter.

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Appendix 1: Pilot Questionnaire

This appendix contains supporting research material from the pilot study, conducted in September including the questionnaire template, responses to the questionnaire and the codebook from Nvivo thematic analysis (referred to in section 5.2.1 and section 5.2.2)

Questionnaire:

Pilot Questionnaire YSP Easter 2017 Case number:

The purpose of this study is to test opinion of the phrase 'YSP is the NHS of the Soul' - which was coined by Dr Alyn Davies the principal of Bretton College from 1968-1971 - with visitors to YSP and to open up a dialogue about what kind of an impact YSP might have upon a person's wellbeing.

To help do this we can refer to the 5 Ways to Wellbeing developed by the New Economics Foundation, which is a measure that has been used widely in other museum studies.
Don't worry if you find these concepts a bit confusing, the point of this questionnaire is that we will unpick them together.

We're going to start with three questions about your relationship to YSP…

1. First of all, would you consider yourself a regular visit to the Yorkshire Sculpture Park?

2. So what brings you to YSP today?

   prompt- Tony Cragg exhibition, to go for a walk, to meet friends, family day out

3. Do you have a favourite place or art work at YSP? If so then which?

Now it's going to get a bit harder, but we'll work through it together…

4. Could you think of an example of how YSP might have a positive impact on your wellbeing, if this is difficult then we can look at the 5 Ways to Wellbeing (refer to handout)?

   prompt- think about the 5 ways to wellbeing- Connect, Be Active, Take Notice, Give, Learn, what might examples of these be? discuss these terms.

5. Now, this is a big question… do you agree with the statement that 'YSP is the NHS of the Soul?', how do you feel about this statement?

Thank you very much for your time.

If you are interested in participating further in this project, either through a follow-up interview or participation in a focus group then please leave your contact information. This personal information will be kept separately from the responses you have given today to ensure the anonymity of the data.

Responses to Pilot Questionnaire:

Would you consider yourself a regular visitor to the Yorkshire Sculpture Park?

1. “A few times” “maybe twice before”
2. “About once a month”
3. “Maybe every couple of weeks”
4. “I would say every two months”
5. “once a year for the past 25 years”
6. “the last time we came was 5 years ago, well the last time I came was 5 years ago”
7. “not that often, say once every two years”
8. “I would say three or four times a year, when it changes… about four times a year”
9. “as regularly as we can probably about what do we say, five times a year”
10. ‘weekly”
11. “if I can 3 times a week”
12. “ every couple of months probably”
13. first time
14. first time
15. about once a year
16. “two or three times a year”
17. “in the summer just about every week and in the winter about every fortnight”

What brings you today?

1. “family wanted to go for a walk and I wanted to see the art because my friend had told me it’s a good exhibition”
2. “For a nice walk round”
3. “just Easter, getting out”… “Doing something nice”
4. “[daughter] is visiting from uni, from London so we’re coming here and then we’re going to meet somebody for lunch”
5. “I’ve just not been for a while”

6. “He wanted to come”
7. “the fact that I haven’t been for a year and wanted to come back and have another look, its that ok?”
8. “well just because it was just a lovely morning and we haven’t seen what’s on at the moment and we live in Penistone so its not far”
9. “it was [daughters] decision” “because I like it” “and they let dogs in”
10. “well the sun was shining we wanted to get out for a walk and it’s a beautiful place so this was our choice, wasn’t it?” “the parkland is as enjoyable as the sculptures”
11. “I live closely so it tends to be the place I would come to given the choice”
12. “I came on a date with him” “she’s trying to educate me, I haven’t been before”
13. “well we live not too far away, we’re in Doncaster so we’ve passed on the motorway and nice day we thought we’d just get out, go for a walk , so something different”
14. “its my second date with…”
15. “ a date.. it’s halfway between where we both live and erm its beautiful surroundings, and lots of things to look at and wander round and talk about”
16. “the weather conditions I thought it would be good for photography”
17. “today I brought some friends with me for lunch but usually when I come I come alone because I run my won business and quite often when I hit a problem that I can’t solve I come here to go for a walk round and let my mind wander and come up with the answer”

Do you have a favourite place or art work?

1. “No, I like looking at the gallery downstairs and I like the bit up on the side where there’s little, I don’t know if they are studios but they’re little rooms with individual artists, I don’t know what it’s called.”
2. “Not really, I just enjoy a favourite place or an artwork at the Yorkshire Sculpture Park”
3. “I like the underground gallery”
4. “I really like walking round the lakes”
5. “ I always go to the Access Trail”
6. none

7. “I don’t know what they call it, yes there was something in that display over there, yea, underground, are you with me?... there was something in there that was really, absolutely wonderful… yes it was wood… its in the middle and its wood [gestures] a big wood thing [me: I think its called spring]… yes I think that’s it… that just took my eye, its lovely”
8. “ I well i always like the top of the um, this area here (gesturing outside) just because it looks out across the whole park, I just like the view from up there, yeah we do always go there… the church, the chapel if there’s something in the chapel we often go down there”
9. “the pond… the giant bunny” “we always try and do all the buildings, we make a day of it basically”
10. “no well we look at all the artwork don’t we and it depends which art, some art works we particularly like that have been in the past, you know certain ones… not vital was particularly good”
11. “yeah often up the top on there the arch… yeah where the benches are, I quite often sit there yeah I can’t think of the name, yeah by the Bothy”
12. “I think I like the ai wei wei tree down there, yeah, and the Hepworth ages of, the seven ages of man” “yeah the Hepworth is my favourite, yeah that’s my favourite one”
13. “I suppose because [daughter] likes drawing doesn’t she, and one of the things that interested us was to come and have a go at doing some art works here so we’ve been down to the learning cenre and had a little play around… we’ve just been seeing everything really being out and about there’s not one particular piece”
14. “my favourite thing so far by a mile is that deer shelter… yeah I think that’s lovely… I like the Tony Cragg those sort of plywood things absolutely incredible… you know they say don’t touch them I really wanted to touch them just to see how they did it you know put your arms inside that was quite spectacular, well I’m impressed with all of it apart form the thing with all the fridges on storks down at the far end there, I didn’t like them”
15. “ I do actually I really love the, the female rabbit, the sitting rabbit”
16. no “look forward to seeing things changing”

17. “yes its right down on the far side of the lake, and there’s the, I think is it maiden spring on the corner, and then just past there there’s three big metal rings in a huge tank type affair that id you tap it the sound goes running round and round”

Opinions of the Five Ways to Wellbeing:

1. unclear
2. agree, not specific
3. agree- be active, connecting, taking notice, learning about sculptures
4. agree- learning, connect with environment, be active, taking notice
5. agree- to connect with art work, be active, take notice, keep leaning & give (prompted)
6. sceptical- learning (other participant- take notice, be actve)
7. agree- be active, take notice, connect
8. agree- keep learning, walking
9. agree- be active
10. agree- not specific
11. agree- not specifc
12. agree- take notice, keep learning, connect, to be active
13. be active, keep learning
14. being active, take notice, not sure about relevance of others
15. agree, connect, learning
16. agree- keep learning, take notice, be active relate, give and connect don’t relate
17. agree- to connect, keep learning, be active, giving back

Opinions of YSP is the NHS of the Soul:

1. negative reaction
2. positive- agree
3. positive- agree
4. negative- sceptical “for a lot of people that it is”

5. positive- agree
6. negative " a bit airy fairy"
7. positive
8. positive
9. negative about religious connotations of "soul", positive about message
10. agree but sceptical 'grand expression'
11. agree
12. positive reaction
13. agree to some extent "difficult to unpack"
14. agree
15. agree
16. negative- "a bit patronising is that… yeah, I mean you've got to recognise that you've got a soul before you start with that one… well I'm sure it was right for him but not necessarily for me"
17. sceptical- "I can understand it, do I agree with it though, I think its more the, I wouldn't call it the NHS I would say more the sticking plaster… I would personally say that its more the first aid kit of the soul rather than the NHS"

Codebook for pilot questionnaire analysis (exported from Nvivo):

Name	Files	References
Activities	0	0
Being Active	0	0
Being outside	5	5
Exercise	2	2
Walking	8	15
Connecting	0	0
Attempt to connect	1	1

Name	Files	References
Connecting with art work and nature	2	3
Connecting with people	3	4
Connecting with the art work	7	11
Connecting with the place	2	2
Generosity	0	0
Taking notice of surroundings	2	7
Learning about art	1	1
Learning about art objects	2	2
Learning about artists	3	3
Opportunity to learn	2	2
Participation	0	0
Engaging with art	4	5
Making art	2	2
Participation with the institution	1	1
Playing	1	1
Environment	0	0
Landscape	4	6
Nature	0	0
Enjoying nature	4	4
Fresh air	3	3
Seasons	3	4
Weather	2	2
Peaceful	4	8
Scale	0	0

Name	Files	References
Freedom	2	2
Size of site	4	4
Space	3	5
Scope	0	0
Broad spectrum of emotional experience	1	1
Diverse environment	5	5
Changing exhibitions	5	7
Different experiences	2	3
Internal Factors	0	0
Access	0	0
Accessible	1	1
Inclusive	1	1
Local resource	4	5
Location	4	4
Infrastructure	0	0
Development	1	2
negative development	0	0
Less relaxing	3	5
positive development	1	2
Facilities	1	1
Memories	0	0
Family memories	1	1
Memories of place	1	4
Special place	2	2

Name	Files	References
Outcomes	0	0
Enjoyable experience	2	3
Escape	0	0
Escaping from everyday life	6	11
Existing concerns	0	0
Health and Wellbeing	1	2
Life concerns	2	2
Over stimulation	1	1
Solitude	2	2
Switching off	1	1
Feeling Better	6	12
First aid kit	1	3
Mood change	0	0
Excited	1	1
Feeling Happier	2	2
Gained perspective	1	2
Peace	2	2
Uplifted	5	5
Stimulating	0	0
Awe	1	1
Challenging	3	3
Developing own interpretation	2	2
Enlightening	1	1
Gaining new experiences	5	9

Name	Files	References
Mind body experience	2	3
Wellbeing	0	0
Calming	3	4
Energising	1	1
Mindfulness	1	1

Appendix 2: Workshop Documentation and Analysis

This appendix contains supporting research material documenting the process and analysis of the research workshops including the participant recruitment pack, information forms and consent forms, list of workshop dates and participants, documentation of research materials e.g. maps and an example of a thematically coded transcript from Nvivo. (referred to in section 5.3.2

Participant recruitment joining pack:

Dear Participant,

First of all, I would like to thank you for your expression of interest in contributing to this research project. I am writing to you now with more details about the project and how you can take part if you wish to. This study is part of a collaborative PhD research between the Yorkshire Sculpture Park [YSP] and the University of Huddersfield. It has been framed around a quote by Dr Alyn Davies, who was the principal of Bretton College from 1968-1980, that 'YSP is the NHS of the Soul'. Our job is to unpack this quote a bit and see how it might relate to the visitors' experience of YSP today, and to consider more broadly what it might mean for this place to have a positive impact on our happiness or wellbeing. I hope to work collaboratively with core visitor groups to reflect and analyse our experiences at YSP and how this might relate to experiences of happiness and wellbeing, or not, if that is the case! This may sound daunting but really it is as simple as sharing and reflecting upon your past and current experiences of YSP.

You have been invited to take part because of your relationship to YSP, through being a Friend, a volunteer or your participation in existing programmes that focus on wellbeing. This means that you are the experts on this subject, and I hope that you will help me by sharing your memories, experiences and opinions.

You are being invited to participate in a pair of workshop days, there will be one in September 2017 followed by another around April 2018. The format of the day will be from 11:00am-3pm, arriving first of all for refreshments and a brief conversation about our initial thoughts and preconceptions. Then we will go for a walk around the park on a route agreed by the group, talking and recording our observations on the way. We will then have lunch and share our experiences in a collaborative analysis activity. We will finish off the day with a reflective discussion, having a group conversation about our activities of the day and the methods of research, and discussing what we might like to do and how we might like to structure the next session. After these two sessions, I would then like to meet with each participant individually to reflect and evaluate upon your experiences of doing the research.

If you would be interested in taking part in these activities and discussions then I would appreciate it if you could fill in the contact information and demographic information sheet (please do not put your name on this one) that are attached to me and email them back to me, or alternatively please request a copy by post with your postal address. This information will be kept securely in accordance with the Data Protection Act, it will not be used in the research just to make sure that we have a balanced group that is representative of the visitor groups to YSP. By returning these forms to me you are consenting to the storage and use of this information for group selection.

If you do not want to, or are unable, to attend these sessions, but would still like to take part in the research we will be holding a public open day in March 2018 (details will follow later in the year) where we will welcome everybody to come and share their thoughts and feedback.

Participant Contact Information Form (*Participant Number:)*

for researcher's use only

Full Name: .....

Telephone Number: .....

Mobile Phone Number: .....

Email Address: .....

Availability for Workshop 1 (please tick when you are available), you will only be required to attend one of these days:

Saturday 16th September	Saturday 23rd September
Tuesday 12th September	Tuesday 19th September
Sunday 1st October	

Do you have any dietary requirements? if so then please specify

Do you have any access requirements? if so then please specify

PLEASE DO NOT PUT YOUR NAME ON THIS FORM (Participant number:)

for researcher's use only

Please delete or mark as appropriate:

Gender:

☐ Female ☐ Male

Age Group:

☐ 18-24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-64

☐ 65-74 ☐ 75+

Ethnic Group:

Choose one option that best describes your ethnic group or background*

White:

☐ British/ English/ Welsh/ Scottish/ Northern Irish

☐ Irish

☐ Any other White background, please describe ……..

Mixed / Multiple ethnic group:

☐ White and Black Caribbean

☐ White and Black African

☐ White and Asian

☐ Any other Mixed / Multiple ethnic background, please describe ……

Asian / Asian British:

☐ Indian

☐ Pakistani

☐ Bangladeshi

☐ Chinese

☐ Any other Asian background, please describe……..

Black / African / Caribbean / Black British:

☐ African

☐ Caribbean

☐ Any other Black / African / Caribbean background, please describe……

Other ethnic group:

☐ Arab

☐ Any other ethnic group, please describe ……..

Professional background:

Please indicate your job role/ professional background …….

Education:

☐ No schooling ☐ Secondary School ☐ Trade/ Technical/ Vocational Training

☐ Bachelors Degree ☐ Masters Degree ☐ Doctorate Degree

Other, please describe……

Frequency of visits to YSP (approximate):

☐ Multiple visits per month ☐ Every 1-2 Months ☐ Every 6 months

☐ Once a Year ☐ Once every two years

Which YSP group or activities do you participate in:

☐ Friends of YSP ☐ Learning Volunteer ☐ Gardening Volunteer

☐ Gallery volunteer ☐ WILD volunteer

☐ Still Looking: Art and Mindfulness

☐ Art and Social, over 55s

☐ Yoga Retreat Day

☐ Sculpture Courses

Region of residence:

☐ Wakefield	☐ Kirklees	☐ Barnsley
☐ Leeds	☐ Sheffield	
☐ Other		

*these categories have been taken from the Office for National Statistics set of harmonised principles for England

Information and Consent Forms:

Participant Information Sheet: Workshops for the research project 'YSP is the NHS of the Soul'

Researcher: Claire Booth, Collaborative PhD Candidate, claire.booth@hud.ac.uk
School of Art, Design and Architecture, University of Huddersfield

This study is part of a collaborative PhD research between the Yorkshire Sculpture Park [YSP] and the University of Huddersfield. The aim of this research project is to understand the aesthetic and social experiences of the visitor to YSP and to discuss how this might have an impact upon a person's happiness or wellbeing. The aim of these workshop day is to work collaboratively with core visitor groups to reflect and analyse our experiences of being in the site and how this might relate to experiences of happiness and wellbeing. Within this space we can challenge and evaluate what it might mean to ask these questions at YSP.

You have been invited to participate in a series of workshop days, there will be one in September 2017 followed by another in April 2018. I will then ask for a follow-up individual interview between May and August 2018. There will also be an opportunity to participate in an Open Day at YSP in March 2018.

You have been recruited to take part in this study because of your prior relationship with YSP, this may have been through your involvement or membership as a 'Friend of YSP', as a volunteer or as a participant on the existing well-being programme.

You may withdraw at any stage from the research without any repercussions. Any identifiable information given may be withdrawn until October 2018 by request to the researcher.

There should be no foreseeable disadvantages to your participation. If you are unhappy or have further questions at any stage please address your concerns initially to the researcher if this is appropriate. Alternatively, please contact project supervisor Dr Rowan Bailey, r.bailey@hud.ac.uk at the School of Art, Design and Architecture, University of Huddersfield.

All information discussed on an individual basis with the researcher will be strictly confidential. While we will work to make sure that we create a space of respect and safety, due to the nature of

the group activities and discussions strict confidentiality cannot be assured. However, I will ask all members of the group not to share any sensitive information beyond the group.

All data collected can be anonymised before the data is presented in any work by giving participants pseudonyms. Please be aware that although anonymised excerpts of transcripts may be identifiable to other members of the group. However, I will give participants the opportunity to waive this anonymity and be named within the project if they wish.

Any personal information collected will be kept separately from the research data and held in accordance to the Data Protection Act.

Any audio recordings of the discussions will be transcribed and the data will be held securely in accordance with the University of Huddersfield Data Protection protocol. Excerpts of these transcriptions may be used within the final thesis or report, but will not be attributed to individuals.

The results of this study will be analysed and written up as part of the PhD thesis. If agreed by the group, any co-created research materials produced during these workshop days, for example diagrams, maps or collages or other audio-visual materials, will be attributed as co-created with participants. These materials can be collated onto a web-platform that you will have access to.

We will also be holding an open day where we can share these outputs with members of staff and the general public at YSP if agreed by all participants.

If you would like to receive a copy of the finished thesis or notification of future conference or journal publication that will reference this study then please express your interest to the researcher. This study has been reviewed and approved by the University of Huddersfield, School of Art, Design and Architecture Ethical Review committee and YSP. For further information please contact school research administrator Sharon Baines s.e.baines@hud.ac.uk or project supervisor Dr Rowan Bailey r.bailey@hud.ac.uk.

Thank you for taking the time to read this.

Participant Consent Form

Title of Research Study: 'YSP is the NHS of the Soul'

Name of Researcher: Claire Robyn Booth

Participant Identifier Number:

☐ I confirm that I have read and understood the participant Information sheet related to this research, and have had the opportunity to ask questions.

☐ I confirm that I am aware of the topics to be discussed during this workshop.

☐ I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.

☐ I understand that my responses within the group discussions and follow-up interview will be anonymised, unless started otherwise at the end of the research process.

☐ I understand that full confidentiality will not be possible during the group discussions by anything disclosed individually to the researcher will be fully confidential.

☐ I understand that data collected will be stores securely, safely and in accordance with the Data Collection Act (1998)

☐ I agree to have the group discussions audio-recorded and transcribed. I am aware that I have the right to withdraw statements from this transcript once it has been completed.

☐ I understand that I can make any reasonable changed to this consent form

Name of Participant: ……

Signature of Participant: ……

Date: ……

Name of Researcher:

Signature of Researcher:

Date:

Workshop Participants

September workshops:

16/09/17	19/09/17	30/09/19
SD F	VH F	AS F
CH F	MM M	TW M
VR F	MB M	SB F
LS F	EO F	CA F
MH M	CM F	

February workshops:

17/02/18	20/02/18	22/02/18
MH M	AS F	SB F
SZ F (student)	TW M	MB F
CH F	CM F	
MM M	SH F	
GC F (student)	PF M	
VR F		

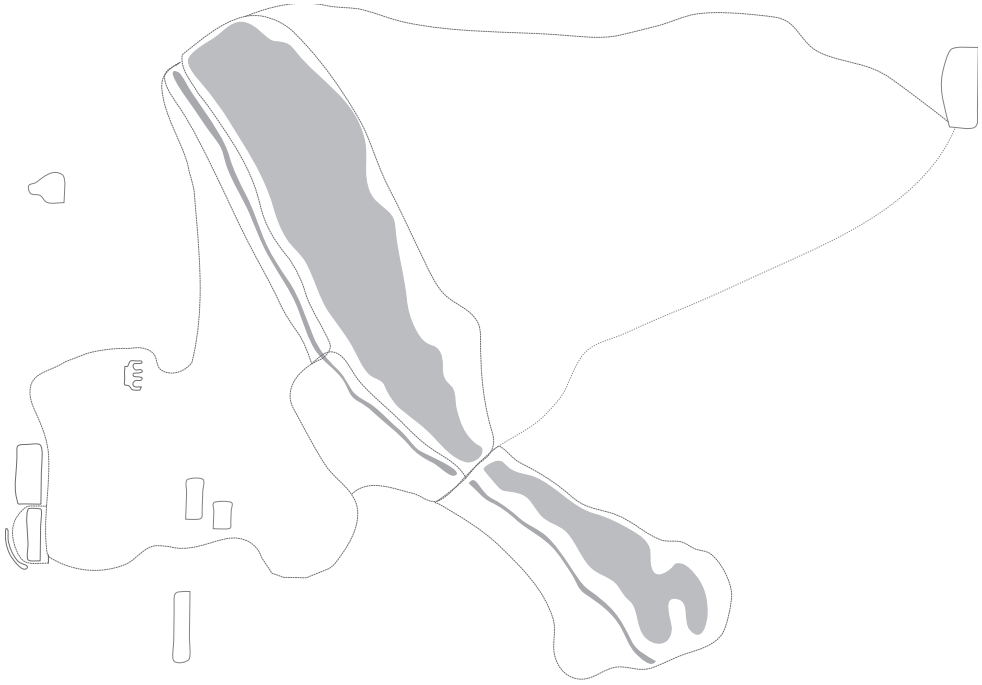
Initials in red took part in first workshop but not second

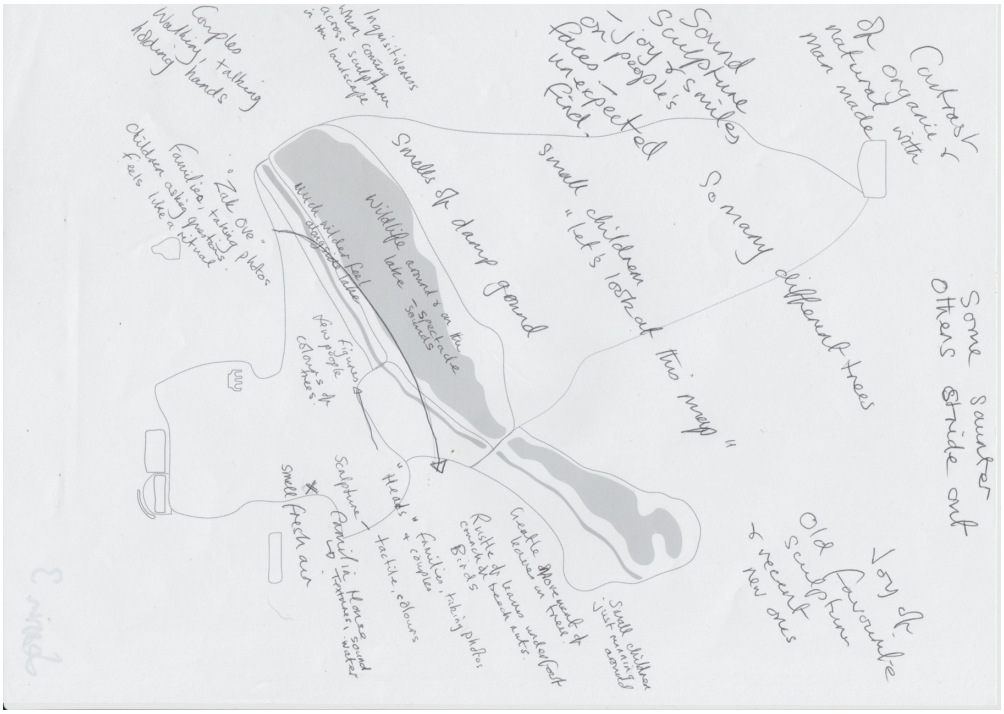
Initials in green took part in second workshop but not first

Took part in both workshops and an in person debriefing interview

Workshop Documentation:

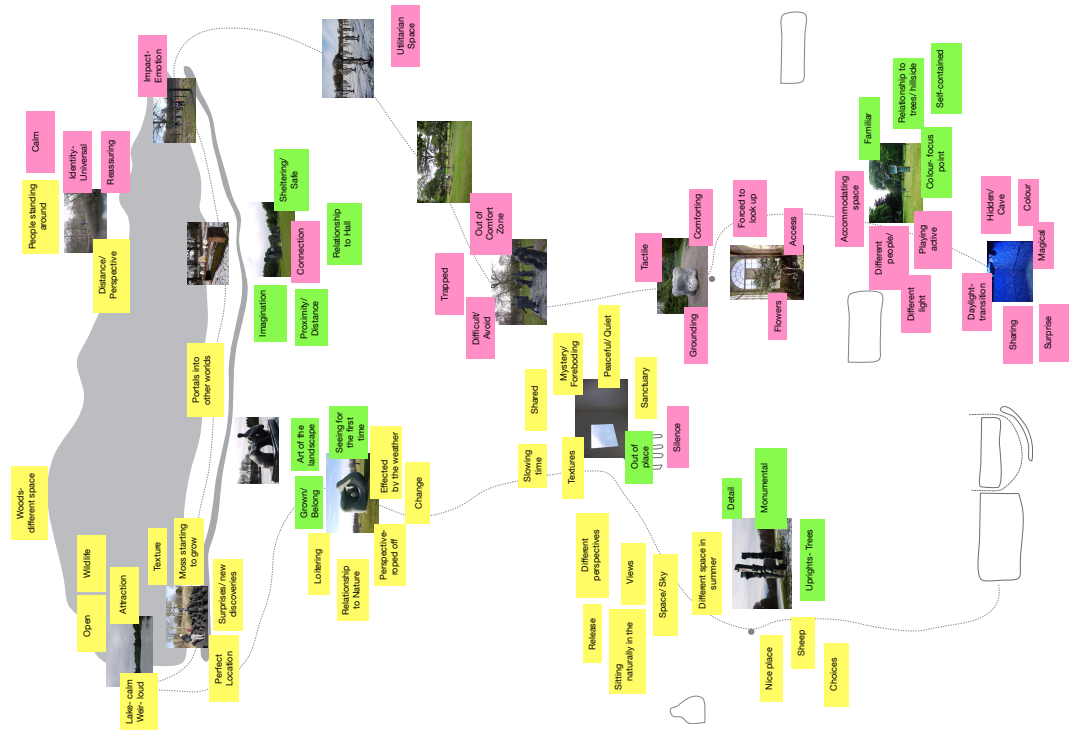
Example of maps from workshop 1 (September 2017):





Example of maps from workshop 2 (February 2018):

Annotated Group Map from Workshop 2 (February 2018):



Example of coded transcript from workshops (export from Nvivo)- sample from workshop group 17/02/18

00:25:52.6	00:25:58.7	There was no reference point	CH	00:25:58.7	00:26:06.7									
00:25:58.7	00:26:06.7	Well I never looked at my watch all morning and I'm usually quite conscious about time, if it's lunch time or	VR	00:26:06.7	00:26:11.8	My stomach was saying that it was	GC							
00:26:11.8	00:26:34.6	You when we got up here all I could think was that I was really hungry. But as well for the Deer Shelter I felt that it was a shared space because of that, because of the quietness, because you're not talking to each other and I felt like that is quite	CB	00:26:34.6	00:26:46.0	It's almost like because we have to go through the gates and it's like a congregation, not necessarily to a church but to a meeting or sharing of something	GC	00:26:46.0	00:27:01.0	It does have that quality about it, the more people we get in there the more it's kind of like it's been a long day everybody's silent, if you were just in there on your own it would feel quite, it wouldn't feel as powerful	MH	00:27:01.0	00:27:41.6	Has anyone been to the Queen house on Euston Road, there is a chapel which is completely circular and it's very, very, very strange. It's more strange than Queens I think, and that was the inspiration is from those kind of buildings, there was one in Euston, and because I went to uni just behind it we used to sneak in and it's like a kind of eerie feeling it's really quiet, and that was like a completely spherical room, completely silent all white with nothing else in the interiors really, it was Queens Queens and that was the interiors really, it was Queens Queens	CB	00:27:41.6	00:27:51.1	I bet that there is a sense of mystery by the way that people walk, it's not that you just kind of walk straight in, you walk around the corner	CH	00:27:51.1	00:28:27.8	I bet that was a little bit foreboding, and contrary to all these words, it was kind of, it was kind of cold, it was a bit like a bomb shelter, and then when you get in with the nice light you didn't think that, but I think that's the connection I can't really put it, but if I had to that is what I think it would be partly like. But once you get out here, or should I say in there, it was quite a different feeling then	GC	00:28:27.8	00:28:36.2	And then you've got that very stark contrast between the concrete and the stainless and then the softness of the foliage	CH	00:28:36.2	00:28:43.4	I thought that looked, lots of textures as you come out, and trees, it's a great contrast	VR	00:28:43.4	00:29:02.5	I put down that I like the architecture, you look at the building and the arches and the lovely stone work and then you're drawn in aren't you- you go in and it's wow	MM	00:29:02.5	00:29:21.2	But those arches unfortunately have a connotation for me because I've watched all these programmes on Nuremberg trials and it's very similar, and it was those arches exactly like where a lot of the people were found	GC

Appendix 3: Open Day Documentation

This appendix contains supporting research material and documentation of the Public Open day held in March 2018, including the questionnaire templates, analysis and responses (referred to in section 5.2.3)

Open Day Questionnaire:

Feedback Questionnaire

Please be aware that completing this feedback questionnaire is completely voluntary and by doing so you are consenting to your responses being used at a later stage of the PhD research project.

Do you have a favourite place or art work that you return to again and again? Can you describe your experience of that art work or place?

Who are you visiting with today? Do you normally visit with family, friends or alone?

What do you do for your own wellbeing?

Do you think the Yorkshire Sculpture Park can contribute to wellbeing, if so then how?

All of these words/ statements have been stated as being important by participants in this research project.

Please circle any of the following words/ statements that you value in the environment of the Yorkshire Sculpture Park?

The changing art works and exhibitions

Informal environment

Safe environment

Freedom to play

Freedom to wander

Finding new discoveries

Viewing art in the landscape

Having choices/ options

Welcoming environment

Different kinds of spaces (parkland, woodland, indoor spaces)

Comfortable environment

Spending time in nature

Please circle any of the following words/ statements that you have experienced at the Yorkshire Sculpture Park?

Sharing experiences with other people	Sensory experiences of art works	Learning about art works or artists	
Space for time-out or escape	Connecting with art works	Contemplative experience	
Emotional responses to art works in the	Sense of belonging	Solitary experience	Restorative experience

Are there any that you don't agree with?

Are there any words/statements that you would like to add?

Questionnaire Responses:

Number	Do you have a favourite place or artwork	Who are you visiting with today?	What do you do for your own wellbeing?	Do you think that the Yorkshire Sculpture Park can contribute to wellbeing?	Other comments
#1	No, I don't have a favourite place here, I love the whole experience of both the indoor galleries and also the outside spaces	My wife Nadia, I always try and visit with friends or family, I came here with my dad once recently and he really loved it, he doesn't really do art!!	Good question! I am trying to work less and look after myself. Walking and art help me feel calm and centred.	Yes, It's brilliant to get people outdoors, who may not like art and get them thinking! Air + Light + Art + Exercise= Hopefully a happier more inspired person!	
#2	I really like the sky space- I really like the peace and tranquillity of it, the absence of something becomes the presence of something else. I also love the cage/tower thing the fun if it almost being a maze. It was fun squeezing through the small spaces. Will I fit/ get stuck, the multiple, the view.	My husband, who I come with most frequently, I first came with friends many years ago and then I brought my parents (from NZ) when the visited and it was a powerful + important mutual connection when I met my husband to be- we both said it was one of our favourite places	Sewing, walking in the outdoors, swimming, reading gratitude journal	Yes it is a brilliant outdoor space out and I love the surprise of finding sculpture while out walking the intersection of greenery, fresh air, culture/ intellectual provocation.	Experiences that have stayed with me much longer than other art experiences- I can still feel the warmth and security of the Andy Goldsworthy, the wood that filled the room- it was amazing.

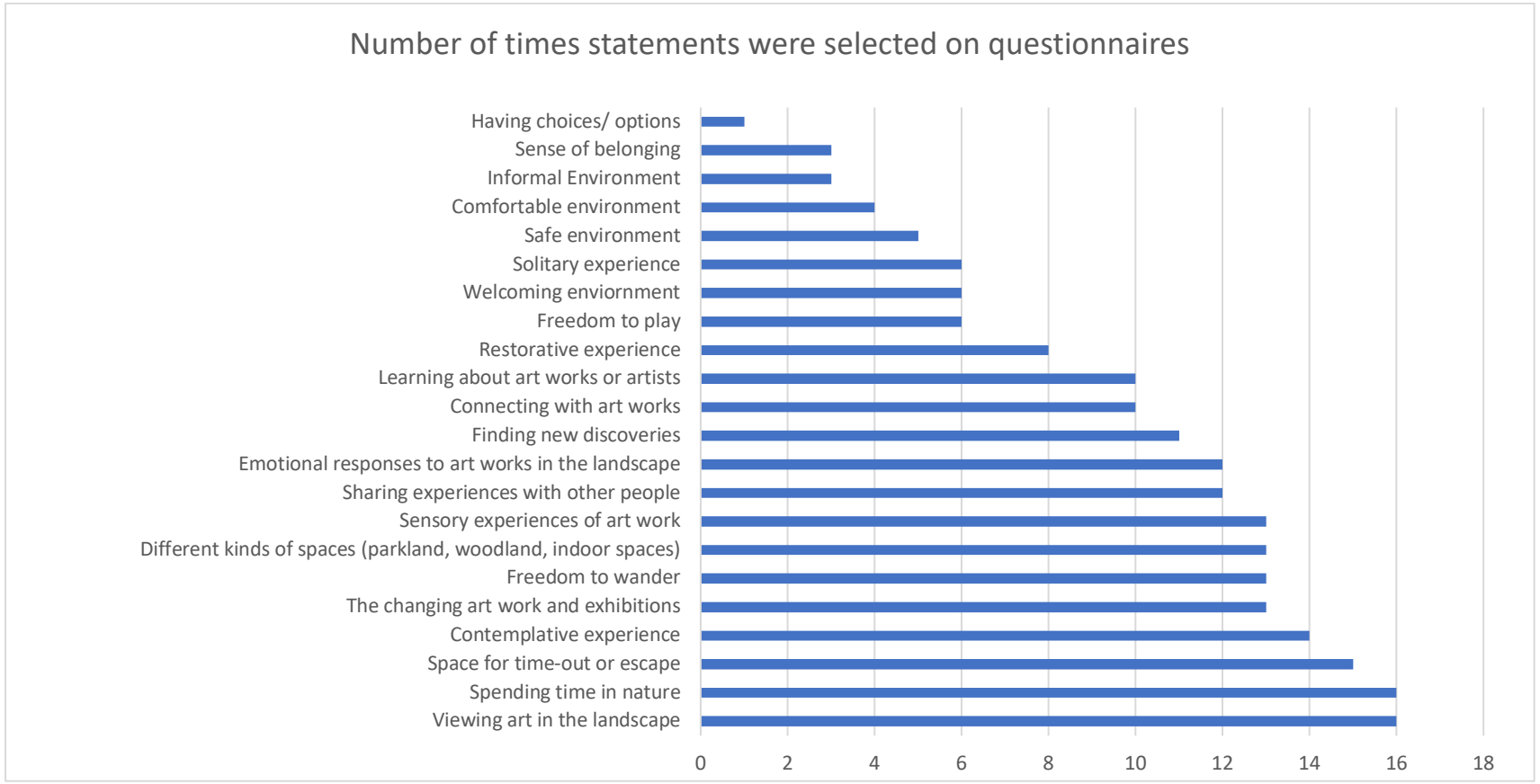
#3	It's the first time I've been- the house with the interior covered in copper sulphate was very special (the crystal cave!), as was 'Wilsis' by Jaume Plensa- like a guardian watching over the lake.	My lady-friend	Fencing, gardening, making music	Yes- it's a special place away from the world which you can experience as somewhere where large-scale art works can be seen and interacted with in a different environment than that of a gallery or town square, or as somewhere to walk the dog/ let the kids run about...	
#4	Grayworld/ Playground was my favourite place- A magical, romantic and playful experience. Wilsis by Jaume Plensa filled me with wonder.	Gabriel, my lover and friend. Normally visit with family & friends	Meditate, read, listen to audio-books, sing, perform &l listen to music, laugh, cook, crochet, knit	Continue to exhibit work that inspires challenges and evokes and questions. Doing a great job so far! Love it!	I always love coming here and it reminds me to make time to come to YSP more often. So grateful that it's nearby.
#5	All the Henry Moore sculptures, generated a feeling of contemplation and wonder due to their obscure nature & scale	Partner. Friends & family usually but also visit alone.	Country walks, exercise	Yes, relaxed, out of town, open space with stimulating art work.	
#6	This is my first time here :)	Visiting with my sister and Marguerite, a creative women's group. I often like to go to museums/ exhibitions alone- I'm able to see and absorb	Baths! Yoga, meditation, journal, practice gratitude, exercise, healthy eating, therapy	Oh absolutely. It's an incredible beautiful park with wonderful work that fits so brilliantly within the landscape. It's such a feast for your eyes and	

		more and am better at reflecting on what I feel in the moment.		senses. I love the indoor/ outdoor aspect to YSP. It feels very restorative and I know I will reflect and remember my visit for a long time. I will be back!	
#7	James Turrell: serenity, calm, peace. Greenhouse with roses: warmth, content.	Marguerite: women in the arts club	Mental: mediation, journaling. Physical: exercise, baths with salts, swimming, walking	Yes, being in this place exercises calm	
#8	James Turrell and Giuseppe Penone	Friends	Walking in nature	Yorkshire Sculpture Park does contribute through the outdoor art installation	
#9	Roger Hiorns installation. Yes, visit again.	An art group called Marguerites with friends	Read, music, exhibitions	Yes- tranquil and relaxing	
#10	I loved Sappho of Bourdelle. Now gone!	With Sarah my wife.	See below. We must have phantasy and imagination so that we can describe what we experience. I cultivate this.	Wellbeing needs defining. It is the cultivation of sensibilities in all their variety from pity to self understanding. Humour and ability to be profoundly affected by works of Art whether it be a symphony, a portrait, or a poem or a novel. Also, to be excited by nature and	The Arts should not be for escape. They should confront.

				touched into compassion by events of the past. To travel. Yes, it does contribute.	
#11	Walking around the lower lake. Today the birdsong was beautiful. A thrush sang constantly. Treecreeper (3) making their way up an oak tree- nuthatches too- a greater spotted woodpecker preening and giving a single, quick drum roll on a dead branch; a buzzard calling and circling above; wood anenomies, showing hundreds of years of gradual colonisation. Jaume Plensa still rings in my memory from 6yrs(?) ago	My husband. We visit often together. Have come without family and granddaughter from the Netherlands. Seeing the YSP through a 2 year olds eyes was a different experience. We have been coming for some 40 years!	Go to art galleries- read, sing (Yorks Phil choir), listen to music. Walk and explore wildlife.	Familiarity with works of Art- Tony Cragg, Hepworth Family of Man, Henry Moore- the new and disturbing Alfredo Jaar bring the cruelty of the world to this beautiful place- Wellbeing to me means thought of experiences away from myself and the every day.	
#12	I do enjoy seeing art in the open air and I would return for that experience.	My son, last time I also came with family	Walk, swim, visit beautiful places	Yes it is a lovely place to walk	

#13	I find the Jaume Plensa 'Head' sculpture particularly captivating. Her expression is peaceful and calming and its situation in the grounds heightens the experience.	I'm visiting with my husband and we usually come here together	Walking, yoga, visiting art galleries	Yes. Art walk and talks could help with focusing + wellbeing.	
#14	Barbara Hepworth's Family of Man- feels like a connection to the circle of life- grounding and reassuring	I'm with my husband and 4 year old daughter- we often come here and sometimes meet up with family here	Yoga, mindfulness, meditation	Yes, definitely. The art combined with the ability to walk and spend time outdoors is lovely.	
#15	Not seen yet. Henry Moore bronzes!	Alone	Access mental health systems, NHS.	Yes!	T4 on the back of wheelchairs!!!
#16	My favourite is the sky space it is very calming.	Family and family.	Gymnastics.	Yes definitely I's a fun place to be.	
#17	The mosaic octopus. Which way is it's head?	Today I am visiting with my mum, dad and brother. I only came once before and with the same people.	Art.	Yes. Looking at all the pieced of art/ the sculpture makes me feel really happy. That is why I skipped all the way round.	
#18	Sitting on the veranda watching the birds and the beautiful views of the sculpture and parklands.	I am visiting with a friend but I have been with children and visiting family.	Painting and walking	Yes. Make more 'open air days' for families and schoolchildren to have a taste of lovely art.	Art demonstrations
#19	Nothing in particular. I just love the sculpture that are displayed in the park.	My friend, I normally visit with my friends who love art like me.	I eat vegetarian whenever I can. I go the gym. I listen to music and make art.	A jogging track or cycling lanes. More wildlife.	

#20	Yes= the large mean with iphone- His eyes are so real!!	Both alone and with family and friends!	Come here !! And the Pub on Wednesday night (with curry afterward)	Yes!! We live close by and find it a relaxing atmosphere.	Yes, please develop the Hall- Restaurant, Bistro, Bar?
#21	Jaume Plensa sculptures. Visually spectacular.	Family- Husband.	Walking, deep breathing, relaxation	Fantastic view, Fresh air, Relaxing place to just wander	As a local to the sculpture park we always enjoy our time here
#22	I simply enjoy the outside space here and the opportunity to experience art in the countryside. The Skyspace is probably my favourite.	My wife. We have brought the kids here but we both find it a place to relax and exercise.	Find quiet space/ time- no screens, noise. Walking.	Encourage people to use the outdoors space and walk between the gallery spaces.	


Number of times statements were selected on questionnaires
Having choices/ options
Sense of belonging
Informal Environment
Comfortable environment
Safe environment
Solitary experience
Welcoming enviornment
Freedom to play
Restorative experience
Learning about art works or artists
Connecting with art works
Finding new discoveries
Emotional responses to art works in the landscape
Sharing experiences with other people
Sensory experiences of art work
Different kinds of spaces (parkland, woodland, indoor spaces)
Freedom to wander
The changing art work and exhibitions
Contemplative experience
Space for time-out or escape
Spending time in nature
Viewing art in the landscape
0
2
4
6
8
10
12
14
16
18

Appendix 4: Thematic Framework

This appendix includes a summary of the thematic framework developed from a thematic analysis of the research workshop data (referred to in section 5.2.2, 5.3.2, 5.5, 6.3.4, 7.1, 7.6)

Experiences		
Experience of Art (265 references) Sub categories: Learning experiences (47 references in total) - Understanding art (22 references) - Learning about artworks or artists (13 references) - Introduction to art (12 references) Engagement or interaction with art works (111 references in total) - Becoming more aware or noticing more (26 references) - Looking at things from different perspectives (25 references) - Multi-sensory experiences (21 references) - Restricted experience (17 references) - Slowing down/ pausing (16 references) - Using imagination (6 references) Different responses to art works (107 references in total) - Challenge (20 references) - Familiarity (20 references) - Disappointment (19 references)	Participants spoke about their experience of art in terms of an aesthetic experience or a sensory or stimulating experience of art, and how in this space they can interact with different art works, allowing them to engage and connect with them. For many people YSP provides an introduction to art that they wouldn't see otherwise, and can change people's perceptions about art, challenging what they think they like and what they don't. People visit to YSP to learn more about different artists and art history. As well as positive experience like stimulation, excitement and curiosity at times the participants also described experiences of being challenged, at times considered to be productive, as well as the less productive experiences of disappointment or fatigue.	*"I do enjoy understanding more about it though, I always like to, when I see a new exhibition, I always like to go in without knowing anything just go in and experience it and then I like to find out more and then go and revisit it" (Understanding art- TW, Workshop 2.2. 20/02/18)* *"The first time I saw it, I sort of glanced at it and then just went for a walk around and then I've been back a few times and I've gone and looked and looked, and I've stood from lots of angles and looked… I've seen more in it then." (Looking at things from different perspectives- MM, Workshop 1.2, 19/09/19)-* *"I felt that was a little bit foreboding, and contrary to all these lovely thoughts I was thinking bomb shelter, it's a bit like a bomb shelter, and then when you get in with the nice light you didn't think that, but going in with the concrete and this dark, it was a bit, not that I have experienced a bomb shelter but if I had to that is what I think it would be partly like. But once you got out there, or should I say in there, it was quite a different feeling then." (Challenge- GC, Workshop 2.1, 17/02/18)*

- Stimulating experience (10 references) - Different emotional responses (11 references) - Appreciation (11 references) - Fatigue (7 references)		
Wellbeing Experiences (60 references in total) Sub categories: Respite experience (17 references) Broad range of emotional experiences (14 references) Restorative experience (9 references) Enjoyable or uplifting experiences (7 references) Calming experience (7 references) Contemplative/ heightened awareness (6 references)	Participants identified their experiences of wellbeing and mental health at YSP in relation to a restorative type experience. It provides a quiet and calming place for contemplation, time-out and escape and can provide the tools for people to help themselves to feel better, to heal.	*"It's a bit of an oasis, or respite, that has a knock-on effect."* (Respite- SB, Workshop 1.3, 30/09/17) *"When you said about the lake that rang with me, it's just that whole thing when you look over there I just feel like it, when you said soul, it does it lifts the soul, that vista. I mean the art is fine, I like the art and its interesting don't get me wrong, it would lose if it didn't have the art but when you just, just in that place, to me looking toward the water it just lifts me"* (Enjoyable/ Uplifting- VH, Workshop 1.2, 19/09/17) *"I feel that if I come here it will prevent me from being unhappy or getting distressed, it's more like a vaccine against problems"* (Restorative experience- MH, Workshop 1.1, 16/09/17)
Social Experiences (64 references in total) Sub categories: Sharing the space with others (29 references) Interacting or connecting with other people (12 references) Visiting with others (11 references) Visiting with family (8 references)	A large part of participants' experience at YSP were related to social experiences and interactions. It is a space where you can interact and connected with people that you wouldn't normally be able to, as well as with family and friends. through experiencing the landscape and sculpture, and respecting other people, we share experiences with other people in the space.	"*You can feel a sort of sense of community, even though it is just a temporary community of people who happen to walking past the same object."* (Sharing the space with others- MH, Workshop 1.1, 16/09/17) *"from the 1990s this was always the place I came to have a walk, see the sculpture, bring friends, friends could bring their dogs, they could walk around, it was always a very familiar place, a*

Visiting alone (4 reference)		*very comfortable place, very relaxing" (*Visiting with others- SB, Workshop 1.3, 30/09/17)
Experience of Nature (18 references)	As well as discussing their experience of art and nature the participants also noted their experiences and memories of nature and wildlife. For some these were of equal importance to experiencing art.	*"You've talked about the art side of it, I will confess I'm not really an expert on the art and some of the exhibitions have been mysterious to me but I really like the nature side of it, particularly the bluebell time, and the herons, and blackberries" (VR- Workshop 1.1, 16/09/17)*

Environment		
Open Environment (118 references in total) Sub categories: Viewing art in the landscape (40 references) Not Prescriptive- choices/ options (27 references) Transitions between spaces (26 references) Space and scale (16 references) Open Air (9 references)	The scale of the environment provides different kinds of spaces. It is a space that provides opportunities to experience art in the open air in a way that is not prescriptive and there is no route that you have to follow. There is a sense of freedom, that you have different choices and options and are able to wander and create your own experience within that space.	*"I suppose you can come and see it just as a park and the views but I love the things like the chapel and the tree, but also the lake and the Caro, the position of the art in the landscape, because I'm interested in art, I love the view down from what is going to be the new swanky hotel down to the lake and see the Caro just in from of the lake, that is fabulously positioned" (Viewing art in the landscape- MB, Workshop 1.2, 19/09/17)* "*It's that sense of access and that it belongs to us all, but it is without a ceiling as well. The fact that you walk in and you've got all that up there as well as out there, and I think that is what is so uplifting about the place, that it is all part of the landscape and the nature and art together." (*Space and scale- CA, Workshop 1.3, 30/09/19)
Diverse Environment (84 categories in total) Sub categories: Different users (48 references in total) - Different audiences (21 references) - Family groups (12 references) - Students (9 references) - Different groups (6 references) Different activities (36 references in total) - Walking (12 references) - Seeing the art (8 references) - Playing with children (8 references)	It is a busy but diverse environment that provides a space for a wide range of users and different audiences. From people who are coming to walk, to view the art. meet up with friends or visit the with family and let the kids run off steam. It is an environment that hosts many different activities; from structured activities- different courses, school visits, community groups, social groups and so on.	"*There is a whole range of people, from people who just come for the art to people who come for the landscape and sometimes you just move along the spectrum, do you know what I mean, of what you like and don't like."* (Different users- VH, Workshop 1.2, 19/0919) *"I was more aware of the kids and the playing and I really enjoyed that, I was looking at the bits of the art, but I just thought oh this is so nice, how so many different people are there and playing or doing nice things and just observing different families and how people are out together"* (Playing- SH, Workshop 2.2 20/02/18)

- Wellbeing activities (5 references) - Socialising (3 references)		
Safe Environment (22 references in total) Sub categories: Safe (10 references) Informal (9 references) Welcoming (3 references)	It is an environment that is welcoming and that you can feel comfortable in, where there are enough people around that you feel safe despite having the relative freedom to do what you want. However, it was made clear among participants that we also need to consider who is able to experience this sense of welcoming and how other may be excluded from this feeling.	"*I became a friend and the main reason is because I can come here and walk on my own, we used to love going walking but I feel quite indicated setting off by myself, but coming here I can walk and there is always volunteers, wardens, and people around and I feel quite safe."* (Safe- VR, Workshop 1.1, 16/09/17) *"It's that inclusive atmosphere, it's just so welcoming."* (Welcoming- TW, Workshop 1.3, 30/09/17)
Changing Environment (56 references) Sub categories: Discoveries (23 references) Different kinds of spaces (20 references) Weather/ Changing seasons (13 references)	The open-air environment and changing programme provides space for different possibilities, discoveries and different kinds of experiences, whether discovering new art works or old favourites in a new light.	*"It's the landscape as well as the surprise because you don't know what is around that corner, and you're remembering things but also there are new things there all the time."* (Discoveries- VH, Workshop 1.2, 19/09/17) *"…it was the different space, some spaces it was very calm and meditative, and then suddenly the geese, there would be a big commotion, either from children or from birds, or something it seemed to be switching from one state to the next"* (Different kinds of spaces- CA, Workshop 1.3

Perceptions		
Perceptions of the organisation (141 references in total) Sub categories: Value (29 references) Resources (28 references) Accessibility (21 references) Inclusivity & Diversity (16 references) Programme (16 references) Development (15 references) Wellbeing programme (10 references) Operations (6 references)	In the discussions, we addressed participants' perceptions of YSP as an organisation, for example their opinions on the development of YSP, both historical developments and future plans, along with thinking about where the funding comes from and different understandings of the value of YSP as an organisation. Participants discussed their opinions of the curatorial programming, about exhibitions that they enjoyed or didn't, and the kind of art that they think the sculpture park shows. They also discussed the perceived inclusivity of the organisation and the diversity of the audience along with concerns about access.	*"You get more here, you get more. I know fountains abbey has got a visitor centre now and everything but here you have the landscape, the old buildings, the art, there is a shop and everything so you actually get I think much more and I think for children as well it must be, well certainly when we come on the weekend and its full of children it must be much more accessible because there is proper toilets and things and lots of space for them, safe space, different space, unusual space to look at it" (*Value- SB, Workshop 1.3, 30/09/17) *"It's also an issue between the galleries and the landscape as well, about what kind of art the sculpture park chooses to exhibit, and maybe the stuff out in the mail bit, out in the park is quite safe… it's more about aesthetic pleasure because that maybe fits more in the landscape context, it makes us all feel nice and doesn't upset us too much."* (Programme- MB, Workshop 1.2, 19/09/17)
Perceptions of Health & Wellbeing (54 references) Sub Categories: NHS Connotations (27 references) Existing wellbeing frameworks and measures (14 references) Wellbeing narrative (13 references)	In response to my questions participants discussed their perceptions of existing wellbeing frameworks and measures, and were introduces to the 5 Ways to Wellbeing, and how this might relate to their own experience of wellbeing. We also discussed the potential conflict between the health and wellbeing agenda and the role of art in society while thinking critically about the connotations	*"I think the sculpture park actually has got lots of ways it can help individuals there but I don't see that an individual coming to the sculpture park, I wouldn't be thinking this has got to tick my 5 ways to wellbeing, you should take your 5 ways to wellbeing from where you get them, and if you wanted to you could do the giving in terms of time or money or whatever to the sculpture but I don't think that the sculpture park needs tick that box for everyone that comes*

	that relating YSP the health sector might have.	*into the park"* (VH, Workshop 1.2, 19/09/17) *"I think that… the combination of landscape and art, and the extent to which they combine to make you feel good… but some art isn't necessarily uplifting, it doesn't necessarily make you feel better, it might challenge you, or worry you, or upset you… So there is almost a conflict between the health and wellbeing object and some of the art. Now, we may regard being challenged and upset and provoked by art as something that we want to experience, and, in that sense it enhances our lives."* (MB, Workshop 1.2, 19/09/17)
Perceptions of local cultural identity (20 references in total) Sub categories: Development of a Yorkshire cultural identity (12 references) Local Pride (8 references)	We discussed our perceptions of a Yorkshire cultural identity, particularly in relation to local cultural development, the regeneration of Wakefield around the Hepworth taller and the Yorkshire Sculpture Triangle, along with other regional galleries and cultural organisations. It is clear that there is a large amount of local pride in this Yorkshire cultural identity. however there were reservations about what Yorkshire means in this context, does it just become a late; or can it remain relevant to local people?	*"I lived in London for a long time and only came back up to the North about 12 years ago and in that period, when I left Yorkshire when I was a teenager Yorkshire was desolate I felt of culture, pretty much, there was the castle museum and things like that but there was nothing like this and for me this is a bit of a symbol of, and something I'm very proud of personally, of the Yorkshire cultural identity."* (MH, Workshop 1.1, 16/09/17) "*Sometimes when it is absolutely hearing and in a way you don't want it, you don't want the noise too much, but then there is this sense of pride, that this is our… there is a sense that we have got something special here and we need to look after it, and make sure it stays special."* (MM, Workshop 1.2, 19/09/17)

Relationships		
Connection to Landscape (23 references in total) Sub categories: History of the Bretton Estate (8 references) Local use (8 references) Bretton College (7 references)	The Landscape of YSP has been connected with people for generations, with many embedded histories and memories; from this historical Bretton Estate to participants' own connections throughout their lives, from the girl guides to Bretton College.	"*The very first time I came to Bretton was with the girl guides, and we camped on the girl guides site on the other side of the Bothy wall… so we thought we had come miles and miles away on a coach but we were 2 miles from home, we laid tracks and there were no cars in Bretton then"* (Local use- EO, Workshop 1.2 19/09/17) *"And that is what I like about some of the sculptures like the organ pipes, it belongs here, and some of the other sculpture you know the connection is like looking, we didn't go to it but the Promenade is one of my all time favourites and some people hate it, but I love it, because to me it just represents the history in terms of generations past and they did used to promenade there and around the lake. It is that connection back and the history of the whole place really."* (History of the Bretton Estate, AS, Workshop 2.2, 20/02/18)
Personal Connection (62 references in total) Sub categories: Connection to art work (17 references) Personal history (17 references) Favourite places and walks (12 references) Routine (9 references) Memories (7 references)	People feel a deep, personal connection to the place, permeated with memories and their own personal histories and important life events. Participants had a long-term engagement with the place through regular visits, resulting in an attachment to favourite places, walks and connections to particular art works. For some participants, their visits became part of a routine or ritual.	*"I felt quite happy down there because they have got, it's one of my favourite sculptures which all stems back to when I first came here, which was Square and Two Circles which disappeared for a while but they brought it back, which just looks brilliant again"* (Connection to art work, TW, Workshop 2.2, 20/02/18) *"It became really part of our family with lots of visits and then when it was open, grandchildren came along. I just can't count how many times we've been and enjoyed the surroundings and everything."* (Personal history, VR, Workshop 1.1, 16/09/17)

		"Sometimes you just want to be wrapped in memories and landscape." (Memories, VH, Workshop 1.2, 19/09/17)
Being Involved (67 references) Long-term engagement (20 references) Wanting to contribute (20 references) Local resource (13 references) Belonging (9 references) Community (5 references)	Participants described a sense of belonging or community in their experience of the park, a feeling that it is their space to use. This was along with many participants expressing a desire to be involved, contribute and 'give something back', whether through being a Friend or volunteer, giving time or contributing financially to YSP.	*"I've been coming here for just less than 50 years I worked out, I first came when my husband's sister and husband although we weren't married at that time were students at Bretton and then through the times the sculpture park came so we came at weekends and had kids so came at with the kids to various exhibitions and walks and such"* (Long-term engagement- VH, Workshop 1.2, 19/09/17) *"the park has always been there, it's always been here for me. I feel like I've taken so much from it, it's nice that these things, you feel like you're giving back to the park"* (Wanting to contribute- TW, Workshop 1.3, 30/09/19) "*I do feel when I come here it's home, or it's my garden, an extension of my garden, and that has been wonderful."* (Belonging- VR, Workshop 1.1, 16/09/17)

Appendix 5- Personal Stories

This appendix contains the full set of 'personal stories' referenced in Chapter 7.

Stories about YSP as a place to find personal space:

These are the stories in which the participants recognise YSP as the place that they come for personal space, attributing this to their own mental health, while this experience is often solitary, they also often visit with other people and come for different reasons.

Tom's story:

Themes: Work- school visit, personal time, learning about art, open air, development, inclusivity, discovering new things, favourite places, being involved, Friend of YSP, mental health, community, belonging, familiarity/ new discoveries, walking.

My first visit to YSP was in 2009, I am a teacher and we brought the children on a school visit. I live in Huddersfield so I was surprised that I did not know it existed before, and since then I have been almost every month. I lead a busy life and this was where I would come for some down time, my own space, I would come for a long walk and to see the sculpture.

I have learnt a lot about art from this place, when I see a new exhibition I like to go in without knowing anything, just go in and experience it but then I like to go away and find out more and come back, I enjoy understanding more about it.

There is something that I really love about the park, I love the Hepworth gallery as well but I find it cold sometimes, I am more of an open-air person so the open air and landscape hold something really special, there is something almost magical about this place.

Even in the short time that I have been coming I have seen it change and grow, with new areas being opened up, and now the new visitor centre but it still has the same inclusive atmosphere, it is so welcoming. They just have to make sure that they don't lose sight of what is special about it, there is always that danger of growing too big.

When I first started coming I remember sneaking into the Upper Lake area before it was properly open, it was so over grown that you didn't know that the obelisk, the Greek temple or that little folly down on the other side were there. When they opened it up it brought a new area to the park.

My favourite place is the tree by Barbara Hepworth's Square with Two Circles, very early on I used to bring a sketch book and sit for an hour or two and doodle and sketch and I really enjoyed that, it just felt like a nice place. It is one of my favourite sculpture because of that connection from when I first started coming, it disappeared for a while for restoration but they have brought back and it just looks brilliant again. Every time I come here there is something new, or you can come to look at your favourite sculptures in a different light, the Square with Two Circles seems to change every time I see it.

Other pieces that I have really enjoyed are the Skyspace, although I think it is sometimes spoiled by people who don't understand. I like to come and sit and be quiet, meditate, and they will come in and carry on their conversations but I do like it when it is quiet and everyone is taking in the atmosphere. I love the tactility and sensory experience of some of the other sculptures, I remember the David Nash exhibition was one of my favourites, the smell when you walked in the room was just amazing and you can touch everything. It is the same with the marble Peter Randall- Page one outside the Camellia House, I can't resist touching it, it just begs you to sit there and stroke it.

At one point, I got quite heavily involved in the park, I became a Friend when I started coming in 2009 and started going to the friends meetings in 2010 or 2011, I then joined the Friends committee and started doing the tours around the lake once they had opened up and I did that for a few years. I had to give those up eventually because I went through a really difficult period in life when I got very anxious, very depressed with work and the tours became too much.

Even so, during that time the park was still here for me, it has always been here for me. It feels like a family, particularly from when I was involved with the Friends committee and the volunteering and things because I was here at one point every week to do the tours and you get to know everybody, but now I come every month and it still feels like a family, I really look forward to my YSP days, I make sure that it is booked into my diary every month.

I know that these visits are essential for my own wellbeing and my own mental health, it grounds me and gives me that space. It feels magical every time I come and I do really look forward to coming, it

is very much my space, I can wander and do what I want to do. Sometimes I have a particular purpose in mind and I go from A to B, walking past familiar sculptures, noticing that they are still there or sometimes I will just have a wander with no aim in mind when I'm not really looking at the sculptures I am just there for the wander and the walk. It is about giving myself the time I need to work through everything from the week.

Ann's story:

Themes: Pre- YSP memories, girl guides, coming with friends, work, personal space, mental health, discovering new things, health and wellbeing activities- mindfulness and over 55s.

I suppose my first encounter with the place was before it was the Sculpture Park, we used to bring the guides and camp on that flat bit behind the Bothy. The lady that I helped with the guides had been a student at Bretton so that was her connection with it, the sculpture park wasn't here then but you could walk around the grounds.

After that I did not really come for a while, then a friend who I was at college with had children and would come to visit, so we started bringing them then, and they absolutely loved it, every time they wanted to come. Then I started coming with friends, just a casual thing before the big visitor centre was open.

Then my next set of connections was through work, once the college had left we used to hire rooms in the mansion house for meetings and workshops, and then when there were rumours that it was going to be sold I kept tabs on what was going to happen. I was mortified by the prospect that we might lose access to the grounds.

Alongside this I used to come on the weekends and walk. It was a difficult time in my private life so this was my space, it was where I got away from all that stuff. I would come and walk the whole perimeter and bits in between every weekend without fail. I would come whether it was raining, snowing, whatever the weather and that kept my sanity really.

I used to sit for hours on those benches in front of the Bothy, and then there was another place about as far away as you could get, up on the ridge at the other side of the park, as you come back down towards the field there was a little slope and two beech trees and I sat for hours in

there meditating, although I didn't know that was what I was doing at the time, but it was just special. The lakes weren't open then and you were not really supposed to go down there but I used to love to just sit around the lower lake and be on my own and then access started opening up, the trails were improved and a lot of the overgrown areas were cut down. I remember discovering the folly and being amazed.

I find the sculpture side of it fascinating as well, I like the sculptures that are connected to the place, like the organ pipes [Amar Kanwar, Six Mourners and One Alone], but one of my all time favourites is the Promenade by Anthony Caro. I love it because it just represents the history in terms of the generations past, promenading there and around the lake.

Then more recently I have become involved in the health and wellbeing activities, I have done the mindfulness and come to the Over 55s on a Thursday afternoon and like try different things out. I came to that 'Weekend of Wonderful Things', to the soundbath meditation and then came back the following day to listen to the steel band and it just really filled me with joy seeing people from all kinds of background and all the families having picnics, it was fantastic to see.

Sue's story

Themes: Bretton College, coming with friends, introduction to art, development of the park, Friends of YSP, walking, informal environment, seasons/nature, familiarity/ discoveries, different reasons for visit

I have certainly been aware of the college for a long time, since I was a student, because we came to visit it once as a group, but I was not aware of anything else around it until I went to live in Clayton West, just around the corner in the nineties. From then this was always the place I came to have a walk, see the sculpture, bring friends, and they could bring their dogs. It was always a very familiar, relaxing place.

It also introduced me to art and sculpture that I might not have seen under different circumstances. I particularly remember the Elizabeth Frink exhibition which was magnificent, and I just kept returning. I remember there was one of her men sat on the step where all the rhododendrons are and it was just the most amazing placement. The car park was 50p at that stage and the café was in the Bothy, it was all very tiny. I remember feeling very nervous when

they decided to build the big centre that it might spoil it, but I don't think it has. I feel like we have grown together.

My husband and I became Friends only recently, I don't know why we hadn't before, but we started coming more regularly just to walk, but how wonderful to do a walk in this with everything going on, with the sculptures, and so much more of it is now open. One of the things I really like about coming here is that I just let go of everything, other than keeping upright, there is so little formality here and I really enjoy that no-one is trying to push me in any kind of direction. It is a bit of an oasis or respite from the outside world, it always feels very welcoming.

I love the different seasons, the rhododendrons coming into bloom and then the bluebells are magnificent. Then I am surprised by things I hadn't seen for a while like the Frinks up by the other entrance, I had stopped going around that way when the other centre opened but I walked up there a few months ago and they were really powerful.

If I come for a walk I am often distracted by new works while familiar ones just go into the background, like something on the wall at home, but sometimes you see these familiar things in a slightly different light or weather conditions and it just changes your perspective, it is amazing. This place offers a lot, I think we go to spaces like this for different reasons, I have been here when extremely sad, I have been here when I have been happy. You can actually be quite anonymous in here if you want to be with it being so large, which is nice if that is what you want, but it is also good that there are some things that can be structured, like the mindfulness and wellbeing programme. I think one of its huge benefits is that you just can be who you want to be in this kind of space, I think we have to be careful about how much we change things really otherwise we will lose that very essence of what makes it such a special place.

Stories about long-term engagement with YSP:

These stores are discussing a long-term engagement with the park, reiterating the 'long-term engagement' and 'personal history' themes, stresses how important YSP has been as a place of continuity over the years for individuals and their families.

Catherine's story:

Themes: Attenders from the beginning, Bretton College, bringing children, nature, family

memories, visiting for different reasons, open access, landscape and art, development.

I have been aware of the sculpture park from the day it opened and we became members as soon as the scheme opened. My husband did a part-time degree at Bretton College so he has that association as well. We have always been regular attenders, we lived in Ossett so it was very easy for us to access as it is very close and we immediately appreciated what it was offering in terms of the landscape and particularly the sculpture.

We had two boys as well and when they were young this was a regular outing, it was a wonderful introduction to exploring art, combining the aesthetic experiences of the sculpture with outdoor activities, picking conkers and wandering around. We never had any problems encouraging them to come, they always wanted to and they always enjoyed it. It has meant so much to us as a family, and it has persevered with the children. I don't think that they would have developed the appreciation of both art and the countryside without it. One of the boys lives in Wakefield and still visits.

I am very passionate about the place, we will visit at least once a month for different reasons, sometimes I will come for a specific exhibition, sometimes it is just to have lunch and a brief wander around when we need our sculpture park fix.

There is that wonderful strapline, 'art without walls', it is a sense of open access, and that it belongs to us all. I would hate it if there were ever turnstiles or some kind of entrance that funnelled you in, it has to be open access like it is at the moment. The fact that there is no ceiling is so uplifting, it is all a part of the landscape and nature and art together, it is that combination. My favourite place is around by the Bothy, that horseshoe path which takes you up by the fruit trees. It is that vista, the sense of space you get, it is stunning and just uplifting, no matter what else we have come to see we have to do that little walk.

I think that those of us who have been coming for a long time need to be careful about not just wanting to keep it the same. It is nice to reminisce about the Bothy café but I remember also never being able to sit inside it and sometimes when it was raining and the wind was blowing it was just too small, so we have to remind ourselves that the changes have been for the good over all.

Vivien R's story:

Themes: pre- YSP memories, childhood memories, bringing children, Bretton College, work, school visit, family memories, learning about artists, nature, giving, belonging, legacy, safe, healing.

My relationship with the park goes back a long way, I was born in Lincolnshire but as a family we moved to Dewsbury in 1953. My mother was good at finding buses that went to nice places and one of them must have been a bus from Dewsbury to Bretton and we would walk down the public footpath, not in the grounds, but over the bridge to the fields and have picnics and things so I remember it from then really.

Then when I was married we had a young family and we would do the same with our children, we were lucky because one of our neighbours who also had a young family was a lecturer at the college and had access to the grounds so we would come with them and explore when it was not really open to the public.

As well as this, I was also an infant teacher and I have come with my class on a school visit and will never forget the amazement that these young children expressed at seeing a squirrel and also the students working, watching an artist at work in the grounds, it was fascinating to them. I was also very lucky that in my class I had a student on teaching practice who was doing her teaching qualifications at Bretton and we got on ever so well, so we were invited to tea in her accommodation which was that little thin house across the bridge at the bottom, so my husband and I had to drive through the park and that was a wonderful experience.

It became a part of our family with lots of visits and then grandchildren came along and by that time it was open. My husband and I were both teachers and we took early retirement and moved to Thornhill which is quite nearby, about 15 minutes away so we came even more then with the grandchildren. I could not count how many times we have been and enjoyed the surroundings and everything it has to offer. I used to love the Bothy café, it was a really lovely place, sitting outside on top of that hill but I know it would not be able to cope now with the amount of people.

We have so many lovely photographs here, I have one of my grandson trying to feed the buffalo and my granddaughter trying to milk it, as well as funnier ones, I was once here with my daughter's

mother-in-law who was very prudish and she covered up the one that is naked [Elizabeth Frink] with a cardigan, so I have a photograph of this naked man with a cardigan on as a skirt which I found very amusing.

I will confess I am not really an expert on the art and some of the exhibitions I have found quite mysterious and sometimes challenging, although I know that what challenges somebody might not challenge somebody else. However, I really enjoy the nature side of it, particularly the bluebell time, and the blackberries and the herons.

Last year I made a big purchase from an exhibition by the printmaker Angela Harding, with the birds, which I'm thrilled to have at home to see. What I do always enjoy when they have the exhibitions inside is the the displays of the materials and tools that the artists have used to produce the art work, or the videos about the artists, I find that really interesting, it means more when you know more about it.

I feel as though I have a really deep connection with this place, for our Ruby wedding in 2002 our family clubbed together and put our names on the walk of art, so every time we come with anybody we will always go and have a look and find our names out on the walk. Then, sadly, and this is a personal thing, but our middle daughter died 3 years ago and she wanted to give her money away to charity so we donated some of it to the appeal for the Bothy, for the renovations, and her name was up on the wall for a bit and that gave us great pleasure.

The main thing recently though is that I can come here and walk on my own, I lost my husband a few years ago and we loved going walking but I feel quite intimidated setting off on my own, but coming here I can walk and there are always volunteers, wardens, other people around and I feel quite safe. I do feel when I come here it is home, or it is my garden and that has been wonderful, sometimes I have been walking around with tears in my eyes but it has always done me good, that has been the main thing in the last 4 years, along with all the memories it engenders when I come of previous family events and things, but that has been the cure of my soul, the walking.

Jo's story

Themes: Pre-sculpture park memories, girl guides, coming with children, family memories, Volunteering

The first time I came to Bretton was with the girl guides in the 1970's, we camped in the girl guides site on the other side of the Bothy wall. It is called the girl guide car park now and a lot of people don't really know why. We thought we had travelled for miles on a coach but really we were about 12 miles away from home, there were fewer cars in the park and village then so we laid tracks and went from our campsite to the war memorial.

I started coming regularly in the early nineties when our oldest daughter was still in a pushchair, we used to come for walks around the park and have a coffee and cake in the Bothy café. The children loved the huge horse sculpture, it has gone back to France now and we really missed it when it went. My youngest daughter began coming on her own with friends, when they were around fifteen, because there was a free bus in the summer holidays and it was a safe adventure for them to come on.

Since having a young family we have more or less come every week. Now we are retired we have started volunteering in the galleries and in the park. I like speaking to people in the galleries and helping them to think about what it is all about.

My favourite place is still the view from the old Bothy, over the trees, across the park, it is the sense of size and space.

Matthew's story:

Themes: Pride, Yorkshire cultural identity, academic interest, special memories, different kinds of experiences, familiarity/ discovery, community

I lived in London for a long time and only came back up to the North about 12 years ago. When I left Yorkshire as a teenager it felt pretty desolate of culture so this for me is a symbol of, and something that I am proud of, of the Yorkshire cultural identity.

I was an NHS doctor for 35 years and did a PhD along the way but I retired a couple of years ago and I am now doing a master in ceramics design at Preston which for me is a way of articulating my interest in sculpture.

About 10 years ago when I had just got together with my husband we went to one of the sunrise in the Skyspace events. We had to stay near here because we had to be here at 6 in the morning. It

was the most amazing experience, one of the best experiences of my life actually. It was cold and dark and we did not know what to expect, it is so subtle because you are looking at this hole in the ceiling thinking when is the sun going to come up, and then you think you some light and then a bird flies across and gradually the real light does appear, you could not really tell if time was passing or not. Now if I go back there in the daytime it does take me back.

There is something about being stimulated, being taken out of your comfort zone slightly which is also positive, although I think if you consider the state of British sculpture here it is disproportionately pleasant, there is nothing too shocking.

You can have different kinds of experiences here, for me there is the one with the Deer Shelter because I have very strong memories from our earlier experience in there, so I relive those memories and think about that, but then there are familiar objects which might look different in a new light and then sometimes you discover something completely new either a new acquisition or something that you had overlooked before. So, there are always different levels of familiarity with the sculptures here.

The nice thing is that you can feel a sort of sense of community around the park, even if it is just a temporary community of people who happen to be walking past the same object, it is a sense of connection.

Vivian H's story

Themes: Bretton College, attender from the beginning, bringing children, favourite walks, family memories, learning about art, over 55s, walking, familiarity/ discoveries, visiting with friends, mental health, healing, memories

I worked out that I have been coming to the Yorkshire Sculpture Park for just less than 50 years, beginning when my husband's sister was a student at Bretton, although we weren't yet married. After that the sculpture park opened so we came at weekends and once we had had children we came with them to various exhibitions and brought them on walks.

We had our favourite walks when they were a particular age, the Bothy and rolling down the hill and then to see the horse, and the magical walk where there is the totem pole, the castle in the

tree, and there was Alice in wonderland and the fish down the well. I was quite cross when they lost the Bothy cafe because it was part of our ritual.

Then when my daughter was older she studied Architecture and History of Art university so she had lots of projects and things to do, so there was a period when we were coming and taking photographs and learning about the art. I remember walking down to the bridge at the bottom because it has a lovely view, and my daughter had just gone to Newcastle and we were talking about the Angel of the North and she was telling us about Antony Gormley and then we look up and there is an Antony Gormley on a stick! It was a great resource for that.

Now I come to the over 55s group and I come walking with my husband and the kids, and I come with friends, it has become a part of my life really. Even though there are lovely places in Wakefield, like Newmillerdam or maybe Sandal Castle where you can go for a walk YSP has got something a bit more. It is the landscape but also the surprise that you don't know what is around that corner, and you might be remembering things but there are also new things there all the time. The coffee and cake is a part of it as well, if you have come with your friends it is important to have time to sit down when you have finished your walk and discuss it.

The good thing here is if you do want peace and quiet you can go on the other side of the lake and usually you meet very few people, you can get away from it. I like the art and it is interesting, it would lose if it did not have the art but around the lake looking toward the water it just lifts the soul, that vista. We came on Christmas Day and decided to make it a regular thing, even though it is closed, we parked on the road and just stepped over and walked around the lake. I would not say there was nobody there, there were quite a few others, but it is quiet and it was a beautiful day. It is nice to have it almost all to yourself.

It can have something for everyone, there is a whole range of people who come, from people who just come for the landscape and sometimes you just move along the spectrum of what you like and don't like. Sometimes you don't want to go into the exhibitions, for example last year I had cancer so I was going through chemo and felt more mentally down and coming here was really nice to just be here in the open air, and walk around and in that instance, I would not go into the galleries or want to see any kind of deep art but seeing the longevity of things and the memories mixed in made me feel better. Sometimes you want to be challenged and you seek that out but other times you just want to be wrapped in memories and landscape.

Stories about wanting to learn or gain new experiences

Stories in this category particularly were focused around having a desire to learn or keep the mind active after retirement or gain new knowledge to complement studies.

Cheryl's* story:

Themes: Introduced by family member (child), retirement, interest in learning about art, not prescriptive, sanctuary.

I did not know that this place existed, even though we lived quite near, until my son came to do a workshop here while he was at school, he is 22 now. They made sculptures and then his sculpture was put on display for a couple of days after and we came to see it. That was my introduction the sculpture park and I have loved coming ever since.

I retired in August last year from a 35 year career in IT, I finished as global head of project management for HSBC so it was a very busy career but I have felt that my arts education has been sorely lacking since being quite young and since I have retired I have joined the over 55s group and have enjoyed that fantastically. Especially after 35 years in an office it just feels great to be able to be outside and doing these different things. I feel that in retirement I want to keep my brain active and coming here, learning more about the art and being able to engage in something like that is a way of keeping my brain going.

I resent being spoon fed the information though, I like having to do a bit of work to try and find out a bit more about it. Looking at the art is about generating a reaction, whether or not you like it, and then you can look at why you react in a certain way to a piece. I often go away questioning, what is this, why is this.

I enjoy that it is not prescriptive here, that there is not a route mapped out from A to B to C that you have to follow like you do in many places, that you can just wander and create the experience that you want. What I see generally depends on what exhibitions are on or the changing art works but I do like the Skyspace, I think that is beautiful, a sanctuary in some way. It is about being out there in the open air and being more conscious of your surroundings.

Martin's story:

Themes: Introduced by family member (wife), academic interest, art and landscape, walking, different modes of engagement

I am from Huddersfield originally and I was always aware of the sculpture park and Bretton Hall but its opening coincided with the time where I didn't live in Yorkshire and it had gone under my radar. I remarried in 2004 and my wife reintroduced me to the place, she had lived in Clayton West and used to come a lot more than me and after moving to this side of Huddersfield it was right on our doorstep and now we visit regularly.

My interest in the sculpture has been fuelled recently by a growing interest in art and art history as I am doing an MA in art history at the moment with the Open University. We became Friends of YSP a couple of years ago now and we really love it. I am trying to get much more intuitive about looking at art, seeing something for its own sake rather than having to just read all the information to understand exactly what it is about.

We have our favourite places but every time we come there is something different. You can come and see it just as a park with nice views but I love the positioning of the art and its juxtaposition with the landscape, things like Ai Wei Wei's tree next to the chapel and the view from the country house down to the Caro and the lake is one of my favourites.

I think there is huge value in coming here, even for people who are just coming for a walk in the countryside rather than to look at the art necessarily. Sometimes you can be in walking mode as opposed to looking mode, but even so I do think the sculpture enhances the landscape, and the landscape enhances the sculpture in most cases. There is a value in them even if you just walk by them and the sculptures are just there as part of the scenery.

Cath's story:

Themes: New to sculpture park, interest in learning about art, mindfulness, non-judgemental, Walking

I am quite new to the sculpture park, I am from the other side of the hills, a Mancunian, but I have

lived all over the country. My husband is a civil engineer and when I moved in with him we lived on a boat and travelled all over following his job but now we are settled in Huddersfield off the boat. I think Yorkshire is quite unique, having lived in various different places around the country, Yorkshire is very proud of being Yorkshire and you can tell that here.

We have been coming for about 5 years now, I completely changed career and now work with adults with learning difficulties and I am becoming more interested in art and the mindful side of things, and I have been to the mindfulness course here which along with the art is new to me. YSP feels like a non-judgemental place to experience art because you have the wider views and environment around it, where you might not understand a work seeing it out in nature can still be rewarding. It is not as intimidating as other galleries where you might feel like you don't get it. It is not as restrictive. Similarly, it could be an excuse for people who have come for the art to get outdoors and have a walk.

Stories about being involved/ taking part

Stories in this category refer to getting involved in one way or another, either through joining in with volunteering activities, different groups or a desire to feel part of a community.

Maurice's Story:

Themes: Volunteering, being involved, walking, different modes of engagement, pride.

I have lived in Wakefield all of my life, I have probably been coming to the sculpture around 10 years and I have been a volunteer for about four and a half years as well as coming to the over 55s social group. I volunteer out in the landscape for one day every week along with an additional two days a month with the gardening team. I enjoy the volunteering because you get to see more things close up and get involved.

As well as the volunteering and the social group I probably come 6-8 times a month just to visit, whether to look at a new exhibition or just to take in the landscape. One of my loves is the feel of the park, walking around the lake or right up to Longside, walking across the top and around, I think it is a really nice place to come and I enjoy it.

I think some people will come to the park and walk around, past the sculptures and will not stop and take it in or try to understand. It is the same in some galleries where you rush around and only glance at the art works, but if you stop and take the time to look you can see more in them then and get more out of it.

My favourite view is where the dam is, about half way across that bridge and then looking right at the far end of the lake, particularly on a day when the sun is just going down and the lake is very still like a sheet of glass and it is very atmospheric, it gives you a fabulous feeling. I like the Jaume Plensa head [Wilsis] further down the lake as well, as it comes into sight a smile just comes to my face, it feels as if it is in the right place.

It can be so peaceful sometimes, although there is a sense that while you might want peace and quiet sometimes when it is heaving you just feel a sense of pride that this is ours and that other people have travelled a long way to come here. There is a sense that we have something special here and we need to look after it and make sure it stays special.

Louise's* story

Themes: Coming with children, volunteering, community, interacting with other people, freedom, visiting with friends, different reasons for coming, activities, walking, escape.

I was always interested in the arts and languages, and from Mirfield Grammar School went on to study modern languages and business studies before working in London in the early seventies. In 1976, I moved back up here and married somebody that I went to school with and then we went on to have two boys who are now in their early thirties, we would bring them here when they were young to run off some steam while we could have a look at the art side of it.

I started coming here as a volunteer after I saw on the website that they were looking for volunteer invigilators for when the poppies were coming up from the Tower of London four years ago, and I thought that it was something that I would like to do. Being a volunteer here has made me part of a team and has allowed me to be introduced to people that I would not normally come into contact with, whether chatting to the visitors or learning from other members of staff. I enjoy talking to new people, seeing their reactions and enthusiasm about new things. When you have left work you tend to mix with the same age range, but being here allows me to mix with a wide

range of people and feel like I am doing something worthwhile.

It is also the sense of freedom I feel as I drive in on a Sunday morning, after spending 38 years in an office, the idea of spending all day out in this just feels free. It is a gift to myself because it enables me to live a different life to what I would be doing otherwise, it lets me do something different.

Aside from the volunteering it is also a good meeting place, I have a group of friends who live all around West Yorkshire who all have an interest in art so we can come and have lunch and a look around and it makes it social. I like the courses as well, the different activities going on, there are a lot for children, but I have taken part in a print workshop.

I can see that there are a lot of different reasons for coming, it is good for families with children, my son and daughter-in-law bring their one year old and it is a very early introduction to art for them in an informal environment. Even if people do not come for the sculpture they might come for a walk, I think especially now in the workplace people are just so busy, it is nice to just escape, it opens people's minds to a different experience whether they get it or not.

Appendix 6- Interviews

This appendix contains supporting research material from the debriefing and staff interviews, including participants and dates, feedback document and interview schedules and examples of transcripts analysis from Nvivo. (referred to in section 5.4.2, 5.4.3, 6.1, 6.2.1, 6.2.2)

Interviews conducted:

Visitor debriefing interviews

MM- 57 minutes, 30/11/18
MB and SB (interviewed together)- 62 minutes, 27/11/18
AS- 53 minutes, 28/01/19
VR- 21 minutes, 19/01/19
TW- 44 minutes, 15/12/19

Staff consultation interviews

Helen Featherstone, Deputy Director- 41 minutes, 30/07/19
Pippa Couch, Head of Learning- 59 minutes, 06/08/19
Rachel Massey, Art and Wellbeing Programmer (no longer in post)- 52 minutes, 16/09/19

Feedback document for participant debriefing- either delivered as interview or sent via email

Feedback document

This feedback document is for the people who have taken part in the PhD research project to reflect on their experience of the research process and on the interim research texts provided (see documents attached). In this case these are the 'Personal stories', 'Sculpture stories', and 'Journey stories' produced from the data collected during the workshops at YSP in September 2017 and October 2018.

Interim research texts are the part of the research process and sit between the data collection stage (the workshops) and the writing up into an academic format. These are the interpretations and representations of the data as collected by the researcher.

It is important at this point to get feedback from the people who took part in the earlier research stage with regard to these research texts but also about the research process. Therefore, I would appreciate if you could think carefully about the following questions and answer honestly, even if it is negative, as it is important to know your thoughts at this stage.

Reflections on research texts

1. How do you feel about the research texts produced by the PhD researcher Claire Booth from your individual stories and shared experiences at YSP?

2. Do you feel that they have fidelity to your experiences and reflections during the workshops at YSP? If no, please explain why?

3. Do you feel that the interpretations made by the PhD researcher are reasonable based on your experience of the workshops and reflections on the texts?

4. Do you feel that the interpretations of the researcher are consistent with your experience and/or perception of wellbeing at YSP? If so, how?

5. Which of the instances of social, aesthetic or wellbeing experiences resonates the most with you in your reflections on the texts, please describe how?

Reflections on research process?

6. How do you feel about taking part in this research project? (e.g. was it a positive or negative experience)

7. Has your relationship to YSP changed having taken part in this research project? If so, please describe how.

8. Has taking part in this research affected your experience of YSP external to the research? If so, please describe how.

9. Has taking part in this research had any impact in your life external to YSP (e.g. have you thought more about wellbeing, discussed with family and friends)? If so, please describe how.

Debriefing form- Participants in Workshop 1 & 2

Participant name:

Researcher name: Claire Booth

This debriefing form is to confirm that you are happy with your contribution to the PhD research project of Claire Booth with the Yorkshire Sculpture Park. If you are not satisfied with either of the following conditions then please discuss with the researcher and amendments or redactions will be made as appropriate.

As specified at the beginning of the research full anonymity will not be possible as you will likely be identifiable from your contribution to this research by the other research participants and/or other people who may be familiar with your biography. Participants will be identified by a first name within the research, you have the opportunity now to decide whether you would like to select a pseudonym for your contribution to the research or use your own name.

Please tick the following conditions as appropriate:

☐ I agree that I have read through my individual 'personal story' and I give consent for this to be published in its entirety within the thesis and potential external publications (e.g. YSP report, journal articles, conference paper)

☐ I agree that I have read through my contributions to the collective 'sculpture stories' and 'journey stories' and I give consent for this to be published within the thesis and potential external publications (e.g. YSP report, journal articles, conference paper)

Please delete as appropriate:

- I agree that the PhD researcher will use my (original first name/ pseudonym) within the thesis.
    - If pseudonym requested I would like this to be _____ *(please leave blank if you would like a randomly selected pseudonym based on your initials)*

Participant signature: Date:

Researcher signature: Date:

Interview schedule for staff consultation

- What does well-being mean to you?
- What do you do for your own well-being?
- In your opinion what is the relationship between happiness and wellbeing?

- What do you think wellbeing means to YSP as an organisation?
- Are you aware of the increasing attention on health and wellbeing in cultural policy?
- Has the well-being turn in cultural policy had any impact on your role at YSP, if so how? *In what ways does your work intersect with the discourse of health and wellbeing*
- What do you think about the value or impact of YSP of the organisation to be communicated through well-being? *Is further development in this area something to be desired?*

- What are your initial thoughts on this research (be constructive!)?
- Do you consider there to be value in collecting narratives and stories in this way?
- Will this research help in your work? If so, which parts- to generate appropriate and focused outputs for YSP teams
- If there were more research findings like this in the future how would YSP turn them into implementable actions?

Participant Consent Form – Staff interviews

Title of Research Study: 'YSP is the NHS of the Soul'

Name of Researcher: Claire Robyn Booth

☐ I confirm that I have read and understood the Participant Information Sheet related to this research, and have had the opportunity to ask questions.

☐ I confirm that I am aware of the topics to be discussed during this interview.

☐ I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.

☐ I understand that all raw data will be treated as fully confidential however I will be identifiable through my responses in the write-up of the thesis.

☐ I understand that I will be given the opportunity to self-censor my interview transcripts and that this must be completed within 3 weeks of receiving the transcript from the researcher.

☐ I understand that any censored excerpts of the transcript may be anonymised and addressed within a separate section of the thesis.

☐ I understand that data collected will be stored securely, safely and in accordance with the Data Protection Act (1998).

☐ I agree to have the interview audio-recorded and transcribed. I am aware that I have the right to withdraw statements from this transcript once it has been completed.

Name of Participant:

Signature of Participant:

Date:

Name of Researcher:

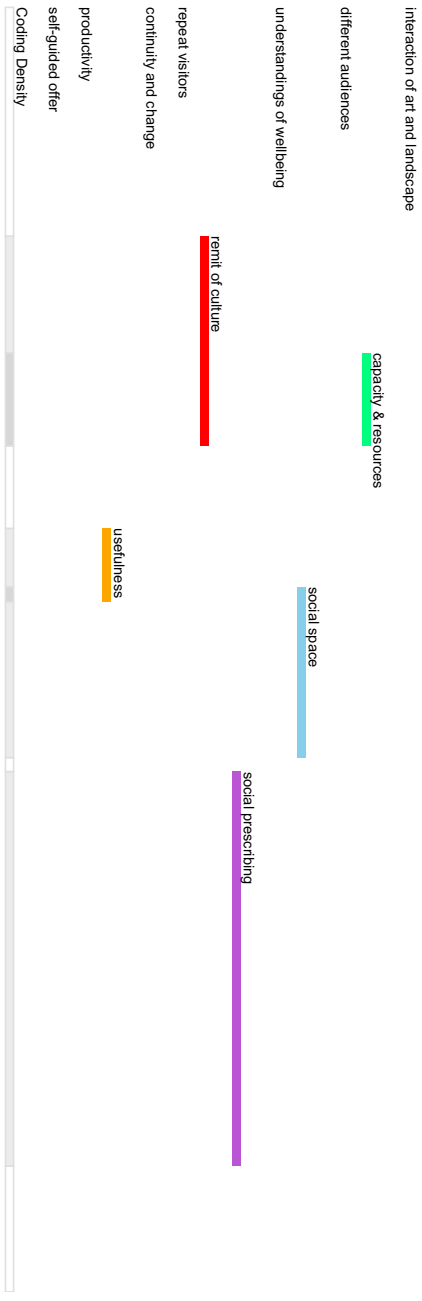
Signature of Researcher:

Date:

Examples of interview transcript analysis (from Nvivo)

Staff interview:

		preventative agenda you could argue that people wouldn't get to the stage of acute interventions but because they have to deal with the here and now that is happening today, where they have got limited resources that is where they are putting all of their energy and effort understandably so I think in my view I don't think that arts organisations in a sense should be trying to, you know it's not an alternative to taking medication for people who need medication, although some people would argue that it is an alternative to medication, obviously there has to be caution around that, but I think as arts organisations we can recognise that we do by our very nature make a contribution to wellbeing but we are not specialists in wellbeing, we are not specialists in working in particular areas or tackling acute health issues. Some people are, there's an organisation in Huddersfield HOOT who work very, very well with acute mental health and dementia and they have medical specialists on their teams. I don't think we should be foraying into that area but I do think that just to be able to articulate the contribution we make to people's general sense of wellbeing, and some people will find that more helpful than others, it's a very individual thing and you know the contribution we can make to reducing isolation, because we are a social space and a safe space for people to come and meet and chat, we can facilitate things like that. I think they are things that we are not necessarily doing to respond or replace healthcare and health provision, but we are just articulating what we do by our very nature anyway in wellbeing terms.	
00:32:01.0	00:32:36.3	Yeah, in the Arts Council draft strategy which came out recently, there was a focusing from the broader conversation about wellbeing to a focus very much about social prescribing and those partnerships with health organisations and that was kind of surprising to me that that was the focus as opposed to the broader wellbeing. It was surprising that that was the thing that had been pulled out, the partnership working and social prescribing model is quite a difficult thing	CB
00:32:36.3	00:35:15.1	Yeah I mean I used to work at Arts Council and I led on the arts and health work there, and I think social prescribing is really difficult because where it works it works really, really well but it is very geographic and again the places that are streets ahead are where as an area they decided that social prescribing was the way to go for them. Obviously, a lot of it depends on demographics and it is often areas with really high proportions of older people where they are treating a lot of people for loneliness and isolation, dementia	HF



Participant debriefing interview (from audio file transcript):