

FIELDS OF VISION: THE ARTS IN SPORT

Editors

**Doug Sandle
Jonathan Long
Jim Parry
Karl Spracklen**



LSA

Publication No. 125

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Editors' Introduction

Jonathan Long*, Jim Parry, Doug Sandle*
and Karl Spracklen***

**Leeds Metropolitan University; **University of Leeds*

The Fields of Vision one-day conference on the arts and sport took place at Headingley Carnegie Stadium on the 30th November 2012. Convened by Leeds Rugby Arts (Leeds Rugby Foundation) in association with the Research Institute for Sport, Physical Activity and Leisure (RISPA) at Leeds Metropolitan University, its initial aim was to bring together individuals and organisations from the arts, sport and culture with an interest in the historical, contemporary and future role of the arts in sport. Given the high profile involvement of culture and the arts with sport during the Cultural Olympiad (the four years leading up to the Games of the XXX Olympiad in London, 2012) it was envisaged that Fields of Vision would provide an apposite opportunity for sharing experience, discussing issues and establishing an impetus for future initiatives for the arts in sport. An associated Fields of Vision Arts Programme, supported by Arts Council England, was conceived to provide conference attendees and a wider public a more direct experience of the creative arts and their contemporary relationship to sport.

Fields of Vision, while also enabling arts practitioners to benefit from its opportunities for networking and professional development, led to twelve new works in visual art, poetry, performance and the production of a DVD of examples of contemporary art practice related to sport. With a conference that included academics, researchers, arts practitioners, cultural producers and policy-makers, Fields of Vision addressed professional practice in the context of history, theory and policy. In keeping with the traditions of the Leisure Studies Association, the conference brought together different constituents of leisure, in this case the arts and sports. Accordingly, several aspects of the nature of this relationship are exemplified by the papers selected for inclusion in this book; it is a relationship that encompasses, and has implications for, both theory and practice.

Doug Sandle's introductory chapter explores some of the many facets of the relation between sport and art. First, sport as the subject of art, not just the depiction of sporting events and occasions, but also the exploration of the aesthetic qualities, social and political significance of sport. Then, art in tandem with sport, for example, De Coubertin's vision of the Olympic Games (and the intention of the Cultural Olympiad) as a 'fusion' of sport and art, as providing 'opportunities' for the arts, and as running alongside sporting events and festivals. Further, art may occur in sporting venues and clubs — as an expression and celebration of achievement and of the cultural meaning of sport; often created by artists in residence. Finally, sport may share the qualities of art (narrative, drama, theatricality) and artists using sport as material for art. Throughout the chapter hovers one of the central questions of the book: whether sport can be art, and whether our aesthetic perception of sporting movement gives grounds for artistic appreciation.

One of the most iconic sporting moments of all time (the Black Power protest by Smith and Carlos at the 1968 Olympics in Mexico City) is the subject of the art examined by **Mike O'Mahony**. He is interested in how that transgressive sporting moment (or was it an artistic performance in its own right?) has been represented artistically. In particular he is interested in a statue erected at San José State University (California) where Smith and Carlos were students, and how the sporting moment has become a transgressive piece of art. Intriguingly, the paper is obliged to consider that which is not there as Peter Norman is missing from the podium represented in the statue. O'Mahony demonstrates how sport and its visual representation interact to "convey complex ideas concerning sport's vital socio-historical and political role in the modern world". The art, however, does not convey the heavy personal price Smith and Carlos had to pay.

The use of art in sport stadiums is increasing and in particular statues are often used to celebrate club heroes as well as to further the corporate agendas of club ownership and management. **Ffion Thomas** and **Chris Stride** document the role of art and design in the relocation of Arsenal football club from Highbury to the new Emirates Stadium. In particular they examine the tensions between fans and owners and the solution adopted of a process of 'Arsenalisation', defined as "turning the Gunners' home into a very visible stronghold of all things Arsenal". Thomas and Stride analyse the part played in his process by the creation of three statues in the new stadium, including one of Thierry Henry. Such statues they argue carry multiple meanings varying between viewers and also over time and are as such 'hollow icons', conveying messages about a club's beliefs, ideology and culture. In conclusion it

is argued that it “will imperceptibly morph into both a nostalgic image and an object of nostalgia, providing Arsenal with a ‘hollow icon’ that changes meaning yet represents continuity, community and ownership”.

David Storey’s famous 1960 book, *This Sporting Life*, and its subsequent re-casting in the film of the same name, is the subject of a sustained critique in **Tony Collins’** chapter. The sport of the tale is that of rugby league in the working-class communities of the north of England. The lead character in the story, Machin, is a tough man who uses his skill and strength to make something of a career and a name in the game — but while his success brings some rewards, these are fleeting. Collins shows how the book and the film use sexual transgression, sexuality and class to highlight the key role played by sport in twentieth-century England: that of preserving the gender order of hegemonic masculinity.

In a rather different style **Anthony Clavane** considers how his own love affair with Leeds United sits in the context of northern writers and their relationship with sport. For Clavane this has to be understood in the context of the ‘contradictory narrative of northern realism’ particularly evident in the late 1950s and 1960s. He sees Leeds United under Don Revie as the epitome of this northern realism, cast in the role of Billy Liar. Clavane argues that despite many socio-economic and sporting changes the ‘sense of victimhood’ as connected to a sense of identity has persisted, and despite the great contribution made to British culture, can be seen reflected in the work of more recent writers too.

Jonathan Long’s chapter introduces John Innes, also known as ‘Opera Man’, a singer who has become part of the match-day entertainment at the stadium of British rugby league team the Leeds Rhinos. Long uses his own experience of being in the crowd, alongside a series of conversations and interviews with fans of the club, to show how Innes and his songs more generally have been received. Long’s chapter uses Bourdieu’s ideas of ‘taste cultures’ to discuss the ways in which rugby league in Britain has tried to reinvent itself as a modern, middle-class leisure spectacle, through the launch of the Super League and match-day entertainment pitched to bourgeois taste. He shows that the fans he interviewed accept Opera Man as a way in which the club makes itself distinctive from other clubs.

Iain Adams and **Clive Palmer** discuss innovative pedagogical methods they have used in teaching sports studies students how to think about the meaning and purpose of sport through art. Their chapter explores the development of exercises and formal assessments they have developed that set students the task of creating works of art: poetry, stories and pieces of art-

work. As might be expected, for many of their sports studies students, this is the first time they have been asked to think creatively, independently and artistically. However, Adams and Palmer demonstrate that their students do engage with the exercises and assessments, producing interesting pieces of art that say much about the role of sport in modern society and culture.

Julian Manley offers the striking example of human (artistic) perception of animal locomotion to propose a distinction between 'movement outside' (i.e. that which can be documented as scientific 'reality') and 'movement inside' (i.e. that which is 'inwardly' perceived by the eye, or the mind's eye). This notion of movement outside/movement inside is critical to breaking down the barrier between the viewer of movement and the viewed, the subject and the object, whether this is theorised in terms of 'interaction', 'participation' or 'collaboration'. Manley prefers the idea of 'engagement', arguing that, whereas actual human movement has become an important element in much contemporary art, whenever a spectator becomes interactively engaged with a work of art, a relationship of 'movement' is evoked.

The concerns of arts practitioners with sport go beyond the depiction and illustration of players and sporting action and many contemporary artists use their work to make interventions into the cultural and political issues of sport. In his paper **Nigel Morpeth**, both an artist and an academic, uses an ethno-autobiographical perspective to document his own relationship with football as a Newcastle United fan and his own response to encountering racism in football — an encounter that ended 'his love affair' with football. Acknowledging how his response as an artist is influenced by the kind of politically relevant work by artists such as Joseph Beuys and Conrad Atkinson, Morpeth uses his practice to produce work both to critique and to make interventions into issues of racism in football. In particular Morpeth discusses his art work *Kick it Out* and its use to bring awareness of racism to sporting communities.

Lisa Stansbie uses her own art to investigate sporting activity, in this case channel swimming. Her project has included sculpture, photography, drawing and film to explore the narratives, processes, rituals and apparatus of this form of open-water swimming, emphasising the learned behaviours (e.g. the repetitive, time-based behaviour of 'the feed'), collective interaction and identity of the channel swimmer. This helps to identify ways of researching the relationship between the authentic body and the use of technology to enhance performance. It also documents the body's physical response to cold-water immersion and the method of acclimatising, suggesting that open water swimming reflects aspects of 'positive deviant' behaviour.

Several contributors to this book are concerned with the embodied aspects of both sport and arts. **Liz Stirling** and **Paul Digby** see the connection as having an application to, and implications for, pedagogy and primary school education. Concerned that within the educational curriculum art practice is often inhibited by too much formality and a regime of too much testing, their pilot research project brings together physical movement and art within more informal and physically active sessions. The researchers contextualised the project with reference to artists such as Matthew Barney, Rebecca Horn and Anna Barriball who use and explore physicality and movement, while for the children the Cultural Olympiad was used to provide a topical context to link art with sport. Stirling and Digby document some of the responses to the project, present some of the visual outcomes produced by the children and discuss the implications of the project for pedagogy and art.

imove was the theme for Yorkshire's Cultural Olympiad programme, leading up to the London 2012 Games. Its Creative Director, **Tessa Gordziejko**, here reflects upon its mission ('to transform people's relationship with their moving bodies'), its many and varied projects, and some of its outcomes. Two central themes are a commitment to outstanding quality and a determination not to instrumentalise art, since its potential to liberate and actualise human potential requires us to attend to its intrinsic qualities. These themes are also the basis for a communications strategy that focuses primarily on the body of work, and a legacy strategy that moves from the impact factor towards tangible and lasting outputs and structures.

In addition to these formal contributions to the publication, we have included an Appendix to provide an indication of the original Fields of Vision programme of events, that included a screening of *This Sporting Life*, a review show and exhibition.

Jonathan Long

Jim Parry

Doug Sandle

Karl Spracklen

December, 2013

About the Contributors

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Anthony Clavane was born and brought up in Leeds. He went to Sussex University and taught History in various schools for six years. He then became a journalist, first writing for the *East Anglian Daily Times* as a news and feature writer and then *The Independent* as an arts and culture writer. He now writes about sport for the *Sunday Mirror* and has covered four Olympics and three World Cups. He has won Press Gazette Feature Writer of the Year and BT Regional Sportswriter of the Year awards. He wrote the music for *Still Waiting for Everything*, a highly-acclaimed play which toured England in 2005, and teaches journalism, feature writing and non-fiction courses for the Arvon Foundation. His books, *Promised Land* (2010) and *Does Your Rabbi Know You're Here?* (2012), have also been critically acclaimed and garlanded with awards. anthony.clavane@hotmail.co.uk

Tony Collins is Professor of History and Director of the International Centre for Sports History & Culture at De Montfort University in Leicester, UK. He is the author of several books, including *Rugby's Great Split* (1998), *A Social History of English Rugby Union* (2009) and *Sport in Capitalist Society* (2013). In 2012 he was a lead consultant for the BBC Radio 4 series 'Sport and the British'. tonycollins@mac.com

Paul Digby is a Leeds-based artist who graduated in 1997 from Norwich University College of the Arts and did an MA at Bretton Hall in 2001. He has worked in the Wellcome Trust Collection and with private collectors. He has exhibited in many galleries, including the RBS Gallery, Leeds City Gallery and the Saatchi Gallery, and held residencies in High Royds and Rampton hospitals. He works with drawing, painting and sculpture. He was the founding Director of the National Arts and Science Network which

has had a succession of ACE commissions for stimulating dialogue through exhibitions, conferences and seminars. He sits on the steering group for the Yorkshire and Humber Contemporary Visual Arts Network and teaches in Adult Education for the Workers Education Association and works in various Adult Social Care settings. <https://www.facebook.com/pj.digby>

Tessa Gordziejko is currently Creative and Strategic Director of Imove Arts Ltd, a new independent arts company. She is an arts strategist and producer with 25 years production experience in the cultural sector, most recently delivering imove, a £4 million Cultural Olympiad programme, and working as part of a UK wide team of Creative Programmers for the London 2012 Cultural Olympiad. She was Director of Arts & Business Yorkshire for six years (2001–7) and a Fellow on the Clore Cultural Leadership Programme (2005–7), spending periods on secondment at Bridgewater Hall in Manchester and with Northern Ballet Theatre on tour to China. Tessa also conducted the research project ‘Seeing is Doing (and Believing)’. tessa@imovearts.co.uk

Jonathan Long is a Professor in the Research Institute for Sport, Physical Activity and Leisure (Leeds Metropolitan University). Prior to joining Leeds Metropolitan University, he was Research Director at the Centre for Leisure Research in Edinburgh and has now been researching in leisure for 35 years. He has directed or jointly directed some fifty projects for external clients. His main area of interest is leisure and sport policy, focussing on issues of equality and social inclusion. In the past he has also chaired the management committee of Theatre Workshop (Edinburgh) and been on the marketing and promotion working group for Jazz Platform. Jonathan has been on the editorial boards of various journals, including *Leisure Studies*. He is an Academician of the Academy for Learned Societies in the Social Sciences and a member of the Accreditation Panel for the Equality Standard for Professional Football Clubs. J.A.Long@leedsmet.ac.uk

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Nigel Morpeth is a Senior Lecturer in Tourism at Leeds Metropolitan University. His recent research has included the use of the visual arts in the re-imagining of destinations. In 2011 he was invited to present a paper on the relocation of public art in North East of England at a conference on 'Relocating Sculpture', at the Courtauld Institute of Art. More recently he has contributed to a special edition of *Tourism, Planning and Development* on public art and tourism. He has also written on the use of art in teaching, which discussed linkages between the use of the visual arts, and pedagogy related to issues of racism. N.Morpeth@leedsmet.ac.uk

Mike O'Mahony works in the History of Art at the University of Bristol. Mike's initial research focused on the visual culture of sport, particularly in the Soviet Union. More recently he has expanded his interests internationally and has published on representations of sport in the work of the Grosvenor School of Modern Art in London during the interwar years. His latest published work has examined a wide range of visual and material culture specifically related to the Olympic movement and the history of the Olympic Games. His publications include: *Sport in the USSR: Physical Culture – Visual Culture* (Reaktion Books Ltd, 2006), *The Visual in Sport* (edited with Mike Huggins) (Routledge, 2011), *Olympic Visions: Images of the Games through History* (ReaktionBooks, 2012). Mike.OMahony@bristol.ac.uk

Clive Palmer is a Senior Lecturer at the University of Central Lancashire. An experienced teacher and researcher, he has a PhD on Aesthetics in sport (2003). He has since written widely in socio-cultural areas of sport across, Aesthetics, Art, the Olympics, and Identity. He is a strong advocate of research informed teaching and actively promotes opportunities to showcase student writing which communicates experiences and discoveries through the study of sport. Clive is also the Editor in Chief of the *Journal of Qualitative Research in Sports Studies* (2007 to date). His academic interests include gymnastics, ethnography, philosophy, PE, and sports pedagogy and outdoor education. capalmer@uclan.ac.uk

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Philosophy of Sport Association, 2011–13; and has previously been International Professor of Olympic Studies (Autonomous University of Barcelona), International Professor, Olympic Chair (University of Ghent), Visiting Professor of Olympic Studies, Gresham College (London). Jim is co-author of *The Olympic Games Explained*, 2005, *Sport and Spirituality*, 2007, and *Olympic Ethics and Values in Contemporary Society*, 2012. He also co-edited *Ethics and Sport*, 1999, *Theology, Ethics and Transcendence in Sport*, 2010, *An Introduction to the Phenomenological Study of Sport*, 2012, and *Olympic Ethics and Philosophy*, 2012. S.J.Parry@leeds.ac.uk

Doug Sandle, a chartered psychologist now retired from Leeds Metropolitan University, is an independent researcher and chair of Leeds Rugby Arts (Leeds Rugby Foundation). He is a board member of Arts Council England, Yorkshire and of the regional Cultural Olympiad programme imove. He was also the founding chair of Axis, the national on-line art re-source and database, and the founding director of the former Leeds Art Therapy Summer School. His published research includes work on art therapy, public art and urban design, tourist photography, Manx folklore and the aesthetics of art and sport. His own creative practice is writing and he is an occasionally published poet, short story writer and one-time BBC radio playwright. doug@balladoolish.fsnet.co.uk

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Lisa Stansbie is Head of The Department of Art and Communication at The University of Huddersfield and an artist whose work crosses the disciplines of film, sounds, sculpture, performance, installation, photo-

graphy and digital practices. Recent work investigates the narratives, processes, rituals and apparatus of the sport of open water swimming. This new body of work has recently been exhibited at The 2012 Global Open Water Swimming Conference on The HMS Mary, Los Angeles, published in *Corridor 8 Magazine* (Issue 3, 2012) and also formed part of recent papers given at national and international multi-disciplinary conferences. She has also recently published a book chapter that discusses digital submission formats for practice-based PhDs in Art and Design, 'Establishing the Cybertextual in Practice Based PhDs' (2012), in the *SAGE Handbook of Digital Dissertations and Theses*. L.Stansbie@hud.ac.uk

Liz Stirling is a Senior Lecturer in Art and Graphic Design at Leeds Metropolitan University and supervises a range of students on art and design practice-based PhDs. She completed her own practice-based PhD in 2008 in Contemporary Art focusing on interdisciplinary methods of art practice looking specifically at ideology and space. Since her PhD Liz has concentrated her practice around collaborative and participatory projects, and is particularly interested in the role of play in communication. She is co-founder of Leeds-based collaborative creative practice Robinson Stirling with artist Laura Robinson. Robinson Stirling has embedded research into its creative practice working with people across the life-course and is particularly interested in posing situations of exchange, trust, discussion, open-ended and non-hierarchical form for all ages in order to discuss and communicate ideas and experiences. l.stirling@leedsmet.ac.uk

Chris Stride is a Senior Lecturer/Statistician at the University of Sheffield in the Institute of Work Psychology. This role is complemented by work as a peripatetic statistics trainer and sport history researcher. Chris publishes widely across the social sciences. His current research interests include nostalgia, perfectionism and commemoration in sport. C.B.Stride@sheffield.ac.uk

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Every Stadium Should Have an Art Gallery

Doug Sandle

Leeds Rugby Arts

In the opening paragraphs of her paper with the primary title of 'Art Versus Sport' (itself a reference to Yrsa Roca Fannberg's blog of her work both as an artist and as a supporter of Barcelona Football Club), Doyle (2009: p. 4) writes that, "It is tempting to think that Art and Sport sleep in separate beds ... we tend to imagine these worlds as separate spheres, in which sport is fully masculine, and art is coded socially as effeminate". Collins ['Sex, Class and the Critique of Sport in Lindsay Anderson's *This Sporting Life*', this volume] highlights how such stereotyping impacted on the author David Storey when in the early 1950s he "somewhat incongruously straddled ... studying at London's Slade School of Fine Art while [professionally] playing rugby league for Leeds 'A' reserve team at weekends". Regarding Storey's involvement in both sport and the arts, Collins draws attention to two quotes by him — one in which he remarked that "being perceived as an effete art student made the dressing room a very uncomfortable place for me" (*Observer Sport Monthly*, 2005: p. 7), and another in which Storey stated that "at the Slade meanwhile I was seen as bit of an oaf" (Campbell, 2004: p. 31). Similarly, in searching for texts on sport and art, Jahn (2002: p. 17) comments, "I began to suspect at some point that, at least since the 1990s, the relationship between the two was one of mutual scepticism or lack of interest". However, such suspicions can also go beyond simple scepticism, as Thurman (2010: p. 6) demonstrates in highlighting the vitriol of a public on-line debate sparked by the disparaging remarks made about ballet dancers and tutus by Springbok rugby coach Peter de Villiers, in a press conference in 2009. In particular, the subsequent invitation by the South African Ballet Theatre (SABT) to the national rugby team to compete in a fitness test with SABT's principal male dancers was met by a number of homophobic, misogynist and sexually aggressive responses by Springbok fans, which "betray the widespread idiocy that a macho sporting culture promotes"¹.

However, Thurman also points out that in South Africa the Golden Lions Rugby Union had invited dancer-choreographer Gladys Agulhas to “run training workshops with rugby referees” and that “former international rugby players and other athletes regularly appear as contestants on the TV Show, *Strictly Come Dancing*”. As both sport and dance concern embodied physicality and movement it is not surprising that there is some interest in sport within contemporary dance and that dancer Marianela Nuñez (Barnett, 2012: p. 19), in response to a question about which artists she most admired, answered “football players”. Similarly the choreographer Siobhan Davies (Barnett, 2013: p. 19) more recently stated that “dancing and drawing have a kinship”, while Sanjoy Roy (2004: p. 32), dance writer and critic, has asserted, “sport is just a hop, skip and jump away from dance”. Such an interest is not just academic and examples where it has informed practice include *Labanotation*, conceived by artist Alec Finlay and choreographed by Andy Howitt as a dance piece inspired by Archie Gemmel’s spectacular goal for Scotland in the 1978 World Cup, and Norwegian choreographer Jo Stromgren’s *A Dance Tribute to the Art of Football*. Two sports-related contemporary dances, *Dancing with Rhinos* (rugby league) and *Score* (association football) choreographed by Sharon Watson, now the Creative Director of Phoenix Dance Theatre, were performed by young sports fans and academy dancers as part of the Fields of Vision conference arts programme².

Also notwithstanding her critique of the implications of a dominant masculinity in both arts and sport, Doyle suggests that the relationship between art and sport has a particular significance within American culture, stating that:

The very idea of the “American artist” is shaped by the country’s love affair with the male athlete: what is Jackson Pollock’s “action painting” if not a transposition of the athletic gesture into the artist’s studio? The more recent art critical romance with Matthew Barney’s days as a teenage football player and with his transposition of sport-theatricality into his practice is not the exception but the rule. (*ibid.*: p. 4)³

Historically, the artistic representation and the documentation of physical and both institutional and personal competitive activity have been long-established means for the arts to engage with sport. The relationship between visual art and sport is well documented, for example by Kühnst’s cultural history of sport (Kühnst, 1996), while the sporting concerns of modern art are exemplified and illustrated in *Art et Sport*, the catalogue and book of an inter-

national exhibition held in 1984 at the Musée des Beaux-Arts de Mons in Belgium (Becker, Kupélian, Lachowsky *et al.*, 1984). Masterson (1974) provides several examples of the particular sporting interests of some of the well-known modern artists of the impressionist and post-impressionist era, for example Pissarro and cricket, Vlaminck and cycling, and Rousseau and rugby football. Masterson (*ibid.*: p. 76) notes that the Neo-Impressionists had particular interests in cycle races, running, and tennis and that these sports became such popular subjects during the last two decades of the 19th century that in Paris “an exhibition entitled *Sport in Art* was mounted in the Georges Petit Gallery in 1885, just one year before the eighth, and last Impressionist exhibition” (*ibid.*: p. 72). In more recent years an art exhibition on football, held in 2010 at the Cork Street Gallery 27 and entitled *England’s Glory*, featured 200 works including many by leading and well-known modern and contemporary British artists. In 2011 a popular exhibition featuring art and tennis, suitably entitled *Court on Canvases*, was held at The Barber Institute of Fine Arts of the University of Birmingham (UK). In the accompanying publication, the authors describe how the game became a popular leisure activity in the late 1870s, and that from the outset these early tennis gatherings of the upper and middle classes “were naturally attractive to artists, many of whom came from similar social backgrounds to the players. Lawn tennis went on to inspire many oils, watercolours, sculptures and photographs over the next one hundred and forty years” (Sumner *et al.*, 2011: p. 11).

Increasingly, arts practitioners across the arts spectrum — dance, drama, film and video, literature, music, performance, as well as visual art — are responding to sport as subject matter for their practice and as a focus for their creative and aesthetic concerns. In particular, with the development of new media and the use of video, film, performance and installation, such an interest extends beyond the traditional depiction and illustration of sporting events to the aesthetics and semiotics of human movement, sport’s multi-sensory presence as a constructed spectacle, the imposing scale and theatricality of its many environments, the visual rhetoric and stylization of its equipment and apparel, and the dramatic narratives of sporting encounter and competition. Within the post-modern de-differentiation of culture, arts practitioners are also making critical interventions into the politics and culture of sport as new paradigms have developed that place both arts and sport within contexts that include issues of class and social exclusion, the sporting body as subject of the consuming gaze, the nature of freedom and constraint within forms of human movement, post-colonial, feminist and queer discourses and the commodification and globalisation of sport and leisure. In the introduction to the publica-

tion *Offside! Contemporary Artists and Football* that accompanied an international arts exhibition on football, held in Manchester in 1996, Gill regarding the more traditional approach of figurative depictions of football matches or portraits of celebrated players, comments that although

football continues as a source of ideas and imagery for contemporary artists, few now choose to approach the subject in such a direct and unquestioning way. It is not simply that they seek to problematize their experience of football, but they are aware of the multiplicity of debates which underscores the game, and that current visual arts practice frees them to approach the subject in new, inventive and perhaps more challenging ways. (Gill, 1996: p. 6)

Similarly, in the publication that accompanied the international exhibition, *Body Power/PowerPlay-Views on Sports in Contemporary Art*, Jahn (2002: p. 18) states, "As this exhibition demonstrates, the cultural relevance of sport as an instrument of political manipulation becomes part of artistic discourse on an international level and is not restricted to the perspective of Western industrialized societies".

An appropriate example in respect to both these quotations is the work of the artist Brian Jungen who restructures and recycles the omnipresent Nike running shoe. Using the trademark colours and materials of the legendary Air Jordan and drawing upon his own Canadian Aboriginal ancestry, he creates masks, sculptured totems and mask-like objects. While these are aesthetically engaging and playful in their colourful forms and ambiguity, as a press release to his 2006 exhibition in Montreal (Musée D'Art Contemporain De Montréal, 2006) noted, "These works call into question the various economic, sociological and cultural values of the Western world, at the same time as they initiate a dialogue between Aboriginal and global cultures". Jungen locates this dialogue not only within the viewer's engagement with the aesthetic sensory qualities of his work but also within issues of cultural identity, commodification and the globalisation of sport.

The ancient and modern Olympic Games both have historical associations with the arts: the early images of ancient Greek athletes depicted in sculpture or as ceramic decoration are well known as examples of ancient Greek art. O'Mahony (2012: p. 15), in his book on the imagery and art of the Olympics and Paralympics comments, "Sport, particularly the Olympic Games, had proven a popular subject for Greek craftsmen and thus the surviving fragments of these exquisitely decorated objects enabled scholars to build up a more detailed vision of ancient athletes". In the founding of the

modern Olympic movement, Baron de Coubertin enthusiastically promoted the arts as an integral part of the Olympic festival. Coubertin, who regarded sport as 'living sculpture', believed that the arts and sport should be mutually celebrated by competition and accordingly during the Olympic Games from 1912 to 1948 medals were awarded for works inspired by sport in the five categories of architecture, literature, music, painting and sculpture⁴. While O' Mahony points out that the inclusion of the arts in the modern Games was also a strategic ploy by Coubertin to enhance the status and prestige of his proposed revival of the ancient sporting festival, he nonetheless asserts that:

Drawing on the traditions of the ancient Olympic Games other cultural activities were always planned to be an essential element within the Olympic festivals, and it was the very fusion of sport and the arts that initially informed Coubertin's perception of Olympism. This notion continued to shape his attitude towards the role that the Olympic Games might play in society right up to his death in 1937 and, to this day, the interconnectedness between sports and the arts is still considered an integral part of the Olympic Mission. (*ibid.*: p. 11)

Accordingly, the contemporary role of the arts within the Olympics has been both maintained by and manifested through the Cultural Olympiad and its programmes of cultural activities that accompany the initial bidding, preparation and staging of the sporting competition⁵. For example, from the outset of London's bid to host the 2012 Games a major arts and cultural festival was planned, which in 2007 was heralded by the then Labour Government's cultural minister, Tessa Jowell, "as one that would be led by artists and communities and cultural organisations, but engaging with and inspired by the Olympic ideal as expressed by Coubertin and by the Ancient Greeks" (Jowell, 2007). The resulting four-year Cultural Olympiad programme provided both significant resources and an impetus for the arts, while the opening and closing ceremonies of the Olympics and Paralympics also enabled the arts to have a more central and widely encountered role within the Games. The London 2012 Festival (the name used for the branding and marketing the finale stage of the Cultural Olympiad programme) is claimed to be the largest UK-wide festival ever staged. According to official figures:

There were over 43 million public experiences of Cultural Olympiad events. Of these experiences, 39.8 million were at free events and 5.9 million involved active creative participation. Over 45,000 people

volunteered, helping over 177,000 events to take place in over 1,000 venues from the Shetland Islands in the north of the UK to the Scilly Isles in the south.

The London 2012 Festival saw public engagement of 20.2 million, of which 15.4 were free attendances. Over 25,000 artists took part of which 1,299 were emerging artists and 806 were Deaf [sic] and disabled artists. (Mackenzie, 2013: p. 5)

For the UK regions, Arts Council England and in particular the Legacy Trust UK, an independent charity funded by the National Lottery, supported communities and organisations across the UK to celebrate the London Olympics and Paralympics and to participate in the Cultural Olympiad through regional programmes of arts, sports and education in ways that were relevant to them and that would leave a lasting legacy. For the Yorkshire region this was achieved by imove, a programme that played a significant role in bringing arts and sports together around the concept and theme of movement. Tessa Gordziejko, the Director of imove and a Creative Programmer for London 2012, was a contributor to Fields of Vision and in this volume her contribution ['Create The Physical: imove and the art of human movement'] outlines in detail the scope, ambitions, philosophy and some of the creative content of imove. Imove was noteworthy for its operational methodology in producing arts outcomes in successful producer collaborations with arts practitioners and organisations and also in bringing a range of different sports and arts forms together.

However it is not only the Olympic and Paralympic Games that have provided opportunities for the arts, but other sports festivals and world championship events have hosted concurrent arts programmes and events. Masterson (1974) notes some key examples of the modern era such as the 1963 exhibition, *Physical Culture and Sport in the Fine Arts*, which featured 600 works and ran concurrently with the *Spartakiade* sports festival in Moscow. More recent examples of exhibitions that have both demonstrated and explored the relationship between art and sport include *Fair Game: Art and Sport*, held in 2003 at the National Gallery Melbourne Australia, and *Sportivement Votre*, held in Chamarande, France in 2004. Towards the end of 2005 the German department of culture promoted *Rundlederwelten: Fussball Kunst*, an exhibition of art related to football held in Berlin as a cultural contribution to the 2006 World Cup. Major contemporary art exhibitions related to sport were also held during 2006 in Nuremberg (*Das Grosse Rasenstuck Zeitgenossische Kunst im Offentlichen Raum*) and also in Berlin (*Heimspiel: Stadort-Sport-Spektakel*)⁶. In Toulouse in 2007, various locations featured the arts to

accompany the Rugby World Cup and for the Euro 2012 football championships a festival encompassing several different arts forms and practices was provided by the Polish Department of Culture and National Heritage in association with co-hosts Ukraine, which entitled *Stadiums of Culture* commenced in 2011. While it has been asserted that the relationship between the arts and sport in such programmes can sometimes appear to be indirect and problematic, with the two being brought together solely within a context of public celebration or to promote a national image⁷ (Sandle, 2012), nonetheless within such festivals there are also many instances where there is a more direct and dynamic relationship between the arts and sport.

While undoubtedly a stereotypical divide and distrust between the arts and sport is still extant, sports clubs and organisations themselves are beginning to engage in the arts to celebrate, express and document their sporting achievements and to contribute to their community and educational programmes. A notable example has been Barcelona FC, whose stadium environment contains several modernist sculptures on football, while historically the works of artists, including such as Miro, are featured in artefacts, illustrations and posters within the club's extensive museum and gallery and used by the club to underpin its historical and contemporary relationship with Catalonian culture. In particular, public art is an increasing feature of sports stadiums, and the growth of sporting statues in Britain and elsewhere is catalogued and analysed by the sporting statues project of Sheffield University (Stride, Thomas and Wilson, 2012). Such statues are usually figurative and installed as celebrations or commemorations of leading sports players or club personalities, but as demonstrated by Thomas and Stride ['The Thierry Henry statue: A Hollow Icon?', this volume], there can be a significant cultural dynamic around the way spectators interact with such works. Their significance and meaning can be appropriated to go beyond institutional narrative and corporate intentions to be internalised as social and cultural capital by supporters to reinforce their own identity and status as fans⁸. This would appear to be also a factor in the way the fans of the Leeds Rhinos rugby league club responded to the pre-match performance of operatic arias, as documented and analysed by Long ['Opera Man and the Meeting of 'Tastes', this volume] where the boundaries between so called 'high-' and 'low-brow' arts are on such occasions blurred and made irrelevant.

Two UK arts programmes linked to sporting organisations that were featured in the Fields of Vision conference are Leeds Rugby Arts and Great North Run Culture. Leeds Rugby Arts, which is aligned with the Leeds

Rugby Foundation, the educational and community charity of Leeds Rugby, was formed in 2005 by a Leeds city cultural partnership, while looking for ways in which the city might celebrate the Leeds Rhinos rugby league club's success in winning the World Club Championship. With the help and sponsorship of Leeds City Council's music officer, their first project was to encourage the commissioning of an orchestral tribute and anthem by the composer Carl Davis for the Leeds Rhinos. As part of the commission Davis, whose film score for the film *Champions* provides the musical background for the BBC (British Broadcasting Corporation) and its annual television coverage of the famous Grand National horse race, also provided classes in musical composition and appreciation with groups of local schoolchildren and students as part of the commission. With additional sponsorship from Leeds Metropolitan University, Davis' seven-minute composition, entitled *Hold On!* was recorded by the orchestra of Opera North. The piece expresses and captures the energy, movements and combative drama of a Rugby League match and ends in a triumphant victorious climax. The Rugby League reference is further emphasised by a repeated short musical motif that occurs throughout the music based on the fans' chant of "We're Leeds Rhinos, We're Leeds Rhinos". The contemporary dance, *Dancing with Rhinos*, as mentioned above, subsequently was choreographed by Sharon Watson to the music of *Hold On* through additional sponsorship by Leeds Metropolitan University and Leeds Rugby.

In 2007 Leeds Rugby Arts also successfully gained a grant from Arts Council England for a year-long artist-in-residence programme and artist Jason Minsky was appointed. With Minsky's work far from being concerned with conventional portraits of players and sporting scenes, during the resulting year Minsky used photography, performance, events, installation and video to capture his response to Leeds Rhinos and the life of the stadium. One of Minsky's interests was the dual nature of the Headingley Carnegie Stadium that caters for rugby (both union and league) and also county and international cricket. Many of his works made play of this relationship and his photomontage diptych *Over The Garden Fence* consists of large photographic panels of parts of the stadium with both close-up and distant views of a perplexed Kevin Sinfield, England international player and the captain of Leeds Rhinos, standing on the rugby pitch rubbing his sore head and holding a cricket ball. Another panel shows Darren Gough, then captain of the Yorkshire County Cricket team and an England international player, standing on the adjoining cricket pitch, bemusedly holding a rugby ball. The work, which evokes childhood memories of back street games by children

and the plea of “please can we have our ball back”, was a popular feature of the exhibition that took place at PSL (Project Space Leeds) gallery at the end of Minsky’s residency.

The BUPA Great North Run in the North East of England is the largest half-marathon in the world, attracting over 100,000 applicants, with 55,000 accepted runners participating in 2012. Sponsored by the BUPA medical insurance company it also stages an annual cultural programme of arts projects, events and exhibitions through Great North Run Culture, which brings together arts and sports to celebrate and explore the ethos and cultural nuances of the race itself and the sport of running. Great North Run Culture commissions leading contemporary artists to produce new work across a range of arts media and processes. Beth Bate, its director, presented a keynote session at the Fields of Vision conference featuring examples of several major works and key projects, including film, photography, dance, drama, literature, music, digital media, participatory events and public art created for the Cultural Olympiad and the London 2012 Festival.

Artist-in-residence schemes are also a way in which sports clubs and associations can provide opportunities for the arts in sport and enable a sustained period for an arts practitioner to gain insight into a particular sport, and there is an increasing opportunity for artists from across the arts spectrum to be placed within a club or a sporting event. In the UK such appointments in recent years have been initiated by several sporting clubs and associations (including, for example, in tennis, football, rugby union and league, and the British Grand Prix). However, as was clear from discussion at the arts practitioners forum of the Fields of Vision conference, there were sometimes issues and potential conflict around the need for artistic integrity and freedom of creativity for the arts practitioner, the corporate and public relations agendas of the employing institution, and the sometimes conflicting demands of the educational community programmes that often underpin such appointments with regard to funding sources. However, with regard to Minsky’s residency at the Headingley Carnegie Stadium, the then manager of the Leeds Rugby Foundation, Chris Rostron, was prepared to take a risk with a multi-media contemporary artist, even though he admitted that he did not know too much about such art. With the artist given the freedom to explore creatively and to experiment, the residency was seen as successful by Rostron who, enthused by Minsky’s work, commented that the residency was particularly valuable as “it made us see what we do in a new ways”. Interestingly, the artist developed a good relationship with the rugby pitch groundskeeper, who came to realise and approvingly declared that, in

preparing the playing pitch to have a particular sensory and dramatic presence, especially under floodlights, he, too, was an artist!

The relationship between the arts and sport is also one that is increasingly of interest to academics within philosophical and critical discourse. In the book *Running & Philosophy*, for example, Martin (2007: p. 178), drawing upon the work of the philosopher Dewey, argues that running is an aesthetic experience that has the “same qualities that Dewey says are characteristic of the activity of the artist”. Martin further suggests that, “We runners do not have to strain too far to see the similarities between Dewey’s description of the activity of the artist and the activity of the runner” (*ibid.*: p. 179). That sensory qualities and their implied aesthetic perception can contribute to our experience of sport is implied by Curl in his description of the performance of Ludmilla Tourisheva’s gold medal floor exercise in the 1972 Munich Olympics. Cited by Arnold (1990: p. 167) as an instance of the potential possibility of aesthetic perception in gymnastics, Curl while highlighting Tourisheva’s technical skill states that it was also possible to describe Tourisheva’s performance ‘qualitatively’, which he does as follows:

Of qualities of form, she displayed poise, controlled balance, cleanliness of line, and each in turn — an arched, curled, twisted and extended torso; ... Her footwork had a precision at times forceful and firm and yet again dainty with impeccably shaped and patterned placing. Of sensory qualities there were combined in this sequence a softness of movement, a sharp crispness, and again a great delicacy together with smoothness, flowing continuity, resilience and elasticity. Of intensity qualities there were evidenced: a disguised power or else an effortlessness in flight ... Her sequence was above all expressive with a medley of qualities from nonchalance, playful arrogance and pride to coyness, piquancy and at times cool dignity. (Curl, 1980)

Curl’s description indicates perceptual discriminations of both formal visual qualities and also their sensory and expressive characteristics. He also refers to dramatic qualities within Tourisheva’s performance, which “emerged with tension, climax and resolution”, qualities implicit in dramatic and literary narrative.

Elsewhere (Sandle, 2008) it is argued that within *Hold On*, Davis’ orchestral tribute to the Leeds Rhinos, there is a process of aesthetic perception elicited by the formal and qualitative characteristics of the music. Davis’ seven-minute anthem to Leeds Rhinos contains musical phrases and passages that

can be described in terms that emphasise their formal temporal, spatial and auditory qualities, in much the same way that formal qualities of line, form, spatial configuration, scale and colour might be discriminated and perceived within a visual work of art. Such sensory discriminations can be further categorised within aesthetic perception in terms of their expressive qualities. For present purposes it is not necessary to explore further the mechanisms of such perceptual processes, nor the extent to which they may be influenced by cultural and contextual variables; but notwithstanding such considerations, it can be suggested that within Davis' music there are examples of expressive qualities that can be related to our perceptual experience of a sporting event such as rugby. For example, early on in *Hold On* there is a loud, strong and imposing drum beat and forceful brass phrases, while elsewhere there are notes that move quickly dashing though temporal space that seem to clash or confront each other. Towards the end of the music there is a build-up to a climactic finish within the striving ascension of musical phrases that eventually come together with a fulsome and harmonious melodic unity. Some parts of the music can be perceived expressively as powerful, strong, assertive and resistant, while other phases as energetic, darting, light-footed, and acrobatic. The composition's climax can be perceived as triumphant, uplifting and joyful.

This is not to suggest that listening to *Hold On*, without any contextual clues, a listener will instantly identify it as depicting and expressing the experience of perceiving a rugby league match involving the Leeds Rhinos, but clearly Davis has tried to capture something of his response to the physical and movement qualities of a competitive team sport, and one that for the supporters ends in a victorious and a joyous climax. For example, in his sleeve notes to the CD of *Hold On*, Davis (2005) refers to sections of the music and their relationship to what is happening on the field of play — "an energetic opening (the advancing [opposing] lines); a dissonant aggressive section (the five tackles); ... a lyric theme (the 'try') and a further reprise of the opening hymn (the 'conversion')". His concern is not just to recreate the formal sensory qualities that can be perceived in a rugby game (such as tempo and intensity) but also their expressive qualities (such as speed and strength) and their interactions and changing patterns. Just as these can be intrinsically part of our aesthetic experience of music, clearly for Davis they are also part of an aesthetic response to encountering, experiencing and internalising such a sporting event. It could be argued that the expressive aspects of *Hold On* are not simply located in the music as such, but also in the aesthetic qualities of the experience it is intended to celebrate.

However, this is not to imply that rugby league as such is an art form, though sport is often referred to as if it were a form of art — implicit in the common reference to football as ‘a beautiful game’. The question as to whether sport can be art as such is one that has been widely discussed both academically and in more accessible publications. For example, the *Guardian* (2012) devoted several pages of its G2 magazine to the question of whether sport is art with its regular arts critics reviewing Olympic sports such as gymnastics, beach volleyball, fencing, horse riding, athletics and synchronised swimming. Although Martin, as quoted above, implies that the runner is also an artist and that an aesthetic experience is a characteristic of running, he concludes (*ibid.*: p. 179) by contrasting football to running whereby compared “to the soccer player who sprints with single-minded purpose to the soccer ball in an effort to attain his goal, the runner’s entire being is involved in the composition of an aesthetic experience”. Such a comparison seems to make a differentiation between what the sports philosopher Best in his seminal writings would differentiate as *purposive* and *non-purposive* sports⁹.

In Best’s terms, purposive sports are those enacted in order to achieve a demonstrable end, such as scoring goals, running faster and so on. In such sports the manner or means to that end would not normally be considered as the main purpose of the sport. As he states:

The great majority of sports are what I call purposive, and in these aesthetic considerations are normally incidental. This category would include all codes of football, hockey, track and field events, baseball, and tennis. The distinguishing characteristic of each of these sports is that its purpose can be specified independently of the manner of achieving it, as long as it conforms to the rules or norms — for example scoring a goal and clearing the bar. (Best, 1980: p. 70)

The distinction, he argued, was a logical one and that the activity of hockey, for example, would still be hockey even if “there were never a concern for the aesthetic”, while on the other hand such an activity “would not count as hockey if no one ever tried to score a goal”. In such sports, it is such an independently specifiable purpose, which he argues, “defines its character”. On the other hand, Best accepted that there were sports or sporting activities that were not essentially purposive in this sense, and these non-purposive sports he regarded as aesthetic “in which the aim cannot intelligibly be specified independently of the manner of achieving it”, and indeed that the purpose of such activity could be “specified only in terms of the aesthetic

manner of achieving it" (*ibid.*: p. 71). Such aesthetic sports are a minority, and Best exemplified these as including such as gymnastics, diving, skating, synchronized swimming, trampolining and surfing. Within such sports the manner of achieving as an end in itself is part of the assessment of their success, where the aesthetic and stylistic qualities of their execution are often formally scored, as in ice skating and diving. Nonetheless, while Best does not deny that aesthetic aspects can be found in purposive sports, he regards their presence in such sports as incidental, as not a defining characteristic for the experience of purposive sports. Best (*ibid.*: p. 69) is quite adamant that "no sport is an art form", a view strongly reiterated by McFee (2005, 2008).

Nonetheless the sharing of aesthetic elements in our participation in and encounters with both sport and arts is a legitimate pursuit for academic speculation and enquiry around the nature of that experience and its significance for the relationship between the two. As Mumford (2013) argues, there are aesthetic reasons for watching sport. Further, while Best's ideas and his defining of two kinds of sporting activity as purposive and non-purposive have been influential, the location of the aesthetic becomes problematic if the categorical nature of the purposive/aesthetic distinction is regarded as the polarisation of a continuum, with some sports being more or less purposive, or more or less aesthetic than others (compare cricket to football, for example). Further, the definition of what constitutes the aesthetic in sports, in Best's formulation, tends to narrow the aesthetic possibilities for sport within both categories. In aesthetic sports it privileges style and technique as the location for the aesthetic, and within the purposive sports the aesthetic is restricted to such as the occasional graceful or pleasing movement such as a pass, stroke or a moment of team play. Best's formulation, it can be argued, restricts or even denies the opportunity for other considerations of aesthetic experience and engagement within sports beyond the traditional concern of aesthetics for 'beauty', such as its presence as a sensory climactic spectacle, the phenomenology of our engagement with physical and embodied activity, or indeed the aesthetics of defeat¹⁰.

While Best locates the aesthetic issue within sport within the sporting action, Mumford (2013) locates it within the act of watching sport and posits a distinction between the partisan spectator and the purist spectator, in which the partisan is concerned with competition and winning and the purist with the qualitative and aesthetic (to such an extent that in their extreme form both will perceive the same event as two different experiences). Mumford also takes issue with some of the arguments of Best and others and considers the aesthetic nature of sport and its relationship to art as closer and

more complex, maintaining that “the positions of the sports fan and the consumer of art are not so different after all” (*ibid.*: p. 44) and that “the divide that has been enforced between sport and art is not, therefore, something that can be established by looking at the principal aims of the two spheres” (*ibid.*: p. 48). While Mumford also stresses that sport is not art as such, he does so on sociological grounds and rejects philosophical explanations, arguing that the differences between the two lie in their respective social institutions and practices.

Within cultural discourse the arts can both exemplify and contribute to the theoretical and critical analysis of sport by their very involvement with the subject matter of sport, sometimes intentionally by the artist or incidentally since the expression of sport through the arts will also be contextualised within or mediated by the cultural and political parameters of both. Doyle’s paper ‘Arts Versus Sport’, referred to at the beginning of this chapter, is subtitled ‘Managing Desire and the Queer Sport Spectacle’. In her analysis she draws upon art works that include the late 19th century paintings by Thomas Eakins, contemporary paintings such as the work on footballers by Yrsa Roca Fannberg and art videos such as the popular *Zidane: A 21st Century Portrait*, by video artists Douglas Gordon and Philippe Perrano. More locally, she concludes with a detailed semiotic analysis of the ideological representations in the photo installation *Stand Your Ground* by Moira Lovell, a series of portraits of the women who play for the football team, The Doncaster Rovers Belles, commissioned in 2008 by the Leeds-based arts organisation Pavilion. Her analysis of this work underpins her theoretical position and also influences our perception of the work and the interaction among the installation’s compositional formal dynamics, the narrative and the wider cultural ideological location of the work within the politics of homoerotic sexuality and gender in sport.

The ‘arts in sport’ is a rich and diverse topic, and in this introductory chapter we have touched upon a few aspects of the relationship between the two that are further exemplified throughout the following pages of this current publication. While emphasis has tended to be on the visual arts, other art forms can provide examples of the relevance of the arts to sport and vice versa, with different art forms having their own particular historical and contemporary involvement and modes of engagement with sport. For example regarding sport and literature, poets, novelists and dramatists have drawn upon the narratives and theatricality of sport as background or subject of their work, often both demonstrating and drawing upon sport as a social, cultural and personal metaphor for life events¹¹. Poetry

was a feature of the ancient Olympics with the *epinicia*, or triumphal ode, a particular format used for honouring victors in the Hellenic games and usually sung in a procession for the winner. The Greek poet Pindar wrote many such Olympian odes. For the 2012 Games, the poem *Translating the British 2012* was written in response to the Olympics and Paralympics by Britain's poet laureate, Carol Ann Duffy, and was widely published in the press at the time. Duffy (2010) also introduces a number of contemporary poems on sport written especially for the *Guardian* on-line¹². Poets are also being commissioned to write for specific sports or sporting occasions: for example in 2010 the poet Matt Harvey became the first poet in residence at the Wimbledon's international tennis tournament, while in 2012 the Welsh Rugby Union appointed poet Owen Sheers as an artist in residence. [Some examples of poetry from the Fields of Vision arts programme are also featured in this volume.]

Carl Davis' orchestral tribute to Leeds Rhinos is one example of music and sport, as is the Great North Run Cultural programme's commissioning of Michael Nyman (whose music includes the soundtrack of the Oscar winning film *The Piano*) to compose a musical expression of the half marathon. Entitled *50,000 Pairs of Feet Can't Be Wrong*, a reviewer of the piece writes:

Scored for Nyman's amplified ensemble, the arrangement loosely reflects the development of the race, starting out as a jostling mass and becoming increasingly distended as it goes along. The initial movements establish an exuberant, carnival atmosphere which gradually settles into a concentrated, dream-like reverie. At the half-way stage Nyman introduces a parodic Mozartian march, as if to indicate the point at which the fancy-dress fun-runners lapse into an ungainly lope. (Hickling, 2007)

The reviewer points out that Nyman has also composed other sport-related pieces and cites two works on football, *Beckham Shoots* and *After Extra Time*. There are several examples of music composed as background to films with a sporting theme, for examples the Grand National horse race and the music to the film *Champions* composed by Carl Davis, athletics and the music composed by Vangelis for the film *Chariots of Fire* and the music for the 1953 film *The Final Test*, which was composed by the 20th century British classical composer Benjamin Frankel. Some sporting events have become indelibly associated with particular music (and vice versa) — for example *Nessun Dorma*, the aria from the final act of Puccini's opera and the 1990 Italia football world cup, while Ravel's *Bolero* will for many bring to mind the gold

medal performance of Torvill and Dean at the Winter Olympics of 1984. There are many examples of popular music associated with sport, — the current author's favourites being the folk song *When an Old Cricketer Leaves the Crease* as sung by Roy Harper, and the electronic music of Kraftwerk which accompanies their art video tribute to the Tour de France cycle race. Scowcroft (2001) relates some of the history of 'light' music in sport, while several aspects of the relationship between sport and music are presented in Bateman and Bale (2009).

However, while it is tempting to begin to compile a list of such musical examples, and also of some of the films, novels, plays and contemporary performance¹³ works to confirm the breadth and extent of arts involvement and relationship with sport, we shall conclude this introduction with two implicit examples regarding the relationship: one from the arts and one from sport. In 2008 the conceptual artist Martin Creed created an art work, entitled *Work No. 850* that consisted of athletes running through the Duveen Gallery of Tate Britain. During the exhibition period of 4 months an athlete would run the 86 metre dash from one end of the gallery to the other every 30 seconds. The runners included athletic club members and also Seb Coe, former Olympian gold medal athlete, then chairman of the London Organising Committee for the Olympic Games. The bringing together of art and sport within a major art gallery in such a way is rich with many interpretations and sub-texts but nonetheless the work suggests that as spectacle the two have commonality.

More recently, the arts programme associated with the Fields of Vision conference included an exhibition in the café area of Headingley Carnegie Stadium. This exhibition, entitled *On the Edge — The Moving Body in Sport and Dance*, featured ceramic and glass sculptures by artist Mandy Long that expressed the physicality and bodily movement of sports players and also of contemporary dancers (featured examples are shown in the current volume). The exhibition, viewed by sport fans, students and sports professionals, was enthusiastically received by a prominent athletic coach to two 2012 Olympic medal winners (gold and bronze), who casually, but significantly, remarked that "every sports stadium should have an art gallery". While Mumford (2013) establishes that it is their respective socially established institutional status, structures and processes that define the essential difference between art and sport, perhaps these two examples suggest that there is nonetheless some institutional leakage and cross-over that also gives legitimacy to their relationship.

Postscript

Just prior to publication of this volume, the publication of N. Martin *art&sport* [2013, Paris: Éditions Palette (in French)] confirms the continuing interest in France for art in sport. With many illustrations and an entertaining emphasis on the imaginative and often humorous, the work is presented around the Olympic motto of '*plus vite, plus haut, plus fort*' and highlights artists' inventiveness in their response to sport. For further French interest on sport, art and architecture, and also a presentation of work by 14 contemporary artists which accompanied a one-day exhibition and event on sport at Galerie Les Filles du Calvaire, Paris, 1st October 2001, see Conte, R. and Tabeaud, M. (eds) *À Vos Marques, Sport, art et architecture* [2002, Paris: Publications de la Sorbonne].

Notes

- ¹ Thurman also observes that in South Africa, with for example Zulu traditional martial dances, dancing is regarded as the expression of male energy and physical strength and that feminine connotations are largely a 'white' or 'Western' prejudice. However he also refers to leading black contemporary male dancers who regard the 'stigma' attached to male dancers as crossing race and culture. This is a complex issue where perhaps traditional/modern and rural/city variables may also be relevant.
- ² *Dancing with Rhinos* was commissioned in 2008 by Leeds Rugby Arts and sponsored by Leeds Metropolitan University to the music *Hold On* by Carl Davis, which was commissioned (2005) by Leeds Rugby Arts and funded by the Leeds City Concert Season with additional support from Leeds Metropolitan University to celebrate the winning of the world rugby league world club championship by the Leeds Rhinos rugby league team. A new contemporary dance on football, *Score*, was created in 2012 in association with the Leeds United Foundation and funded by imove, which also supported performances of both dances as part of the Fields of Vision conference arts programme. See Roy (2004) for other examples of contemporary dance and its association with sport.
- ³ Stirling and Digby ['Jump and Draw', this volume] also refer to Mathew Barney's practice as one of the influences for their 'action' art project with primary school children.
- ⁴ One of the reasons cited for not continuing Olympic medals for the arts after 1948 was the professional status of artists. Wassong *et al.* (2008), in their account of the modern Olympic arts contests, note that while the 1949 IOC (International Olympic Committee) Session in Rome made a decision to end awarding medals for the arts, it was restored by a further decision of the IOC session held in Vienna in 1951. However, this decision came too late for the 1952 Olympic Games in Helsinki although an art exhibition was held without the competitive medals and subsequently the medal competitions for the arts were abolished by the IOC in 1954. With various cultural programmes thereafter, the arts offer around the Olympics has now become manifest within the Cultural Olympiad. The arts are

also represented as integral to Olympism by their continued inclusion in the annual programme of the International Olympic Academy, an account of which was presented at the Fields of Vision conference by artist delegate Georgia Boukla who, since 2009, has coordinated the arts programme for the Young Participants' Session of the Academy.

- 5 The exhibition *Body Power/Power Play* held in 2002, a significant international example of contemporary art inspired by and responding to sport, was developed and hosted by Stuttgart specifically as part of that city's bid for the 2012 Olympics in recognition of the importance of a cultural presence at the Games.
- 6 All three German exhibitions for the 2006 World Cup were featured and reviewed in editions of the art magazine *Kunstforum International*, which has contained several features on art and sport, including a special edition in 2004. The art magazine *ART: das Kunstmagazin*, also reviewed the 2005 world football cup exhibition, while the magazine *Kunste und Kirche* has also featured articles on contemporary artists whose practice have included works on sport related themes.
- 7 In an independent review of the Cultural Olympics, Sands (2013: p. 15), suggests from a marketing perspective that for the London 2013 Festival, "The failure to support the festival with a strong narrative told through marketing and branding limited the public understanding of why the festival existed and what it was attempting to achieve beyond the short term". This might also apply with regard to a lack of public appreciation of the broader relationship between the arts and sport and their role within the Olympics (hence also perhaps a missed legacy opportunity to build more strongly upon that relationship).
- 8 A similar process related to sport influenced the acceptance on Tyneside of the iconic public art piece *The Angel of the North*, when it was draped by fans of the football team Newcastle United with a huge team shirt bearing the number of their hero and former player, Alan Shearer (Sandle, 2004: p. 197).
- 9 Issues as to whether sport can be art and the nature or otherwise of its aesthetic status has been a preoccupation of sports philosophers and aestheticians. In addition to those works cited see also Arnold (1990), Best (1978, 1982), Hyland (1990), Reid (1980), Whiting and Masterton (1974) and Wright (2003).
- 10 For example, Inglis and Hughson (2000), while having a broader concern to critique the postmodern notion that there has been a conflation of the aesthetic and the practical world of the everyday, through a phenomenological analysis confront Best's argument by positing that purposive sports, such as soccer, can be intrinsically aesthetic. Platchias (2003), drawing upon Kant, also argues that an aesthetic experience can be central even to the very purpose of purposive sports. See Sandle (2008: pp. 151–153) for a summary of these two examples.
- 11 A newspaper article on the US Open Golf Championship victory of British golfer Justin Rose (Murray, 2013: p. 46) reported that Rose adopted the words of local caddie when seeking a description of Merion's East Course: "The first six holes are drama, the second six holes are comedy and the last six holes are tragedy.

Like a good play, like a good theatrical play". In considering whether sport is a dramatic and theatrical art form, McFee (2008: pp. 140–141) and Mumford (2013: pp. 50–53) use some of the same 'examples' to arrive at differing emphases in their conclusions regarding the aesthetic status of sport as drama.

- ¹² An honorary mention should be made here of Michael Horovitz (1971) and his classic epic beat poem inspired by football, *The Wolverhampton Wanderer*, which was published as a book illustrated by several of the leading contemporary British artists of the period.
- ¹³ The July 2012 edition of the journal *Theatre, Dance and Performance Training* was devoted to sport (Evans 2012).

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Performing Victory in Mexico City, San José and Martinique

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Throughout the history of the modern Olympic movement the introduction of new, symbolically evocative rituals has served both to familiarise and popularise the Games for global audiences. For example, the ceremonial awarding of medals was introduced at the very first Olympics of the modern era held in Athens in 1896, though at the time the victors were awarded silver, whilst athletes placed second received bronze. This was later modified to the current hierarchy of gold, silver and bronze at the St Louis Games of 1904 (O'Mahony, 2012). During the early years of the revived Games, however, the awarding of these medals typically took place at the end of the sporting events themselves and it was not until the Winter Games of 1932 at Lake Placid, New York that the Olympic podium was first introduced¹. Since then the image of the victorious athlete saluting the national anthem after receiving his or her medal has become a staple, instantly recognised, performative element within Olympic culture, and one widely adopted in a host of other sports.

Athletes, it seems, readily and willingly adopted the behavioural conventions established from the outset, standing to attention and accepting their material rewards both respectfully and graciously. Indeed there is little evidence to suggest that any form of alternative, let alone transgressive, behaviour was adopted by victors — or indeed those occupying the minor podium positions — throughout the next 36 years. But this, of course, was to change dramatically in the summer of 1968 when this, by now deeply rooted and conventionally accepted, Olympic ritual was to be exploited as a dramatic means to launch a highly controversial political protest. On the 16 October 1968, at the Mexico City Games, two African-American athletes, Tommie Smith and John Carlos, walked towards the victory podium to receive their medals having finished first and third, respectively, in the men's 200m final. Both athletes were notably shoeless, wearing only black socks. Smith had

draped a black scarf around his neck and Carlos, African beads, and each was wearing a single black glove, Smith on his right hand, Carlos on his left. In addition, both wore badges bearing the letters OPHR, the acronym for the Olympic Project for Human Rights. As the Star-Spangled Banner began to play, Smith and Carlos slowly raised their gloved fists into the air and bowed their heads solemnly. As Smith explained in the immediate aftermath of the incident:

My raised right hand stood for the power in black America. Carlos's raised left hand stood for the unity of black America. Together they formed an arch of unity and power. The black scarf around my neck stood for black pride. The black socks with no shoes stood for black poverty in racist America. The totality of our effort was the regaining of black dignity. (Edwards, 1969: p. 104)

The political gesture performed that day by Smith and Carlos immediately attracted the attention of the world's press, not least as this was only the second Games to have live television images beamed around the world by satellite. In the brief period it had taken to play the American national anthem, both athletes had produced a potent visual signifier of protest that transformed the perceived role of the athlete within the Olympic movement. The passive sports performer now took on the mantle of political activist, an individual willing to transgress established convention and expectation to promote minority voices in the wider public arena. And here, notably, it was the power of the visual image of that protest in the form of photographs and television pictures disseminated throughout the world that ensured the efficacy of that remarkable gesture by Smith and Carlos.

The podium protest was the culmination of a series of actions designed to challenge racism not only in the United States, but also in South Africa and Southern Rhodesia. Prior to the Games, Smith and Carlos, along with other Mexico City Olympic medallists including Lee Evans, were students at San José State College (California) and members of what had come to be called the 'Speed City' athletics team. San José State, however, was known at the time for far more than its athletics prowess. Under the influence of Sociology Professor Harry Edwards, the college was becoming a hotbed of political radicalism, gaining renown for its activism in support not only of the Civil Rights movement, but also of the more radical Black Panther movement formed in nearby Oakland, California in 1966. In 1967, Edwards had been instrumental in the launch of the Olympic Project for Human Rights, an anti-racism organization that explicitly called for a boycott of the forth-

coming Olympic Games by African-American athletes (Hartmann, 2003: p. 51). In essence, the OPHR condemned what it identified as the double standards deployed in the United States whereby the successes of African-American athletes were celebrated internationally as evidence of racial harmony whilst segregation continued to be practised domestically.

Amongst the demands made by the OPHR were: the reinstatement of Muhammad Ali's world title (after the boxer had been stripped of this following his refusal to serve in Vietnam); the removal of the head of the IOC, Avery Brundage (not least as a consequence of his perceived sympathies for, and business dealings with, the National Socialists during the 1930s, as well as his less than sympathetic approach to notions of racial equality); and the removal of South African and Southern Rhodesian white-only Olympic teams (Hartmann, 2003: p. 95). In the end, neither the boycott nor the first two of these demands was met. Nonetheless, Smith, Carlos and Evans remained staunchly supportive of the OPHR. Thus by the time they arrived in Mexico City, talk had shifted towards the possibility of boycotting the victory ceremonies to highlight their political cause. As things turned out, the form of visual protest devised by Smith and Carlos was to be far more effective than any absence. For what made their protest, and its various visual manifestations, so powerful and memorable was precisely its complexity. As the historian Douglas Hartmann has argued, this "gesture was full of paradox and ambiguity: at once subversive and respectful, silent but resounding, seemingly empty of political content, on the one hand, yet packed with meaning and significance on the other" (Hartmann, 2003: p. 25).

As things transpired, Smith and Carlos were to pay a heavy price for their protest. Immediately after the infamous raised fist ceremony, the athletes were publicly condemned by the IOC and, two days later, suspended from the US Olympic team and sent home. Despite a heroes' welcome back at San José State, Smith and Carlos were otherwise greeted with widespread condemnation in the US press. The *Chicago Tribune* for example, condemned the 'insult' to the United States, referring to Smith and Carlos as 'renegades', whilst *New York Times* reporter Arthur Daley described the protest as "disgraceful, insulting and embarrassing" (Peterson, 2009: p. 111). On 25 October 1968, *Time* magazine further manipulated this tripartite critique by transforming the Olympic motto 'Faster, Higher, Stronger' (Citius, Altius, Fortius) into 'Angrier, Nastier, Uglier' in its account of the actions of nine days earlier. Far more disturbingly, hate mail and countless death threats were sent to both Smith and Carlos. In the wake of the recent assassinations of Dr Martin Luther King and Senator Robert Kennedy such threats could only be

taken very seriously. Over the ensuing weeks, months and years, both athletes were effectively ostracized from American sports organizations as a direct consequence of their protest.

Extolling not just the historical importance, but also the sophistication of the form of protest deployed by Smith and Carlos, Hartmann (2003: p. 20) has written, "Rarely is human expression as focused, elegant and eloquent as Smith and Carlos's was that day". He continues, it was "an act of inspiration, passion and originality, of sheer expressive genius — truly, by these standards or any others, a work of art".

Memorializing the moment of protest

Certainly the visual impact of the evocative and creative gesture of political protest, performed that day atop the Olympic podium, has etched itself upon the popular imagination. Frequently replicated on T-shirts and political posters to encapsulate the historical essence of 1968 as the year of political dissent, the Smith/Carlos raised fist gesture has now become a familiar icon within the pantheon of Olympic imagery and certainly one that is regularly deployed to act as a cipher for resistance not only to racism, but also to the inferred conservative and unenlightened motives and actions of sections within the IOC (International Olympic Committee) itself. In recent years, however, this famous act, and the photographic and televisual traces that affirm this moment within a wider public consciousness, has also acquired a new manifestation in the form of a public monument, which has served as a catalyst not only for a reassessment of the historical moment itself, but also the reception and interpretation of this moment and its significance for a contemporary age.

In 2005, students at San José State University voted to erect a public statue in celebration of the actions of Smith and Carlos in the main grounds of the campus where it all began (Smith, 2012: pp. 173–4). The resulting 23 foot high multi-media monument, designed by the Portuguese-born, San Francisco-based artist Ricardo Gouveia, officially known as Rigo 23, represents the two athletes on the Olympic podium in the instantly recognizable posture with fists raised and heads bowed (see **Illustration 1**). The inclusion of details such as the unworn sports shoes, the competition numbers on the track suits and even the distinction in the bend of the arm of each athlete, all serve to evoke an overall sense of historical authenticity in the work. Indeed, the artist is also reported as having specifically used 'state-of-the-art' 3D scanning technology and computer-assisted virtual imaging to take actual full-body scans of the athletes' in preparation for the construction of the final monument². Yet despite this overt emphasis on a notional historical veracity, artistic interpretation is



Illustration 1 Rigo 23

also a key component within the work. For example, one of the more striking features of the work is its adoption of polychromy. Notably, both the heads of the figures, cast in bronze, and the bodies, modelled in fibreglass mounted around a steel structure, adopt the muted brown tones conventionally associated with the monochrome patina of figurative monuments. The sports costumes, however, are contrastingly manufactured from colourful, reflective, hand-made ceramic tiles. The resulting mosaic-like surface here notably evokes non-western craft traditions, not least the use of ceramics within Mexican culture, thus not only referencing the site of the original protest, but also highlighting the historical links between California, as site of the monument, and its indigenous Mexican roots. This is not insignificant. Here,

by combining the conventions of two different artistic cultures, the European figurative tradition and non-western decorative arts, the monument to Smith and Carlos potentially alludes to a cultural duality, reflective of the multi-ethnicity of many Americans. By embracing this duality, with its allusion to the binary nature of African-American identity, the work simultaneously expands the message of racial integration into a wider ethnic context.

Yet it is as much the absence of one athlete as the presence of two that contributes towards defining the significance of the monument. In Mexico City, the Australian sprinter Peter Norman took the silver medal in the men's 200m final and thus appeared on the Olympic podium alongside Smith and Carlos. A supporter of Aboriginal rights in his native land, Norman also openly backed Smith and Carlos by wearing an OPHR badge at the medals ceremony. In the monument, however, the second place position on the podium, originally occupied by Norman, has been left empty. This decision has inevitably stimulated debate and continues to generate disagreement. As Gary Osmond has shown, for example, Norman's perceived significance for the events of 16 October 1968 has shifted over time, "from initial visibility and inclusion in the 1968 story, to invisibility and exclusion, and to renewed interest in his identity" (Osmond, 2012: p. 122). Norman's exclusion might be read as a rewriting of history, one that rightly privileges the actions of Smith and Carlos, yet it simultaneously excises the notion that their cause gained the support of even a minority of members of the white community, here symbolised by the Australian athlete. Here it could be argued that removing Norman serves to polarise the terms of the protest that Smith and Carlos so courageously supported, and thus enhance the specific narrative that the monument, as a constructed intervention, seeks to highlight. In this context, the presence of the Australian athlete could be seen as appropriation, the heroic actions of Norman somehow diluting the achievements of Smith and Carlos.

It should be added here, however, that the excision of Norman can also be read as serving another significant purpose. Norman's participation in the protest was certainly recognized and has been widely acknowledged by both Smith and Carlos; the former famously said of the Australian, "While he didn't raise a fist, he did lend a hand"³. Moreover, Norman was welcomed and specifically honoured at the official ceremony for the unveiling of the monument when he was invited to participate in a public discussion as part of the day's events. Rather, the empty podium position might more usefully be read as an open invitation to the modern spectator, of whatever race, to take up this position, literally to complete the work by entering into the space of protest. Accordingly, the monument is interactive, inviting the viewer not

only to look upon the representation of the momentous historical event, but also physically to enter into this space, to embody his or her own support for the cause of racial equality. Here, however, both siting and scale play an important role. As Maureen Smith (2012) has pointed out, the original intention was to position the monument on the main campus promenade at San José State University, thus placing the statue in a position where it would be passed every day by a significant number of students. A decision was taken, however, to site the monument instead in the centre of a lawned area adjacent to the Clark library. On the one hand, the proximity of the monument to this library, named in honour of the former College President who had publicly defended the actions of the two athletes and students, serves to reinforce the significance of the protest. On the other, however, the monument is distanced from the defined pathways leading students, staff and visitors around the campus, although access to the grassed area is by no means restricted.

This distancing had direct implications for the scale of the monument. At life size, the monument would have looked minuscule when viewed from the pathways or adjacent buildings. Accordingly the figures are constructed at more than twice life-size, thus conforming to conventional tendencies to inflate scale for public monuments and to enhance distant viewing. But this also has an impact on the direct encounter with the monument, when viewed from close proximity. As Maureen Smith (2012) has also pointed out, Tommie Smith acknowledged that he had felt 'intimidated' when standing on the plinth/podium alongside his representation at the opening ceremony. And certainly the relative dwarfing of the interactive spectator occupying the empty podium space might well be seen as destabilizing. Yet, at the same time, the monumental scale of Smith and Carlos simultaneously reminds the participant of his or her relative insignificance positioned alongside, and physically contrasted with, these giants of anti-racist political protest.

Ultimately, the widespread acknowledgement, even celebration, of the significance and historical impact of the political protest by Smith and Carlos at the Olympic Games suggests that much progress has been made with regard to the issue of race in the United States since the dark days of 1968. Indeed the public display of the Smith/Carlos monument can be read both as a reflection of, and as a contributor towards — literally a physical manifestation of — wider shifts in the public reading of this momentous event. Thus the original condemnation of the athletes (and an overt association of their actions with the Black Power movement) has been transformed into greater acceptance, even popular respect, not least through redefining this as more explicitly related to the Civil Rights moment. Here, the invisibility

of Norman and the continuing call for others to step into his shoes reinforces the fact that there is still a long way to go before the racial equality and integration that Smith and Carlos demanded in 1968 might be conceived as anywhere near achieved.

The Rigo 23 monument to Smith and Carlos has played a major role in recent reassessments of the events of the Mexico City Olympic Games. For example, it occupied a prominent position in two recent documentaries, the British-produced *Black Power Salute* (Tigerlily Films, 2008) and the Australian production *Salute*, Matt Norman's paean to his uncle, Peter Norman. Notably, in both films, it is not only the television images and contemporary photographs that are deployed to define the significance of the event. Indeed both productions allow the camera to linger over the then recently erected monument. This serves, notably, to reinforce a notion of the official canonization of the event. Thus the production and erection of the monument effectively symbolizes, and simultaneously endorses, the historical reassessment project undertaken within both productions. At the same time, however, the impact of the monument itself adds a visual power to both productions, although neither dwells on the significance of the particular form of the monument itself.

As something of a brief postscript it is worth noting that recently a second monument dedicated to the events of October 1968 was erected in the public arena, offering yet another perspective on the public perception of this historical event. In November 2011, a statue entitled *L'Homme Droit* (*Human Right*) was unveiled adjacent to a sports stadium in Fort-de-France, Martinique. Designed by the French-born, Martinique-based, artist Claude Cauquil, the painted steel work is over 26 feet in height, and weighs in at one and a half tons⁴. As a consequence of its colossal scale and intense colours, specifically designed for maximum contrast, the work dominates the local landscape. Yet what is perhaps most striking here is the fact that the monument, whilst specifically dedicated to Smith and Carlos, notably amalgamates both figures into one symbolic form, thus honouring the actions of the individuals, yet simultaneously making the work a cipher for wider protests against racism for all. The body form, with its gently curved hip and painted suggestion of a breast, even de-genders the athlete, thus reinforcing the role of both men and women in resisting the iniquities of racial oppression. Further, the fact that the work is specifically sited on a Caribbean island noted for its former associations with the slave trade adds a powerful significance to the raised fist gesture, extending its meaning from the local to the universal. And sport, here, is notably promoted as a means of resistance to such oppression.

This brief analysis of the original performative action of Smith and Carlos, its documentation and dissemination in both still and moving images (photographs and television), and a subsequent reworking of this original image in the three-dimensional form of public monuments, suggests some of the ways that sport, and more specifically, its visual representation, can interact to convey complex ideas concerning sport's vital socio-historical and political role in the modern world. Whether regarded as straightforward visual documents evidencing historical events, or in more complex ways as carefully crafted interventions into broader sociological issues, here it is the visual impact that perhaps speaks most eloquently. In the end, to adapt a widespread cliché, the 'picture' may be worth many more than a thousand words in its capacity to communicate broadly its underlying ideology.

Notes

- ¹ IOC President Henri de Baillet-Latour is credited with introducing the Olympic podium at these Games. According to Ture Widlund, however, the first ceremonies were fairly ramshackle occasions, with little organisation, no fanfares or anthems and with crowds surrounding the podium so that few spectators could actually witness the event (Widlund, 2003: p. 47).
- ² See <http://www.sjsu.edu/news/archive/1426.html> [accessed 25 January 2013].
- ³ Quoted in M. Carson's obituary of Peter Norman in the *Guardian*, 5 October 2006.
- ⁴ See http://www.martinique.franceantilles.mobi/actualite/sports/tommie-smith-est-desormais-l-homme-droit-04-11-2011-131726_31.php [accessed 16 March 2013].

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The Thierry Henry Statue: A Hollow Icon?

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In August 2003, at the age of 25, Arsenal Football Club striker Thierry Henry stated, “I’m obsessed by the idea of making my mark in history. And Arsenal is my paradise” (Cross, 2003: p. 53). Although hailed for his vision on the pitch, it seems unlikely that the player could have foreseen the events of 9 December, 2011, when his legacy was permanently marked with the unveiling of a bronze statue. This tribute was sited outside Emirates Stadium, the club’s Islington (north London) home since 2006, where they simultaneously unveiled statues of their legendary manager, Herbert Chapman, and former captain, Tony Adams. Whilst each subject is undeniably a significant figure within the history and culture of Arsenal, comparison against the complete UK football statuary shows these three statues, and particularly that of Henry, to be atypical both in terms of design and subject selection. In this article we analyse the motivations of Arsenal FC (football club) in establishing a project to visually interpret the club’s history and identity in and around the Emirates Stadium, the role of statuary within this project, and the significance of their subject choices and portrayals.

The club now known as Arsenal FC was founded in 1886 by workers of the Royal Arsenal as Dial Square FC, subsequently reorganised and renamed as Royal Arsenal and then Woolwich Arsenal. Originally based in Plumstead, south London, a move was engineered to a site in Islington in 1913. In the 1930s, as Arsenal dominated English football under manager Herbert Chapman, redevelopment began on their hitherto modest ground, Arsenal Stadium, more commonly known as Highbury. According to Inglis (1987: p. 239) the West Stand, completed in 1932, was “the most advanced, the most architecturally dazzling grandstand ever seen in Britain”, and the East Stand, rebuilt in 1936, “the finest grandstand of the era” (p. 241). In 1987, Inglis described the little-changed Highbury as “the most balanced and orderly ground in the country. There is not a line out of place; all is in total

harmony" (p. 243). From the storied marble halls of the East Stand reception to the local Underground station that Chapman insisted on having renamed as 'Arsenal' (*ibid.* p. 242; p. 239), the stadium and its environs were intrinsic to the club's identity. Team manager Arsene Wenger described it as having a "natural soul" (Clarke, 2009), while Thierry Henry stated, "It's a feeling you can't describe. There is something about Highbury... People are always going to talk about Highbury" (Spurling, 2006: p. 336).

However, by the late 1990s, it had become apparent that Arsenal would struggle to continue to compete domestically and in Europe if they remained at their beloved home ground (Walters, 2011: p. 56). Their rivals were increasingly entering, and reaping the benefits of what Paramio *et al.* (2008: p. 521) have identified as the 'postmodern' era of stadium construction, heralded by the introduction of tightened safety regulations and coalescing with the embourgeoisement of top-flight professional football from the early 1990s. As well as the prioritisation of all-seater accommodation and increased standards of comfort, security and accessibility, developments emerged beyond the requirements of legislation. Clubs sought to introduce and nurture new income streams parallel to and beyond traditional matchday revenue, with stadiums increasingly valued as "postmodern cathedrals of consumption, tourist attractions, leisure centres, business centres [and] icons of city marketing" (*ibid.*) — multi-functional spaces for which Bale (2000: p. 93) offers the label 'tradium'. With Arsenal's planning applications for capacity expansion and redevelopment at Highbury rejected on the grounds of its listed building status¹ and the necessity of demolishing local housing, their opportunities to tap into the lucrative hospitality and leisure markets were restricted. The club instead focused on the construction of a new 60,000-seater stadium at Ashburton Grove, less than half a mile from Highbury. Planning permission was granted in December 2001 and construction began in March 2004 (Walters, 2011: p. 56). When the club vacated Highbury in May 2006, its listed elements were spared demolition and incorporated into a housing development, Highbury Square, in which the footprint of the former pitch formed a communal garden. The luxury flats were marketed to Arsenal fans as the 'ultimate expression' of their fandom (Flowers, 2011: p. 182).

It is somewhat ironic that this commercial development retained the name 'Highbury', given that during construction, the Middle East-based *Emirates* airline bought the naming rights to the new stadium as part of a wider sponsorship package worth £100m. Chairman Peter Hill-Wood stated that, as a fan, his preference would have been to name the stadium after a figure such as Herbert Chapman (BBC, 2004). 'Emirates Stadium' represented

a jarring change from almost 100 years of rooted localism under the High-bury moniker. Boyd (2000: p. 339) states that a commemorative or located name helps “anchor the team and the stadium ... in the community, creating a narrative that links and explains the interdependence of the parties involved”. The use of a corporate name, common in many new-build stadia, instead “considerably abbreviates the narrative that connects team, space and community” (*ibid.*). To this day, many Arsenal fans attempt to continue this narrative of local rather than corporate identity, referring to the stadium as Ashburton Grove. One fan stated online, “I wouldn’t name my house after a corporation so why should I refer to what will undoubtedly become my second home by a corporate handle?” (Dawes, 2006). Despite this, and as predicted by Boyd (2000: p. 335), the association of ‘the Emirates’ with Arsenal has become imbued in the public consciousness. When the naming deal was extended in November 2012 through to 2028, the bulk of the money was attached to shirt sponsorship, the justification being that “the stadium is now widely known as the Emirates, regardless of any contract with the airline” (Riach, 2012).

As the club prepared to move, another significant change occurred. Arsenal FC’s crest had traditionally incorporated the coat of arms of the Metropolitan Borough of Islington. This prevented it being copyrighted, undermining the club’s income streams as well as their identity (Day, 2003). A new, fully copyrightable badge was commissioned, featuring the cannon of the previous badge, albeit simplified and flipped to face eastwards, positioned below the word ‘Arsenal’ in a new logotype. In interview, Jon Lee of 20|20, the branding consultants who designed the badge, stated that the forward-facing cannon projects ‘tradition with vision’:

They were a very visionary club, they had a lot of firsts, they did a lot of things for the first time, mostly led by [Herbert] Chapman in the [19]30s ... the tradition of vision was at the root of this business, it was such a wonderful way of expressing Arsenal Football Club that it stuck. (J. Lee, interview, January 24, 2012)

However, the Arsenal Independent Supporters’ Association (2002) criticised both the design and “the high-handed decision to ignore the opportunity to involve supporters in the process”. It was the club’s perceived sole ownership of the decision-making process around its identity that caused more concern to fans than the driver of the change, namely the club’s claim to ownership of the badge itself. The fans’ disquiet over a loss of identity did not abate upon the opening of the Emirates Stadium in the summer of 2006. The sta-

dium exterior exuded a sense of “rampant capitalism” through the juxtaposition of giant Arsenal badges with equivalently sized Emirates Airline corporate logos (Bandini, 2006). The interior of this purpose-built, one-club venue failed to fulfil its potential in creating the desirable visual dynamic that it “could not possibly belong to any other club” (Inglis, 1987: p. 132) — the uniform red seats did not even have a cannon or ‘AFC’ motif picked out in white. The fans’ yearning for the identity that Highbury had provided was emphasised in an online comment: “The move is great, don’t get me wrong, but please make it feel like the new Highbury instead of a construction site where our team Arsenal play” (“Saiful07”, 2006). Michael Artis of 20120 describes the stadium in its early years as “This great monolithic statement ... but it felt a bit cold and didn’t feel like home” (M. Artis, interview, 24 January, 2012).

In August 2009, the club reported “a consistent message [from the fans] that, while Emirates is a superb modern stadium, they want us to make it more of a home”. Their solution was ‘Arsenalisation’: defined as “turning the Gunners’ home into a very visible stronghold of all things Arsenal through a variety of artistic and creative means” (Arsenal.com, 2009a). This process of transferring elements of the club’s history and identity, both tangible and intangible, was intended to establish the new stadium as a home through referencing the past, resurrecting the club narrative that the Emirates Stadium had served to cut off in the eyes of some fans.

An early example of this attempted continuation of narrative came with a change of nomenclature at the new stadium. The four stands at Highbury — the Clock End, the North Bank, the West Stand and the East Stand — had been a source of collective identity for their occupants, in addition to and distinct from their broader identification as Arsenal fans (Flowers, 2011: p. 1180). Relating through a shared perspective, their communities were enhanced through chants, such as “We’re the North Bank Highbury”, and the use of collective nouns, for example “Clockenders”². According to Ramshaw and Gammon (2005: p. 234), these would typically be examples of immovable, intangible sport heritage; that upon the move, the fans’ topophilic rituals “would necessarily have to be altered, abandoned or simply forgotten”. The potential for this was enhanced by the stadium’s bowl-shaped configuration, which Flowers (2011: p. 1180) identifies as typically favouring “totalising homogeneity”. But although the seating plan at the new stadium utilised colour-coded ‘quadrants’, a concept more reminiscent of a car park than a club’s home ground, former Highbury regulars continued to pledge their allegiance, frequently reviving old, spatially-rooted chants (Bandini, 2006). The nostalgic defiance of the fans combined with the non-committal naming fostered a culture where

what might elsewhere have been an immovable heritage became transferable. Fairley (2003: p. 287) defines nostalgia as a preference towards objects — encompassing people, places, experiences or things — from when an individual was younger or about which they have learned vicariously through socialization or the media. In August 2010, the club renamed the four sides of Emirates Stadium with the names of the four stands at Highbury and installed a replica of the Clock End clock on the roof behind one goal (Arsenal.com, 2010). This “more ‘human’ naming” (Arsenal.com, 2009a) effectively sanctioned the fans’ organic sharing of nostalgic affection within the new stadium, making a tangible connection rather than the fragmented nostalgia of singing for their Highbury seat. Independent supporters’ group REDAction (2010) backed the club in stating, “Wherever you sat at Highbury, forget about it, that’s the past. We want to hear lots of noise from each of the new ‘stands’”. Although the Arsenalisation strategy is ultimately based on referencing the past, the formation of these new communities is a progression reflecting the ideals of the forward-facing cannon.

The loss of the intrinsic history and identity of Highbury drives this strand of Arsenalisation, which sees Highbury’s associated intangible heritage relocated into the blank canvas of the new stadium in an attempt to translate the fans’ “rituals, traditions, chants, memories [and] nostalgia” into “tangible movable sport heritage” (Ramshaw *et al.*, 2005: p. 234). Arsene Wenger stated, “You want to transfer the history of the club somewhere into the walls ... it is important that in this new place the history and the values of the club are kept alive” (Arsenal.com, 2009b). Arsenal held a competition for fans to design banners that might conceptualise these ideas, inviting references to “a favourite player past or present or simply a celebrated moment in Arsenal history” (Arsenal.com, 2011a). The results variously reference songs — “She Wore A Yellow Ribbon”³; victories against local rivals — “We Won The League At White Hart Lane”⁴; excerpts from famous commentaries — “It’s Up For Grabs Now”⁵; former and current players — Dennis Bergkamp⁶, Thomas Vermaelen⁷; and statements of identity — “You Can’t Buy Class”⁸ (Arsenal.com, 2011c). The more casual fan might struggle to interpret the more oblique references above, thus reinforcing a hierarchy of dedication and boosting the self-esteem of those who understand them. Similarly, when displayed inside the stadium, the colours, motifs and use of a ‘native tongue’ on the banners proclaim ownership of home territory.

The collaborative production process illustrates the symbiotic relationship between club and fans. The banners feature the club’s varied iconography, such as the cannon and the clock. Although owned by the club in

origin and copyright, the fans utilise these graphics as a source of identity. In return, fans offer the club the knowledge of their most pride-inducing chants, slogans and cult heroes, and with it intrinsic authenticity. In summary, the fan-designed aesthetic combining the club's tangible heritage with the fans' intangible culture legitimises the process of Arsenalisation, strengthens the fans' claims to ownership of the club's heritage and identity, and validates an individual's support of the club through their ability to comprehend. Ramshaw (2011: p. 12) suggests that sport heritage becomes manifest during periods of decline. While 'decline' is a moot point, the reality is that Arsenal FC have not won a trophy since moving to the new stadium, which has perhaps helped scope the direction of Arsenalisation. With no recent success to rally around, and in Highbury, the loss of an icon with which previous success was associated, the need for identity based on topophilia has been enhanced. The defensive and defiant nature of the fans' banners — "Class is Permanent" (Arsenal.com, 2011c) — act as a social buffer, an enshrining of traditions to protect their values and identity (Ramshaw, 2011: p. 13). The ongoing process of Arsenalisation will inform and reveal the images, formats and values, including present team success, most central to the development of identity.

The largest and most striking example of Arsenalisation is the outside of the stadium itself. Around the upper exterior are a series of huge banners depicting 32 Arsenal legends from throughout the club's history, arms interlinked (Arsenal.com, 2011b). Titled *Heroes Together*, this collage forms the predominant view on the approach to the stadium, making a clear territorial statement. The players are depicted from behind, looking into the stadium interior, which aids identification through names and numbers but also signifies the club's most influential playing figures as one team, watching over the modern-day side (PanStadia, 2010: p. 127). While fans were consulted on the chosen 32 figures, it was the club themselves who introduced individuals from far back in the club's history, such as founding father David Danskin (J. Lee, interview, 24 January, 2012). This action maintained "engagement with the fans so you can embrace their thoughts, but it's not so dictated by that most recent memory" (M. Artis, interview, 24 January, 2012). The fans' four 'top voted' candidates — Thierry Henry, Dennis Bergkamp, Patrick Vieira and Tony Adams (PanStadia, 2010: p. 128) — are all recent figures.

Whilst its size and placement on the stadium exterior make *Heroes Together* a potentially impersonal statement, other visual depictions of the club's history work on a more human level. One example is the *Spirit of Highbury* display. Mounted on a large metallic frame, a montage based on a traditional football team photo depicts all 482 players and 14 managers of the Highbury

era (Arsenal.com, 2009c), moving left to right from the long shorts and moustaches of a sepia-tinted 1913 to the red shirts, white sleeves and sponsor logos of the early 2000s. The vast temporal scope of the piece serves to establish a framework of continuity (Ramshaw, 2011: p. 11) in which the club's present environment is reverentially linked with Highbury. Located on a small plaza aside from the main concourse, from which the stadium interior is not visible, there is space for reflection, and the inherent exclusion of the stadium interior is bypassed.

As Paramio *et al.* (2008: p. 521) indicated, the stadium is valued as a tourist attraction, catering for the myriad types of support in the globalised culture of modern football and the non-matchday attraction of the venue (Ramshaw, 2011: p. 16). For those with a match ticket, the act of attending places them in constant contact with the club's reconstructed identity. A series of graphic displays on the interior concourses depict images, and describe fans' and players' memories, of 12 'Greatest Moments' in the club's history. Of the moments, selected through a fans' vote on the club website (Arsenal.com, 2009a), 10 encompass the 16-year period between 1989 and 2005. The only choice that lies beyond the broad scope of 'living memory' is that which honours the influence of Herbert Chapman. The relative recency of the fans' selections reflects the club's recent successes, the primacy of memory over detailed historical comparison, and also the voting process, which was technologically biased towards a younger element of the support. Unlike the impersonal *Heroes Together* display, the concourse murals (and the aforementioned *Spirit of Highbury* image) are scaled and located to encourage socialisation and discussion, evoking collective as well as private nostalgia (Snyder, 1991: p. 235).

In December 2011 a further development in the process of Arsenalisation was announced. Bronze statues of three 'hugely influential figures' were to be erected outside the Emirates Stadium: Herbert Chapman, Tony Adams and Thierry Henry (Arsenal.com, 2011d). With 13 of the 19 other Premier League clubs at the time already having erected at least one statue of a former player, manager or chairman at or close to their home stadium, Arsenal were relatively late adopters of a wider, albeit recent fashion. A monument of such permanence and cost would not exist without a strong impetus behind its creation, and as such both the statue and the individual represented are likely to be "imbued with their creators' values, ideals and ideologies" (Osmond *et al.*, 2006: p. 83). The interpretation of a statue may vary between viewers and over time, with this ability to carry multiple meanings leading Osmond to posit them as "hollow icons" (*ibid.*, p. 85). Therefore, a club's choice to erect

statues, the choice of subjects, and the choice of aesthetic forms all project important messages about its beliefs, aims and culture.

As of 1 January, 2013, 63 figurative subject-specific statues, which collectively depict 60 distinct association football players, managers, chairmen, owners, or founding fathers, had been unveiled in the United Kingdom (Stride *et al.*, 2012a). The very first was in 1956, of Harold Fleming at Swindon Town FC's County Ground, but this chronological outlier can be viewed as an ephemeral development; no further statues were erected in the following thirty years, with the subsequent expansion of the statuary positing it as a distinctly modern phenomenon (Stride *et al.*, 2013: p. 1). Less contemporary, however, are the players typically depicted. Analysis of the inventory of UK football statues indicated that subjects were likely to be long-serving, loyal (one-club) players, with their statue most often unveiled 30–40 years after the mid-point of their career (beyond this point they were unlikely to be honoured). This reflects a preference for statues of storied subjects whose careers remain within first-hand living memory of a large proportion of the club fanbase and whose presence will evoke nostalgia amongst fans, specifically for their performances, the fans' younger selves and a less transient football culture. With the popularity of statues a recent development, this preference for nostalgia has tended to focus the representation of decades of club history on the 1950s and 1960s, and, as the nostalgic 'frame' of the fan demographic has moved inexorably forward, the 1970s (Stride *et al.*, 2012b: p. 24).

The inducing of nostalgia is just one example of the opportunities provided by a statue (or indeed many of the visual tools utilised by Arsenalisation) in implementing the marketing strategy of a football club. The cultivation of a fanbase, particularly in foreign markets, is bolstered by the ability to project success and status. A statue can allow a club and its fans to bask in reflected glory (Cialdini *et al.*, 1976: p. 366), either by association through portraying a famous player or manager, or the more immediate depiction of a trophy-hefting captain. Furthermore, whilst success is an attractive trait to potential supporters, legitimacy and cultural distinctiveness are also influential for new fans picking their affiliation, as well as providing reverential claims for more dyed-in-the-wool followers. Ramshaw *et al.* (2005: p. 230) suggest that tangible sports-related heritage objects "create personal and collective legacies" which these groups can rally around. Prominently positioned, and often in the vicinity of a club museum, the statue offers a backdrop for the club's TV appearances or the fan seeking a photo opportunity. The statue also serves to evoke memories of "previous experiences enjoyed and endured" (Seifried *et al.*, 2005: p. 57), both inspiring pilgrimage (Holbrook *et al.*, 2003: p.

107) and sparking the sharing of oral histories between fans that, inspired by a tangible focal point, can continue down the generations.

Using a comparison of the three Arsenal statues in the established contexts of both Arsenalisation and the existing UK football statuary, we will analyse each statue in turn, with a particular focus on that of Thierry Henry. We aim to illustrate how the values, ideals and ideologies of Arsenal FC and their interactions with their intended audience impact on the club's subject choices and designs, subsequently assessing whether the club's motivations have been fulfilled. In this case study, the simultaneous unveiling of all three statues, which coincided with the club's 125th anniversary celebrations in 2011, allows for a comparison of these factors unconfounded by extraneous temporal or environmental effects.

In the first instance of such an approach in the UK football statuary, unnamed sculptors affiliated with a sculpture business, MDM, created the pieces. This was due to time constraints and to ensure a consistency of style (J. Lee, interview, 24 January, 2012). The designs, figurative and in bronze, remain broadly consistent with other football statues in the UK. While retaining this notion of tradition in concept and form, in other ways Arsenal's use of statues is visionary. Herbert Chapman, at present the only pre-war English manager to be honoured with a statue⁹, managed Arsenal from 1925 until his death in 1934, putting his career beyond the memory of almost all living supporters. As such, his image is unlikely to generate nostalgia; however, his legacy is reflected through the design and siting of his statue. Although he built a team that won two league titles and an FA Cup under his leadership and continued to be successful after his death (Arsenal.com, 2008), the portrayal does not explicitly celebrate success in the way that many statues of managers do¹⁰. Instead, he is sited in the middle of the outer stadium concourse, arms behind his back and looking up at the original clock from Highbury now installed on the exterior of the new stadium (J. Lee, interview, 24 January, 2012), a pose that acknowledges just one of Chapman's many innovations that have become features of the matchday landscape (Inglis, 1987: p. 240), hence capturing the notion of 'tradition with vision'. Standing upright, Chapman resembles an admiring but aloof father figure (see **Figure 1**). The AISA Arsenal History Society (2011) had approached the club suggesting the erection of a statue of Chapman in August 2010, as "an icon at the ground which referred to the club's history and which they could show to friends and family". The Society's suggestion provides a contrast to the previously cited evidence of the club's greatest moments vote, suggesting that while fans select their greatest moments based on nostalgic living



*Figure 1 The Herbert Chapman statue and the Highbury clock
on the exterior of Emirates Stadium*

memory, Chapman is viewed as the single iconic figure that represents the club.

The three statues are consistent in their presentation, being affixed to low bronze bases, but lacking a plinth or plaque. Tony Adams' statue is sited on the west side of the stadium (see **Figure 2**). Club captain between 1988 and 2002 and a heralded England international, the powerful centre-half is depicted with arms aloft celebrating a rare goal, scored in Arsenal's 4–0 title-clinching victory over Everton in the 1997–98 season at the North Bank end of Highbury. As such, the statue has been placed at the equivalent compass of the Emirates (J. Lee, interview, 24 January 2012). Sculpted at one and a quarter times his 6'4" frame, the statue resists excessive fan interaction due to its sheer size, but the towering artefact perhaps reflects his renowned leadership capabilities. While the choice of Adams is consistent with the existing statuary based on his credentials of club loyalty and success, he still represents an unusually recent player to be honoured.

The Thierry Henry statue (see **Figure 3**) is the most atypical of the three in comparison to the wider genre. The club's all-time leading goalscorer, Arsenal fans have voted Henry as their greatest ever player (Arsenal.com, 2008b). As "fluent and urbane" off the pitch as he is on it, the Paris-born Henry is an instantly recognisable celebrity, endorsing brands such as Renault (*The Guardian*, 2006). Notably, he is both the first contemporary player and the first black player to be honoured with a statue in the UK. Unlike Adams and Chapman, this is not just a statue of an Arsenal legend, but a global celebrity, projecting glamour and style and appealing to casual sports fans and tourists, as well as to a young and female demographic. The statue's audience therefore reflects the stadium's multiple functions (Paramio *et al.*, p. 521). His fame and recency means no translation is required as to the identity and contextual significance of the statued figure and his contextual significance, as is potentially the case with Adams, Chapman and much of the UK football statuary (Stride *et al.*, 2013: p. 16).

Both the location and form of the statue contribute to its impact. Henry is sited in front of the *Spirit of Highbury* display, in a small plaza off the main outdoor concourse, a location with twofold significance. Firstly, the backdrop posits Henry as the iconic figure of the Highbury era, deliberately chosen ahead of Chapman, Adams or indeed any other candidate, and signifies continuity, spatially and temporally merging the past and present (Ramshaw, 2011: p. 11). Secondly, unlike the open environs of the other two statues, this area offers, even on a busy matchday, space for reflection, close viewing, and photo opportunities. This is enhanced by the form of the statue, which



Figure 2 *The Tony Adams statue*



Figure 3 *The Thierry Henry statue and the Spirit of Highbury display*

reflects the accessibility and style of the subject in its aesthetics. Henry is depicted on his knees in a goal celebration, fists clenched, yet maintaining an aura of poise and control that contrasts with the overt euphoria of Adams. The resulting low-level statue is atypical amongst other football statues in the UK, which almost always depict their subject in a standing position and are typically raised beyond reach upon a plinth. Whilst sculpted at one and a half times life size, the kneeling posture and the lack of plinth invite interactivity, enabling fans to make contact with every part of Henry.

The combination of subject, setting, aesthetic form and interactivity makes Henry's statue by far the most popular of the three with visitors, a point exemplified when the official Arsenal Facebook page (2013) invited fans to submit their pictures posing with the three statues. Over half featured the statue of Henry, and in several cases individuals have put an arm around him. As Snyder (1991: p. 233) states, statues are "agencies of socialization wherein the memories symbolically transmit values and norms". The association of Henry with Arsenal and his expressive celebration transmit values of passion and glamour that reflect on the club as a whole. By breaking from the typical patterns of subject selection and depiction, the desired outcomes implied by the choice of a statue — that fans interact with the piece, with each other, and as such feel a deeper association with both the individual depicted and

the club — are enhanced in their impact by the subject, its design, and its location (Osmond, 2010: p. 106).

Osmond (*ibid.*) states that statues serve to evoke feelings, memories and identity in those who observe and interpret them, engaging individuals at different levels of understanding. Griggs *et al.* (2012: p. 95) go further, suggesting that the sporting figure himself inspires these differing contextual meanings through the cultural narratives of their greatest moments. While the statue features no material explaining so — indeed, as with the statues of Adams and Chapman, the brief inscription on the base simply states his name and Arsenal career dates — it depicts Henry celebrating a goal against Arsenal's fierce rivals Tottenham Hotspur at Highbury in 2002. Indeed, like the Adams statue, the location of the Henry statue at the Emirates deliberately references the corresponding end at Highbury (J. Lee, interview, 24 January, 2012). As with the fan-designed banners, the oblique reference to a particular incident reinforces a hierarchy of understanding and fandom, which can be applied using the four-level theoretical framework of sports fan psychology established by Funk *et al.* (2001). The first two stages, denoting 'awareness' of and subsequently 'attraction' to a particular sports team or athlete (*ibid.* p. 121), encompass casual sports fans and tourists, who would recognise the statue as Thierry Henry, celebrity and star player. The next stage represents those with an 'attachment', or "a stable psychological connection" to the team (*ibid.* p. 132), in this case Arsenal, able to appreciate Thierry Henry, their club's all-time leading goalscorer. All these observers, however, just see a generic goal celebration. The full level of interpretation is reserved for the fourth level of fandom, that of 'allegiance' — the most committed and knowledgeable fans (Stride *et al.*, 2013: p. 9).

While other football statues inspire facilitation across generations, the Arsenal statues offer a multivalence — a depth of potential detail to be discovered. The ensuing legitimisation of an individual's support facilitates a sharing of knowledge through the 'fandom strata' of those viewing, from the lifelong supporter to the casually affiliated tourist. The ability to impart knowledge bolsters an individual's sense of self-identification (Belk, 1990), while those learning the detail may progress along a continuum from awareness to allegiance through the addition of functional and symbolic knowledge (Funk *et al.*, 2006: p. 206). Through their layers of multiple and changing meaning the statues therefore evoke not only fleeting nostalgic memories, but drive deeper affiliation. For example, the core message of the Herbert Chapman statue — celebrating his influence and success — is evidenced subtly in his gaze at the stadium clock. According to Artis (M. Artis, inter-

view, 24 January, 2012), “You don’t see it all on the first visit, second, third, fourth; you get to know it, you share the stories and you hopefully notice something new every time”. The opportunities for both sharing and learning the significance of such design features mean the affiliation of both the most and the least informed observer is strengthened.

The choices of Henry, Chapman and Adams represent a shift in motivation from previous evidence that football clubs tend towards statue subjects with careers 30–40 years in the past in order to evoke nostalgia (Stride *et al.*, 2013: p. 10). The recency of Henry’s Arsenal career, including his brief return on loan in January 2012, means there is not yet a generation of Arsenal fans who have not witnessed him first-hand, hence no need for the development of a cross-generational oral history and little evocation of nostalgia around Henry himself. As Wildschut *et al.* (2006: p. 36) have suggested, the source of nostalgic memory is instead the momentous event depicted. These moments provide a source of heightened emotion when recalled, as reflected in one individual’s recollection of the Adams goal (quoted in Spurling, 2006: p. 271):

[His] celebration, when he walked towards us with his arms outstretched, still makes the hairs on my neck stand up when I think about it now. It was almost religious in the way it happened. And the power of the experience was unbelievable.

The intensity of this recall with no reference point suggests that the use of such “flashbulb memory” visual images in a permanent and highly visible form, as with the Adams or Henry statues, will have a similarly powerful impact upon supporters, constructing a significance for the individual that goes beyond that of the collective (Griggs *et al.*, 2012: p. 99; p. 92). Even if not present, individuals can feel nostalgic for events related to a group with which they feel a sense of collective identity (Fairley, 2003: p. 287; Fairley *et al.*, 2005: p. 184). Osmond (2010: p. 110) refers to statues as “living biography”, their meaning established through the constant interpretation and reinterpretation of their features by an interactive community. While the chosen subjects may not have nostalgic impact in themselves at the present time due to their recency, the permanence of the pieces and the power of the moments depicted will see this develop over time, gaining rather than losing nostalgic impact. Ultimately, the Henry statue will morph into both a nostalgic image and an object of nostalgia, providing Arsenal with an icon whose “hollowness” denotes not meaninglessness but rather a fluidity of meaning that represents continuity, community and ownership¹¹.

Notes

- ¹ The East Stand, designed by William Binnie, was Grade II listed with the West Stand, designed by Claude Waterlow Ferrier, locally listed.
- ² Clockenders is also the name of an active Arsenal blog (<http://www.clockenders.com>) whose archive dates back to April 2007. This establishing date shows the 'Clockenders' collective noun was still in use during the Emirates era but prior to the club's official renaming of the stands in August 2010.
- ³ She Wore A Yellow Ribbon is a song popular with Arsenal fans, typically at FA Cup matches. The lyrics are as follows: "She wore, she wore, she wore a yellow ribbon, she wore a yellow ribbon in the merry month of May. And when I asked, oh why she wore that ribbon, she said it's for the Arsenal and we're going to Wembley. Wembley! Wembley! We're the famous Arsenal and we're going to Wembley".
- ⁴ Arsenal have twice won the championship of English football's top division at White Hart Lane, home of arch-rivals Tottenham Hotspur. In May 1971, they sealed the first part of what would become a league and FA Cup 'double' with a 1–0 win, while in April 2004 they secured the title with four games to spare thanks to a draw in the North London Derby, ultimately going unbeaten for the entire season.
- ⁵ In the final game of the 1988–89 season Arsenal were away at Liverpool, with the home side top of the league on 76 points, a goal difference of +39, and 65 goals scored. Arsenal were second on 73 points, with a goal difference of +35 having scored 71 goals. As such, Arsenal's only chance of taking the title was to win by two clear goals. In injury time, with Arsenal 1–0 up, their midfielder Michael Thomas was put through one-on-one. Broadcast live on television, a rarity at the time, Brian Moore's commentary of the goal — "Thomas, charging through the midfield, Thomas, it's up for grabs now! Thomas! Right at the end!" — has gone down in legend.
- ⁶ Dutch international Dennis Bergkamp made 423 appearances for Arsenal between 1995 and 2006, scoring 120 goals. The first game at the Emirates Stadium was his testimonial in August 2006.
- ⁷ Belgian international Thomas Vermaelen has played for Arsenal since 2009. A defender, he was named as captain in August 2012.
- ⁸ This banner can be perceived as a slight against city rivals Chelsea FC, bought by a Russian billionaire in June 2003. Their subsequent trophies won (three league titles, four FA Cups, two League Cups and the Champions League and Europa League titles) have led to accusations of 'buying success'. Arsenal's trophy successes in the equivalent period comprise one league title and one FA Cup. The banner may also be a reference to Manchester City FC, who were bought out by an Arab consortium in 2008 and have since signed a number of Arsenal's key players and won a league title and FA Cup.
- ⁹ Only 10 individual managers or coaches have been depicted in a statue in the UK, all with careers in the post-WWII (World War) era.

- ¹⁰ Examples include Brian Clough and Peter Taylor, who are depicted at Derby County lifting the League Championship trophy; Bob Stokoe, whose statue represents the moment he ran on to the Wembley pitch to celebrate victory for Sunderland in the 1973 FA Cup Final; and Bill Shankly, who is depicted celebrating Liverpool's 1973 title win, arms aloft and wearing a fan's club scarf.
- ¹¹ In February 2013 information was leaked online that a new statue was to be unveiled at the Emirates Stadium, the subject Dennis Bergkamp — another stylish international hero, only recently retired (The Guardian, 2013). Clearly then, in the eyes of Arsenal FC at least, their visionary use of statues has been validated.

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Sex, Class and the Critique of Sport in Lindsay Anderson's *This Sporting Life*

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Lindsay Anderson's acclaimed film version of David Storey's 1960 novel *This Sporting Life* (for which Storey also wrote the screenplay) was released in 1963. Born into a mining family in Wakefield in 1933, Storey had won a scholarship to the local Queen Elizabeth Grammar School. After leaving, he somewhat incongruously straddled his new and old worlds by studying at London's Slade School of Fine Art while playing rugby league for Leeds 'A' (reserve) team at the weekends. At the age of eighteen he had signed a contract for Leeds because, he later recounted, "what I really wanted to do was go to art school. Taking the contract was going to be the only way I could pay for my education" (*Observer Sports Monthly*, 2005: p. 7). It was that experience from which the novel was drawn.

Storey's life was that of a classic working-class grammar school boy, caught between the two contrasting and often conflicting worlds of his past and his future. This was something of which he was acutely aware during his time as a rugby league player: "being perceived as an effete art student often made the dressing room a very uncomfortable place for me" (*Observer Sports Monthly*, 2005: p. 7). Nor was his time at art school happy: "at the Slade meanwhile I was seen as a bit of an oaf", he later remembered (Campbell, 2004: p. 31). His description of the character Radcliffe in his eponymous 1963 novel — "Grammar school broke him in two" — seems to have applied equally to himself. Storey's ambiguity towards rugby league and sense of alienation from his surroundings inform the narrative of both the novel and the film.

The heart of the novel describes the relationship between the rugby league player Arthur Machin and his widowed landlady Valerie Hammond (their names were changed to Frank and Margaret in the film), combining a finely wrought understanding of the emotional entanglement of the couple with

an accurate, if one-sided, description of the seamier realities of rugby league. As in the novel, the film depicts Machin as a young man largely impervious to the world around him, while Mrs Hammond is a woman crushed by the society around her. Although the plot is compressed in the screenplay, the film parallels the major events and the characterisations of the novel as if on tramlines, but Lindsay Anderson's direction allows the nuances and complexities of the relationships between the major characters to be drawn out visually, arguably giving the film a greater emotional subtlety than is achieved by the novel.

Both the novel and the film are firmly located in what became known in the late 1950s as the "kitchen sink" drama that aimed, largely for the first time in mainstream British culture, to portray the lives of working-class people in a realistic and usually sympathetic framework. The most prominent examples of the genre were Alan Sillitoe's novels and their film versions *Saturday Night and Sunday Morning* (1960) and *Loneliness of the Long Distance Runner* (1962) and Shelagh Delaney's play and subsequent film *A Taste of Honey* (1961). But *This Sporting Life* differs fundamentally from Sillitoe's work (and Delaney's in a different sense). Although many have described Frank Machin as a "working-class hero" or anti-hero in the mould of Sillitoe's Arthur Seaton (*Saturday Night and Sunday Morning*) or Colin Smith (*The Loneliness of the Long Distance Runner*) this is not strictly accurate. Sillitoe's characters are conscious rebels, kicking against a society which seeks to force them into roles they are not prepared to accept. "Don't let the bastards grind you down," Seaton memorably proclaims at the start of *Saturday Night and Sunday Morning*.

In contrast, Frank Machin is not a rebel. His desire to conform and be accepted is hampered only by his inability to understand the codes by which he is expected to live his life, not by his rejection of them. This difference was recognised by Anderson, who told the film magazine *Sight and Sound* during the shooting of the film that "*Saturday Night and Sunday Morning* was a thoroughly objective film, while *This Sporting Life* is almost entirely subjective ... I have tried to abstract the film as much as possible so as not to over-emphasise the locations and keep attention on the situation between the characters" (Milne, 1962: p. 115). Indeed, in contrast to Sillitoe's work, *This Sporting Life* has more in common with Walter Greenwood's pre-war novel *Love on the Dole*, with its depiction of stultifying conformity and the extinguished hopes of working-class people.

Produced at the end of the New Wave of British realist cinema, the film of *This Sporting Life* was a major success in Britain and America, with Harris

being nominated for an Oscar. Filmed in stark black and white and unremittingly bleak in tone, it was shot largely in Leeds and at rugby league grounds at Wakefield Trinity (for the match scenes) and Halifax (for the external, post-match shots). Somewhat incongruously, a library shot of a crowd at a Twickenham international match can also be fleetingly glimpsed after Machin is seen scoring a try. Anderson made full use of Wakefield Trinity's players and coaching staff (indeed, the first lines of the film are spoken by former Great Britain player and then Trinity coach Ken Traill), and one of the most memorable scenes is of a flowing movement leading to a try mid-way through the film, which is actually footage of Wakefield's try in their 5–2 defeat of Wigan in the quarter-final of the 1963 Rugby League Challenge Cup.

Although the film was welcomed by many people in rugby league for putting the sport in the public eye — Harris was made an honorary president of Wakefield Trinity and its players and officials were invited to the premiere — it was not welcomed by everyone in the sport. At a discussion at the 1963 annual meeting of the Yorkshire Federation of Rugby League Supporters' Clubs, representatives of Hull Kingston Rovers complained that the film was not a fair reflection and was "detrimental to the rugby league code". Supporters from Wakefield Trinity claimed that they were not aware of "the true nature" of the film until it was premiered, presumably not having bothered to read the book (YFRLSC minutes, 15 June 1963). Reviewing the film for the *Rugby Leaguer*, the sport's weekly newspaper, Ramon Joyce (a pseudonym used by Raymond Fletcher, who later became the *Yorkshire Post*'s chief rugby league correspondent), commented that "my worst fears of the film... were unfortunately realised" (Joyce, 1963: p. 4). This attitude towards the film has persisted in rugby league circles, to the extent that the editor of one of the sport's weekly newspapers told the author in 2012 that he felt that the film was "anti-rugby league".

Transgressive relationships

However, such a narrow view is akin to not seeing the wood for the trees. Despite appearances, this is not actually a film *about* rugby league or sport, it is a film about relationships and the stifling conformity that crushes the human spirit and distorts sexuality. Rugby league is, as it was and remains in industrial West Yorkshire and other parts of the north of England, part of the complex social structure that provides the context and the backdrop for the personal drama that unfolds. The sport's acute sense of class position and its rootedness in the region's industrial working-class culture allowed both Storey and Anderson to highlight the underlying personal tensions

of working-class life with a directness that would be impossible using either soccer, where full-time professionalism distanced players from the local community, or rugby union, which was animated by an explicitly middle-class value system.

Indeed, one might mischievously suggest that if Tennessee Williams had been born in Castleford, Yorkshire rather than Columbus, Mississippi, *This Sporting Life* is perhaps the type of screenplay he would have written. Subtle class distinctions, suffocating social norms and transgressive and dysfunctional sexual relationships are as central to *This Sporting Life* as they are to Williams' plays. And, of course, Richard Harris's somewhat uneven performance in the film — most notably in his inability to master the local accent — is rather obviously derived from Marlon Brando's portrayal of Stanley Kowalski in Elia Kazan's 1951 film version of *A Streetcar Named Desire*.

As with Williams' work, sex is central to *This Sporting Life*. In the opening scene, after Machin has his teeth broken by a stiff-arm tackle that leaves him unconscious, the first thing that Ken Traill, the real-life rugby league international who portrayed the fictional team coach in the film, says to him is that "you won't want to see any tarts [women] for a week".

Before he signs for the club, Machin's first encounter with the rugby league team is at a dance hall in the city centre when he cuts in on a dance between a young woman and player Len Miller, one of the rugby's club "hard men". Miller tells him to go away and when Machin refuses, Miller says to him, "Do you want a thumping, love?" and they then go outside to fight. The use of the word "love" between two men, although commonly in usage by miners and other men in the Yorkshire coalfields until at least the 1980s, would have appeared to most viewers of the film to be at odds with the aggressively heterosexual world portrayed on the screen.

Most importantly, almost all of the relationships in the film do not fall within the bounds of what would be assumed to be normative sexual relations in the north of England in the late 1950s/early 1960s. The principal relationship in the film is that between Machin and Margaret Hammond, the widow with whom he lodges. Mrs Hammond's husband has been killed in an industrial accident in the engineering factory owned by the rugby league club's chairman, Gerald Weaver, leaving her with two small children. The direct cause of his death is unclear, although Weaver later tells Machin, perhaps maliciously, that it is believed that he committed suicide to escape his wife. The relationship between Machin and Mrs Hammond is frosty, fraught and almost entirely uncomfortable, even when he falls in love with her, and eventually culminates in Machin violently raping her. As Lindsay Anderson later

described it, this is an "impossible story of a fatally mismatched couple" (Anderson, 1986).

Although this is not highlighted in the film as prominently as it is in the novel, Mrs Hammond (she is almost never referred to by her first name) is clearly significantly older than Frank, who would appear to be in his early twenties. Her life experience, much of it tragic, is something that the much younger Frank does not understand and the cause of much of his frustration and subsequent violence towards her. Their age difference also clearly falls outside of what is deemed to be a "respectable" relationship, as can be seen by the reactions of Mrs Hammond's neighbours to Frank, most notably when he returns home with the gift of a fur coat for her, much to the silent disgust of her visiting next-door neighbour.

Machin's other major relationship is with "Dad" Johnson, played by William Hartnell, the club scout who arranged for him to have a trial for the team which led to him signing a contract to become a professional player. The suspicion that Johnson's interest in Frank has a strong homo-erotic element is articulated by Mrs Hammond: "He ogles you. He looks at you like a girl", she complains to Frank, who, from his reaction, is also aware of Johnson's attraction to him. Perhaps as a consequence of this knowledge, Machin is needlessly cruel to Johnson on several occasions, taking advantage of the older man's feelings. Johnson's effeminacy is emphasised by Mrs Hammond again, who complains that he has soft hands, by club chairman Gerald Weaver, who calls him Frank's "little dog" and also in a scene when the players get off the team coach and pass a ball amongst themselves. It is passed to Johnson, who promptly drops it, a sure sign of effeminacy in the intensely competitive male world of sporting prowess.

Gerald Weaver himself also seems to have interests in Frank above mere rugby. Gloriously played by Alan Badel, he seems to flirt with Frank, the sexual undertone mixing with the fact that, now that Frank has signed for Weaver's team, he is Weaver's property. Giving Frank a lift home in his car, Weaver ostentatiously puts his hand on Frank's knee, an act that Frank clearly suspects is something rather more than mere friendliness. However, as with Miller's use of the word "love" to Machin in the earlier dance hall scene, it should be noted that this type of close physical contact, such as squeezing another man's knee, between men of the industrial working class was, and continues to be, common in the north of England. The ambiguity of a middle-class man like Weaver making physical contact with a working-class man such as Machin raises questions not just of sexual but also class transgression.

On a personal level, Machin's consciousness of the sexual undertone in his relationships with Weaver and Johnson may also reflect something about himself. The pin-ups in his room at Mrs Hammond's house are all of male boxers or rugby players and the film pays particular attention to the fun Frank has in the communal plunge bath that all the players use after a match.

The fourth overtly transgressive relationship is that involving Mrs Weaver (played by Vanda Godsell), the wife of Gerald Weaver, who invites Machin to her home when her husband is at work. Like Mrs Hammond, she too is considerably older than Frank but unlike Mrs Hammond, she is sexually confident and attempts to seduce him. She fails because Frank tells her that he thinks it is unfair on Mr Weaver, an excuse that Mrs Weaver finds puzzling, suggesting that she and her husband have a non-monogamous marriage. She suspects Frank's reticence is because he is in love with Mrs Hammond. "Is it the woman you live with?" she snaps at him, to which he quickly corrects her: "She's the woman I lodge with" he says, emphasising the gulf of respectability that separates the two words.

Moreover, Frank is clearly not the first player that Mrs Weaver has invited back home. Team captain Maurice Braithwaite disparagingly calls her "Cleopatra" and Arthur Lowe, playing Weaver's rival director Charles Slomer, asks Frank about "what I call Mrs. Weaver's weakness for social informalities". Moreover, the Weavers' Christmas party that the team attends appears to resemble an orgy, something alluded to in the promotional posters for the film, which emphasised the sexual aspects of the film over its sporting ones.

In fact, all of Machin's principal relationships in the film could be termed as sexually transgressive or potentially so, concerning either homo-erotic attraction or cross-generational heterosexual relationships. The only "normative" relationship in the film is that of Maurice Braithwaite (played by Colin Blakely) and his fiancée Judith (played by Anne Cunningham), whose blossoming courtship runs through the narrative, culminating in their marriage at the end of the film, presenting an oasis of respectable conformity in contrast to the complexities and frustrations of Frank's tortured emotional life.

Conclusions

There are two key points to be made about the sexual politics of the film. The first one is that *This Sporting Life* presents the complexity of relationships within a working-class community in a way that had never previously happened in British film, and this in itself is an important achievement. Of course, some of the same themes can be seen in other British new-wave films. For example, the figure of the older woman appears in *Room at the Top* and

Saturday Night and Sunday Morning (in which she is also played by Rachel Roberts) and homosexuality is dealt with in *A Taste of Honey*. However, *This Sporting Life* is unique in the range and complexity of the sexual relationships, both overt and implied, it portrays not only in a working-class community but also across classes.

The second point is perhaps more intellectually interesting. What is the relationship between the portrayal of sport in the film and the centrality of sex to its plot?

Lindsay Anderson and David Storey, whether consciously or not, set up the film's shifting sexual scenario against the norms of sport. Anderson, the public-school educated gay intellectual is the outsider looking in and Storey, the working-class, rugby league-playing grammar school boy, is the insider looking out. Together, they instinctively grasped that the nature of sport is based on the reinforcement of traditional heterosexual masculinity. Sport is a masculine, aggressively heterosexual world, in which might is right and weakness is punished. This is a world that Frank Machin understands. But his mastery of that world puts him at a disadvantage in the real and complicated world of sex and personal relationships. And this tension between sport and sex, I would argue, is the driving force of the film.

Although it can be argued that *This Sporting Life* presents an unfairly brutal and bleak portrait of rugby league — for example, no player expresses any enjoyment in playing the game — the film should be seen not solely as a critique of rugby league, but of sport as a whole. Modern sport is founded on a rigid differentiation between men and women, the masculine and the feminine, the sexually normative and the transgressive. This was summed up in the Muscular Christian motto *Mens sana in corpore sana*, “a healthy mind in a healthy body”, which referred to not the creation of intellectual minds in healthy bodies, but of morally pure minds, free of the temptations of sexuality (Haley, 1990: ch. 3).

Tom Brown's Schooldays, modern sport's foundational text in which rugby and cricket were raised to the level of moral education, served as a handbook for this Muscular Christian worldview. The book explains that new boys who did not “fit in” with their schoolmates would sometimes get “called Molly, or Jenny, or some derogatory feminine name” (Hughes, 1989: p. 218). In the second part of the book Tom Brown and his best friend East are approached by “one of the miserable little pretty white-handed curly-headed boys, petted and pampered by some of the big fellows, who wrote their verses for them, taught them to drink and use bad language, and did all they could to spoil them for everything in this world and the next” (Hughes, 1989: p. 233).

Unprovoked, they trip him and kick him, much like Machin's treatment of "Dad" Johnson. This campaign against effeminacy and homosexuality also animated the drive to place sport at the heart of the school curriculum as a way of diverting male adolescent energies that might otherwise have taken a sexual direction (Puccio, 1995: p. 63).

The link between sport and opposition to transgressive sexual practices was highlighted by the activities of some the nineteenth century's leading sporting figures of the time. Lord Kinnaid, president of the FA for thirty-three years, was a prominent supporter of the Central Vigilance Society for the Suppression of Immorality and the National Vigilance Society, which in 1889 was behind the jailing of an English publisher for publishing 'obscene' works by Zola and Flaubert (Sanders, 2009: p. 77). Edward Lyttleton, captain of the Cambridge University cricket team and a batsman with Middlesex, campaigned against the alleged dangers of masturbation. And of course it was the Marquess of Queensberry, one of the founders of the Amateur Athletic Association and the man after whom the laws of modern boxing are named, who was fatefully sued by Oscar Wilde in 1895 for calling Wilde a "Somdomite [sic]" (Hall and Porter, 1995: p. 144). Modern sport was founded on the most rigid imposition of conformity, both social and sexual.

In contrast to this Manichean world, *This Sporting Life* presents the richness and complexity of sexual desire as it struggles against the oppressive conformity of gender roles and class distinction. It portrays sport as the accomplice and the instrument of sexual oppression and misery. In this way therefore, *This Sporting Life* could be said to be the Anti-Tom Brown's *Schooldays*.

It has long been argued that sport is rarely successful in films. *This Sporting Life* is successful however — but that is because it is not really about sport, or rugby league, at all.

It is all about sex.

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From V to Y: Leeds United and Northern Realist Writers

Anthony Clavane

At the beginning of 2013, several announcements were made which caused me to reflect on the connection between sport and art. First, Radio 4 announced they would broadcast the complete text of Tony Harrison's 1987 poem "V", which was written in the midst of the miners' strike and caused something of a fuss when it was aired, two years later, on Channel 4. Then Leeds Waterstones announced it would commemorate the 50th year of the cinema release of *Billy Liar* by holding an event at its bookshop. The Government then announced the second phase of the £32bn HS2 high-speed rail network. And, finally, Leeds United announced the sale of their best striker to Norwich City.

At first glance, only the last of these developments relates to a sporting theme. But to those who, like me, are obsessed by such things, they are all part of the contradictory narrative of northern realism.

I should explain. In my book *Promised Land* (Clavane, 2010) I set out to pull together several strands into this one narrative. By "northern realism" I mean the cultural movement characterised by the so-called kitchen-sink writers of the 1950s and 1960s. A new kind of man sprang into the public imagination during these years. A working-class iconoclast and provincial braggart: Northern Man. In novels, the theatre, television and the cinema, he suddenly became the subject of groundbreaking dramas. He found his way into the glare of the spotlight via his writing ability, photography, acting talent, musicianship or football skills. He was an antidote to both the upper-middle-class tweediness portrayed by Dirk Bogarde and Kenneth More and the warm-hearted proletarian stereotypes offered up, in a previous era, by Gracie Fields and George Formby.

Before the 1950s, "the North" had been reconstructed on London film sets; in the classic Fields vehicle *Sing As We Go*, for example, the streets of her home town were rebuilt in the Ealing studios. Filmed on location on the

back-streets of Leeds, Bradford, Nottingham and Salford, these social realist films brought a new vitality to British cinema. They were inspired by, and very often written by, a post-war generation of edgy, 'tell it how it is' northerners hailing from several cities and towns. A disproportionate number were from Leeds and its surrounds. Indeed, West Yorkshire, for a few glorious years in the early 60s, became the unofficial home of an influential movement that drew upon the lives and experiences of the aspirational, newly socially-mobile working-classes. Keith Waterhouse's *Billy Liar* (1959), for example, told the story of a daydreaming fantasist and his desire to escape the confines of his upbringing. Alan Bennett wrote bittersweet tales of unfulfilled ordinary life. David Storey's *This Sporting Life* (1960) followed the emotional struggles of a bitter young coal miner who was recruited by a rugby team in Wakefield after being spotted fighting outside a nightclub.

Waterhouse, Bennett, Storey, Stan Bartsow, Willis Hall and, a few years later, Tony Harrison, all wrote about working-class anti-heroes — Billy Fisher, Joe Lampton and Frank Machin — who were characteristic of the revived new north in their energy and belief that the good things of life were within their reach. They were, as Lampton declared in *Room at the Top*, "going to the Top". "[Leeds] was stirring out of its pre-war, post-Edwardian sleep", recalled Waterhouse, and "there was a civic restlessness about, a growing clamour for clearing away the old" (Douglas and Douglas, 2009: p. 61).

Waterhouse wrote *Billy Liar* in 1958, the year his city's architect insisted the multi-storey block was the only way forward, the first British motorway — the M1 — opened between Leeds and London, and Leeds United signed Don Revie from Sunderland. It was published a year later and, after John Schlesinger's screen version was released in 1963, the name of its eponymous protagonist passed into popular mythology. Like Lampton, Machin and Jimmy Porter in *Look Back in Anger*, Billy spoke to a generation of ambitious provincials barging through the privileged ranks of the elite. A working-class anti-hero was something to be¹.

The rise of this movement was paralleled by the ascent of Don Revie's great, if tarnished, Leeds United team. In my view, this team was the footballing apotheosis of northern realism. The 'kitchen sink' stories could be lifted from any one of their autobiographies. There's Joe "Dracula" Jordan emerging, like Machin, with his front teeth missing following a clash with a defender. There's Jack Charlton threatening to knock Norman Hunter's block off as a Leeds fan shouts: "Go arn, Norman, 'ave a go at him". There's Big Jack chasing a Valencia defender half-way round the pitch after the Spaniard had punched him. There's Billy Bremner, described by Michael Parkinson as "ten

stone of barbed wire", hurling his shirt to the ground after scrapping with Kevin Keegan at Wembley. There's Bite Yer Legs Hunter decking Frannie Lee after another dive by the Derby striker. There's Gary Sprake decking a lad at the Mecca after being accused of eyeing up the lad's bird. There's a tearful David Harvey telling his unsympathetic team-mates how his pet monkey had switched on the oven and gassed himself. There's Revie giving his players their wages in readies "so you can go straight to the bookies". There's coach Les Cocker telling his defenders to go in hard with the first tackle, the one the referee never books you for.

Each chapter of *Promised Land*'s section on that team begins with a quote from Waterhouse's classic novel. As one critic, a fellow LUFC fan (Moscowhite, 2010), wrote in the fanzine, *The Square Ball*:

Leeds United — the perennial runners up, the eternal chokers — are recast as Billy Fisher, the frustrated northern man so convinced of his own potential, if he could only get the breaks, yet who, with everything he ever dreamed of there for the taking, will always leave Liz (Julie Christie! Julie bloody Christie!) alone on the train to London, will always sabotage his own chance of happiness and go back for the milk.

This critique engaged with, and developed, the book's abiding theme in a further extract from the review:

Leeds United were a team of heroes that existed only through the irresistible force of the will of Don Revie, bearing the indelible hallmark of both his brilliant blueprint for success, and of his fatalistic lack of confidence. Chelsea's troupe of flash, brash, nightclub-hopping dandies were an expression of swinging London, but Leeds' greatest side were an expression of the personality of just one man. The sensible haircuts, the carpet bowls, the bingo; the spectacular football, the innovation, the 7-0 wins; the time-wasting, the hard tackles, the win-at-all-costs mentality; the dossiers, the superstitions, the crippling fear of losing; these were all facets of Don Revie, impressed upon a team of players who depended on Revie the way characters in a novel depend upon their author. Revie fused his every character trait — the good and the bad — with the character of his team, until the two were inseparable; like Barbara Hepworth or Henry Moore, he moulded Super Leeds as a monumental reflection of his self, and was every bit as much an artist. 'Revie's Leeds are not often lumped together with Billy Liar, The Beatles, David Hockney,

the New Wave writers, the Liverpool poets...' writes Clavane, but he makes a persuasive argument that they, The Beaten Generation, should be. Leeds United as art is not as far-fetched as it may seem: the urban myth still persists that the Smiley badge was designed by Andy Warhol, and I could look for hours at a photo of the Super Leeds team, lit like film stars by the tallest floodlights in Europe, waving to the crowd in their matching tracksuits. Don Revie's achievement, and his failure, was to make Leeds United into a full representation of his own personality, its brilliance, its style, and its flaws. It isn't hyperbole to call that a work of art, as well as a work of football management.

I love this idea of Revie's Leeds as a work of art. It certainly runs counter to the popular image of the side, reinforced in David Peace's (2006) seminal novel *The Damned United*. How can Dirty Leeds, of all teams, forged in the gritty cynicism of Elland Road brutality, be described in such terms?

Fast forward from the golden age of LUFC to 1987 and we have Channel 4 defying a growing, Mary Whitehouse-led national moral panic about 'TV obscenity' by broadcasting a film of Harrison performing "V". Upon visiting his parents' grave on Beeston Hill, Harrison discovers it has been vandalised. The ensuing narrative is fiercely confrontational, detailing an imagined exchange between author and perpetrator in a bout of civic-minded mudslinging against the backdrop of Elland Road. Like *The Damned United*, it — superficially at least — updates a trope that has been present in popular culture since Charles Dickens described Leeds, in a mid-19th Century talk, as a "beastly place": a grim, sullen, down-to-earth, anti-intellectual, proudly independent, no-frills, dark and gritty town. A town — it only achieved city status at the end of the century — you would not want to visit, unless looking for material for a darkly comic novel or state-of-the-nation poem; and one which, if born into, you would certainly attempt to escape from at the first available opportunity, preferably on the train to London.

My argument is that Leeds United, as moulded by its 'auteur-manager', embodied the contradictory narrative of northern realism. Revie's team were, in many ways, about escaping a life of provincial confinement, about struggling to become accepted in mainstream society, about grafting for your patch. Like Waterhouse, Harrison, Hall, The Beatles, the Liverpool poets and Hockney, they were part of a cultural insurgency fuelled by full employment and rapidly rising industrial wages. Like their fellow northern iconoclasts, they would not be bought off with a few extra bob — or the odd trophy. They were an angry young northern team who were, by hook or by crook, "going

to the Top". Unlike the Lennons, McGoughs and Hockneys, however, they never quite made it. Their biggest fantasies, like winning the European Cup, remained unfulfilled. They were, in fact, despised by a large section of the London media.

Their late 70s–early 80s decline and fall was celebrated with a fervour normally reserved for the ceremonial dynamiting of a high-rise. According to their detractors, they had been just another brutalist blot on the post-war landscape. They polluted football in the same way modernist architecture polluted northern cityscapes. Like all those appalling arterial roads, they had ruthlessly sliced their way through cities and communities. Like the out-of-town high-rises, they were an ugly development of a deeply-regretted decade. This is the background to "V", which tells of Harrison's visit to his family grave, a traditional family plot in Holbeck Cemetery. The famous poem stands alongside dystopian films like *A Clockwork Orange* — some of whose outdoor scenes were filmed in Leeds — which lamented the "progress" made in the 60s, particularly the rebuilding of the north. In *Get Carter*, *Charlie Bubbles*, *O Lucky Man* and *The Reckoning*, the north's prodigal sons — the Billy Liar generation — returned home to discover a concrete wilderness of demolition sites, car parks and crumbling terraces. Their old towns and cities had not only been crippled by the decline of heavy industry but also corrupted by big business and concreted over by urban motorways, flyovers, shopping centres and tower blocks. *Get Carter* begins with our working-class anti-hero catching the train from London to the north, going back to his roots to "sort things out"; a journey into the bowels of New Britain. It ends with him being shot dead.

"V" was the culmination of a series of broken Britain scenarios documented in the books, plays and films of the 1970s and 80s. It is significant that it was transmitted on Channel 4, a station established with a remit to provide viewing for under-represented groups in society. For, by this time, the northern working-classes briefly feted by The Establishment — and incorporated into an illusory, Swinging Sixties meritocracy — had returned to the margins of British culture. When the poem was broadcast, right-wing columnists and Tory MPs declared themselves to be shocked by its "torrents of obscene language" and "streams of four-letter filth". Harrison declared himself to be shocked by both the graffiti Leeds United skinheads had daubed on his father's headstone and his beloved city's descent into the abyss. Written in the aftermath of the miners' strike, and set on a hill-top cemetery in Beeston overlooking Elland Road, the stadium's diamond floodlights the only glints

in a decade of decline, the poem used the darkening national mood as a backdrop to Harrison's own internal torment.

At the beginning of the film, standing — like so many kitchen-sink protagonists had done before him — on top of a hill overlooking his city, Harrison reveals the “panoramic view over the whole of Leeds”. He points out the Town Hall, Elland Road, Leeds Grammar School — where he learned the Latin and Greek that helped him escape the class confines of previous generations — and Leeds University “where I got the education that took me away from this background”. There are many conflicts described in “V” — north v south, black v white, Leeds United v everyone else — but it is his own, inner conflict which is the poem's heartbeat; his face-off with a Leeds United hooligan, who had taken the traditional short-cut from the football ground back into town, symbolises his alienation from his ‘background’. In the poem, he tries to erase the drunken fan's graffiti, to scrub away the obscenities. But he couldn't make them, nor indeed his own alienation, go away.

In another poem, “The Queen's English”, Harrison (1987) recounts the last time he saw his father — at Leeds Station:

Last meal together, Leeds, the Queen's Hotel
That grandish pile of swank in City Square.
Too posh for me, he said (even though he dressed well)
*If you weren't wi' me ah'd nivver dare!*²

Harrison, unlike Billy Fisher, had taken the decision in the 60s not to sabotage his own chance of happiness. The son of a baker, he had escaped his background at the earliest opportunity. At the end of this poem he gets on the train to London, as he has done so many times before, and “speeds South”. But at what cost? A loss of identity? It is almost as if, in catching the train — a metaphor for acting on your fantasies, fulfilling your potential, crossing the threshold — the northern anti-hero becomes estranged from his family, class, community and city.

And as “V”, and other fictional and non-fictional works of the period, reveals, the rebuilt northern city of the 60s, the Motorway City of The Seventies, the brave new world of shopping centres and high-rise flats, had turned out to be crass and materialistic. Post-war northern regeneration had been a mirage — as had the fanciful notion that a tired, post-imperial society might reinvent itself as a white-hot technological powerhouse. As the corpses of its dead parent industries slowly rotted, Leeds became a tough and unforgiving place. And Elland Road became the home of a nasty, embittered and racist element. There was a growing aura of menace, a climate of fear

and paranoia. A sense of victimhood. The city, like its football club, battened down the hatches and adopted a bunker mentality. It became, once again, identified in the public mind with the darker, more primitive side of life. Property experts advised businesses to move out. The town centre became a night-time haunt of disorderly youths, tramps and alcoholics. The threat of violence was never far away.

As the centrifugal force of seventies Britain quickened the spiral of talent, power and influence down to London, the capital reasserted its authority and Leeds turned in on itself. Manufacturing, the basis of its wealth, collapsed and unemployment soared; in 1976 it reached 5.5 per cent — 15 years later, it had almost doubled. This was an era when many northern towns and cities experienced decline. Between 1979 and 1990, as jobs in the new hi-tech industries were generated in the south, manufacturing employment fell on average 2.8 per cent a year in the region (Wainwright, 2009). Leeds, in particular, became a byword for inner-city chaos, violent crime and bigotry. It seemed to be slipping into poverty and isolation and out of the mainstream of British society. The 1984 miners' strike reinforced the view that the Tories were fighting a civil war against the north — and that the police had become a brutal arm of a heartless government. In Leeds, the police's reputation sank to an all-time low. The seventies began with them in the dock, accused of murdering David Oluwale, a homeless black man; it ended with their ham-fisted attempt to catch the Yorkshire Ripper.

According to Peace's bleak *Red Riding* novels, it was during this low, dishonest decade that the West Riding metamorphosed into a land of endless night, a nightmarish world of foul-mouthed machismo, racism and misogyny. One of his critics has countered that Leeds was, in reality, more like Stodge City than Dodge City. That may be so — measured by national standards, it was not that badly off — but there was a tangible sinking feeling, a perception that, like the country as a whole, it was going to hell in a handcart.

And so to 2013, 50 years after *Billy Liar* first penetrated the national consciousness. "It's easy", Liz/Julie Christie tells the working-class 19-year-old living with his parents. "You get on a train and, four hours later, there you are in London". Leeds, Waterhouse's introverted, rather prickly home city has, in a half a century, reinvented itself several times. It has concreted over its dirty past, burst its boundaries to become a metropolitan super-region. It has attempted to become a centre for the global financial services industries, the British city outside London. But its ambition has collapsed in the wake of the worst economic crisis since the war. It has become a two-nation city, polarised between affluence and squalor.

Its football club has spent another decade in the wilderness. Just like in the 80s. It has sold its best players — Jonathan Woodgate, Aaron Lennon, James Milner — to bigger, richer sides. In the last two seasons, no less than four of its number have sped south to, of all teams, Norwich City: Johnson, Howson, Snodgrass and, in January 2013, Luciano Becchio, the man who scored 19 goals to give the club a sniff of a return to the Promised Land. In fact, the majority of clubs in Yorkshire have lurched, like Leeds United, from well-publicised financial disaster to despair in recent years, tumbling down the divisions and, in several cases, out of the Football League altogether. Only a decade ago the region boasted 13 league clubs, seven of which were in the top two divisions. That number has since eroded to ten, with one — Hull City — in the top flight and only four playing as high as the Championship.

And here we have the latest move to revive the north, reinvent Leeds and bridge the north-south divide. A new £32bn rail network which will stop at a new city centre station on the south bank of the River Aire. Speeds of up to 250mph will cut journey times to London from two hours and 12 minutes to 82 minutes. We've had the Motorway City of the Seventies, the Barcelona of the North and now HS2. All part of the dream of a genuinely fluid, open society.

This already feels like a doomed project. Not just because it will take at least 20 years to open. Like the social divisions that torment Harrison, and the protagonists of his fellow northern writers — from the early-60s fantasists, through the middle-aged prodigal sons to Peace's Yorkshire Noir anti-heroes — the contradictory mindset of Leeds, or more generally west Yorkshire, appears to undermine the city's self-belief that it can, truly, fulfil its potential by crossing the threshold. Why would you want to get to That London in less than an hour-and-a-half anyway? Wouldn't our distinctive Yorkshire identity, our Leedsness, be compromised by becoming, simply, a northern suburb of the Big Smoke?

This mindset has also infected the football club. Leeds United might have been out of the top flight for ten years but at least it hasn't been tainted by the flashy, glitzy, superficial glamour of the globalised, Fancy Dan Premier League. Back in the day, when pitches were muddy, stadiums were crumbling and foul play was routine, Revie's team earned the right to play by being the hardest club in the land. The Dirty Leeds label did some of the hard work, putting the fear of god into their opponents. The only time George Best ever wore shin pads was at Elland Road. "I hated playing against them", said Best. "They had a hell of a lot of skill, but they were a bloody nightmare". Given their lack of footballing history and culture, they needed an edge. A keep-fighting-till-the-end, don't-let-the-bastards-grind-you-down kind of

edge which came from being a hybrid bunch of rough-and-ready, provincial outsiders.

When we look back at say, the Manchester United of Best, Law and Charlton, the Chelsea team of Osgood-Cooke, or the Derby-Nottingham Forest teams of Brian Clough, it is clear that they represent a different mindset; possibly, a different culture. And Matt Busby, as much as Revie or Clough back then — or, indeed, Alex Ferguson today — was an ‘auteur-manager’, helping to mould, sculpt, create a mindset, a way of playing the game, an attitude not just to football, but to life itself. Interestingly, Peace’s latest project — on how Bill Shankly transformed a second division team with a crumbling stadium into a British footballing institution — appears to reinforce the myth of the ‘auteur-manager’, with Shankly, in the author’s words, celebrated as a “Red saint”.

This positive image of Liverpool and, even more so, of Manchester, provides an interesting contrast — perhaps even an antidote — to the image of Leeds and Leedsness. These influential north-west cities offer different, more appealing and successful, versions of the north. Versions expressed as much through their great football teams as through their great cultural icons — the Beatles, Z-Cars, Coronation Street, the Madchester Sound, the Bleasdale-Russell plays, the Hacienda etc.

A great deal was made of the Y-shaped route envisaged by the HS2 project, with separate railway branches to Manchester and Leeds after Birmingham. It seems to me that the “Y” has replaced the “V” as an apt metaphor for northern realism. Not long after phase two of the project was announced, *The New York Times* included Manchester in its top 50 places to visit in the world. “No surprise to Mancunians”, commented the *Guardian* (Bainbridge, 2013), “who have never been short of pride in a city that is home to two of England’s best football clubs, the BBC’s MediaCity, the Lowry and Imperial War Museum North”³.

And no surprise to the inhabitants of Leeds either. From the War of the Roses, through the Industrial Revolution to the Eric Cantona transfer, the Yorkshire-Lancashire rivalry has been played out between Loiners and Mancs. And yet anyone who has any knowledge of the self-appointed capital of Yorkshire will know that the former have made as great a contribution to British culture as the latter.

The dominant view, however, remains that, on reaching Birmingham, and presented with a choice of continuing westwards or eastwards, a journey to the self-confident, swaggering Manchester would be far more rewarding than a trip to Dickens’ beastly city.

Notes

- ¹ With apologies to John Lennon: 'A working-class hero is something to be' from the song 'A Working Class Hero' (1971).
- ² Quoted with permission of the author.
- ³ No matter that of those only Manchester City's ground is in Manchester, the other four being in Salford.

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Opera Man and the Meeting of 'Tastes'

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Introduction

The introduction of the Super League in 1996 heralded a more commercial era for professional rugby league in the United Kingdom (Meier, 2000). Part of the associated package has been an entertainments programme around games. Initially hesitant following a near disastrous first Super League season, Leeds Rhinos (the brand name adopted by Leeds Rugby League Football Club) have embraced this initiative. An MC introduces a bill of entertainment that variously includes: the team's mascot, Ronnie the Rhino; a dance team and community dance groups; children's mini rugby; local singers and tribute acts; silly games featuring people from the crowd; presentations of former stars and special appearances (e.g. the Forces). While very deliberately identifying the persistence of some rationalist/modernist dimensions of Super League rugby Denham (2000: p. 289) observes of this development:

Part of the attraction is to sell more than the game by adding entertainment and additional spectacle through cheerleaders, mascots and fireworks. Postmodernism has been seen as reflecting the fragmentation and diversification of culture and, along with it, the breakdown of older categories and binary divisions that have been associated with modern culture, such as high/low ...

One of the most successful elements of the wider entertainment package at Leeds' games has been 'Opera Man'. This is the nickname given to John Innes, the classically-trained singer, by the crowd at Headingley Stadium (the home of the Rhinos). Some seem unsurprised by the success of this initiative, but it piqued my curiosity as an unlikely coming-together of two leisure interests. As a fan my initial reaction was similar to what one of my respondents described: "When he first came in you could see in the crowd it

was ‘You what? An opera guy coming to sing at rugby league?’. And then he became a cult figure ... Who would have thought that rugby league would have been the home for Opera Man?” (Chrissy).

On one of the blog sites Jerry Chicken commented:

“Opera Man”, as he has become known to your average rugby league fan who, it has to be said, would in all other circumstances call John Innes and his ilk “big puffs”, has introduced the concept of the aria to the sport so much so that the crowd actually sing along with him now, even though they know not the words and simply make the sounds. <http://jerrychicken.blogspot.co.uk/2007/10/opera-man.html> [last accessed 27th January 2013]

To explore what underlies the apparent success of this Heston Blumenthal recipe¹ this paper borrows concepts from Bourdieu (1984).

On Rugby League and Opera

Fans of rugby league are accustomed to having to explain that their sport is NOT rugby union. Rugby league is a physically demanding, not to say brutal sport; a game uninterrupted by line-outs and collapsed scrums. Following the split in 1895 a century of bitterness hardened divisions between the two codes. In more recent years there has been something of a rapprochement, but league and union are still quite distinct in playing style and cultural context. Some of rugby league’s main social characteristics are well-documented (e.g. Collins, 1998; Spracklen *et al.*, 2009), particularly in class, geographical and gendered terms. Because of the normalisation of whiteness, however, the ethnic dimension of the game is less often discussed (Long *et al.*, 1997; Spracklen *et al.*, 2009).

As a professional game in this country rugby league remains strongly associated with the (formerly) industrial communities of the North of England; its heartland lies in Cumbria and along the M62 transportation corridor that bisects the main UK landmass, running between Hull on the east coast and Liverpool on the west, and through Leeds and Manchester. Attempts to establish top flight teams in Sheffield, Gateshead, Wales and Paris have all failed, though London and Perpignan both currently host Super League teams and the grass-roots game has been showing healthy growth nationally and internationally.

As Denham (2000: p. 288) observes, sports historians writing about rugby league “[link] sporting values with class configurations and culture”, and in the case of rugby league that means working-class configurations and culture.

This is partly because of the communities in which it is located, partly what is taught in schools, partly the perpetuation of the animosity generated by the split over a century ago. It is also an aggressively masculine game, but with a growing number of women's teams and relatively high female support. Despite the hard, macho nature of the sport itself, it is labelled a family game, and families are indeed evident on the terraces and in the stands — a lot of children and many more women than at professional football matches (Long *et al.*, 1995).

By contrast, opera is associated with the cultural elite. A public consultation exercise on the arts generally found that while 'the public' valued the arts, for the most part they saw what was being publicly funded as 'not for us' (Opinion Leader, 2007). The Taking Part survey (Department for Culture, Media and Sport, 2012) does record as many as 3.9 per cent of the adult population as having attended opera or operetta in the past 12 months. Just as rugby league may not be quite the strong preserve of the working class it used to be, opera may have a broader appeal than its popular image suggests. However in the ESRC project on cultural capital and social inclusion, opera was identified at one end of the spectrum when cultural space was mapped using multiple correspondence analysis (Silva *et al.*, 2009). It is not just the class-based cultural space of opera-going itself that is significant here, but how opera is regarded by the working classes just identified as providing the participatory and fan base for rugby league. One of the respondents in the current study referred to people thinking it was "just fat women in Viking hats". Nonetheless, when John Innes brings his form of opera to Rhinos' matches he is given an exuberant reception².

Taste cultures

Taste is the basis of all that one has — people and things — and all that one is for others, whereby one classifies oneself and is classified by others. (Bourdieu, 1984: p. 56)

While Bourdieu might not recognise the representation offered here of his (1979/1984) work in which he analysed the social space of lifestyles, cultural capital can be understood as being derived from various sources such as knowledge, intellect, style and learned behaviour. Its possessor both understands the codes and conventions of cultural forms and is able to demonstrate competence in using them. Cultural capital then has a value. Writing about French society in the 1960s, Bourdieu suggested that just as with property those with cultural capital gain in relation to those without. More-

over cultural capital circulates through society and is accumulated in a similar way to financial capital. Clearly this is not independent of people's dispositions (Bennett *et al.*, 2009). So associated with that set of principles, taste is a socially constructed product and the way it is closely aligned with social class makes it a cultural product bestowing power. Bourdieu (1984: p. 466) maintains that these systems of taste "...support the division of labour ... or the division of the work of domination ... as if to give them the appearance of naturalness ... [giving] a sense of one's place". Yet as both Bourdieu and Marx recognise, people act as agents to help produce their meanings.

That direct class link has been questioned by many since, as people allegedly became more open to diversity and Peterson (1992) identified 'omnivores' with more eclectic tastes. However, Warde *et al.* (2007) have suggested that omnivorousness is itself class based with the more affluent expanding their tastes to consume other areas of culture, but still their "command of consecrated culture remains a token of distinction which probably still operates effectively as a form of cultural capital" (p. 160). They derive their data from an ESRC project on culture, class and distinction in modern UK (Bennett *et al.*, 2009). While they insisted that they found the notion of class habitus unhelpful, they still agreed with Bourdieu that "cultural proclivities are closely associated with social class" (Bennett *et al.*, 2009: p. 251). The shift in emphasis is in line with the kind of expanding tastes already noted:

Few activities are monopolised by the working class. Indeed, those which might have been a monopoly in the past — some forms of sport, spectatorship and gambling, tastes in popular music, membership of social clubs — have been encroached upon by a middle class fortified by a sense that an openness to diversity is noble. (Bennett *et al.*, 2009: p. 252)

The Rhinos Project

The research reported here was not a questionnaire survey, but a series of detailed interviews with 22 fans between July and October 2012, conducted in venues convenient for them. As such the research project was not about what percentages of fans did or did not think about certain things but an exploration of the feelings and relationships underlying the significance of Opera Man. Fans were recruited for interview inside and outside the stadium, on the street, in the pub, in response to a club email, and through personal referrals. Some of those approached said 'no', some said 'yes' but then avoided making arrangements to be interviewed, and an interview with a 23rd person was discarded

because it turned out she had only been to the ground once. There were 12 men and 10 women, aged 18–72, including some with disabilities. Only one was from the Black and minority ethnic communities, but given the whiteness of rugby league crowds this is entirely unsurprising. The research participants were in a wide range of occupations and from different parts of Leeds and beyond. As different types of fan can be associated with different parts of the stadium care was taken to ensure that research participants came from all parts.

A pilot interview was used to check the form and content of the semi-structured interviews that lasted 25–45 minutes, were recorded and transcribed. Further feedback came from a presentation of preliminary findings to a meeting of the fans' forum run by Leeds Rugby and tended to confirm the messages conveyed by those interviewed. The whole is set within the context of extensive observation and informal conversations.

From the 22 participants, two women in their thirties indicated that they did not like Opera Man. "I'm not a big fan of the opera" (Dawn); "What's the point?" (Emily). Dawn also suggested it just did not go with the game and thought it was "way out of our league". Interestingly, at the fans forum the only person who did not like him was also a woman in her thirties. All the other participants were quite different, being very positive about Opera Man: "Over the years I've certainly come to love opera man" (Chrissy); "the best act that comes on at Headingley by far" (Lauren). One respondent even said he was the only part of the entertainment package that she liked: "I don't like the pre-match entertainment apart from Opera Man — I love him" (Jean). And Bob went from "I don't mind" to "I quite like" to "he's very good actually".

Respondents confirmed what I had observed at the ground: that John Innes has established a strong rapport with the crowd. They attributed this to:

- a) his persona — passionate; confident; sings with emotion;
- b) his approach — entertains; interacts with Ronnie and the dancers; invites the crowd to get involved; 'fun';
- c) his choice of material — familiar; things people can latch onto quickly; just good songs

He was also liked because "it's not like typical opera because he don't sing in Latin or whatever" (Joanne). Well, probably not in Latin but he sings Volari, O Sole Mio and of course Nessun Dorma. But the perception is all part of the myth-making and brings him closer to the crowd.

The creation myth

Like all good myths there is some confusion over its beginning. The club have been unable to provide a definitive statement of when and how it all began. Fans suggested five years ago? Six? Eight? Ten? More? It is not just the timing, but the occasion that is confused. It was at a cup final / a local derby / against Wigan or Saints. Whenever it was, most presumed that Leeds had won so he became a good luck symbol, a talisman. Joanne suggested: "Could have been the Grand Final we won and he were singing 'We are the Champions' at the end". According to the *Daily Record* (22nd August 2008) he did sing that at the 2004 Final, but before the game — i.e. not for any team in particular. But that does not fit the myth so well. Sandra continues: "I bet that was the first time. Did he come to the home game after that? Can't remember. It's like he's always been there."

Even the Chief Executive was unable to provide the answer. His interest was clear — "I'm not sure when it was, but when the crowd react like that you know you've got something right". To make respondents feel better about not knowing I sometimes mentioned that even the Chief Executive did not know and one person responded: "I bet he knows how much he pays him though". There's a knowingness among the crowd that this is a commercial enterprise, but as astute operations have delivered a successful team and an enjoyable events package, that is fine.

That it occurs in the mists of time allows people to invent their own creation myth, which serves to heighten the phenomenon of 'Opera Man'. It allows them to possess something they have had a part in shaping; something shaped to meet their own desires.

Function and purpose

First and foremost in the eyes of research participants, the role of Opera Man is to entertain. But in doing so he also serves to involve the crowd and make them feel they are contributing. The fans want to be part of the occasion and Opera Man encourages them to get involved. Jim commented: "It's interaction again because the crowd sway left to right and I've seen them with their lighters lit, mobile phones up and that kind of thing ... just clicked". Opera Man's function is to build the anticipation, 'ramp-up' the atmosphere and bring the crowd noise to a crescendo as the teams appear for the start of the game. Having joined in the singing the next step is to roar-on the team right from the kick-off. As Joanne explained: "He's there to get everybody riled-up — that's what he wants, that's his job done". And according to Sandra: "At the end you cheer and clap because the next thing is the team coming out, it's the

anticipation". Importantly he encourages interaction. Even though the fans do not know the words when he presents the microphone to the South Stand³ they respond: "You can sort of fit your own words to that music" (Joe).

Despite the need identified to find a new audience for opera (Kolb, 2005) fans do not view it as an attempt to convert them to opera. Two interviewees did go frequently to the Grand to see/hear opera and two others had been to live performances, but this either pre-dated or was reported as happening independently from Opera Man's performances at Headingley: hearing Opera Man had not prompted people to buy opera tickets. As Dan wryly observed: "You've got to be quite passionate about opera to want to go and watch one". However, as Bas noted: "Some people who wouldn't go to classical music of any sort think 'yeah I can cope with that amount — I can sing along with it a bit in my own little way'. You can really belt it out can't you. I sing along with it and get about three words right I think."

Rimmer (2012: p. 312) writes about the links between musical experience and values among young people living on an inner city estate:

... musical experience and associated activity generally reflected a series of attitudes and values widely held within this community — many of which bore resonances of its formerly industrial working-class culture (i.e. of pride in one's roots, a valuation of physicality/strength/ toughness, solidarity and mutual support social gatherings characterised by hedonic release)...

Opera Man may be a classical singer, but this is an embodied experience that is being used to celebrate a shared appreciation of the roots of rugby league, moulded by physicality, strength and toughness.

Possession / Identification

Opera Man's acceptance owes something to the continuing ripples from Pavarotti at Italia 90, and the more recent success of acts like Il Divo and Only Men Aloud. "The Three Tenors were popular and now to say, 'Oh we've got our own tenor you know', is part of it" (Bas). However, there is clearly more to it than that as fans do not identify with other classical singers in the same way. Mick explained:

They brought another lad in, I can't remember what his name was now, but he wasn't quite as good as Opera Man... he's an international singer, but he just wasn't quite as good. I've seen him at some other ground before, singing, I think it was at one final he was there,

and obviously they tried to create that same atmosphere with a different singer, and it doesn't quite work.

This theme was echoed by others:

If they get that other opera singer, who's good, it's not the same. It's not Opera Man. It's like he's ours and you can sing if you like, but you're not as good as Opera Man. Opera Man is Opera Man and he's the one who gets all the applause." (Joanne)

Sandra continued: "It's like we've claimed him and he's ours, and when he wasn't there he was quite sadly missed." It is evident the fans feel quite possessive about him: "He's become part of Leeds now, part of the South Stand culture, the kind of entertainment they like" (John). "He's claimed the mantle of the Rhinos crowd's opera singer" (Jim). Fans accept him as part of Leeds Rhinos precisely because other clubs do not have him: it puts Leeds one up over Wigan and the other teams. In other words, they are claiming a cultural capital that advantages them in comparison with other (sports) clubs.

Omnivores?

My dilemma about why working-class rugby league fans like middle-class opera would be a non-issue if rugby league had been colonised by omnivorous middle classes so that the composition of the rugby league crowd had changed and become middle class. This, after all, has been suggested for football crowds as admission prices have soared (Williams and Neatrour, 2002; Wagg, 2004), though Fawbert (2011) argues it is more complicated than that with many modern jobs (e.g. working in a call centre) classified as 'white collar' being essentially the same in class terms as traditional working-class occupations, and further that many people now in middle-class occupations were brought up as working-class. Certainly there were some middle-class people in my sample, but unfortunately in rugby league we lack the data to make a judgement as to whether or not there has been such a change. There was recognition that as the big city club the fan base of Leeds is probably more diverse and, according to Andrew, even includes some intellectuals and students!

An alternative explanation would be that the working classes are becoming more omnivorous themselves. Opera is certainly not as unfamiliar to the fans as I initially portrayed it. The two who went to Opera North were unusual; most had no direct experience of it as an art form. However, there were some who had popular opera on CDs or MP3 players, others heard it on the radio and others were aware of it being around even if that was only

in the form of TV advertisements (Daisy: "You call it opera, we call it advert music"), and one couple from having lived next door to a singing teacher. So the music was not quite as alien to fans as might first be assumed: "He's singing opera, but the music that's coming out is not what they would have thought was opera, so that's maybe why they like him so much because he's singing music that they know but not as opera" (Daisy).

Although some went to opera, the fans' enjoyment of Opera Man had not prompted them to go to a stage show (what Jim referred to as 'hardcore opera'). It still didn't feel like their thing. Context is all; listening to a bit of opera with your mates at the rugby is a very different proposition from 'going to the opera' where you might presume the audience are nothing like you. Some clearly felt alienated by what they perceived to be a cultural distance between them and "the dickie bows" with their "£150 tickets at Covent Garden" (Dave). The fans are happy to consume 'opera' in what is 'their' environment, where they share cultural capital, but do not want to feel out of place among those who routinely attend formal venues. Hence, it was not unusual for fans to draw a distinction between listening to opera music and going to the opera. Joanne: "If you went to see him at a stage show you can't join in. You just have to sit there quietly and clap at the right points... I don't think people see him as a classical singer — he's there as an entertainer". Jim enthused about the Headingley experience: "That's the beauty of it really it's that you don't need to know the words, nobody's judging you at all. You know you're just there to have a good time and join in and that's all part of it. Anybody can join in and away you go."

Alternatively, as Jean said: "It's not opera they like, it's Opera Man". Ironically, the appreciation of rugby league fans for this form of opera may increase rather than decrease the cultural capital of the opera-going classes who can appreciate 'the real thing'.

Symbolic value

In fans' eyes the symbolic value of John Innes lies in making Leeds distinctive; other clubs may have dancing girls and mascots, but only Leeds has Opera Man. Moreover, his presence also serves to differentiate rugby league from football: "It lets people know it's not just thugs that go to rugby. Families can go and people with different tastes — it's not just your stereotypes" (Joanne). The Rugby Football League (RFL, the governing body) promotes the idea of 'a family game'. The clubs have been happy to adopt that in marketing the product and the fans willingly and enthusiastically subscribe to it. That notion was linked repeatedly by research participants with the importance

of the arts and entertainment programme providing something for all the family. More trenchant views notwithstanding, elements that individual respondents did not favour were commonly accepted in recognition that they might appeal to others.

Conclusions

When I first started going it used to make the hair stand up on the back of my neck when he sang *Nessun Dorma*. (John)

Bennett *et al.* (2009) emphasise that many aspects of cultural life are shared by people who inhabit diverse social positions. They observe that “contemporary cultural advantage is pursued not through cultivating exclusive forms — of snobbishness of modernist abstraction — but through the capacity to link, bridge and span diverse and proliferating cultural worlds” (p. 253). That seems very like what is happening at Headingley. Yet what we see at Headingley is not going to compromise the command of consecrated culture being a token of distinction.

Rather as with the science fiction catch-phrase, “It’s life, Jim, but not as we know it” (widely thought to be from *Star Trek*, but in fact from the song *Star Trekkin* in 1987), what we witness at Headingley ‘is opera, Jim, but not as we know it’. Bob’s view was that: “I don’t think anybody’s that naive to think it’s bringing it to a new audience [though that is just what John Innes implies on his web site], but these are good tunes that people can relate to”. Dave’s interpretation is that: “It’s opera for people who don’t like Opera”. As already discussed, there is no evidence to suggest that John Innes’ appearances at Headingley have resulted in the sale of more opera tickets. When Featherstone (1991: p. 7) was writing about the emergence of postmodernism in the arts and culture he observed:

...the effacement of the boundary between art and everyday life; the collapse of the hierarchical between high and mass/popular culture; a stylistic promiscuity favouring eclecticism and the mixing of codes; parody, pastiche, irony, playfulness and the celebration of the surface ‘depthlessness’ of culture...

There are strong resonances here with what has been observed at Headingley; it would seem to be a clear example of post-modern hybridisation. Elite culture has met working-class culture and produced a distinct form of entertainment. Moreover fans’ songs now use tunes from opera and I have to have a sneaking regard for whoever put to the tune of *Volari* the rhyming

couplet, "He's from Australia / He's gonna murder ya", to greet/celebrate one of the players.

Of course the match is what people go to see, but the fans felt that, given the other things competing for their leisure time and money, it needed to be an 'event' and the entertainment package certainly contributes to that. Some of the entertainment may not be of a high standard but by creating a distinctive atmosphere it serves to differentiate rugby league from football, and the value of that is considerable, not just in commercial terms (Meier, 2000), but in affirming identity. The value of Opera Man lies in the myth that he and the fans have co-produced, in his functional contribution to the match day atmosphere and in the symbolic value that marks Leeds Rhinos as different.

Notes

- 1 For non-UK readers, Heston Blumenthal is a British chef renowned for combining apparently mismatched ingredients.
- 2 For those who have not experienced this an indication of what it is like is provided on the web — see, for example: <http://www.youtube.com/watch?v=rctx3saypBM>
- 3 The South Stand is where the hardcore support goes, directly opposite respectable Leeds in the North Stand.

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The Sporting Image: Engaging Students and Staff in Creativity

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Introduction

In 1997 Iain Adams developed a third year Sports Studies module entitled *The Sporting Image* that sought to encourage students to explore and critically analyse how sport, a cultural phenomenon, was represented in visual and literary form and how that impacted upon society and culture. With Clive Palmer joining the teaching team in 2008, we decided that “it was not sufficient to make the students critically think about sporting issues and how these are portrayed through the media and the arts, we had to get them to creatively communicate their thoughts, and then we had to assess the created communication” (Adams, 2013: p. 48). We proceeded by making the students write a poem in 2008–2009, a counter-factual short story in 2009–2010, create a visual image in 2010–2011 and then, as our confidence increased, choose their own creative form to answer the assignments in 2011–2012 and 2012–2013. Initially, in less stringent economic times, we brought in experts to run workshops in the chosen art form. In 2008–2009 John Lindley, the Cheshire Poet Laureate of 2004, ran a poetry workshop and, with his encouragement, we decided to publish the students’ work as a resource for the module (Palmer, 2009). This proved to be popular with the majority of students and, with similar encouragement from Philip Caveney who ran the creative writing workshop in 2009–2010, we decided to potentially publish a book of student work each year (Palmer, 2010; Palmer, 2011; Palmer, 2013).

The move into creating a visual image was the most controversial from the student perspective despite a workshop on form, content and abstraction in art delivered by Val Sellers, a former lecturer at Liverpool John Moores University with a deep interest in aesthetics. Most displayed anxiety about not being artists and the possibility of this resulting in a poor grade. Due to the academic nature of the module, the creative work of the students,

whether poem, story or visual image, has always been supported by a coda which both elucidates the work and explicates the underpinning theories and concepts. We continually emphasise that they are being marked for their knowledge, critical analysis and interpretation of their chosen person, event or theme rather than the technical execution of their creative work. The students who engage wholeheartedly with the challenges always reward us by creating works of which they, and we, feel proud; many achieving the best module grades of their university career as they are allowed to express themselves in formats other than a traditional essay or report.

In order to develop more empathy with the students, we decided that, in addition to supporting the students' work, we would also respond to our own assignment request, constructing poetry, short stories and visual art for the first time in a very long time, essentially since primary school in the case of visual images. For ourselves the exploration of ways of representing our ideas as non-traditional academic outputs is quite stressful as we decided to display our own work alongside that of the students. However, we soon began to enjoy the challenges, the freedom and actually achieve some satisfaction in our own outputs.

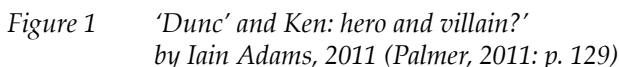
'Dunc' and Ken: hero and villain?'

In 2010–2011 the Sporting Image assignment was very open, simply demanding 'a visual image of a sports theme or topic' supported by a coda. The topic that the students explored had to be agreed with a member of the teaching staff, followed up by a presentation of their proposal with a draft image and coda during a ten minute tutorial with the staff member. Examples of possible topic areas were 'hero or celebrity', 'drugs at the Olympics' or 'identity and sport'. The idea of leaving the topic open was to enable the students to identify something that they already found interesting and would like to know more about, enabling them to use their own experience and make their own decisions about how to answer the assignment. A number of lectures exposed the students to examples of excellent practice in sporting visual imagery, supported by Val Sellers' abstraction workshop which provided ideas for altering form in images of sport. As part of our facilitative plan we gave easy access to staff for discussion and reassurance from which it was hoped to develop a readiness to learn and experiment. This shifted the orientation of the assessment to problem-centred rather than subject-centred; for example Sinead Malloy's problem was how to illustrate the broadening of Gaelic Athletic Association (GAA) policies that had previously "prevented the GAA from genuinely branching out in the community — locally

and internationally" (Malloy and Palmer, 2011, p. 64). She eventually developed an image of a tree, supported by GAA roots with branches illustrating aspects of the GAA's history and activities. The development of the image allowed her to extend her knowledge and understanding not only of the history of the GAA and its place in her society but also of the values and attitudes of people in the location where she aspired to work.

Initially Iain Adams had decided to pursue the topic of sportsmanship through an image of Eugenio Monti and his selfless acts at the 1964 Winter Olympics. This was in preparation for the assignment of the following year, 'Citius, Altius, Fortius: Eugenio Monti: Unsung hero of 1964'; the idea being that students would follow this example, replacing Eugenio Monti with an unsung hero of their choice and also insert the relevant Olympic year. However in 2009, we received an application for a PhD proposing to research commemorative sports networks using the 1958 Munich disaster as a case study. The applicant was closely related to Duncan Edwards, a Manchester United player who perished as a result of the accident. This application was successful and, by coincidence, very shortly afterwards Iain received a letter addressed to his father who had died a few months before. This letter was from Jane Latin, a relative of one of Iain's father's colleagues on 264 Squadron during World War Two, trying to find out information about her uncle, Flight Lieutenant Ken Rayment, about whom she wanted to write a book. To Iain's surprise it turned out that Ken Rayment was the pilot killed in the Munich disaster. As Iain met with Jane and the PhD student's work progressed, his interest in the juxtaposition of Duncan Edwards and Ken Rayment led to the dropping of the idea of an image of Eugenio Monti and its replacement with "Dunc' and Ken: hero and villain?" (Adams, 2011) (see **Figure 1**). The major interest was in how Ken Rayment, an 'ace' fighter pilot awarded the Distinguished Flying Cross in 1943, had been portrayed by the British press as a villain, whereas Duncan Edwards, an international goal 'ace' with five goals in 19 England appearances, was a hero.

The image is a collage composed of newspaper clippings and photographs reflecting Iain's views of the current public status of the two men. Most of the Edwards' photographs were taken by Iain whereas the Rayment photographs were supplied by Steve Rayment, Ken's son. The image is divided into quadrants, top left and bottom right being devoted to Rayment and top right and bottom left to Edwards. Edwards' areas are bright and in full colour emphasizing his vivid presence in the communal memory whereas Rayment's images are in muted blue hues to accentuate his distance from communal memory, forgotten except by his family, a few grey men who may



The tools of their trades are represented by the 1950s-style orange ball, the pugnacious black Beaufighter, the deadly sleek Mosquito and the graceful Ambassador airliner. Both men feature in team photographs: Rayment's teams, 153 Squadron, 264 Squadron and even British European Airways disbanded and gone, a faded memory. Edwards' Manchester United, no longer a Football Club as shown here but a Public Limited Company, is still intensely alive and flourishing. Harry Gregg, United's goalkeeper in Belgrade, peers out from the corner of the badge, one of the true heroes of Munich who despite the fires and smell of aviation fuel knowingly put himself at risk to rescue bewildered and injured survivors.

Both Rayment and Edwards are commemorated on plaques in the Munich room at the Manchester United museum and on the corner of Empl Strasse close to the accident site, and with portraits in the Munich Tunnel of Old Traf-

ford. Otherwise Rayment is simply remembered at the London crematorium in the same flower bed as his father who committed suicide in 1961, probably due to the unfair opprobrium heaped upon his son. Duncan Edwards is memorialised in two stained glass windows at St Francis' Parish Church in Dudley as well as by a statue in Dudley Market Place. Two local roads and a recreation area are named after him and his grave is a site of weekly pilgrimage and is often festooned in tributes especially if United have been playing in the Midlands. A letter from a young lad, left on the grave in 2011, forms the centre of the lower left quadrant. A room at the Dudley Museum and Art Gallery is devoted to Edwards; a photograph of the England badge from one of his shirts displayed there is shown.

Edwards, in Iain's opinion, did not have the opportunity to be a true hero, being a 'performer' hero in Klapp's (1969) typology that identified winners, performers, high models of social acceptability, independent spirits and group servants. Rayment put his life on the line night after night in the defence of his country, a group servant. Edwards' standard of play made him stand out from the crowd of football professionals and he is always portrayed as a primary role model who helped "perpetuate collective values, affirm social norms, and contribute to the solidarity of the society" (Smith, 1973: p. 61).

Klapp identified a five-stage process in the development of a hero. Stage one begins when an individual is recognised at informal gatherings; in Stage two the individual is formally recognised as a hero; Stage three is the image-building process as the hero attains a somewhat legendary status; ending in Stage four when the hero is commemorated and celebrated. In Stage five the hero achieves cult status. Klapp (1949) concludes that normally Stages four and five are achieved post-mortem. Rayment achieved Stage two by being 'mentioned in dispatches' for gallantry and then being awarded the Distinguished Flying Cross in 1943 (London Gazette, 1943). Edwards attained Stage two with his England selection against Scotland in 1955. Edward's death at Munich catapulted him to Stages four and five whereas Rayment's progression to hero status was instantly and unfairly stopped. The DFC alone is bright and colourful in Rayment's quadrants. The quadrants come together at the snow covered wreckage of B-Line Zulu Uniform, the graceful wrecked Ambassador aircraft that joined Rayment and Edwards' fates.

'20.09'

'20.09' is a photograph taken by Clive Palmer of Paul Gray, a UCLan colleague, 'trapped' behind bars (see **Figure 2**) (Palmer and Gray, 2011). For context,



Figure 2 '20.09' by Clive Palmer (Palmer, 2011: p. 140)

'20.09' is part of a trilogy of artworks comprising 'Flow' (see **Figure 3**) and 'Omelette in pan — in textiles' crafted by Georgina Neville in 2009 (see **Figure 4**). 'Flow' is a collage of a river drawn in straight lines, forced to flow round sharp and unnatural right angles representing the manipulated, but unstoppable, flow of 'time' which sweeps us along into the Sea of Conformity, the big square at the bottom of the picture. Small tributaries of the River of Time meander more naturally into the river before being captured, rather like those long summer holidays of childhood which suddenly end when school starts again. Other smaller rivers escape and flow directly into the sea out of the clutches of the flow of time.

'20.09' represents being trapped by time. It may be a rebellion by faceless servants trapped behind institutional bars or it may be a rebellion against time itself. Institutions are not in the dock alone, institutions are as much a victim of time as Clive and Paul. The clock face obscures the human face, as institutionally that is all that seems to be required by some staff to fulfil their promises to others.

The clock in the picture is set at nine minutes past eight, its batteries removed so time is frozen at 20:09. 2009 was the year of Paul's 40th birthday. The actual time on the clock is significant but it is a small part of the composition and easily overlooked. Not for Paul, though, who had the clock taped

to his head for Clive to take the photograph. The image '20.09' can be seen as a mirror reflecting back the social and institutional entrapment of people by time. Interestingly, the picture hangs in Paul's office where a clock would normally be. The clock is life-sized, a UCLan issue clock, released into the wild for the photograph. How many people glance at it and briefly wonder where time went if it is already 20.09? However, it may be that we are imprisoned by time and the jailer peers in at us, his prisoner; time is our ultimate master whom we all serve. But how to escape from this tyrant?

In 'Flow's tributaries are our heroes who take risks in their imaginary worlds; Dr Who, Doc and Marty in *Back to the Future*, the Terminator, and Alice in Wonderland; all are practised time travellers who have amazing adventures, often facilitated by some version of George Orwell's extraordinary machine. Clive and Paul were jealous of their time-travelling heroes, and recognising how they were becoming trapped, institutionally, plotted an escape — into an imaginary world that also had very real risks.

'Adam and Eve' or 'Tryfan Omelette'

Their 'tunnelling out' was unnoticed by the institution and effected through means of adventure into moments when time seemed to stand still. They devised a plan that would last a year, plotting and making 40 simple omelettes in adventurous settings to celebrate Paul's 40th year. It was agreed that by videoing these forty 'performances' and making them available on the web, Paul was meeting the demands of the 2010–2011 assignment requirement for a visual image through performance art (Gray, 2010). A (literally) material reminder of their omeleteering is 'Omelette in pan — in textiles' (**Figure 4**) sitting along-side Paul's desk. It is a fabric replica of an omelette being cooked on a camping stove (Paul is an outdoors lecturer). The textile artwork is scaled up in size to one metre in diameter, an abstraction of size and reality; it is real but cannot be eaten.

Omeleteering took Paul all over the world, to the bottom of glaciers in the Arctic and to the Sydney Opera House. Omelettes were made whilst canoeing, sailing, rock climbing, hanging upside down in trees like Batman and Robin, on the back of a petrol lawnmower pulled by bicycles and whilst entombed in a snowman. Sadly he could not cadge a ride to the International Space Station as the camping stove was too much of a fire hazard.

'Adam and Eve' or 'Tryfan Omelette' involved climbing Tryfan and cooking on top of the two monoliths, Adam and Eve, which are about 1.5 metres apart and resemble human figures when viewed from the valley below (**Figure 5**). Clive fed the eggs across to Paul via a long plastic tube thereby



Figure 4 *'Omelette in pan — in textiles'*
by Georgina Neville, 2009 (Palmer, 2011: p. 138)



Figure 5 *'Tryfan Omelette'*, 2010 [<http://theomeleteer.wordpress.com/2010/04/01/tryfan-omelette/>] Accessed 3 June 2013

fertilising Eve and getting the omelette started. Paul and Clive had so much fun in their omelette-producing world that they began to wonder what the real world was offering. The omelette-producing world presented fun and some risk; the plotting, planning, and anticipation nearly as enjoyable as the actual practising of culinary art itself. When inspiration faltered and time passed without an omelette, a post-omelette depression set in, but finally inspiration would usually come presenting another opportunity for comradeship, fun, adventure and real challenge. They became very protective of their time as 'Omeleteers' which they knew would not be recognised by the institution, or by most people for that matter who dismissed their antics as a farcical, comical absurdity. Thus, they were invisible, living a double life. Their Batman and Robin omelette was cooked hanging upside down from a tree in Haslam Park in Preston: many people were about and walked past but nobody stopped to ask them what they were doing. Another omelette was cooked on 16 May, 2009 outside St James Park as a crowd of 52,114 left the stadium after the Magpies lost 1–0 to Fulham, more or less dooming them to Championship football. Again Paul and Clive were invisible (Gray, 2010). Whilst the making of omelettes was never an artistic act, the video clips and the image '20.09' can be reflected upon and admired, the only demands art makes of us. The only comical absurdity to them was the absolute subservience to time and the institutional chains into which we seem to have unthinkingly climbed; but now they were questioning those chains and also wondering why others who seemed similarly trapped were not questioning their status quo.

Conclusion

Every student registered on a module at UCLan receives a Module Information Pack (MIP) laying out what the student can expect in the module, the schedule and the assessments. Iain, who completed his PhD in Platonic philosophy, has always added Plato's dictum — 'Do not, then, my friend, keep children to their studies by compulsion but by play' — to the title page of his MIPs (Cornford, 1955, 7.536e1–537a1). In his assessment section there is also the statement "The assignments are designed to complement the module's learning outcomes and to be learning activities as well as modes of assessment". By setting open assignments and allowing the students to identify their own topic and the most appropriate way to illustrate their problem, either visually or sculpted in words, we hope the students are intrinsically motivated to produce their best efforts.

A question put to us quite regularly by new students, staff and validation panels is whether these curriculum/assignment innovations are academically sound or educationally valid. When we first decided to request creative work from sports students in 2008, we were acting somewhat intuitively from our educational training and experience and a belief in the effectiveness of student active learning. With five years of experience of teaching and learning in this way, one answer to the question is that previous students' work is frequently cited by current students and we are often informed that all of the copies of *The Sporting Image* series are checked out from the library despite there being six copies of each book assigned to the shelves. The books are also available electronically through the module's Virtual Learning Environment (VLE) which led us to discover that the books are being used by students from other modules without access to the VLE. For many of *The Sporting Image* students their apprehension is somewhat assuaged by exposure to the achievements of previous students, allowing them to seemingly free their imagination and become more inspired. A pleasing spin-off from sharing the work is that in the majority of cases the quality of academic writing improves. Perhaps to some, other student work is a more effective exemplar than university web pages on academic writing.

Another answer to the question of the assignment's educational validity has been the collective response to the academic request. Staff and students become inspired by each other with the result that we 'all' wished to share ideas in response to the same requests that were pitched to the students. Can we claim that a sign of quality in the academic request is when the staff are intrinsically motivated to respond to their own assignment as well and then publish their ideas alongside the students? Well, perhaps, yes. In addition, some staff not associated with the module have responded to the assignments and completed work contextually relevant to the original request put to the students: for example, John Metcalfe (2010) and Anthony Maher (2010). Joel Rookwood, a colleague from Liverpool Hope University, seized the opportunity to work outside of the normal output milieu of sport and presented us with a poem about Liverpool Football Club in Istanbul (Rookwood, 2009) and then the next year composed a short story with a former student, James Kenyon, about the Munich massacre at the Olympics in 1972 (Kenyon and Rookwood, 2010). This trend continued into the visual image assignment of 2010–2011, as shown in this chapter, and other staff have contributed to a forthcoming book including Dr Stephan Wassong of The German Sport University in Cologne (Wassong, 2013).

In general, most students seem to enjoy this broadly andragogical approach and many comment that they are motivated to work harder (Knowles, Holton III, & Swanson, 2005). Most of the time, the students themselves are the harshest critics of their work and often identify a lack of depth of knowledge to be the source of their perceived failure. This regularly results in self-directed research to remedy the problem and sometimes we are implored to grant extra time to allow the students to continue working on their assignments. Sadly, with module boards always bearing down, this is refused without other justifying causes; all of us are in '20.09'.

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Movement Inside, Movement Outside: the Arts, Creativity and Sport

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Introduction

Eadweard Muybridge's famous motion sequence photographs of a horse in motion taken in the 1870s uncovered an unpalatable truth for some: what experts in 'seeing', such as artists, had 'seen' and depicted as the movement of a horse in motion was quite mistaken. Even after the publication of Muybridge's photographic sequences, some artists refused to believe this objective evidence of the nature of movement, and preferred to believe their own inner or intuitive beliefs of the nature of the movement of a horse. Some of these artists refused to believe the evidence on aesthetic grounds, believing that such an 'ugly' truth simply could not be true:

Some still couldn't quite believe what the images showed them. Traditional paintings of horses in motion almost always showed a horse with fore and hind legs symmetrical to each other like those on a rocking horse. These images seemed to have legs all over the place — images that to some where [sic] both comic and grotesque — certainly not aesthetically pleasing. (Cresswell, 2006: p. 60)

With the invention of methods — such as cameras with shutter speeds of one-thousandth of a second that could register the actual movement of a horse in fast motion — the reality of movement was revealed for the first time. By bypassing the human body, and recording a movement that the eyes of the body could not perceive, it suddenly seemed that there might be more than one way of perceiving movement. Somehow, the movement that the artist had 'seen', could not have been 'seen' anywhere except inside the mind's eye. This artist's 'movement inside' was an aesthetic 'seeing' and true to an aesthetic assumption, to such an extent that the objective perception of movement captured by camera was even challenged for a time.

Contemporary to Muybridge, Etienne-Jules Marey was interested in the physiological movement inside the human body and how this could be plotted. In conversation with Muybridge, these 19th century scientists combined a scientific sense of movement inside and movement outside. Just as Muybridge made it possible for us to see movement outside that was invisible to the eye, so Marey made the invisible movement inside the body somehow 'visible'. Marey's 'sphygmograph', for example, recorded the moving heart:

Time and space were joined so that a record of the human heart was not a moment in time, but an event recorded continuously by a line on a graph. (Cresswell, 2006: p. 73)

The use of the term 'movement inside' in this chapter follows on from the possibilities opened out by this 19th century debate, where the reality of a movement outside may not correspond to a perception of that movement by the physical eye, leading to a perception of that outwardly movement being perceived 'inside', the 'movement inside' that creates its own rules and laws, aesthetic perceptions, for example. Furthermore, it might even be ventured that such 'movement inside' is somehow more meaningful, even more 'truthful', than the 'movement outside', since all meaningful movement must be perceived by the body itself as it perceives movement outside, even if this inward perception of the 'movement outside' does not exactly correspond to a captured scientific reality of that movement outside as it really is.

Duchamp's 'turning inward'

The definition of movement, after Muybridge and Marey, was not, therefore, as straightforward a concept as it might have seemed before the advance of science in the late 19th century. At the turn of the century, Duchamp's 'Nude Descending a Staircase N° 2' (1912) (**Figure 1**), depicted the movement of the human body in a way that was different and shocking to the public at the time. One reaction contemporary to Duchamp's work "that a nude never descends a stairs — a nude reclines" (Olsson, 2007: p. 155), is more than an expression of traditionalism, it shows this shift from the static to the moving. Or, in Duchamp's words, the moving within the static:

My aim was a static representation of movement, a static composition of indications of various positions taken by a form in movement — with no attempts to give cinema effects through painting. The reduction of a head in movement to a bare line seemed to me defensible. A form travelling through space would traverse a line...



Figure 1 *'Nude Descending a Staircase N° 2'* (Duchamp, 1912)

Therefore I felt justified in reducing a figure in movement to a line rather than a skeleton. Reduce, reduce, reduce was my thought — but at the same time my aim was turning inward, rather than toward externals. (Quoted in Housefield, 2005: p. 102)

In Duchamp's depiction, or at least in his stated intention, we have to understand that there is no attempt to depict overt realities of movement. Duchamp is clear about this when he says that his aim was not to give 'cinema effects' to painting. If we think of Muybridge and Marey above and the struggle to perceive the movement outside with what is perceived inside, we can understand Duchamp here as meaning that whatever representation of movement his painting depicts, it is not, and is not intended to be, a mirroring or objective vision of that nude's movement. Duchamp implies that maybe he began with a perception of the human body in movement that was closer to the 'outside' but then began to strip that representation of its 'outsideness', so to speak, through the instigation 'reduce, reduce, reduce'. So the figure in movement (the 'movement outside') becomes a 'line rather than a skeleton'. This is a reality of the movement that is 'inside' Duchamp, so to speak. As an artist, however, he makes that inner movement visible to the viewer of the painting as an outer object of movement. This outer object, or painting, is then no longer a depiction of the original nude in movement in the outside world, but rather a depiction of the essence of movement itself as inwardly perceived by the artist. This movement is, therefore, as much a representation of 'movement inside' Duchamp the artist, as it is a representation of the movement of a nude descending a staircase. We can see, therefore, that the clue to his intention is in the fascinating claim that as the physical body that he was depicting was being ever more reduced to a depiction of movement, he was becoming less and less interested in the external movement and more interested in "turning inward". In this sense, then, the more this essential movement is contained within the single static painting, the more the movement is perceived 'inside': it is perceived 'inside' Duchamp the artist, then depicted 'outside' as an object (painting) and finally perceived as such by the viewer. This notion of movement outside/movement inside is critical to breaking down the barrier between the viewer of movement and the viewed, the subject and the object. In this sense, a viewer of Duchamp's painting can be perceiving a 'movement inside' depicted in the painted object rather than viewing a movement that is or was actually 'out there'. At the same time, it is still true that this 'movement inside' may have had its origins in a real figure descending a staircase. In this way, 'movement inside' can also contain elements of a 'movement outside'.

It might also be true that such 'movement inside' could be more than the inner eye of perception, so to speak. It may be that, since such perception is happening 'inside', included in this inner perception are feelings, attachments, emotions and a whole world of general affect that can never be extricated from any sense of inner perception. For Duchamp, perhaps, it may be an affect associated to some aesthetic perception of lines in movement, as he puts it.

It is this extra sense of 'movement inside' that the famous art historian E.H. Gombrich would not appreciate in his comments on Duchamp's painting — "Even Duchamp's famous *Nude descending a Staircase* remains a rather cerebral affair" (Gombrich, 1964: p. 305) — because Gombrich was concerned with the exterior representation of movement only. Or at least, he would insist in not altering the "common core" of the physical representation while depicting the movement in question. The movement, Gombrich says, needs to be "held in provisional simultaneity" rather than attempt to depict "a succession of viewpoints in time" (Gombrich, 1964: p. 305). Gombrich's view is still very dyadic, then, with the viewer as subject viewing an object (painting) that needs to be somehow truly representative of an outer reality of something physical and objective.

Nevertheless, Gombrich, even from his position as 'viewer of the object', does say that there is some movement occurring in the observation of a static painting and that this happens in the eyes' scanning of the painting: "We do it, it seems, more or less as we read a page, by scanning it with our eyes" (Gombrich, 1964: p. 301). This movement, though, emphasizes the physical movement of the eye rather than the 'movement inside' to which Duchamp seems to allude. Duchamp's "turning inward" moves us away from the representation of movement that Gombrich was attempting to define. In this "turning inward" we have Duchamp's depiction of the essence of movement, as has been described above. Furthermore, we have a sense that an inner world of affect is opened up and made available to us. In a sense, then, Duchamp's painting is not primarily, or only, a representation of a nude descending a staircase. It does not only depict a physical person's movement, whether through a sequential series of points in time or in simultaneity. What it does represent is less objective and more difficult to define, but more akin to a different sense of movement that can be evoked in other and more sophisticated ways that are evident even in abstract painting:

With abstract paintings such as those by Jackson Pollock, viewers often experience a sense of bodily involvement with the movements that are implied by the physical traces — in brushmarks or paint

drippings — of the creative actions of the producer of the work. This also applies to the cut canvases of Lucio Fontana where sight of the slashed painting invites a sense of empathic movement that seems to coincide with the gesture felt to have produced the tear. (Freedberg and Gallese, 2007: p. 197)

Freedberg and Gallese make a connection with the physical movement of the brush stroke or the cutting of the canvas and the feeling of inner movement that they call ‘empathic movement’.

Since this chapter deals with the theme of movement as a link between art and sport, it is worth asking ourselves if this kind of effect is ever relevant to sport. Maybe we have an example in John Hughson’s discussion of Maradona’s shirt. Hughson has recently talked about the displaying of Maradona’s football shirt in a museum as an empathic reminder (or anti-empathic, depending on which side you are on) of the moment of his infamous ‘Hand of God’ goal (Hughson and Moore, 2012). Maradona’s shirt as a physical object is static, but the inner perceptions and affective movement it incites are the reasons for its display in the National Football Museum.

Nevertheless, despite these more abstract examples of ‘movement’, it is surely true that it is the movement of the human body that provides us with the most powerful and immediately relevant link between art and sport, and the rest of this chapter will focus on this connection.

The body in movement

The long history of the nude in art history shows a preoccupation with the body and its form (especially the female form), that points to an enduring fascination with the mind-body duality. The iconic book *Ways of Seeing* by John Berger (2008, originally 1972), marks a ‘before and after’ in our understanding of the nature of art and its relationship to body and mind, with Duchamp as the precursor and standard-bearer of this change of attitude epitomised and in some ways culminated by the Paris disturbances of 1968. Berger distinguishes between the majority of painted nudes (“hundreds of thousands”, Berger, 2008: p. 51) which treat the woman’s body as an object to be viewed by both the painter and spectator, and a minority (“perhaps a hundred” *ibid*: p. 51) that seems to establish a rapport with the viewer because the artist was painting what we might call a ‘subject-to-subject’, as opposed to subject-to-object, relationship with his model. An example of the former, as discussed by Berger, is the painting ‘Helene Fourment in a Fur Coat’ by Rubens (1577–1640) (see **Figure 2**).



Figure 2 *'Helene Fourment in a Fur Coat' (Rubens, 1577–1640)*

According to Berger:

Her appearance has been literally re-cast by the painter's subjectivity. Beneath the fur coat that she holds across herself, the upper part of her body and her legs can never meet. There is a displacement sideways of about nine inches...It permits the body to become impossibly dynamic. Its coherence is no longer within itself but within the experiences of the painter. (Berger, 2008: p. 55)

In a sense, then, the body here is in movement, in Berger's words,

... it permits the upper and lower halves of the body to rotate separately, and in opposite directions around the sexual centre which is hidden. (Berger, 2008: p. 55)

The subjective relationship with the model's body means that this rotating movement can occur. Because of this, the image is not an objective or copied nude. Rather, the strangely impossible movement it implies frees us from objectivity. Our view is as meaningful as the painter's. This is a body that we can empathise with and view in a way that affects our own emotions (as opposed to universal or generalised emotions) and through the emotions, our own bodily sensations, because the movement engages and draws us into the work. To some degree, then, in this work we are interacting with the art and this interaction implies different movements: the illusion of impossible movement within the painting, a sense of interactive movement between the viewer and the painting as the viewer is drawn towards it, and a sense of emotional movement inside the viewer. The movement is at once within the painting, within our relationship to it and within ourselves. It is precisely because the objective relationship between the parts of the body in the painting does not work, that the body is alive with movement and we do not 'see' the lack of visual mirroring of reality, unless we make a distinct effort to do so, as Berger has shown. This is an illustration of the "strange paradox" that Gombrich mentions in the paper we have been discussing above: "... the understanding of movement depends on the clarity of meaning but the impression of movement can be enhanced by lack of geometrical clarity" (Gombrich, 1964: p. 304). Although Gombrich was discussing dynamics of perspective, symmetry and asymmetry in painting, his observation that we can have a vague, un-geometrical "impression" of movement (as opposed to a clear depiction) is an important one. An 'impression' is not the same as the thing perceived. Our 'impression' can change according to our relationship with the painting and it does not have the same supposition of objectivity as what is understood as 'seen'.

In this way, it is in interaction and/or participation and/or collaboration with this kind of art work that we become aware of our own bodies and, inevitably, for as long as we are alive, the inner movement of our own bodies. Definitions of 'interaction', 'participation' and 'collaboration' are often fraught in the literature, but for our purposes we can take 'interaction' to mean something like 'engagement', in the way I've been discussing. 'Participation' implies taking part in a product guided by an artist or artists, while 'collaboration' suggests being part of the creative process. There is a semiological and sequential link between the meanings of these words related to an increasing engagement with the work of art or activity that implies potentially increasing movements, both inside and out. Interaction, as described above, implies an inner movement in the viewer. This, in turn, implies a potential for outside movement through participation, and this further implies a potential for collaboration, where the movement inside and outside combine in a more complete form of engagement. Although this correlation is in reality not as simple as I have described, these distinctions do bring out a sense of how different degrees of engagement with art can be associated to different kinds of movement and intensities of movement.

The instant, then, that the spectator becomes interactively involved in a work of art, a relationship of movement is evoked. The barriers between the 'Master' who has painted the work, his object and ourselves as spectators, start to break down as a result of this interactive relationship. When this happens, I am not relating to the painter's message of a depicted thing, but rather to the art itself that in movement engages me and allows my own interpretation to exist. Instead of the painted nude being the object, it becomes another subject with its own life. The artist in this sense has facilitated an experience that I can engage with. I am not, so to speak, seeing his object.

Subject to subject

If this is so, then we are also questioning the subject-object paradigm. Philosophically, we already have the example of Merleau-Ponty's theories of phenomenology that gave birth to this idea of the non-existence of this subject-to-object duality, in the sense, according to him, that everything is in equal spatial relationship with the physical body and this relationship only changes by the body's movement in relation to everything else (Merleau-Ponty, 2002). We might even borrow the expression 'inter-subjectivity' from Jessica Benjamin (1988) to describe this relationship in movement. From a feminist point of view, this is exactly how it should be, where the female nude in a painting is healthier in inter-subjective relationship with the viewer rather than objectified.

It is no coincidence that we might hear someone describe his or her reaction to a painting as ‘moving’, since this is what is actually happening, in that part of the mind that we call ‘imagination’. In this context, then, the imagination is the ‘impression’, ‘the movement inside’ but it is not disconnected from ‘the movement outside’ as we physically move in relationship to the painting.

Part of what artists of the late 1950s and the 1960s, up to May 1968, wanted to do was to completely break down the ‘Master’/‘Model’, subject/object duality and encourage the participation of ‘ordinary’ people. Again, this nearly always meant movement. We can see a typical example of this way of thinking in the GRAV (Groupe de Recherche d’art Visuel) manifesto (1963):

We want to interest the viewer, to reduce his inhibitions, to relax him.

We want to *make him participate*.

We want to place him in a situation that triggers and transforms.

We want him to be conscious of his participation.

We want him to aim towards interaction with other viewers.

We want to develop in the viewer a strength of perception and action.

A viewer conscious of his power of action, and tired of so many abuses and mystifications, will be able to make his own ‘revolution in art’. (Quoted in Bishop, 2012: p. 89)

It is worth noting how the ‘interaction’ evoked here is “with other viewers” rather than with a work of art; and also the implication of “make him participate”, which suggests a sense of forceful obligation. Finally, the idea of each person making his own “revolution in art” reminds us of Beuy’s famous dictum that “every man is an artist”.

Although it is not certain that GRAV actually managed to fulfil their ambitions in terms of participation, there was clearly a desire in the 1960s to encourage people participation in art and this very frequently involved physical movement. So, for example, the Situationists led by Guy Debord advocated aimless walks in an urban environment to understand the relationship between the body and the physical space of the city (Debord, 1995). There were events and ‘Happenings’ based on action and participation where barriers between artist and audience were broken down (Sandford, 1995). If events took place in a theatre, the audience would come on to the stage in a physical representation of this change. Participation would include the taking-away of the viewed object and encourage the movement of bodies

to create the art form. Even the word ‘happening’ itself suggests a moving process.

Since then, actual human movement has become an important element in much contemporary art, especially in Community Art, since numbers also imply movement where relationships have to be developed and creativity has to be shared. Greater awareness of movement also implies a questioning of space and time. When the body moves, it creates its space through relationships; and through movement of the body, we become aware of the passing of time. If we also believe that we can learn from art, then this shows how bodily sensations are intimately connected to cognition. In other words cognition is not, as we have been persuaded to understand through Cartesian thought, only a function of the thinking brain-mind. Some artists have maybe intuitively seen this before. For example, William Blake, almost Situationist as he walks through the streets of London, talks about freeing “mind forged manacles” (Blake, 1970: p. 150). However, past artistic intuition has now become a philosophical and scientific understanding of the last hundred years or so, and we now take the role of the body in unison with the brain far more seriously.

Neuroscience now shows us how the body potentially ‘sees’ through its many senses, and not just because we have eyes that are connected to a thinking brain. With the concept of ‘seeing’ being such an essential part of the visual arts, it is important to understand that ‘seeing’ is a bodily experience too. David Eagleman, in his book *Incognito* (2011), puts it this way:

To the brain, it doesn’t matter where those pulses [nerve signals] come from — from the eyes, the ears, or somewhere else entirely. As long as they consistently correlate with your own movements as you push, thump, and kick things, your brain can construct the direct perception we call vision. (Eagleman, 2011: p. 41)

In other words, the body can ‘see’ through movement and therefore cognition can be ‘embodied’. This is one of the reasons why movement is so interesting to art appreciation and to contemporary efforts to include community participation in the arts.

Movement for sports and art

The Olympic Games and the Cultural Olympiad, harking back to original Olympic principles as espoused by De Coubertin and lauded a few years ago by the then Secretary of State for Culture, and Sport, gave us a chance to make this connection — between bodily movement and the arts — more

explicit. The cultural aspect of the Olympic Games, in Tessa Jowell's words (quoted in Sandle, 2008: p. 146):

... would be led by artists and communities and cultural organisations, but engaging with and inspired by the Olympic ideal as expressed by Coubertin and by the Ancient Greeks.

This challenge was taken up in different ways across the country. The following examples in this chapter are taken from one of these contributions to the Cultural Olympiad: the imove programme for Yorkshire, part of Yorkshire & Humber's Legacy Trust UK regional programme for the London 2012 Olympic & Paralympic Games. The imove programme for 2012 aptly marketed itself under the banner 'The art of human movement'. As we have seen, this idea has not 'come out of the blue' but forms part of a developing process of art. The conceptual background for the imove programme emanated from the ideas discussed above and inspired by the imove Creative Director's own studies around the subject of movement, art and sport (Gordziejko, 2007).

In the blink of an eye

These conceptual links can be seen immediately if we compare Duchamp's 'Nude...' (**Figure 1**) or many Futurist works of art — for example, Boccioni's 'Unique Forms of Continuity in Space' (1913) (**Figure 3**) — to Harold Edgerton's photographs of movement displayed in the imove exhibition 'In the Blink of an Eye' (Bradford, National Media Museum, 9 Mar.—14 Sep., 2012). Edgerton's photograph of Gus Solomons (**Figure 4**), taken at 50 exposures per second (<http://edgerton-digital-collections.org/galleries/iconic>), captures the effect of movement which is as eye-catching aesthetically as technically. Here we can see how art and science attempt to capture bodily movement in similar ways. The exhibition also included creative art that would celebrate sport as an artistic expression. The artists collaborated with athletes to understand the beauty and essence of movement in sport. Quayola and Memo Atken's 'Forms' (**Figure 5**), shown in the exhibition, creates 'volumetric sculptures' by analysing the movement of athletes. In their words:

(Sport is) not about trying to create form with the body, it's trying to be the fastest or the highest or the quickest so what we were interested in with this project is the by-product of this ... the form. What does a body look like which is trying to be the fastest or trying to be the highest? So we're trying to take what people don't usually look at ... (Quayola and Memo Atken, <http://www.nationalmediamuseum.org.uk/PlanAVisit/Exhibitions/IntheBlinkofanEye/Commissions.aspx>)



Figure 3 *'Unique Forms of Continuity in Space' (Boccioni, 1913)*



Figure 4 *'Gus Solomons'*
©Harold Edgerton, MIT, 2013, courtesy of Palm Press, Inc.



Figure 5 Extract from *'Forms'* showing an abstraction of the human body in flight (Quayola and Akten, 2012)



Figure 6 *Extract from 'Time Frame' showing Leon Baptiste's muscles in slow movement along the track (Bob Levene and Anne-Marie Culhane, 2011)*

In this way, the artist is endeavouring to fine-tune our perception of movement when observing sport. This fine-tuning creates a perception of form as art emanating from the beauty of the sporting body in movement. By seeing this work, I, for one, was altered in my perception of the athletes in the Olympic Games.

In the other commissioned work by Bob Leven and Anne-Marie Culhane, 'Time Frame' (**Figure 6**), the artists analyse an athlete's movement by working with the athlete Leon Baptiste so that he is able to slow down his moving body, providing us an altered perception of the body moving in space and time. In this way, we also come to understand an inner environment through the perception of a slowed down exterior environment. In the artists' words:

The idea with [Baptiste]...was that he would become aware of his own inner landscape as well as the landscape through which he was moving. (Leven and Culhane, <http://www.nationalmediamuseum.org.uk/PlanAVisit/Exhibitions/IntheBlinkofanEye/Commissions.aspx>)

This echoes the essential thinking behind the imove project, where sport and art can be combined as movement, even in stillness. Once again, I felt that viewing this video altered my own bodily perceptions as I was walking around the rest of the exhibition. I became more aware of the pressing of my foot on the floor, the clutching of the programme notes, the muscles behind my shins, my breathing So here, too, the artistic treatment of the body's movement in a sporting context has transformed my perception of my Self and my environment. And this is an artistic outcome brought about through an empathic connection with the body in movement, both depicted and felt.

Sea Swim

The 'Time Frame' piece brings to mind a work that emerged from another imove project, Sea Swim, which took place in 2011 to 2012 on the beach in Scarborough. This is how the Sea Swim project defined itself:

Part of the imove programme, Sea Swim is dedicated to exploring how swimming changes the way we feel ourselves to be in our bodies. Swimming in the sea liberates the imagination and transforms the body. Whether you plunge or paddle, Sea Swim makes it meaningful. Our regular swims bring people together to enjoy the sea and take part in art. ('Sea Swim Times 2012' brochure)

Of the many different artistic creations to emerge from the project, the piece entitled 'Seventy-four seconds' by John Wedgwood Clarke and Lara Goodband, with sound made in response to the film by Damian Murphy, was an impressive museum piece taking up a large self-contained room where the piece could be projected along an entire wall and accompanied by high quality close up sounds of the sea and with an overall effect of a total enveloping sensation. The video shots were taken at relatively close range, in the water and at sea level of swimmers as they were treading water. Through this sense of envelopment, the audience experiences an interesting sense of the physicality of the sea and the intimate sense of the movement of the swimmers floating in the water, as well as an appreciation of the combined aesthetic sense of the blueness of the water and sky and the hypnotic musicality of the sounds of water. In this piece we become aware of the same kind of timelessness that we experienced in 'Time Frame'. By watching the swimmers both 'not-moving-but-moving', we gain an aesthetic awareness of the body. We are not disturbed or drawn away to a narrative that takes us somewhere in time and place, from A to B. Instead our senses are intensified in their perception of the body within its space (the 'time

frame' or the unnamed place, Leven and Culhane's running track going nowhere and the sea without direction). We are focussed on the body and its constant movement almost as a definition of its very existence. The piece is also framed by the availability of written pieces on display related to the images of sea and swimming, such as copies of *Moby Dick*, *The Art of Swimming* by Captain Webb, and an account of his death in *The Crossing* by Kathy Watson. Through this combination of the sensual image and the written word, I would argue, we come to think about, understand and feel our own bodies differently.

These are all works of artists participating with people in sporting and bodily movement: none of the pieces could exist without this element. In *Sea Swim* we go further than participation. The experience of swimming becomes part of the artistic process itself, so that stories are told, meaning is given or suggested and poems are returned in response to the whole experience of swimming in the sea. In this respect, one of the co-artistic directors of the *Sea Swim* project speaks about art in collaborative terms that ensures that collectivity and collaboration are the work of art itself and this is how the physical bodily sporting activity of *Sea Swim* could become art:

[*Sea Swim* is] not about an artist or a group of artists but about the collective experience of going in the sea. Yes, we give them things to think about but when they come out it's the conversation that goes on around the swim that matters to us so that we get thirty different views or ten different views...of what it's like to have been in the sea on that particular day. (Wedgwood Clarke, personal communication, 7 July, 2012)

From this combination of the collective, physical experience of sea swimming and the sharing of conversations, new perceptions of the meaning of human relationships and new visions of the value of the environment to these relationships were engendered. From this experience, poems were created, oral and written, accompanied by drawing, painting and artistic creations using found objects from the beach. This attitude to art resonates with views of art and participation in the 1960s, such as that expressed by Jean-Jacques Lebel, the famous French 'Happenings' organiser:

I never envisaged a separation between artist and audience. I never accepted some of the main divisions that the dominant culture has driven into our brains with sledgehammers. I don't believe those divisions exist ... There is no frontier between art and life. (Lebel, quoted in Bishop, 2012: p. 98)



Figure 7 *Extract from ‘Splash, Towards a Swimmers Manifesto’
(John Wedgwood Clarke, 2012)*



Figure 8 *Members of Phoenix Dance Theatre’s Youth Academy alongside mem-
bers of the Leeds Rhinos Rhinestone Community Dancers. Choreogra-
phy re-work for education purposes in May 2012*

This view of art is still relevant today, as we can see in a recent publication by the Whitechapel Gallery, *Gallery as Community: Art, Education, Politics*:

I think of public art as less the big sculpture that is inserted into a public arena, but more at looking at what is there and finding ways to interact and work together. It is much more about social relations, i.e. working collectively or through forming different kinds of exchanges. (Marijke Steedman [ed], 2012: p. 119–120)

The ‘movement outside’ in Sea Swimming was physical, collective and social. At the same time it was connected to the ‘movement inside’, which was also expressed in terms of physical wellbeing, as if the body had been physically shaken up by the physical activity and the cold, inside and out. The movement inside was both physical and emotional, leading to a creativity and artistic production that might otherwise never have emerged. Notice as examples to this, the following assessment by one of the Sea Swimmers who reports:

... many great swims over the past months ... and participating ... in the related Arts activities, including renewing my acquaintance with Homer’s *Odyssey*. I have come home refreshed and invigorated after Sea Swim sessions and started reading texts and stories related to the sea and its meanings. (Recorded by John Wedgwood Clarke and Lara Goodband, 25 October, 2012)

Even the apparently banal activity of sharing cake after a swim, necessary to physically enliven the freezing bodies, becomes part of the ‘Swimmer’s manifesto’, by poet John Wedgwood Clarke (see **Figure 7**).

Dancing and sport

Perhaps the most obvious examples of the fusion of art and sport in the imove project were the two pieces choreographed by Sharon Watson of the Phoenix Dance Theatre. In these examples, Watson created an artistic interpretation of movement in dance by taking movements in rugby and football and turning them into dance movements and finally having these pieces performed at the Leeds Rhinos stadium and Leeds United football club (see **Figure 8**). Dance is, of course, the art form that is closest to physical movement in sport, so this is possibly an easier match than the Sea Swim example, where swimmers were asked to make apparently unrelated art, poems, for example, as a response to swimming.

What these two examples show — and, once again, this is thanks to the flexibility of the imove project — is that bodily movement and art can embrace

several levels of meaning and interpretation. The complexity and open-mindedness of the imove project was also its success. An important element of this success was the seamless merging of art and sport, of movement inside and movement outside. Like all great art and top level sport: it's not easy.

Note

¹ I am grateful to the research team at the Psychosocial Research Unit, School of Social Work, University of Central Lancashire, for the many discussions we had in the course of completing the evaluation of the imove project, which has provided the primary source material for this chapter:

L. Froggett, J. Manley, A. Roy, S. Hacking (July 2013) *Evaluation of 'imove', Yorkshire & Humber's Legacy Trust UK Regional Programme for the London 2012 Olympic & Paralympic Games, Final Report.*

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Kick It Out: Art, Sport and Pedagogy

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This chapter combines the three themes highlighted within its title, initially revealing my former passion of being a football fan of Newcastle United in the North-East of England. It particularly articulates the end of the love affair on September 10th, 1977, when I walked out of a game with West Bromwich Albion during which two players on the opposing team, Cyril Regis and the late Laurie Cunningham, were being subjected to constant racist abuse by the Newcastle fans. This chapter reflects on that act of racism through the lenses of both academic discourse and visual art practice. It focuses specifically on a piece of my own artwork entitled *Kick it Out* (see **Image 1**). This is a 99 cm x 69 cm mixed-media collage of individually painted faces (acrylic paint on pistachio nut shells), part of a trilogy of pieces using a similar technique. The 2000 faces in the picture are painted in tones of pink and purple, with the faces towards the centre of the painting coloured in tones of brown to spell the word 'Racism'. This was created over a number of years and was first exhibited publically in September–December 2011, at the 20–21 Visual Arts Centre, Scunthorpe, North Lincolnshire. A local junior football club coach and his sons, having visited the exhibition, sent an e-mail asking if this artwork could at a later date be exhibited at the refurbished clubhouse of the football club in Epworth, South Yorkshire. At the time of writing, *Kick it Out* is being exhibited at the Feren's Art Gallery, Kingston-upon-Hull, from February to April 2013 and in May it will be exhibited in the clubhouse of the Colts football team in Epworth.

This chapter further develops the theme of racism in football at a grass-roots level and speculates on the role of artwork in the pedagogy of anti-racism discourse at a community level, and on its capacity to inspire learning and dialogue in an informal setting, not just about football and racism, but with wider considerations of the othering of people within society (see

Hylton, 2003). In terms of methodology the chapter attempts to synthesise a confluence of themes that are drawn from the the multiplicity of accumulated identities which have emerged from my formative years as a football fan and from my latter years as both an artist and academic. This multiplicity of identities is considered from a reflexive ethno-autobiographical perspective, splicing the messy remembrance of youthful embodiments with academic and artistic observations.

The art of memory

This phrase was coined by Misztal (2003: p. 78) who argued that “the concept of memory, is seen as a vehicle of the embodied self which itself is embedded in the larger cultural world”, and that “memories of most everyday life events are transformed, distorted or forgotten because autobiographical memory changes over time as we change”. Misztal recognises that the notion of achieving selfhood is a never-ending process built up from a range of competing discourses and events (*ibid.*: p. 79). Clearly, the recalling of historical elements in one’s past is fraught with uncertainties. These uncertainties are confirmed by Jenkins (1991: p. 68) in his considerations of ‘doing history’ in a post-modern world. Jenkins reflects on the work of Barthes (1967), positing that “the past can be represented in many modes and tropes some of which, however, are less mythological and mystifying”.

Within the folklore of the UK the North-East of England has assumed mythical proportions, certainly within a sporting context and not least through professional football and its generations of (male) heroes. I am playfully known within my family as (a) ‘North-East man’, not quite an Andy Cap figure but struggling in a familial context to entirely have made the transition from the trappings of a cultural territory characterised by ‘laddism’ into a metamorphosed polyglot and renaissance man (Storry and Childs, 1997: p. 338). The North-East of England has historically been a frontier territory, a physical and social geography of liminality, absorbing invasions by the Vikings, the Romans, and from time to time the Scots. To paraphrase Morris (1981) the North-East of England is made up of a series of tribes. These tribes are popularly characterised and caricatured in the media as folksy football tribes or clans, inhabiting largely post-industrial landscapes dominated by masculine muscularity. The most ancient of the tribes are the ‘Geordies’ (born in sight of the River Tyne), the ‘Makems’ (River Wear and Sunderland dwellers) and the ‘Smoggies’, a more recent tribe from Middlesbrough, reflecting a town that emerges from a series of connected villages in the nineteenth century and for decades in the twentieth century was immersed in acrid

smoke. I was born and socialised amongst the 'Smoggies' and the neo-tribe of the 'Slaggy islanders' in South Bank, which anecdotally was once thought to be the most polluted location within the UK, with unfettered pollution from British Steel and Imperial Chemical Industries (ICI). Slaggy islanders were surrounded by slagheaps accumulated from years of iron ore and steel production¹. The former steelmaking community has long migrated to other parts of the town and South Bank is now largely made up of derelict boarded-up houses. The area is dominated by the unemployed and anecdotally by high levels of crime; Glyptis (1989) was drawn to this area to research and report on its high levels of unemployment and the role of leisure in the 1980s. This was not a chosen area in which to grow-up. As a youngster I longed to be a Geordie like my parents, with all that folksiness, Geordie-patois, 'fog on the Tyne' and (in the words of my son) the chance to be 'with my own kind' and live in my parents' city of birth, Newcastle-upon-Tyne.

Being a fan: a reflexive autobiographical memory

There was no choice in becoming a fan. I was born with a dodgy North-East (man) football gene that gave me an inescapable compulsion to support Newcastle United. My father had grown up in a sports loving family enjoying pigeon racing, boxing, swimming, water polo and association football. Both my father and his dad competed at county level at swimming and enjoyed the other sports as spectators (boxing was a way of life with one of my great-aunts, Ivor Cutleresque, doing daily sparring with a punch bag in her living room). My father and his dad were big Newcastle United fans, working on the turnstiles and avidly watching the team. As a child my father routinely sat on the edge of the pitch due to the overspill of large crowds. He would recount the heroes of his childhood and adult years: the mercurial Hughie Gallagher who prematurely ended his days by putting his head on a railway line, and 'Wor' Jackie Milburn, hero of the three FA cup winning teams of the 1950s who was talked about in reverential tones and with fondness as record goal-scorer, gentle giant and chaser of lost causes. One of my older cousins has a childhood photograph of himself sitting on 'Wor' Jackie's knee.

My love affair with the team started in October 1969, when I was taken by my father and uncle and cousins to see Newcastle play Manchester United at St James' Park. The end of the love affair, or rather the estrangement from the team, would come on September 10th, 1977. Newcastle United won my maiden game 1—0 with a headed goal from Lynn 'the Leap' Davies. Best and Charlton never got a look in. I grew up in Middlesbrough and would routinely go to watch 'the Boro' play but never as a fan. Newcastle was 45

miles away and, as a young teenager, I would travel by train to Newcastle and meet a cousin, sometimes several hours before the game to look longingly at the pitch — at one time, for me, the most exciting location on earth. At night, under artificial light, the pitch took on a strange day-like quality, a beaming glowing green, inviting but always out of reach. We would sing, wait for a goal and then leap about with a group of strangers (fellow kindred fan spirits) in a football mosh pit. Memories are made of this: Irving Nattress hits a 40-yards shot (longer with an ageing memory) and Super Mac (Malcolm MacDonald) is in full 100-metre dash mode and meets the ball on 'the full' 30 yards out with the Leicester keeper not registering that the ball is already behind him in the net. Five minutes of mosh pit leaping up and down and cuddling strangers follows. The same cousin and I travelled by coach overnight to London. After we arrived we slept in the Planetarium under the stars at Madame Tussauds. We went by tube with the Toon Army (not a name associated with Newcastle in 1976) to Wembley to see Manchester City beat Newcastle 2–1 in the 'old' League Cup final. When Newcastle scored, a fan leapt up from the old Wembley wooden bench seat, inadvertently soaking a Manchester City fan with a sticky pint of 'Heavy'.

Only a year later this devotion to my club all but disappeared whilst I watched Newcastle being beaten 3–0 by West Bromwich Albion. It was not the eventual defeat that caused this reaction but the performance of two West Bromwich Albion players, Cyril Regis and the late Laurie Cunningham, the two best players on the pitch. They were also two of the first black footballers to play in English football and two of the first black footballers to play at St. James' park. They were both technically brilliant, with speed, artistry and a prolific capacity for goal scoring. The crowd reacted to their outstanding performance with monkey chants and vitriolic racist abuse. For the first time in my life I walked out of the stadium (at one time the most impressive place on earth) before the end of the game. I did not return for another 5 years. The magic had gone, the unbridled joy, the anguish and despair — all that was left was indifference. Yet, as the carrier of that 'dodgy' (North-East man) football gene I am destined to support the team eternally from afar if only to seek out the score and keep an eye on what they are up to. I have tried to resurrect the fan 'thing' in my heart, travelling around the country to see them in the 1995/1996 season when they were 12 points clear of Manchester United only to lose the title by 2 points. In the 2010–2011 season I went to watch Newcastle play at Scunthorpe, where Newcastle won 3–2 in the equivalent of the old League Cup. At one stage of the game I looked across at the semi-naked 'lardy-men' fans and wanted to run across the pitch (the clearing in the jungle) and go into the crowd to be

with them. The arrival and shooing away of this thought took only a millisecond — an idle thought rather than a lingering ambition. But in the words of Morris (1981), in that moment I had wanted to be with my tribe.

Racism in the UK in the 1970s

In trying to make sense of the racist abuse described at St. James' park on September 10th, 1977 it is helpful to consider briefly the socio-political context of the UK at that time and also the work and author of *The Soccer Tribe*, Desmond Morris (1981). The political, social and cultural backdrop in Britain at the time of the Newcastle United v West Bromwich football match was bleak. Walker (1977: p. 25) highlighted the upholding of a British fascist tradition that had been a mainstay of British society between 1945–1963 but observed that in the 1970s this tradition had mutated into a form of fascism in what he dubbed “the lunatic fringe”. The lunatic fringe in particular referred to organisations like the National Front who emerged in the London Boroughs of Smethwick and Southall and would routinely perpetrate acts of racist abuse and violence in public spaces (*ibid.*: p. 51).

There was however what Walker described as a more politically mainstream and institutional articulation of racism through the then legislative programme of the Tory party, which called for controls and limits on the number of immigrants coming to Britain, culminating in an Enoch Powell speech in 1971 that talked of British people “being strangers in their own land” (*ibid.*: p. 109). Walker dubbed this form of political articulation “the Respectability of Racism” to express the embodiment of racism within everyday (political) life (*ibid.*: p. 108). Racism was given public and political license to pervade all areas of society not least football and, it would seem, those writing about racism in football. For example, Morris (1981: p. 260) argued that “the Monkey Call is not so much anti-racial as anti-rival. Black players are fully aware of this and treat it as just one of the hazards of the game”. He provided justification for this strange judgment — that “any obvious characteristic of an enemy player whether he has black skin, red hair, short legs, or a big nose is liable to be used against him”. In seeking to understand the ‘logic’ for such arguments it is helpful to refer to work of Hylton (2009: p. 70) who cites King’s (1997) articulation of the term *dysconscious racism* “as a way to focus attention on those who are willing to accept whiteness norms and privileges as unproblematic”. To paraphrase Hylton, it would appear that Morris was unable, or without the capacity, to question his perceptions of whiteness mores and associated power relations with others.

In contrast, Cohen's (1973) accounts of the reporting of the 1964 beach riots between the 'mods' and 'rockers' on the South Coast of England provided an important moderating lens to understanding apparent deviance and disorder. Nevertheless, football grounds in the 1960s and 1970s provided a theatre for violence and overt racism. The performance of violence was to reach a chilling finale with the multiple deaths of rival fans at Heysel Stadium in the May 1985 European Cup final between Liverpool and Juventus. In contrast the racism that emerged in the 1960s and beyond, sadly it would appear, had not reached the zenith of its corrosive qualities. Accordingly, as an artist I wanted to find expression of my own encounter with racism as a fan, combined with wider observations about the re-emergence and escalation of racism within both professional and grassroots football.

Football and art

In 1951 Lowry submitted his 'breakthrough' painting *Going to the Match* to a football art competition that he won and which was the start of international recognition of his work. His painting provided an historical snapshot of the social fabric of society at the time. The people depicted going to the match were predominantly white, working-class and male. This view of 'the crowd' in general, was consistent with the depiction of crowds historically within the nineteenth and early twentieth century British literature. Plotz (2000) depicts crowds as ethnically homogenous, perhaps echoing the dominant characteristics of football crowds at the time I attended the Newcastle United v West Bromwich Albion football match on September 10th, 1977. Whilst anecdotally Bradford City football club's progress to the final of the Capital One Cup final, at Wembley Stadium on February 24th 2013, was viewed as a stimulus for ethnically diverse fans to support the club's progress, the ethnicity of football crowds would appear to be under reported.

With regard to art and in the context of this paper, Middlesbrough football club has a tradition of commissioning artists to work at the club in a variety of genres, but most notably in sculpture. Outside of the Riverside Stadium are two bronze statues of past Middlesbrough football club heroes, and a statue of Brian Clough (originally from Middlesbrough) is on display in one of the central municipal parks in the town. In addition to the football sculpture is Middlesbrough football club's Boro Brick Road where fans can have personalised messages inscribed on paver bricks which are laid at the main entrance of the stadium. The largest public art installation in the UK, Temenos, created by Anish Kapoor and Cecil Balmond, is positioned close to the stadium. The football sculpture at the football club is consistent with the

masculine monumental sculpture that has traditionally adorned the North East of England, celebrating a white, muscular, masculine and industrial history rather than presenting a critical treatment of history (Usherwood, Beach and Morris, 2000).

Society into art, art into society: art and pedagogy

In terms of critical applications of art, Lucie-Smith (1972: p. 7) highlights the 'difficulties' that are presented by the artist, stating that "Behind the shapes and colours to be found on the picture-surface, there is always something else, another realm, another order of meaning". There is a question of how and in what settings these 'messages' are communicated to a range of audiences with the capacity for learning to emerge from the medium of art. A key proponent of pedagogy and art was Rudolph Steiner who was also responsible for setting up the Anthroposophical Society in 1919 and then a Waldorf School in Stuttgart. Between 1919–1924 Steiner gave over 5000 lectures on cosmology, philosophy, religion, agriculture, the economy and education (Lord *et al.*, 2003). As part of these lectures he produced a series of blackboard drawings (drawn on black paper on a blackboard) to illustrate ideas and schematic visual form, which was described in Lord *et al.* (*ibid.*) as visible thought. These illustrations were a pedagogical device to enhance the meaning of anthroposophical² teachings to a wide range of audiences in different cultural settings, from German cigarette factories to young children in schools. Steiner in turn inspired the artist Joseph Beuys. Beyond borrowing the application of Steiner's blackboard drawings, Beuys was described by Mesch and Michely (2007: p 3) as an artist whose creative outputs included "well-known work in performance, drawing, painting, sculpture, multiples, but also included conversations with visitors in museum installations, [and for] media interviews". Additionally Beuys was a Green Party activist and his work is viewed as overtly political but also ground-breaking through putting art into society and society into art — a seamless post-modern merging of art and politics, demonstrating the capacity of art to be a vehicle for pedagogy. This tradition was followed from the 1970s to the present day by the English artist Conrad Atkinson who suggested that "Artists are rendered as ephemeral unworldly dreamers with no material reality, a picture many artists themselves believe in and consequently paint" (quoted in Tidsall and Nairne, 1981: p. 7). Over a period of over 30 years Atkinson has raged against this approach through a range of mixed media pieces and installations that provide an opportunity for his work to express a range of political issues. One of his first exhibitions was an installation of images, texts and objects at

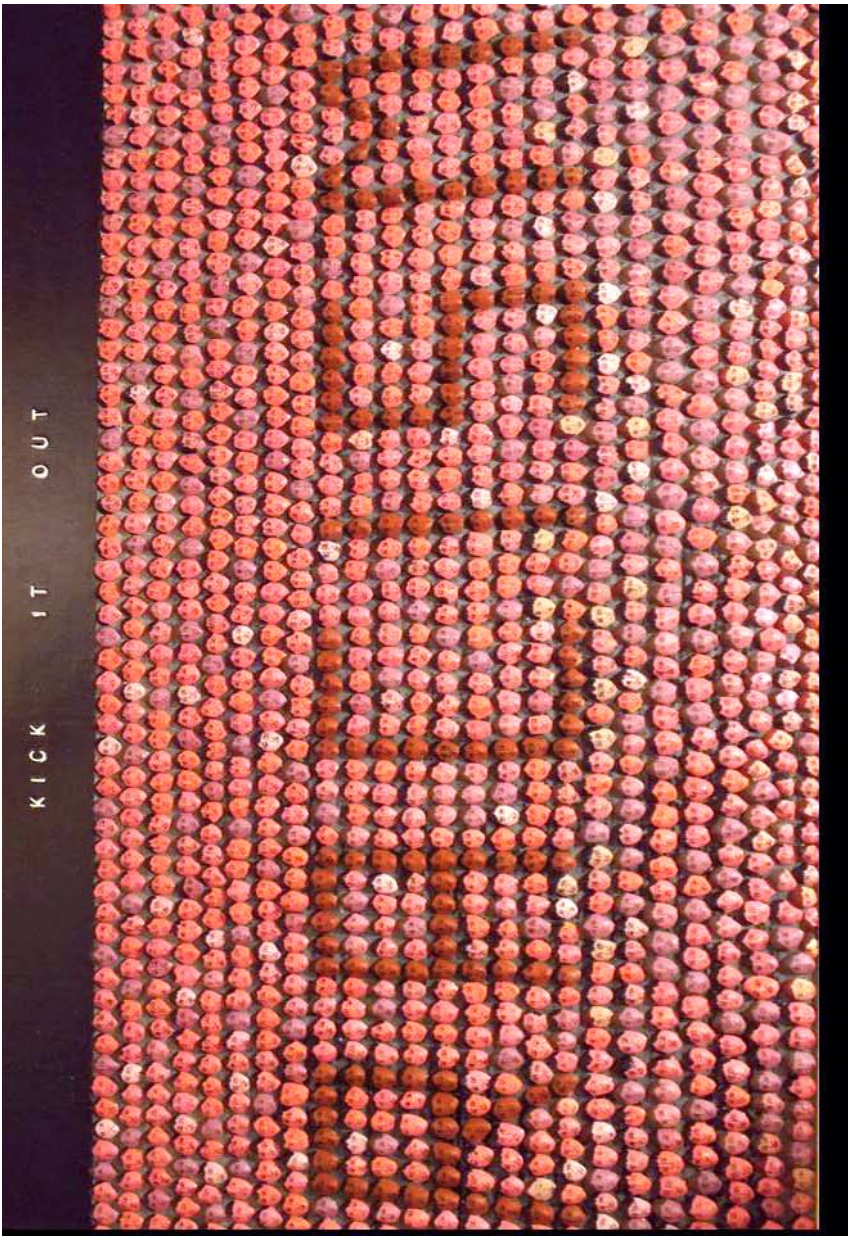


Image 1 *Kick It Out*

the Institute of Contemporary Art in London, related to an all-female strike at a thermometer factory in Cumbria — a strike not about money but the daily exposure of the female workers to mercury. His artwork was an aesthetic vehicle to challenge the invisible workings of the system and to bring this dispute to a local and national audience. Atkinson wanted to pose difficult questions through challenging artwork that inspired debate (Tidsall and Nairne, 1981).

Kick it Out, an art work created by myself, is a three-dimensional mixed-media piece created from over two thousand painted faces in relief. Using a concept of the Italian artist Ettore Spalletti, it signifies the uncertain boundaries between sculpture and painting. Created initially in 2006, it has been developed over a six-year period but retains the words 'Kick it Out' and part of the combination of faces that spell the words 'Racism'. It is part of the body of political art work I have developed over a twelve-year period that covers themes of conflict, the holocaust, sexism, 'the disappeared' and political assassination. This art work has been displayed in many cultural settings from the Royal Scottish Academy in Edinburgh to Brough and Elloughton Community Centre in East Yorkshire. In addition to exhibiting in different cultural settings I have given a range of public lectures connected with this artwork and, as part of a group exhibition entitled Conflict at the 20–21 Visual Arts Centre in May 2007, gave a twilight presentation to a local group of art and English teachers. Nine pieces of artwork in the exhibition were cited as themes for discussion in the classroom, with school children from these schools attending the exhibition to see the works at first hand.

Discussion and conclusions

This chapter has adopted a reflexive ethno-autobiographical stance in drawing together my formative memories of childhood and teenage years as a diehard football fan of Newcastle United, combined with perspectives of life as an academic and artist. It is argued that the artist can have an important role in asking difficult questions about racism by creating artwork that heightens awareness of racism in community settings.

Nearly three and a half decades on from the Newcastle v West Bromwich game that marked the end of my football-fan innocence, racism in football remains a stagnant and unresolved issue. For example, teams like Zenit St. Petersburg do not allow non-white footballers as players and their fans are intolerant of non-white fans. This overt racism is interwoven with more nuanced and subtle forms of racism in football, no less vile and destructive of a global game that is now multicultural in its composition. The excesses

of racism within the professional game are documented with depressing regularity and yet at a grassroots level there appears to be a resignation amongst black players that racism is part of the experience of being a non-league player. This was amplified by Adrian Goldberg (2012) for a Radio 5 live investigation, *Racism in Football: Problems at the Grassroots Level*, in which Colin King of the Black and Asian Coaches Association, indicating that he sees racial abuse constantly at a grass-roots level, stated: "From being called things like Paki to the 'N' word, we've still got monkey shouting from parents and other managers".

It is hoped that the exhibiting of *Kick it Out* at the Feren's Art Gallery, February–April 2013. will inspire discussion on racism within Kingston-upon-Hull and will be a prelude to further discussion at Epworth Town Colts football club when the work is exhibited there in May 2013.

While both the 20–21 Visual Arts Centre in Scunthorpe in North Lincolnshire and the Ferens Art Gallery in Kingston-upon-Hull have a reputation for community engagement in exhibitions, they could nevertheless be perceived as high cultural venues possibly not appealing to non-art lovers. Non-traditional arts venues however provide an opportunity for a blurring of the boundaries of internal and external exhibition spaces. The clubhouse of the Epworth Colts football team, for example, is an ideal non-traditional exhibition space offering the possibility of community pedagogy on the issue of 'kicking out' racism from grass-roots football.

It is to be hoped that the work will not only engage both female and male footballers in issues of racism, both on the football field and in spectator areas, but also most importantly within the wider contexts of society. *Kick it Out* as a piece of artwork has the potential to re-emerge in other cultural settings, empowering communities who wish to take positive steps to eradicate racism from grass-roots football, and to celebrate cultural diversity, multi-cultural identities and an integration of accumulated multicultural sporting histories.

Notes

- 1 The steel for the Sydney harbour bridge was made in South Bank and transported with part of the workforce to Sydney for the construction of the bridge.
- 2 Anthroposophical refers to the wisdom and knowledge of human beings (Van Oort, 2011).

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Extreme Exposures: The Practice and Narratives of Channel Swimming as a Methodology for the Creation of Contemporary Art

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Introduction

This chapter discusses the theoretical framework and methodology behind my a recent creation (2012) of a body of artwork based on Channel swimming, the result of a three-month research sabbatical. The work investigates the narratives, processes, rituals and apparatus of the sport of open-water swimming with a focus on the 'cult' of Channel swimming: in particular the necessity for learned behaviours, the collective interaction among swimmers, and the identity of the Channel swimmer.

The work combines object-based sculpture, photography, drawing and films that utilise an experiential approach to the research of the sport by a direct involvement. Documentary processes and re-enactment are engaged in, with myself as subject of the study in the video series *Acclimatisation* (2012) which documents the body's physical response to cold-water immersion and the method of acclimatising (habituation) over a set period of time, a process that is core to Channel swimming training. This piece in particular reflects aspects of 'positive deviant' behaviour (Ewald and Jiobu, 1985) in which "interaction amongst peers can lead to an excessive commitment to action" (Hughes and Coakley, 1991), in this case that undertaken by extreme athletes. Links between practices of endurance art and acclimatisation are described.

Other pieces within the work are part of a series of sculptural photographs and films made from the same apparatus and materials that Channel swimmers use to take nourishment during a swim. The 'feed' and how it is administered is part of the learned channel-swimmer behaviour; the feeding construction becomes an essential object within the performance of the swim.

The constructed sculptures that reference those mechanisms become semi-abstract, retaining traces of their function, but are distanced and transposed from their original purpose via the medium of film and the manner of its editing. The photo series *Channel Swimwear Rules* (2012) consists of self-portraits of myself as the swimmer wearing all the equipment disallowed when swimming the channel, thus exploring the relationship between the authentic body and the use of technology to enhance performance.

The sport of Channel swimming

For the relationship between art and sport that is proposed within this research to be discussed, it is necessary to describe what is involved in swimming the English Channel. Measured between the traditional start and finish points in England and France, the crossing of this body of water is approximately 21 miles in distance.¹ The Channel is seen as a particularly difficult body of water to attempt to swim across due to a number of factors. It is very unpredictable with continuously changing tides and currents. It is also one of the busiest shipping lanes in the world with around 600 ships moving along or crossing it each day, so safe navigation between and around these vessels is key to the swim. The temperature of the water in the Channel ranges from 14C–18C during the channel swimming season (a public swimming pool temperature is usually 28C–30C), which runs from June to October.

An average swim crossing takes about 13 hours of continuous swimming. The cost of a channel swim is currently around £2500. This covers the accompanying pilot and his boat, two central elements of the swim, as it is the pilot's skill in navigation that will mean a swimmer hits tides at the right time ... and does not hit ships! The cost also covers relevant insurances and ratification costs, so that the swim fulfils the rules as set out by one of the two organisations that oversee channel swimming, The Channel Swimming and Piloting Federation or Channel Swimming Association. A swimmer cannot swim the channel legally without sanction of one of these two official bodies.

Swims are usually booked with the accompanying pilot and relevant association around 2–3 years in advance, allowing the ideal amount of time to train. Not just anyone can swim the channel: solo swimmers must qualify for the attempt and present evidence of their preparation by swimming for 6 hours in water 16c or below, and relay swimmers by swimming for 2 hours in the same temperature.

Developing into a channel swimmer is a matter of training the body, learning the behaviour, rituals, language and becoming part of the channel swimming community. This communal experience manifests itself clearly in the training at Dover harbour beach, where Channel swimmers have the option of training from May to September each year, swimming in the sea at this location. A group of volunteers run training every weekend, giving advice on timings/planning, feeding and the swim itself. At this training there is a strong sense of a channel swimming community. Here feats of swimming endurance are undertaken, personal limits pushed, camaraderie developed and successful swimmers congratulated. The training is overseen by The Channel General, Freda Streeter, who has trained channel swimmers for over 20 years. She is the mother of Alison Streeter, known as 'Queen of the Channel' because she has swum the English Channel a total of 43 times. Next to this Queen on the thrones of channel swimming is Kevin Murphy, 'The King of The Channel', who has crossed it a total of 34 times (see related art work in **Image 1**).



Image 1 The King of The Channel (2012) Yellow Neon Glass Sculpture

Elizabeth Matheson and Emelie Chhangur, in their 2010 article on the artist Humberto Velez, discuss his 2010 swimming project *Le Saut (Paris Plunge)* in which the Seine plays stage to swimmers attempting to swim against its current. Of that project's bringing together of diverse individuals from a variety of backgrounds and nationalities to swim, she says:

... one is immediately reminded of the earnest aesthetics of sport: the multiplication of perspectives and the embrace of contingency, collaboration and communal action. Whatever their political efficacy (and it can be very little), these aesthetics at least could succeed in occupying space in Paris, imprinting themselves on the city. Which is, of course, what art and sport both claim to do. (Matheson, 2010: p. 37)

Velez's swimmers are staged as swimming 'against' the governing rules of society (particularly as swimming in the Seine is banned). This embrace of the collective and communal action shares affinities with Nicolas Bourriaud's notion of relational-aesthetics (1998) involving human interaction and social interstice as art practice. The 'communal' is also central to the seemingly lonely sport of channel swimming via the training grounds and forums that constitute the channel-swimming community and connect it both materially and virtually worldwide.²

The sport of channel swimming also significantly calls into question the traditional aesthetics of the athlete's body as an instrument of athletic prowess and perfection. A successful channel swimmer from Dover harbour training beach commented to me during a training weekend that "In channel swimming portliness is next to Godliness". The enduring aspect of the swim is not just the continued long duration of the swimming itself; alongside this, cold-water tolerance plays a significant part in the swim. This can mean that swimmers need to put weight on so they have more insulation against the cold.

Throsby (2013) investigates the processes of becoming a channel swimmer through her own experience. She found that, in relation to gender and the body in channel swimming, female swimmers were viewed as possessing sporting advantages:

... as explanations of high performance, women are also often credited with a biological advantage in swimming — for example, because of higher average levels of body fat [and] a presumed (but scientifically unproven) higher tolerance for pain. (Throsby, 2013: p. 2)

Throsby draws distinctions between types of fat and terms this gaining of weight for channel swims a form of "heroic fatness", a fatness that can be lost

after the event and is a temporary form of body modification. 'Heroic fatness' is a controllable body adaption that is 'necessary but undesirable' and perceived as morally different to 'normal' fatness. A technological form of body adaption is discussed later in this chapter with reference to the artwork Channel Swimwear Rules.

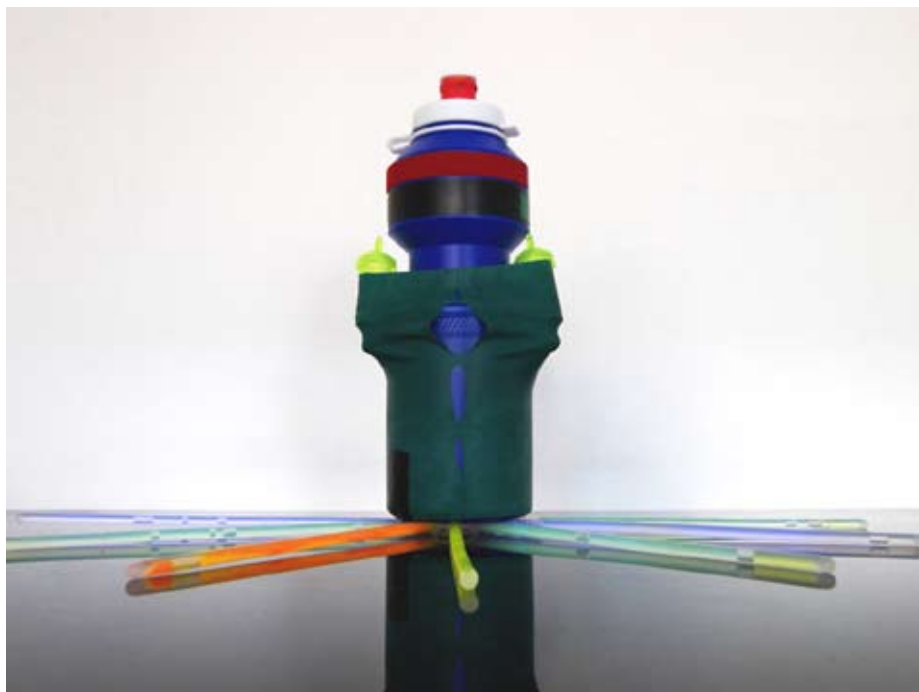
Contemporary art and sport

My position as author of this body of work that researches channel swimming involves a bridging of the two disciplines of art and sport but also requires some delineation between the sportsperson and artist (and researcher). Therefore multi-disciplinary methods using theoretical frameworks from philosophy, sociology, sports science and art are used in a trans-disciplinary way throughout this paper.

The project seeks to both illuminate and eliminate the boundaries between the disciplines of sport and art, so that the resulting gallery-based artworks are informed by swimming experiences, while the potential is created for the acts of swimming endurance themselves (such as the channel swim and its training) being considered art works. The endurance features of the act of a channel swim indeed share many similarities with endurance performance art works such as those of Marina Abramovic³. The training and mental preparation required for physically demanding symbolic feats are also comparable.

Proposing the act of the swim as performance art in itself is consistent with Allan Kaprow's thoughts in *The Blurring of Art and Life* (2003) in which he questions the nature of art and its reception. In his editor's introduction Jeff Kelley notes that as a young student in 1949 Kaprow questioned John Dewey's writing on *Art as Experience* by stating "...art is not separate from experience ... what is an authentic experience? ... environment is a process of interaction" (p. xvii). Kaprow goes on to suggest that the "Happening"⁴ is an ideal vehicle for art and life encounters. Interestingly Kaprow was also of the belief that for a Happening to maintain its originality it should be a one-off, with no publicity, and staged in a multitude of non-gallery environments that integrated the landscape within the performance. The audience was also reduced, usually including only a handful of people and 'accidental' participants who happened to be in the location at the time.

Such distancing from the accepted confines of the art world is described by Kaprow as "... un-artisting ... I define it as that act or thought whose identity as art must forever remain unknown" (Kaprow, 2003: p. xxix). The typical intention of the channel swimmer is not to 'make art', but the artist who



*Image 2 *Sandettie Lightship (2012)*
Photograph of sculpture utilising appropriated objects and
referencing a weather station positioned in the English Channel
that swimmers use to predict the weather for a swim

swims the channel as performance is starting from a different perspective. The 'happening' of the channel swim takes place in an unpredictable environment continually in a state of flux, with unexpected, unscripted events unfolding. There is also a lack of an apparent audience aside from the crew and pilot, who are themselves subjects within the performance. Each crew member has a pre-stated (by the swimmer) set of tasks to undertake at specific times during the swim, such as organising hourly feeds and observing the number of swimming strokes per hour⁵.

The relationship between artist and sportsperson is one that continues to be full of tension and ambiguity. For the most part artists who create work around sport do so through residencies that may involve researching, examining the sport from an objective viewpoint of observation and documentation. With my body of work the immersion and sustained contact makes it difficult

to identify the ending and beginning of the two areas of sport and art in (myself as) the author. So a hybrid approach is taken in which my position slips between artist-observer, artist as subject and creative sportswoman. An analogy could be used that draws on recent notions around creative research, which are termed 'practice-based' and 'practice-led'. The methodology used in this body of work is sport 'in' art rather than 'through' it.

As a sporting subject I am somewhat tenuously placed in the Channel swimming community, having trained for and swum a channel relay (a standard relay is six swimmers each swimming for an hour at a time). However, not having swum the channel solo, my position is one of slippage — remaining accepted, but without the necessary "solo" honour, sometimes referred to after a successful solo as being 'welcomed to the club'.

In a similar position of hybridity, albeit with a more deliberate distancing, author and illustrator Leanne Shapton draws on her own swimming experience from a distance, which creates a sense of nostalgia. It is apt, when considering her book *Swimming Studies* (2012) that "nostalgia" in Greek literally means "the wounds of returning". Shapton's book is based on her own experiences of training and competing at a high level internationally in swimming and her fondness for drawing. It contains intimate recollections that detail her personal narratives via text and visuals. *Swimming Studies* demonstrates that the artist and athlete are not incompatible opposites. In Shapton's case, she likens the repetitive habitual nature of swimming to the mental endurance needed within her creative life for the processes of drawing. Here the notion of a learned practice with defined common languages could be seen to connect sport and the practice of making art. That is, the notion of a practice that is practised.

Trying to define what swimming means to me is like looking at a shell sitting in a few feet of clear, still water. There it is, in sharp focus, but once I reach for it, breaking the surface, the ripples refract the shell. It becomes five shells, twenty-five shells, some smaller, some larger and I blindly feel for what I saw perfectly before trying to grasp it. (Shapton, 2012: p. 1)

Training

There are specific systematic and tested processes of preparation for channel swimming (unlike the more generalised sport of open water swimming) and at the forefront of preparation is a testing (and extending) of the limits of the body's ability to deal with cold water. Such training is undertaken in the

sea, rivers, lakes and particular outdoor unheated lido's such as the Tooting Bec in London (**Image 3**). This is commonly known as 'acclimatisation' and 'habituation'. This process differs from other forms of outdoor swimming, as within the sport of channel swimming the swimmer is not permitted to wear a wetsuit, which would aid heat retention.

Habituation is a learning process in which the body learns to adapt to the shock of getting into cold water. Acclimatisation, however, is the process whereby the body gets used to being in and staying in cold water for gradually longer periods of time. In order to undertake both, the body is forced to go through (often painful) experiences. Makenin (2010) explained habituation as:

... the most common form of cold adaptation and develops in response to repeated cold exposures where whole-body cooling is not substantial. When being habituated to cold, thermal cold sensations are less intense and shivering and the vasoconstrictor response is blunted.

Makenin also suggests that mental perception of coldness plays a significant part in the body's reaction to it: "At the same time stress responses are reduced, meaning a lesser rise in blood pressure and reduced release of stress hormones in the circulation" (Makenin, 2010).



Image 3

Training Ground: Tooting Bec Lido (Film Still) 2012

These processes of acclimatisation and habituation can be viewed as extreme by those outside the sport. This aspect of training pushes the body to its physical limits, and minor hypothermia is an accepted occurrence while undertaking such training. Within channel training, swimmers are taught (mostly by each other and more formally during structured training) to understand signs of hypothermia and processes to reduce the symptoms. Hughes and Coakley (1991) discuss in their "Positive Deviance" essay the notion that such extreme athlete behaviour can be classed as deviant where peer/community pressure results in overconformity and the collective encouragement to push limits. They observe that positive deviance within sport can be caused by "... an unqualified acceptance of and an unquestioned commitment to a value system framed by what we refer to as the sport ethic" (Hughes and Coakley, 1993: p. 362). They outline how this 'sport ethic' is used to excess: "Much deviance amongst athletes involves excessive over-conformity to the norms and values embodied in the sport itself" (p. 361).

In channel swimming certain aspects of training can be conceptually framed by this notion of positive deviance. Elements of the training, including long periods of swimming and time spent in cold water, take place in group situations. Often the group training (including the Dover beach weekly training) encourages excessive commitment to what might be viewed outside the community as deviant behaviour.

When viewed outside the channel-swimming community (and wider open-water swimming sport), my video *Acclimatisation* (2012)⁶ documenting the after effects of attempting to acclimatise to cold water swimming over a period of weeks (known as after-drop, the continued fall of the body temperature during the re-warming process) is viewed as deviant and has been questioned due to the apparent severity of my condition in the video. When displayed within the open-water and channel-swimming community, the body state is immediately recognised and viewed as comical (swimmers refer affectionately to this after-swim state as "having the shakes").

This piece, *Acclimatisation*, is the first self-referential work within the body of research, and perhaps the piece that most obviously disrupts the boundaries between artist and swimmer. With my own body as the central subject of this documentary film, the filming processes are deliberately homemade, scenes being filmed on hand-held mobile devices. The use of hand-held filming devices has become ubiquitous as a documentary technique, and the documentary artist film becomes one that is contained in multiple mobile formats and is thus transposable (differing from the traditional unique art

object). Its aesthetic is recognised as of the moment. This format allows films to be viewed in (and uploaded to) different contexts and discipline-specific domains, thus reflecting the multiple identities of the author.

The hand-held camera technique also allows for a lack of planned editing and film direction within the film. The device itself literally records my body's experiencing of 'the shakes' as my inability to hold the camera steady is evident (adding, some might say, to the comedic aspect of the film). Individual ritual is also evidenced in my wearing of the same oversized hat in each clip (a hat recognised as mine in the swimming community worldwide, capitalising on my swimmer identity). This hat is designed to retain heat after the cold immersion, but its ridiculous appearance adds to the unnatural scenario of each video, and its recognition by viewers as an emblem moves it to become a totemic object.

Within channel swimming the ethics of the sport also culminate in encouragement through the use of popular channel swimming sayings and slogans that recognise the adversity of the challenge and reinforce this deviance and a sense of collective belonging: for example "No Pain No Gain", "Nothing Great is Easy", "80 per cent mental, 20 per cent physical".

Rituals

'Greasing up' is a term used in the channel (and open-water) swimming community to describe the process of covering the body with Vaseline or a similar anti-chafing product. Historically channel swimmers used 'goose-fat' and as a means of keeping warm during the swim. Photographed or videoed, this preparatory act of greasing can appear through the lens as a ritualistic laying of hands on the body (usually at night time when a channel swim begins). The stills from the Nick Adams video (see **Image 4**), when removed from their swimming context, appear to acquire a quasi-religious ceremonial significance.

The act of the channel swim requires the body to learn, adapt to and perform the associated behaviours of channel training. This includes the form of "feeding" as the endurance aspect requires the body to refuel in a particular and sequential way which, according to the channel swimming rules, must be achieved without touching the boat.

The channel swim, while underway, is measured by the participant swimmer in terms of feeds. Throsby (2012) describes her channel swim and feeding patterns in her blog: "Three feeds ago, my boat pilot had come out of the cabin to tell me that it was time for some hard effort now to push through

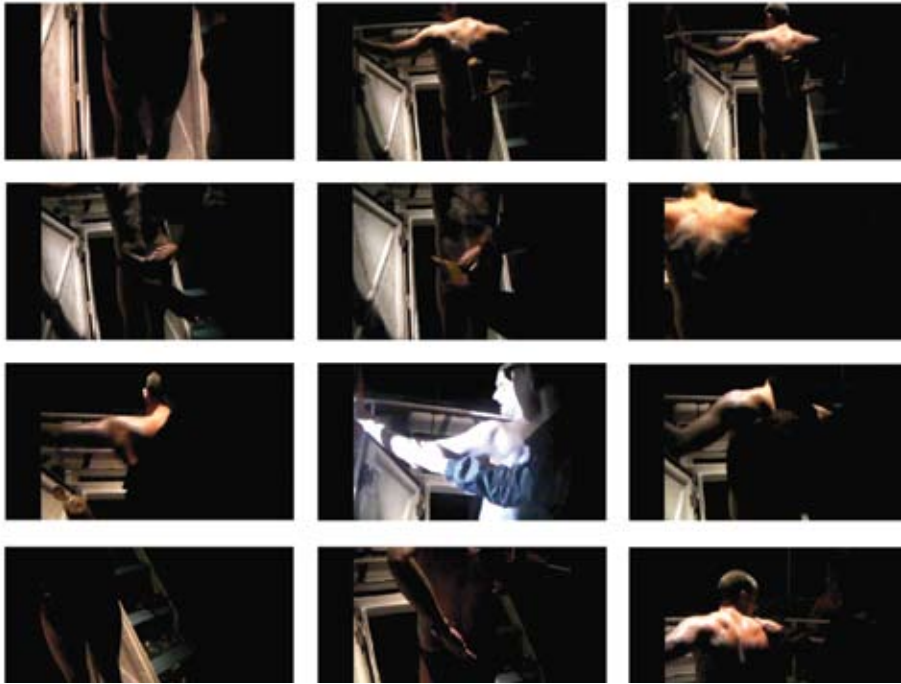


Image 4 *Greasing Up (Nick Adams)*
 Stills from Nick Adams channel swimming video 2011

the difficult tide". The feeds (hourly or however often the swimmer has decided prior to the swim will work best for his/her body) become a measure of the progress of the swim. The feeds act as temporal points within the swim to create an overall timescape; the passing of time is measured by the body's need to refuel, and the success of the early stages of the channel swim are judged on the basis of the swimmer's ability to digest the feed⁷. In this context, Descartes's idea of the 'body as a machine' could be seen as an appropriate equivalence, with the body as an engine to be kept fuelled for the task at hand.

Swimmers select (and sometimes make) their own feeding apparatuses which allow them to avoid touching the boat when they stop for a feed. These items may also relate to the personal choices of the swimmer. For instance a 'basket and pole' system is more appropriate for solid foods, while sports bottles tied to rope or string allow for liquid fuel. These appropriated objects take



Image 5 Standard Relay (2012)
Sculpture based on swimmer's homemade feeding apparatus

on a sculptural presence and become symbolic during the swim; the appearance of these objects during a swim also marks the passing of time as well as the only points when there is a bridging between the swimmer and boat.

In *Standard Relay* (2012) (see **Image 5**) — both a sculptural piece and a film of the sculpture — the constructed sculpture becomes semi-abstract, retaining traces of the original function of its components, but distanced and transposed via the medium of film, the editing of which reflects the time-based measuring of the duration of a swim. An inertia exists in the slow panning shots which create obvious sequencing with little action, a repetitive imagery in which the feeding sculpture dominates and is centralised as an iconic object. This is at odds with the multi-layered abstract sound that is present within the film. The sound is constructed using audio production methodology such as sound-capture from an actual swim and collaging via digital processes. The placement of sounds alongside the visuals therefore generates a relationship between imagery and sound that is integral to the film itself; it produces a sense of temporal points relevant to stages of the swim and suggests repetitive processes.

The authentic body: Channel swimwear rules

During a channel swim the swimmer's body is expected to be in a 'natural' state, free from the technology of any enhancing equipment, evidencing the

physical capabilities of the swimmer. With the rise in performance enhancing equipment, EC (English Channel) Rules have been developed to control what a 'legal' channel swim can involve. These rules are used in open water swimming worldwide:

No swimmer in a standard attempt to swim the Channel shall be permitted to use or wear any device or swimsuit that may aid his/her speed, buoyancy, heat retention or endurance (such as wetsuit, webbed gloves, paddles, fins, etc). The swimmer is permitted to grease the body before a swim, use goggles and one hat. Nose clips and earplugs are permitted. Any kind of tape on the body is not permitted unless approved by the observer.

The swimmer may wear only one swimsuit in one or two pieces which shall not extend past the shoulder or below the knee. All swimsuits shall be made from textile materials. Caps may not be made from neoprene or any other material which offers similar heat retention properties. (Channel Swimming and Piloting Federation, 2012)

Magdalinski (2009) discusses how the physiological body can be enhanced through technology and how processes of bodily changes and adaption have to be earned within sport. Thus when "equipment" is utilised to enhance performance this can be viewed as technology interfering with the natural sporting body, and results in a tension arising between "nature" and "technology". Within channel swimming the use of such equipment is viewed as 'cheating'; because of this channel swimming is distinctive from other open-water events that may even require participants to wear wetsuits (linked to the rise in triathlon).

In the work *Channel Swimwear Rules* (2012) (see **Image 6**) two large-scale photographs display a swimmer wearing the banned channel swim equipment. The aesthetic construction of the pieces are achieved using appropriated wetsuit advertising methods and stances. The imagery suggests an exaggerated level of body-enhancement, the binary opposite of the natural body, and illustrates the seemingly absurdity of many of the artificial aids when viewed from outside the context of a swimming community (and indeed outside the water environment for which the enhancements are designed).

Channel Swimwear Rules was been exhibited in a 'non-art' sporting situation at *The Global Open Water Swimming Conference 2012* in Los Angeles where it was often 'misread' as advertising rather than contemporary artwork. These readings disrupt the relationship between the disciplines of art and sport and facilitate a mixing of the codes recognised within each sphere.



Image 6 *Channel Swimwear Rules (2012)*
Photographs with swimmer wearing banned Channel-swimming equipment

Hitting France

“...an ethnographic mapping of an institution or community is a primary form of site-specific art today” (Foster, 1996: p.185)

An ethnographic approach provides the overarching framework used in the work, although rather than the artist presenting collected data based on the channel swimming community, the data is transcribed and often reframed

into artworks. Here objects are not appropriated and represented. This approach has the potential to enable insight into the sport and inspire consideration of wider notions of identity itself.

Hal Foster (1996) states that artists are often defined by their habitation of 'elsewhere' and acting as the 'other'. He comments on artists who work 'horizontally' in an ethnographic manner:

... one selects a site, enters its culture and learns its language, conceives and presents a project, only to move to the next site where the cycle is repeated. (Foster, 1996: p. 202).

As author of this body of research, and as a subject embedded within the site (community) itself, it is difficult to work horizontally; the vertical approach, that of becoming involved in-depth within one site, while enabling unlimited access, could problematise my position which then becomes distanced from 'the other'. It could be said there is too little objective space in my representations, by my very implication in and familiarity with the channel swimming culture as a sportsperson.

The artist therefore is in a space of intersection, involved in the sport, but attempting to bridge both the subjective and objective artist positions. This is what allows the work to be both informed by and testing of the methodologies of the sport itself, giving the work a stance from which to question the two apparently divergent disciplines of art and sport.

Notes

- ¹ The first person to successfully swim the English Channel without artificial aids was Captain Matthew Webb in 1875.
- ² There is a worldwide channel swimming forum/chat group with 1200 members internationally
- ³ Abramovic calls her preparations before performances 'cleaning the house': literally preparing herself mentally and physically for the performances that push her body to extremes. The preparation involves a range of processes including meditation, fasting and acts of long durational concentration and silence.
- ⁴ A Happening (term created by Allan Kaprow in 1957) is a performance event considered art. It can take place in any chosen situation and is overseen by an artist or group. Happenings are often improvised and may involve audience participation.
- ⁵ A technique used during a Channel swim to ascertain the speed, efficiency and endurance of the swimmer is to count how many strokes a minute a swimmer uses. A stroke is considered to be one arm turn. If the stroke rate drops, it is generally a sign the swimmer is tiring.

⁶ Shortly to be available online.

⁷ Prior to undertaking the swim, the Channel swimmer will practice feeding with carbohydrate energy drinks. These drinks are often difficult to digest and different strengths of the substance are experimented with. Ideally a swimmer must aim not to vomit as this is detrimental to gaining the required calories needed for the swim. It is accepted by swimmers undertaking a Channel swim that they are likely to vomit a number of times during the swim.

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# Jump and Draw: An Interdisciplinary Project Using Art and Sport to Create a Third Space of Learning in Primary School Education

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Art does not reproduce the visible, but makes visible. (Paul Klee)<sup>1</sup>

Why are children concerned whether they can draw or not? How can the emphasis on recognisable representations as signs of development and quantifiable measurement shift to an enthusiasm found in a child's potentially playful, fun and abstract view of the world? In an assessment environment where quantifying achievements are core to current schooling, the possibilities of art to offer open-ended, discovery-led learning environments are restricted; a thought process of right and wrong has embedded itself in the institution. For example, Sandle (2005: p. 176) states: "with an emphasis on literacy and numeracy within the school curriculum at both primary and secondary level and with increased demands on educational resources and funding, cultural activities such as art are generally being marginalised within young people's education". Sandle refers to a major report on art education in primary and secondary schools in which Helen Charman, then Curator for Continuing Professional Development (CPD) Programme (Schools) at Tate Modern, is quoted as stating: "The art teacher is becoming increasingly shaped and constricted by the institutional demands of a testing culture" (Rogers *et al.*, 2004: p. 24). Nearly a decade later these concerns are still applicable, as evidenced by the response to the government's initial proposals for the new Ebacc (English Baccalaureate) and its negative implications for the teaching of the creative arts in schools.

In interdisciplinary practice the potential for serendipity invites new possibilities and the opportunity to reveal how creative practice can be a mechanism through which to help pupils progress in their learning and fulfill their potential. As the educationalist Ken Robinson suggests, we need

to be seeing “our creative capacities for the richness they are and seeing our children for the hope that they are, and our task is to educate their whole being so they can face this future (that we don’t know yet)” (Robinson, 2006). We undertook a pilot research to ascertain what might happen if the two practices of art and sport came together. What might they offer and what kind of third space might manifest itself within a formal educational environment, and how might we facilitate this creativity?

In his *Pedagogical Sketchbook* Klee (1968) explored the idea of ‘taking a line for a walk’ and in this project we decided to take this idea literally in order to see what might happen. By exploring drawing through the body’s possibilities we wanted to celebrate such drawing as a direct embodied visualisation of our thinking and being; that it can be exploration through movement and mark making without the constraints of a formal aesthetic practice (see Images 1, 2, 3, 4, 5).

In refocusing the emphasis of sport onto art, and art onto sport, competitiveness would be balanced with creative investigation. The limitations of each discipline act as the freedoms to break through the perceived expectations of the other — to run at a sheet with charcoal, to draw while in a headstand. By simultaneously running and mark-making, doing backflips while coated in paint, a third space becomes one of unforeseen events contributing to a clarity around existing knowledge and can help pose new questions.

It was intended that *Jump and Draw* would facilitate thinking, drawing and action to trigger new concepts and effects. Rose (Temkin and Rose: 1993) in her essay for Joseph Beuys’ exhibition catalogue *Thinking is Form*, quotes Beuys as stating, “Drawing is the first visible form in my works ... the first visible thing of the form of the thought, the changing point from the invisible powers to the visible thing”. In other words, for Beuys mark-making is seen as the beginning of the manifestation of “the form of the thought” (Paxson, 2011: p. 36).

If the theory of neuro plasticity — how the brain responds to its environmental stimuli — is correct, the essential need for a child’s growing brains is learning that is full and rounded. This includes the provision of a creative, nurturing space provided by the project in order to facilitate an autonomous learning style. To accomplish this a third space needs to be embedded within educational strategic planning, as neuroscientist Eagleman (2012: p. 69) suggests:

“How you turn out depends on where you’ve been. So when it comes to thinking about blameworthiness, the first difficulty to consider is that people do not choose their own developmental path”.



Image 1 Yr 2 Running, drawing and counting





Image 2      *Headstand, football, paint*





*Image 3      Jump and painted hands*



*Image 4      Yrs 4, 5, 6, Running and jumping painted hands, outdoors*





Image 5      *Running and chalk drawing in playground*

## The project

In July 2012 a collaborative project was conceived during end-of-the-day playground conversations among three parents (two artists and one scientist) and the PE (physical education) Teaching Assistant at Chapel Allerton Primary School, an inner city Leeds<sup>2</sup> school. Each individual was interested in engaging the School and the children in exploring different ways of learning with open-ended enquiry as a key factor. The idea also emerged to coincide with the School's Olympic celebrations mirroring the Cultural Olympiad. This allowed the project to exist external to the school's curriculum activities and as a valuable opportunity for the provision of a more subjective space; a 'space' where all the children in the school, as participants in a communal activity, focused on process as an outcome.

Chapel Allerton is a Primary School of over four hundred children. Every year has two classes made up of about thirty pupils in each one. The School has limited space for its size, with shared space consisting of two large tarmac playgrounds, two halls of differing size, and a playing field fifteen minutes walk away. The project conceived was called *Jump and Draw*, in which both

individual and collective actions would occur. Every child would take part, emphasising the potential of communal learning through active participation and engagement across age and place. At the outset of the project questions were posed to the children, as follows:

- What happens when art and sport get together?
- What can our bodies do in space and what can we combine from art and sport to make marks?
- How can we make marks while running, jumping, playing games?
- What materials might we use?
- Will any of it work?

The project was conceived to highlight the value of three key approaches in learning that often are underestimated and overlooked in the curriculum, or get by-passed in the pressure to fulfill particular standards. These approaches were open-ended enquiry, cross-disciplinarity and play, using art and sport to facilitate a third space of action and learning. Accordingly activities were designed to complement the ages and skills of the children so that each year group had its own independent actions and a shared eight-foot painting. The activities were inspired by artists interested in 'extreme drawing' situations: for example, Matthew Barney's mountaineering approach to scaling and drawing around the extremes of a room; Rebecca Horn's *Pencil Mask* using drawing to extend from the confines of her body; and Anna Barriball's simple tests of catapulting graphite onto paper.

The project ran during every one-hour PE lesson over the week, which amounted to fourteen hours. At the outset of each session the children were asked what they thought about art and sport. This provided an opportunity to discuss the project and explain how failure wasn't possible due to its exploratory nature. The children made immediate links to their own knowledge and experiences, from Kandinsky's painting to music to their own sport interests.

Altogether there were six programmes of activities, one for all children and five for particular year groups, as follows:

1. All children — run, jump and hit the paper with your painted hand as high as you can, producing a painted map of the whole school population including some of the teachers and teaching assistants.
2. Foundation 2 (age 4/5) and Year 1 (5/6) — outdoor playground running and drawing with chalk, using idea of drift by throwing string and passing on to make a group drawing, drawing around bodies on paper with pastels and in sport action positions.

3. Year 2 (6/7) — running and drawing on a long sheet held up and everyone counting the time taken; relay teams race and draw circles or draw round hands and feet using charcoal and pastels; drawing around bodies on flattened boxes.
4. Year 3 (7/8) — athletics and gymnastics with paint-dipped hands and feet onto long canvas in yellow/ drawing around sport positions on long canvas.
5. Year 4 (8/9) and 5 (9/10) — throwing objects dipped in paint at hanging sheets of paper, running and drawing on paper and canvas, jump and draw on paper, athletics with paint on hands/feet.
6. Year 6 (10/11) — athletics/ ball games and paint on canvas sheet in red and blue; drawing around bodies in sport positions on sheet

The project celebrated children's ability to take an idea, explore it and push it further. It allowed for risk-taking, to feel there is no fixed way to do it, engaging children in a sociable, active, co-operative peer-learning situation. The actions freed-up what art could be and removed pressures of set skills and abilities for both aspects. It created a third space of fun and freedom, celebrating experimentation, enquiry-led learning in a joyful environment and liberating the children from the constraints of education directed by pre-existing measured outcomes. We pointed out the resources we often have to hand and how, with a flexible, challenging approach to the function and uses of materials, children can pose new questions of the world. Ward (1973) in his book entitled *Streetwork: The Exploding School* points out that resources are usually to hand within our immediate surroundings, offering relevant subject matter and problems to resolve in the classroom. In *Jump and Draw*, the children could 'draw on themselves' to learn. Pedagogy is about learning how to think, look, analyse, understand, imagine and produce, and as Winterson (2005) comments with regard to the work of artist Rebecca Horn: "Art has the knack of helping us to see what we would normally miss".

The third space, created by the project, facilitated an atmosphere of discovery and discussion, thinking differently, questioning, challenging stereotypes and assumptions, and ultimately every child got involved. Those who missed it due to illness or other reasons, nonetheless actively sought out getting involved, or at least finding out about it. With further time this project would work well as a trigger for the children to move onto devising their own designs for actions and incorporating these into further learning possibilities.

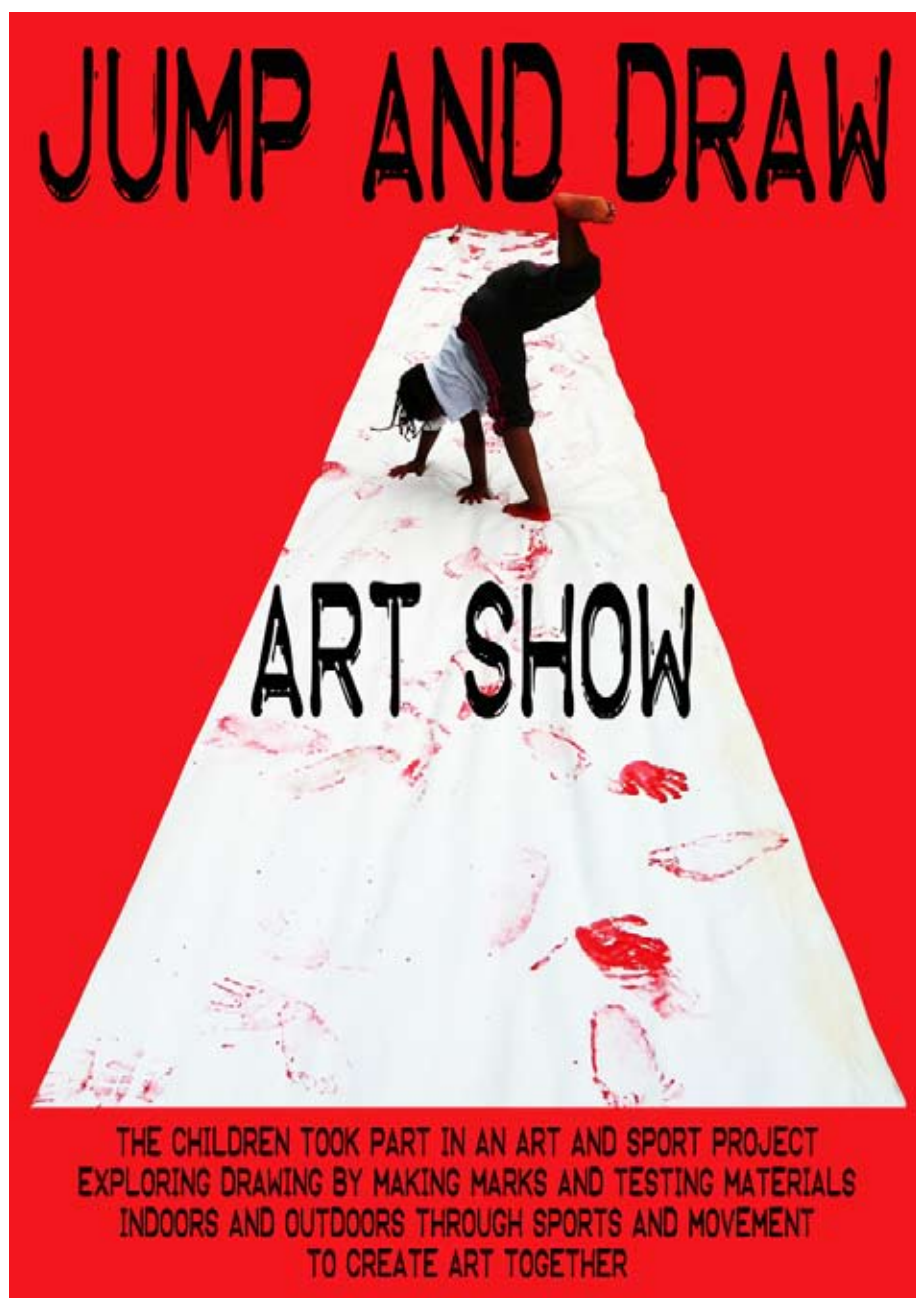


Image 6      *Exhibition Poster*

## **What did we find out?**

The project celebrated children's ability to take an idea, explore it and push it further, but also highlighted the difficulties of incorporating flexible, improvised situations into the teaching day. It revealed the worries that can occur for some children around a fear of failure, even when there is no emphasis on measured learning. A Year 1 child asked at the beginning, "What if we fail?". We discussed how this wasn't possible because we didn't know what would happen and there were no required outcomes. Although a notion generally embraced, this left a few of the children anxious. Was it learning or play? The notion of these being two distinctly different practices was already becoming evident and with the limited time we had to establish a sense of trust very quickly.

The school is run on a tight timetable with limited space and made it difficult to have much flexibility within the teaching day, which impacted on the delivery. It became evident by the end of each session that with more time the children would have improvised their own processes and methods and moved from participating to leading the project. Given the English weather, if it rained we had to work indoors and try to negotiate a space large enough for the project to keep to its original intention. To work in a classroom full of furniture and equipment was difficult, but main halls were in constant demand for other classes. Outside, the playground could also be problematic, as the hard surface was not always appropriate for risk-taking actions, and the paint we used marked the tarmac for a few weeks, which had a mixed response. The playing field would have been a much better space to use but that was a fifteen-minute walk away.

It was essential for the success of the project that Steve Walker<sup>3</sup>, the teaching assistant who runs most of the PE sessions, had a very open-ended view of what education can be. He recognises sport as a specialist subject, one with potential to be applied creatively to a range of situations across the curriculum. Without this attitude the project would not have happened, and would have not received the support and interest from the rest of the school. On the other hand, the fact that the school allowed the project to happen showed some managerial openness to alternative methods that, with further discussion, could be built on. As Walker remarked, "I think it worked really well in my PE lesson, the teachers did not have to plan the session. Being flexible for me made it work".

Art and sport are often perceived as peripheral to the curriculum and learning, but are core subjects that engage and require participation in a

range of different ways — physical, mental and social. As Walker agreed, “art and sport are two subjects that some teachers do not feel comfortable with, so they tend to do less of these subjects”. But thinking, spatial awareness, developing and fine-tuning motor skills, [creating] spaces for empowerment and peer-learning, discussion, confidence and social skills, “as well as ways into other subjects [demonstrate] that playing, problem-solving and being actively involved are key learning methods” (Ofsted, 2012). And all are evidenced in the *Jump and Draw* project.

We felt it was important to show the things the children had done for them to see each year’s involvement and to share knowledge. We wanted them to celebrate this event as part of the school Olympics and for parents to see it. However the project was not about end outcomes, so we wanted to show the ideas, processes and value of these in art as much as any finished object. It was important to show how sport can be related to other subjects and to spark other ideas of cross-disciplinary teaching. We wanted to try to exhibit the work as it was, and demonstrate that art can be valuable without being ‘precious’ and use the work as a social space to communicate between the school and the parents (see Images 7, 8, 9).

The children loved the week, the parents wanted to know what we were doing, some of the staff took part while others complained about the mess on the playground. However scheduling in the exhibition was very difficult and problems in communication within the school meant that the exhibition had few visitors, despite being scheduled at school pick-up time. The school perceived the project as an extra-curricular activity, and some teachers seemed to perceive it as a rather anarchic event as it was very noisy, messy and at times improvised. However other teachers and teaching assistants joined in, took part and seemed to like the joyous nature of it and felt its value.

This joy felt like an outlet for energy in generally very controlled conditions. The children got involved with even more energy than anticipated, identifying and pushing any boundaries and materials. Steve Walker commented, “It went really well, all the children were engaged and loved it. I would try and get more parents involved”.

*Jump and Draw* also tested the children’s preconceived notions of art and sport and supported the development stages of each year. Foundation 2 children already run about and draw, and at times were a bit bemused by the activities. Nevertheless they really enjoyed making drawings together, talking about them and then physically playing in the drawings. Initially, Year 6 children were reticent about letting go and getting paint on themselves, but once they had started they threw themselves into it: it seemed a great way to





*Image 7      Painted PE Shirt*

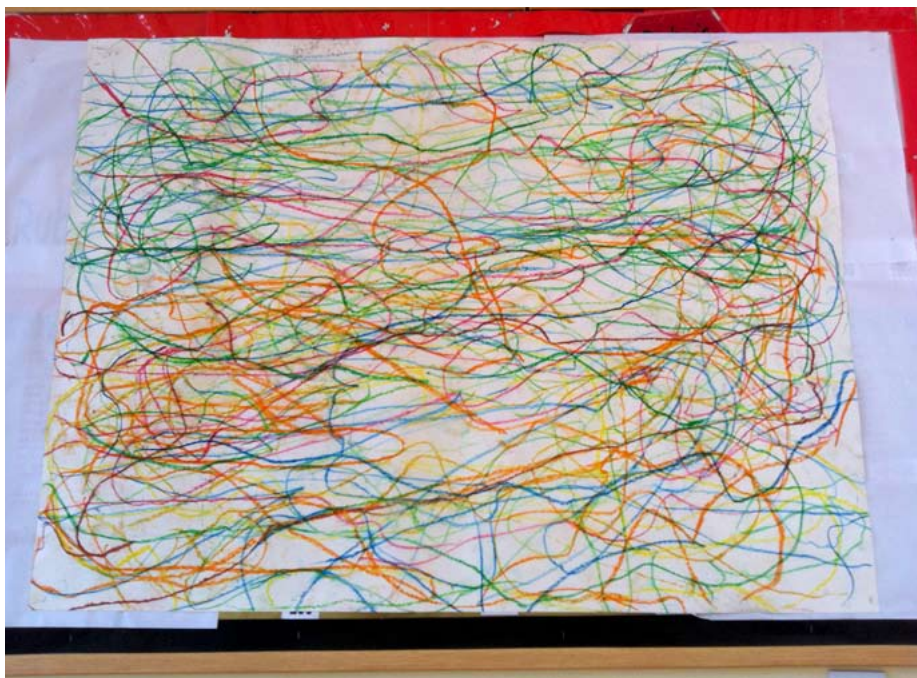
release energy at the end of their primary school education and be allowed to play again. They could be challenged however to do some much more elaborate, skilled and complex thought/action projects. Year 4 and 5 children relished the opportunity and showed how some of the materials were not robust enough, and Year 2 and 3 children seemed best placed for both individual and team actions and were generally less self-conscious.

While it felt a success as a school-wide event, it was very ambitious. As noted by Steve Walker, "The more ambitious you are the better the outcome sometimes, giving the children the opportunity to try something different made the learning more fun. Letting all the children take part made them all feel part of what was happening, it was non competitive and fun".

As a pilot project, *Jump and Draw* showed how certain actions worked better than others and how materials needed to be resilient in large quantities. It also demonstrated the importance of the physical nature of the space in supporting the possibilities regarding what *can* happen, and that it is crucial for the school to recognise the value of providing appropriate space.



Image 8      Exhibition School Hall



*Image 9*      *YR 1 Body Outlines*

Reflecting on the school's response and subsequent events it remains a unique event that has had initial impact on the children but has not been taken up or discussed further with the head teacher. The collaboration would like to expand on this as a model for other potential cross-disciplinary teaching, but it remains dependent on them to pursue further development. Initial discussions are considering a range of possibilities from working with a specific group of children around a key issue of confidence, learning and engagement to more elaborate actions in response to specific areas of the curriculum.

Externally, however, we are looking at other venues where we might expand this concept further and join education, sport and art through new locations. Bringing the project into a gallery environment would elicit new challenges and perspectives. We could invite schools into the gallery space, which could remove some of the restrictions of the school environment. We would also ask the gallery curators to consider allowing other kinds of activity and art production to occur in their spaces. As the contemporary artist

Matthew Barney climbed gallery walls, perhaps the children might race through the spaces, marking out their physicality through pre-designed and self-initiated methods of action drawing.

## Notes

- <sup>1</sup> Quoted in Elderfield (2004).
- <sup>2</sup> The participants delivering the project were Sara Bordoley (parent and sustainability professional), Paul Digby (parent and artist), Dr. Liz Stirling (parent, artist and Senior Lecturer, Leeds Metropolitan University) and Steve Walker (P.E. teaching assistant, Chapel Allerton Primary School).
- <sup>3</sup> All Steve Walker quotations in this chapter are from the authors' unpublished notes on the *Jump and Draw* project.

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# Create The Physical: *imove* and the Art of Human Movement

Tessa Gordziejko

Creative Director of *imove*, Yorkshire

*imove* was Yorkshire's signature Cultural Olympiad programme, producing 32 arts projects on the theme of human movement, many of which had a sports theme or synthesis. It was funded by Legacy Trust UK and Arts Council England, and reached an audience of over 2 million between its launch in March 2010 and the end of the programme in September 2012.

The shaping of the UK Cultural Olympiad was an imperfect process, yet its outcomes were ultimately strong in many parts of the UK. I was appointed in September 2007 to the role of Creative Programmer for London 2012 in Yorkshire, with a job description that contained such phrases as: "act as the catalyst and hub for the region's contribution to the Cultural Olympiad"; "create, validate and shape a package of high-quality, accessible and innovating regional activity ... which reflects the agreed values of the Cultural Olympiad and leaves a lasting legacy"; "inspire people and organisations to become involved".<sup>1</sup>

That last phrase was telling as there was no budget allocated to each region's Cultural Olympiad programme. That phrase meant that each Creative Programmer was expected to 'inspire' the agencies, organisations and stakeholders to spend their own money on activity within the Cultural Olympiad which would be 'high quality', 'accessible', 'innovating' and 'cohesive'.

On arriving I thought the best approach would be to have a series of conversations with the region's cultural sector which luckily I knew well, to gauge what their plans and aspirations were, to glean any emerging ideas and to get a sense of how we might shape a Cultural Olympiad programme which cleaved in some way to the region's identity. During this process, which I considered a 'pre strategic' phase, two things happened.

First, in about week four, I had a conversation at the National Media Museum which stood out from the rest. Their collections of studies by early

movement analysts such as Muybridge and others, innovation in sports filming and early Olympic footage had suggested to them that their plans should focus on a 'festival of movement'. This idea became what I refer to as a 'sticky idea' — a nub of an idea which others can bond to and around which other creative ideas and aspirations grow. Movement was a theme and a motif which drew together art and sport, which connected obviously with much of Yorkshire's strengths. It also gathered approval from some of our wider 'stakeholders' in health and wellbeing for promoting active lifestyles and combating sedentary behaviour — conundrums which bedevilled policy makers determined to use the Olympics to make us less obese as a nation.

For me, the core of the movement theme held a deeper fascination. I had that year just completed a two year Fellowship on the Clore Leadership programme, which included a short research project into the relationship between observed and performed movement (Gordziejko, 2007). A lot of the research I had done was into the areas of metakinesis and the post-Cartesian concept of 'embodiment', a holistic consciousness of presence in the body. This is often shorthanded as '*being* a body, rather than *having* a body', which also connects with the neuroscientific understanding of kinaesthetic empathy through the investigation of mirror neurons. The growing idea of a 'festival of movement' provided lots of interesting opportunities for projects which explored and engaged audiences in embodied, kinetic experience, whose creativity would inspire them towards future physical activity in a way that public health programmes could not do.

That was the theory. Let's fast forward to the summer of 2012, when the output of *imove* reached its peak. Among the projects we had produced were:

- *Synchronised*, a synthesis of Indian Kathak dance and Synchronised swimming;
- *Cycle Song*, a large-scale community opera about an Olympic cyclist from the 1920s, produced in a park in Scunthorpe;
- *Sea Swim*, a project which combined a North Sea swimming club with an art and writing group;
- *Stanza Stones*, a series of seven stones set across the Pennines from Marsden to Ilkley Moor, bearing a collection of poems by Simon Armitage, and creating a unique literary walking trail for the region;
- *Runs On The Board*, an artist's celebration of over 50s cricket, in partnership with The Grey Fox Trophy, an over 50s cricket league in Yorkshire;
- *Extraordinary Moves*, a two year exploration of human physical enhance-



ment, disabled sport and movement featuring visual art, photography, film, theatre, dance and sports science;

- *In The Blink of An Eye: Media and Movement* at the National Media Museum combining rare archive materials from the museum's collection by early animators and photographers, and two new digital artist commissions interpreting movement in sport.

And that is just seven of the 32 projects we produced which had a particularly close sports identity. We also had roller-skating bears, dancing on the street, an elegiac installation-performance in praise of our dying relationship with the motor car, two chamber operas about flying, two site-specific theatre pieces which took audiences on a physical journey in Hull and Bradford, animations narrating longer journeys to Yorkshire from within its migrant communities, a rapper dance trapeze through five Yorkshire towns and cities, projections that engaged people physically in public spaces, and poems traded for tote bags on Leeds' Kirkgate Market.

Had anyone asked me in 2007 what our festival of movement might look like, I probably wouldn't have imagined any of the projects I just described (apart from maybe the NMeM one). At that point, *imove* — or I Move Therefore I Am as it was originally called — was a theoretical construct, with a series of likely partners in mind.

I said that two things happened in those first few months which shaped what eventually became *imove*. The second thing was that my 'pre-strategic' phase was interrupted by a very strategic and large opportunity. Each region was invited to bid for significant funds from Legacy Trust UK, a trust set up with various sources of lottery money to fund work across the UK which would create a legacy from London 2012.

We developed the original concept — I Move Therefore I Am — and after a couple of iterations, we were awarded £2.24 million for the programme. Our plan outlined a commissioning and development model which would gather strong propositions from a wide range of the region's artists. We set up a producer team and a series of 'pitch' days when we invited artists to bring their ideas. Instead of a lengthy application form, we asked them to make a 'pitch' to us, followed by a creative conversation. The main criteria were that it should be a response to the *imove* mission 'to transform people's relationships with their moving bodies', and that it would engage audiences beyond traditional arts attenders. If they held potential, we put them into a period of development supported by a producer; if their potential crystallized during this stage, we commissioned them as a co-production.

The concept meant that a lot of the work we commissioned would not take place in conventional arts venues. As it evolved, a part of the programme's identity which would clearly emerge was art in unusual places — from the top of the Pennines to swimming pools, from disused textile mills to the streets of our towns and cities, from beach huts in Scarborough to cricket grounds. Even our co-production with the West Yorkshire Playhouse, *The Giant and the Bear* by the excellent Unlimited Theatre, didn't happen in a theatre, but in a Big Top in a car park. This was especially effective in reaching wider audiences than would have come through the doors of a conventional arts venue — there were sports audiences where work was presented in swimming pools, at the English Institute of Sport and Leisure centre, and football and rugby audiences saw pieces performed at Leeds United FC (Elland Road) and Headingley Carnegie Stadium. Walkers have sought out Simon Armitage's poems on *Stanza Stones* across the Pennines, and *The Mill*, performed in a disused mill in Bradford, drew local families of former millworkers who had contributed to the content of the production.

Our commissioning model also meant that we worked with artists at different stages in their careers, from emerging artists to established names, and those poised to move into a more mainstream profile. We challenged each artist and organisation we worked with to stretch themselves beyond their comfort zones. Perhaps the most extreme example of this was *Cycle Song*, a collaboration between the Scunthorpe Co-operative Junior Choir and Proper Job Theatre, a community theatre organisation. Both came to us with passion for a cycling theme. The Choir wanted to do an opera about Lal White, a Scunthorpe steelworker who won a Silver medal at the 1924 Antwerp Olympics — a hero to be reclaimed in the year of the London Olympics. Proper Job originally wanted to do something about Lance Armstrong (it was fortunate we went in a different direction given subsequent events).

We decided to see whether their ideas could converge and introduced them to each other. Director, James Beale quickly became inspired by Lal White's story, and the Choir's Musical Director, Susan Hollingworth, saw that the project needed theatre production expertise. One of the *imove* Producers, David Edmunds, was assigned to help them develop the project, which recruited Ian Macmillan as librettist, Tim Sutton as Composer, a fine core professional cast and a community cast and crew of almost a thousand. The vision grew and, after a summer of challenging weather when outdoor events were being cancelled on a regular basis, what was produced at Brumby Hall in Scunthorpe on 14<sup>th</sup> and 15<sup>th</sup> July 2012 was truly breathtaking.



A project which explored deep sports/arts themes in a multi-platform format was *Extraordinary Moves*. This was one of our three year projects, a partnership between Chol Theatre and Sheffield Hallam University Department of Sports Science and Engineering, and featuring a number of artists including digital artist Jason Minsky, photographer Paul Floyd Blake, movement artist Laura Haughey, theatre director Andrew Loretto, writer Kaite O'Reilly. This was shaped by the science expertise of Dr David James of SHU who has featured in the media and on the conference circuit on controversial subject matter surrounding the technology of human enhancement and the potential ability of Paralympic athletes to eventually out-perform able bodied ones.

*Extraordinary Moves*, as a body of work ranging from street theatre to digital art and science debates, explored through these themes fundamental questions about athletic performance, the limits of biological physical achievement and what it is to be human. The final element '*LeanerFasterStronger*', a play by Kaite O'Reilly, brought the ideas in all their brilliant complexity to stage in an acclaimed production at Sheffield Crucible theatre in summer 2012.

As Sue Burns (Producer of the Chol Theatre responsible for *LeanerFasterStronger*) pointed out, the emphasis changed over the course of this project:

...we were there at the development stage. Then it was more fluid, about transforming the way people feel in their body. Now it's about the art of movement, challenging the perception of disability... we had our own *Extraordinary Moves* mission: engaging public ideas about science, sport and science, public engagement, ideas about technology." This play was about the athlete's body and the effects of sporting obsession with perfection and achievement. We were presented with an intellectual understanding of the mind-body problem. (Froggart *et al.*, 2013: p. 38)

Balbir Singh's pitch for *Synchronised* was a paradigm that had genuinely responded to the *imove* mission, a creative synthesis of sports, arts and pure movement. Balbir had taken time thinking about what *imove* meant in deeper terms, so that by the time he came to see us he could articulate fluently and expressively the concept, practice and structure. Kathak dance is an artform with very water-based roots, both in its narrative content but also in the quality of movement — Balbir talked about Kathak movement containing implicit resistance as if being performed in water. The plan to work with both elite Synchro swimmers and dancers, each refining and

strengthening their practice in the studio and the pool, represented the essence of an *imove* creative journey.

Over two years the project would engage a wide participative audience through 'Aqua Kathak' sessions in local pools — movement based on Kathak dance in water as an a form of aquatic exercise — combined with a final large scale performance in Ponds Forge pool, making the project very clearly an *imove* production. It also enabled both Balbir, a former Olympic Synchro swimmer, and Heba Abdel Gawad, a movement therapy specialist, to stretch their practice by working with each other. The final spectacular performance had an audience of almost a thousand, a strong numeric indicator of what we knew anecdotally, that the appeal of *Synchronised* had reached far beyond the contemporary dance audience into the wider public including swimmers. This was also borne out in the evaluation undertaken by the University of Central Lancashire (UCLAN), who found that not only did new audiences attend but they were touched by a new physical way of watching dance in water:

The public was brought to consider the swimming pool in new ways. For example, as a magical space where water took on a new meaning:

*I see the enjoyment of water a serpentine [feeling] ... (middle aged woman)*

*I guess what I took was she [the protagonist] discovered something that she had never discovered before... like a new playground, a quality she had never experienced before ... (young man). (Froggart et al., 2013: pp. 36–38)*

Another water project with a two-year roll-out was *Sea Swim*. Writer John Wedgwood Clark and visual arts curator Lara Goodband came to us with the project, again clearly articulated. What I loved about *Sea Swim* from the outset was its creatively embodied nature. John and Lara are keen sea swimmers in Scarborough and knew from their own experiences that the effects of swimming in the North Sea stimulate creativity in a unique way. What they brought to us was a swimming club — but swimming club as arts project: a sports activity within an arts activity within an environmental exploration. The key to the project was how the elevated effects of swimming and creative process could be harnessed to produce — with a cross section of participants — a body of work which has attracted attention across Yorkshire and beyond.

The key, it turns out, is a combination of things, including: two wonderful beach huts which act as changing rooms, studios and a gallery; quantities of tea and cake; and well poised interventions by John introducing ideas, techniques and stimulants to original thought which help the swimmers frame their response to the landscape, the cold, the immersive sensation of moving water and the separation of the body from land. The *imove* evaluation (Froggart *et al.*, 2013: pp. 47–49) picked out some of the key observations:

Openness, that infinity, that looking in one direction and seeing nothing and in the other direction and seeing the land and being anchored. To me it's all about... all the experience is about that sense of separation from the land. (Sea Swimmer, quoted in Damian Murphy's *Sea Swim* podcast)

I have found that the beach and the sea form a greater part of my idea of home than I'd realised. (Sea Swimmer in *Sea Swim* self-evaluation, October 25, 2012)

And all the getting changed and coming out afterwards and being freezing cold, that's all, that's become a really big part of it now and we almost enjoy that kind of getting our wet suits off and we're all shivering and making really strange noises ...(Sea Swimmer in Damian Murphy's *Sea Swim* podcast)

Up to early 2011, we were having a good deal of difficulty communicating *imove* as a programme. The concept of movement is by its nature resistant to words. Our PR partners came to us repeatedly saying that the media didn't understand it. Some of our stakeholders said the same — no-one really knows what *imove* is. There's a story Ken Robinson tells in one of the TED Talks, about a little girl drawing a picture in class. Asked by her teacher what she was drawing, she replied she was drawing God. "But nobody knows what God looks like" says her teacher. The girl's reply — "They will in a minute"<sup>2</sup>. On good days that was my assured response to this criticism. Nonetheless, we spent a lot of time refining and redefining how we talked about *imove* and which dimensions of the programme led our communications strategy. The unusual and iconic settings for many projects, the artist led nature of the work and the links between arts and sports foregrounded ahead of the more abstract theme of movement and we led with projects we knew the media would 'get' like *Cycle Song* and *Runs On The Board*, rather than those more nuanced or tricky to describe. But I was cautiously confident that as the artist commissions took shape and interesting art/sports/science/physical activity

collaborations emerged, *imove*'s identity would become self projecting. In this I was partially right, although there were still some projects which slipped under the public radar as connected with *imove* and the Cultural Olympiad, despite clear branding and hard work by our marketing and PR teams.

I also suspected that if the work was strong and exciting, the media and our stakeholders would forget that there was a time when they didn't get it:

The truth is, I didn't really understand *imove* fully because I'm a journalist and not an arts professional. But I didn't need to understand the whys and wherefores. (Nick Ahad, *Yorkshire Post*, 6th May, 2011)

Over time, it became easier for the PR company to include the *imove* messages in press releases, partly through practice and partly through an emerging understanding of what *imove* meant and how it could be promoted. However, some projects that had quite a 'cerebral' understanding of movement proved difficult to simplify for media purposes. (Froggart *et al.*, 2013: p. 82)

Legacy was always at the centre of our thinking, unsurprisingly given our funders, Legacy Trust UK. Legacy had been a much vaunted and politicised holy grail since 2005 when London won the bid for the 2012 Olympics. Our high-level objectives of 'transforming people's relationship with their moving bodies', whilst difficult to measure in a quantifiable way, have been enacted in numerous examples. This has not always been through art forms directly related to movement, as powerfully expressed by audience members at a performance of Striggio's 40 Part Mass in York Minster, where the audience were encouraged to move around and among the musicians (Froggart *et al.*, 2013: p. 59):

"It was wonderful, it was ... I think it's wonderful to change, not change the music at all but change something else around it and it teaches you a lot about how we listen to things and how the power of music is created, it's amazing."

"It was interesting because it stops being a dynamic between you and what you're listening to, actually, there's also a secondary dynamic about you and watching other people and what they're doing and how they're shifting and the way the groups of people shift and turn round and look at different bits becoming part of the kind of the whole pattern of the pieces, it was something I've never quite experienced in that way before." (12 July, 2012)

For two other members of the audience the particularly new sensation was that of being literally enveloped by the music:

“I just think that being right inside, you know, literally right in the centre in all the voices echoing you, it was wonderful.” (12 July, 2012)

For *imove*, extending the sense of movement beyond dance and toward a more ‘embodied’ way of appreciating other art forms was especially important. This also extended to digital art forms, sometimes seen as passive and screen based. In *The Blink Of An Eye* exhibition *imove* co-commissioned with the National Media Museum, two new digital works had a brief to do just this:

In the first work, *Forms*, by Quayola and Memo Akten, the artists analysed the movement of athletes through computer software and then turned the process of these movements into flows of abstract imagery. The viewer gained an insight into the relationship between his or her own inner bodily movements and the perceived movements of things beyond the body. The art works transmitted how experienced human body movements could be perceived in other, non-human movements, thereby establishing a new form of contact with the world.

In the second piece, *Time Frame*, by Bob Levene and Anne-Marie Culhane, we are faced with the paradox of an elite sprinter moving agonisingly slowly, in real time, along a race track. We perceive the workings of the body in minute detail. We feel this new perception as we move away from the piece and back into our own bodies and we are impelled to reconsider our sense of time and motion. (Froggart *et al.*, 2013: p. 61)

We always knew *imove* would have a legacy, and that determination translated in June into support by Legacy Trust UK, who are funding five legacy transition projects across the UK up to September 2013, of which *imove* is one. The legacy we are focusing on, through ongoing support for four *imove* arts projects, are themes of movement, environment, creativity and wellbeing. Physical activity and presence in green spaces and blue spaces (water) have been shown through a number of studies to have measurable benefits for mental health (e.g., MIND, 2007; Barton and Pretty, 2010) add creativity to the mix — another documented factor in wellbeing (e.g., Garfield *et al.*, 1969; Grossi *et al.*, 2011) — and we believe that through historical and new arts projects commissioned by *imove*, we can provide evidence

that this combination multiplies the effects on human psychological and physical wellbeing.

There were three levels which we were considering when planning Legacy for 2012. They were:

- i) IMPACT (things will never be the same again);
- ii) BEHAVIOUR CHANGE (people and organisations do things differently which they will take forward in future);
- iii) INFRASTRUCTURE (Tangible structures and outputs will remain and carry on afterwards).

I believe that all three need to be present to deliver a lasting legacy. The summer of 2012 demonstrates this, not just through our programme, *imove*, but from the whole UK London 2012 project.

When starting out, it is hardest to argue the value of the first of those elements. If you can forecast the benefits of behaviour change (people taking up more sport, volunteering, engaging with arts) or a tangible structure remaining (The Olympic Park) then the return on investment is apparently demonstrable. To advocate the value of something which will be breathtaking, enchanting, mesmeric, intriguing, entertaining, moving and energising is more difficult, politically speaking. Yet these are superlatives which many people would apply to, for example, the Opening Ceremony and to the Games themselves, and have been used to describe Cultural Olympiad projects, including *imove*, and which describe the key qualities that made the whole London 2012 experience successful beyond our expectations.

And that is the conundrum with art. In the 1980s we became so good at advocating why the arts were good for society for almost every reason except their intrinsic value — economic impact, social cohesion, individual self-esteem, a tool for change to name a few — that we were, as it were, hoisted by our own petard. It became impossible to get support for an arts project on the grounds that it would be electrifying and exhilarating. That was not enough. And maybe it isn't. But if it isn't potent art, 'Great Art' to quote the Arts Council's mission, it won't achieve any secondary benefits. There is a history of reductive channelling of the arts towards narrowly instrumental purposes over the past thirty years, and I would argue that the 2012 experience should be interpreted to avoid and challenge its repetition.

There are some signs that this trend is already being slowly challenged. Early in the twenty first century, publications by John Holden (2004, 2006) at Demos argued for new ways of perceiving and measuring cultural value.

The Clore Leadership Programme in its early cohorts embraced these publications as core reading to a debate which has been continued through later cohorts about the best ways to work with artists to reach audiences with superb and audacious work.

When we were growing the vision for *imove*, I knew that unless we delivered work which was, first and foremost, outstanding, we would not succeed in the other layers of legacy. Our original mission ‘to change people’s relationship to their moving bodies’ would not be achieved unless we created something powerful enough to stimulate that change. It may take us a few years yet to know whether how far we have gone in fulfilling that mission.

## Notes

- <sup>1</sup> From generic Creative Programmer job description LOCOG 2007.
- <sup>2</sup> Part of the TED Talks collection on the web, this one (Ken Robinson says Schools Kill Creativity) can be found at: [http://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity.html](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html)

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# Appendix

## The Fields of Vision Conference Arts Programme

The Fields of Vision conference was accompanied by an arts programme conceived to provide — for conference attendees and also a wider public — a more direct experience of the creative arts and their contemporary relationship to sport, while also enabling arts practitioners to benefit from its networking and professional development opportunities. Moreover, the arts programme sought to provide and facilitate specific opportunities for creative arts practice and development in relation to sport. The Fields of Vision Arts Programme — five events held at various times in the run-up to and during the conference — was supported by funding from Arts Council England and the National Lottery, imove (a Yorkshire Cultural Olympiad programme) and its sponsor The Legacy Trust UK, Rugby Cares of the Rugby League, Headingley Lit.Fest, and from the Fields of Vision conference convening partners: Leeds Rugby Arts (Leeds Rugby Foundation) and the Research Institute for Sport, Physical Activity and Leisure (Leeds Metropolitan University).

A special film showing of *This Sporting Life* (1963) was held at the Hyde Park cinema in Leeds on September 4<sup>th</sup>, 2012. The film and subsequent discussion were introduced by guest speakers Professor Tony Collins (of the International Centre for Sports History & Culture at De Montfort University) and Anthony Clavane (author and a senior sports journalist with the Sunday Mirror). Both presenters have a particular interest in culture and sport and in the work of David Storey, his novel *This Sporting Life* and his film adaptation, and both have contributed to this volume.

The public showing was very well attended, and with the film's narrative set around a rugby league player and action play filmed in the then rugby league grounds at Wakefield and Halifax, there was good representation from the Rugby League. Clavane contextualised the film with Storey's own

background as both an artist and a professional rugby player, and also situated the work within Northern working-class genre literature of the same period. Collins further highlighted some of the cultural under-pinnings of the film around its gender and sexual narratives — themes he regards as central to the work, and also to the critique that he develops in his contribution to this volume. In feedback<sup>1</sup>, one member of the audience stated “Let’s have more mixing of culture, social comment and sport”; and another said:

It was great to see *This Sporting Life* again. It was the first ‘grown-up’ film I’d ever seen, aged about 14. All I’d really remembered was the gruelling combat in the mud. But the film — excellently introduced by Tony Collins and Anthony Clavane — gave us a picture of the North of England in the 1960s, which is rarely seen. While it told me something about rugby league, it told me a lot more about male fantasy and female resistance.

As other comments from the audience also indicated, *This Sporting Life* was evidence that not only could sport contextualise, express and critique the narratives and drama of life, but also do so with aesthetic and creative power. Storey’s novel won the 1960 Macmillan Fiction Award and the film, directed by Lindsay Anderson, led to Richard Harris being awarded a Best Actor Award at the 1963 Cannes Film Festival and a nomination for an Oscar for Best Actor in a Leading Role, while Rachel Roberts won a BAFTA (British Academy of Film and Television Arts) award for her role in the film.

The exhibition *On the Edge: the moving body in sport and dance* featured ceramic and glass sculptures by Leeds artist Mandy Long, and was staged in the café area of the Leeds Headingley Carnegie Stadium from November 26–December 6. Twelve table-top-sized ceramic and glass sculptures expressed the physicality and movement of the human body in action, as exemplified by rugby league players (Leeds Rhinos), athletes (various) and also dancers (Phoenix Contemporary Dance Theatre). [Example illustrations of the work are shown in the following pages of this chapter.] Six new works were especially created for the exhibition and, given the exhibition venue, they were seen by a wide range of café visitors that included students, coaching and teaching staff associated with the sports-related courses of the Carnegie Faculty at Leeds Metropolitan University (that has teaching rooms at the stadium), as well as by stadium staff, visitors, and players and coaching staff from the two clubs, Leeds Rhinos (rugby league) and Leeds Carnegie (rugby union). Bringing art to sport was a particular aim of this exhibition and it

received enthusiastic responses for its general presence at the stadium and for the work exhibited — for example:

Good to have art come to people and really felt the energy of the sculptures ... loved the development of the theme and the variety of the sports portrayed ... could feel the 'angst' and 'power' ... inspirational sport should not purely be about the outcome. How we physically interact with our environment is such an integral part of who we are. We must never take that for granted<sup>2</sup>.

*On Your Marks*, a revue performance on sport, took place on the evening of 27 November as a public event at a venue in Headingley, Leeds. The revue consisted of two programmes, *Dancing on Together* and *Get Set*. The former opened the evening with two contemporary dances performed by 24 teenage community dancers from the Phoenix Dance Theatre Youth Academy and from Leeds Rhinestones, a dance group from Leeds Rugby. The two dances, *Dancing with Rhinos* and *Score* were choreographed and produced by Phoenix Dance Theatre to celebrate the sports of rugby league and football in association with the charities of the Leeds Rugby Foundation and the Leeds United Foundation. *Dancing with Rhinos* had been previously commissioned by Leeds Rugby Arts in 2008 to the music *Hold On* by Carl Davis, itself previously commissioned in 2005 as an orchestral tribute to the Rhinos by Leeds Rugby Arts and the Leeds City Council's music officer, with further sponsorship by Leeds Metropolitan University. *Score* was a new dance created by Phoenix Dance in 2012 and choreographed to the music of *Pachelbel's Canon in D (Instrumental Hip Hop)* by Dj Z-Style and *Samba de Janeiro* by The Latin Club. Both the revival of *Dancing with Rhinos* and the new *Score* piece were commissioned and funded by imove for several performances during 2012 to include the Fields of Vision conference arts programme<sup>3</sup>.

The second *On Your Marks* programme, *Get Set*, consisted of four sets, three of which involved performative readings of poetry and writings about sport along with some sport-related songs. These three sets were entitled: *Sport, games and keeping fit*; *Football*; and *Cricket*, featuring not only established literature but also work by local and regional writers (and singers), which in most cases was performed by the authors themselves. (Examples of poetry performed at *On Your Marks* are also given in the following pages.) A further set entitled *Sporting Interventions* consisted of seven contemporary performance pieces on the theme of sport by the PALM Ensemble<sup>4</sup>, a performance group associated with staff, students and graduates from the performing arts teaching and research programmes of Leeds

Metropolitan University. The seven works for *Sporting Interventions* were especially commissioned for *On Your Marks* and were created and developed by PALM and its director Teresa Brayshaw. Members of PALM also contributed to the performative literary readings of the other three sets.

*Sporting Interventions* included performance pieces that were witty, humorous and entertaining, such as *Homage to Dressage* (dressage without the horses), and *Synchronicity* (synchronised swimming without the water). Equally engaging (if perhaps more 'serious') pieces included *Table Tennis Music*, a 'musique concrète' piece involving a table tennis table, bats and balls; and also *Sporting Sounds*, a powerful poetic duet performance of a 'word song' using spoken words and sounds associated with sport. *On Your Marks* brought the arts and sport together for a mixed audience that included both constituencies as well as a more general public and was enthusiastically received, effectively exemplifying the legitimacy and potential of the arts in sport<sup>5</sup>. Typical audience feedback included comments such as:

I never realised that sport could be so exciting! The young dancers in the section 'Dancing on Together' were an explosion of energy that took my breath away. I also enjoyed the presentation by PALM where poetry and prose was sensitively presented, sometimes giving food for thought with a new take on sporting activity... A grippingly entertaining performance, each different part was well-rehearsed, thoughtful and full of imagination.

The Fields of Vision arts programme also featured the production of a DVD exhibition of photographs, art work, film and video pieces concerning or inspired by sport and physical activity. Entitled *Fields of Vision: Art and sport*, this was run continuously on three play-back monitors, each with two pairs of headphones, for the duration of the conference day<sup>6</sup>. The 35-minute programme provided a significant contextual presentation for the Fields of Vision conference, featuring examples of work by artists who had been recently engaged in arts and sport projects either as individual practitioners, as contributors to imove's Cultural Olympiad programme, or to the arts programme Great North Run Culture held annually in conjunction with the famous half marathon running race. The DVD featured photographic studies by Anton Want from the imove project *Runs On the Board*, a celebration of amateur cricket in Yorkshire with particular emphasis on players aged 50 and over<sup>7</sup>; photographic studies by Paul Floyd Blake of his series *Different Strokes: Extraordinary swimmers*, an imove project featuring portraits of three female swimmers conveying the freedom and joy of swimming while challenging perceptions of

disability<sup>8</sup>; illustrative photographs of sports-related work produced by multi-disciplinary artist Jason Minsky<sup>9</sup> and also featuring his video works, *Mare Liberum* (Freedom of the Sea) and *Paradigm Shift*; the animated film by Suky Best, *About Running*, commissioned by Great North Run Culture, which features animated silhouettes of participants taking part in the annual BUPA Great North Run and hand drawn from footage of the race involving thousands of individual drawings. The images, which dynamically interact and merge, are accompanied by a sound track of the participants talking about their reasons for taking part and their response to their personal challenges<sup>10</sup>. Other arts practitioners and work featured on the DVD were Lara Goodband and John Wedgwood Clarke, whose imove project *Sea Swim* was illustrated by photographs<sup>11</sup>; the choreographer Balbir Singh, who was represented by photographs of his imove project *Synchronised*, which featured a new choreographic genre combining classical Indian Kathak dance with synchronised swimming<sup>12</sup>; photographs illustrating the work of Caroli McCall, a conference artist delegate who presented work that illustrated how, while training for marathons and ultra marathons, running had become part of her art practice and influenced and changed the way she thought about drawing; the film *Runner*, directed by Michael Baig-Clifford and Ravi Deepres, that followed a participant in the BUPA Great North Run, capturing the excitement, poetry and physical demands of the event<sup>13</sup>; the 'sculptured photography' and a video by artist Lisa Stansbie of her work investigating the sport of open sea swimming and its associated rituals and apparatus [as further presented and analysed in her contribution to this current volume].

In conjunction with the DVD, an audio tape was produced of poet Andrew McMillan reading his poems about cricket from *Runs On the Board*. Delegates could listen to this on portable audio players in the conference room as they looked out over the pristine Headingley stadium cricket pitch. *Fields of Vision: Art and sport* was helpful to conference delegates by providing examples of work referenced in presentations, as well as examples of quality contemporary work by artists that related in various ways, and through a range of media, to sport and human movement. The *Fields of Vision: Art and sport* DVD was also available to a wider public in the Stadium café during part of the *On the Edge* exhibition.

Finally, funding from Arts Council England and also imove provided places for several artist practitioners to attend the conference as delegates and to take part in the arts programme's Arts Practitioners' Forum. The Forum explored experiences and issues around practice associated with sport, and facilitated networking and an exchange of interdisciplinary ideas among arts practitioners, academics and

cultural producers, an event much appreciated and eliciting participant feedback such as:

I found the conference really informative with a wide variety of speakers coming at the subject from many angles. Personally I made a connection with a couple of other artists there and we are still in touch as well as one of the keynote speakers who I am hoping to be working with in the future.

In the following pages there are a few examples of art work<sup>14</sup> and poetry<sup>15</sup> that featured in the Fields of Vision arts programme.

## Notes

- <sup>1</sup> Audience and participant feedback was gathered for all of the Fields of Vision arts programme events.
- <sup>2</sup> *On the Edge* was curated by Doug Sandle and Mandy Long [<http://www.mandy-long.com>] with additional support from Fran Graham and Fra Panella (both supported by imove).
- <sup>3</sup> *Dancing with Rhinos* and *Score* were choreographed and directed by Sharon Watson, creative Director of Phoenix Dance Theatre. The *Dancing on Together* performances were produced by Charis Charles (Education Manager, Phoenix Dance Theatre). Phoenix Dance Theatre, based at Leeds, is one of Britain's leading contemporary dance companies [for further information see <http://phoenix-dancetheatre.co.uk>; and for imove see <http://www.imovearts.co.uk>].
- <sup>4</sup> The PALM Ensemble are students, staff and graduates from the Performing Arts post-graduate programmes at Leeds Metropolitan University. With their course leader and creative director and performer Teresa Brayshaw, they have presented commissioned performance works, for example, at the Headingley LitFest; the Dionysus Theatre Festival Croatia; Act Festival Bilbao; The Sibiu International Student Theatre festival, Romania; The Edinburgh International Fringe Festival and the Latitude Music Festival. See <http://www.leedsmet.ac.uk/aet/performing-arts> and <http://www.thetable.org.uk/people/teresa-brayshaw>
- <sup>5</sup> *On Your Marks* was conceived by Doug Sandle and co-directed and produced with Teresa Brayshaw (PALM) and Charis Charles (Phoenix Dance Theatre), with technical production by Matt Sykes Hooban and technical support from Stephen Balkwill (both of PALM).
- <sup>6</sup> The DVD, *Fields of Vision: Art and sport* was curated and produced by Fran Graham (supported by imove) with technical editing and production by Kerim Jaspersen.
- <sup>7</sup> *Runs on the Board* was an imove project of an artist's celebration of over-fifties cricket in Yorkshire and published as a book in 2011, featuring Anton Want's photographs and Andrew McMillan's poetry. *Runs on the Board* was produced by Graham Roberts, with Steve Dearden (imove) as associate producer [see <http://www.imovearts.co.uk/current-projects/runs-on-the-board>].

- 8 Paul Floyd Blake's photographic portraits of disabled swimmers Danielle Bailey, Jane Grant and Rosie Bancroft were brought together and featured in an exhibition at the Mercer Gallery, Harrogate, in 2012 (March to June) as part of the imove programme: *Extraordinary Moves* [see <http://www.imovearts.co.uk/past-projects/cultural-olympiad/extraordinary-moves/floyd-blake>].
- 9 Jason Minsky's *Mare Liberum* was created when artist fellowship holder at The Gymnasium, Berwick UK (2008) and *Over the Garden Fence* when Leeds Rugby Arts artist in residence at Headingley Carnegie Stadium, Leeds UK (2007–08). *Paradigm Shift* was created when he was artist in residence at the Centre for Sport and Exercise Science at Sheffield Hallam University, as part of the imove's *Extraordinary Moves* project during 2011–12. Example visuals of *Mare Liberum* and *Over The Garden Fence* as used in this appendix and on the cover of this publication were provided by the artist [see <http://www.jasonminsky.com>].
- 10 Suky Best's *About Running* was commissioned by Great North Run Culture in 2007 and has been shown at the Baltic Gallery, Gateshead and the Glastonbury Festival. Stills for this publication were provided by Great North Run Culture [see <http://www.sukybest.com>].
- 11 *Sea Swim*, an imove project combining arts with sea swimming, was based in Scarborough, a sea side holiday resort in East Yorkshire. Work from *Sea Swim* has been exhibited at various gallery venues including the Middlesbrough Institute of Modern Art, and a book of poems by John Wedgwood Clarke of the same title has recently been published by leading poetry press, Valley Press [see <http://www.imovearts.co.uk/current-projects/sea-swim>].
- 12 *Synchronised* was also an imove programme and was devised by choreographer Balbir Singh and former Olympic synchronised swimmer Heba Abdel Gawad. It was performed in June 2013 at Ponds Forge, Sheffield and included a 40-strong choir (Leeds People's Choir), 12 musicians and with 40 dancers and swimmers [see <http://www.imovearts.co.uk/past-projects/cultural-olympiad/synchronised>].
- 13 The film *Runner* was commissioned in 2006 as part of the Great North Run Culture programme and also features an original sound composition by :zoviet\*france: [see <http://www.greatnorthrunculture.org/aboutcommission?commid=43>].
- 14 The photographs of Mandy Long's work are by Kathryn Smith. The photographs of *On Your Marks* were provided by Leeds Metropolitan University Performing Arts.
- 15 The featured poems were read as part of the *Get Set* programme of the *On Your Marks* revue, except for Andrew McMillan's *Cricket as a hymn*, which features in the *Runs on the Board* publication and on the Fields of Vision conference portable digital recording of his readings; and also except for John Wedgwood Clarke's poems, which were read by him at a Fields of Vision conference session. We are grateful for permission from the poets concerned to reproduce them and also acknowledge with thanks that the poems by John Wedgwood Clarke are published in the book *SeaSwim* (Valley Press, Scarborough, 2012), Lis Bertolla's poem *Team Spirit* was first published in the book *Shorelines* (Elisabeth Bertolla 2012) and that Clive Boothman's poem *Noonstone Fell Race* was first published in *FellRunner* (magazine of the Fell Running Association).

## About the Fields of Vision Arts Programme featured contributors

### **Lis Bertolla**

Lis Bertolla's novel, *As I Was Going to St Ives*, was published under the name of Liz Holloway by Femina Press in 1968 and translated into German, sold in America and serialised in an Australian magazine. She has self-published her memoirs, *Inner Happenings*, and two collections of poetry, *Three Generations* and *Shorelines*. Her poetry has been described by *GreenSpirit* magazine as "powerful and dramatic, sad and poignant, but also having a comic touch".

### **Suky Best**

Suky Best is an artist working with print, animation and installation, and has widely exhibited nationally and internationally. *About Running* was a moving image commission for Great North Run Culture in 2007. Other commissions include *Early Birds*, an Animate Projects commission for Channel 4 in association with Arts Council England; *Stone Voices*, a permanent sculptural piece for the Devils Glen in Ireland; *From the Archive*, an animation for the main reception area of University College Hospital London; and *The Park in Winter*, Arts Council England's online Christmas card.

### **Clive Boothman**

Clive Boothman is a long time runner and has had his poetry published in *Pennine Platform* and in *The Fellrunner* magazine. As a writer he is mainly interested in the interaction between people and landscapes and his experience while running or cycling through landscape, which he finds connects with the Buddhist concept of 'oneness'. The fell race of his poem took places in the Stoodley Pike area near Hebden Bridge in the North of England, which is associated with the poet Ted Hughes, whose work has inspired him over many years.

### **John Wedgwood Clarke**

John Wedgwood Clarke's poems have appeared in various publications and competitions, and in 2010 he was shortlisted for the Manchester Poetry Prize. His imove commissioned *Sea Swim* poems were published by Valley Press in 2012 and a new volume of poetry, *Ghost Pot* is to be published by them in September 2013. He is currently Leverhulme Artist in Residence at the Centre for Environmental and Marine Sciences at the University of Hull, Scarborough; a poetry editor for Arc Publications; and teacher of poetry on the part-time creative writing degree at the University of Hull.

### **Mandy Long**

Mandy Long is a ceramic sculptor working in clay and glass using a raku firing technique to achieve a particular surface finish. Sport and contemporary dance is featured in her work to express the strength, energy and athleticism of human movement. Her work has been



shown at several exhibitions and galleries throughout the UK, including participation in a major exhibition of art and football in London in 2010. One of her football pieces was bought by Bournemouth football club and presented to Real Madrid at a 2013 pre-season friendly.

**Andrew McMillan** Andrew McMillan's work has been published widely in print and online and his collections, *salt advance* and *the moon is a supporting player* were published by Red Squirrel Press in 2009 and 2011. Selections of his work can also be found in *The Best British Poetry 2013* and *The Salt Book of Younger Poets*. He has been Poet in Residence for the Yorkshire Regional Youth Theatre Festival and Apprentice Poet in Residence at the Ilkley Literature Festival and featured at the Latitude Festival in 2012 and 2013. He is currently lecturing in Creative Writing at Liverpool John Moores University

**Jason Minsky** A multi-media artist, Jason Minsky has been widely exhibited and is represented in several private collections in the UK and abroad. A frequent concern of his work is to explore the conventions and rituals of sport. In 2007–08 he was Artist in Residence for Leeds Rugby Arts; in 2008–09 he was awarded a Berwick Gymnasium Gallery Arts Fellowship; and he was Artist in Residence at the Centre for Sport and Exercise Science, Sheffield Hallam University, as part of the imove Extraordinary Moves project during 2011–12.

**Doug Sandle** A 'sometime and occasional creative writer', Doug Sandle's poetry has appeared in several literary publications including *Poetry and Audience*, *Poetry Survey*, *Airings*, *so anyway* and in a limited illustrated edition of prints published by Gallery Suzanne Fischer, Germany. He once shared a page of poetry with Harold Pinter in a literary broadsheet called *Bananas* and has had a play broadcast on the BBC (then the 'Third Programme') and also on Radio New Zealand and he occasionally writes short stories.

**Peter Spafford** Peter Spafford has worked in various media including theatre, television and radio. His poems have been widely published and performed in many different settings. He has written 7 plays for BBC Radio 4 and co-authored a comedy that was a winner in the New Voices competition, commissioned and broadcast by Yorkshire/Tyne Tees Television in 1997. He collaborated with several composers on text for musicals and opera and has held residencies in a number of settings including prisons, residential homes, schools and museums. He is Director of Spoken Word for community radio station East Leeds FM, [www.elfm.co.uk](http://www.elfm.co.uk).

**ON YOUR MARKS**  
*an arts revue and performance on sport*

**Andrew McMillan**

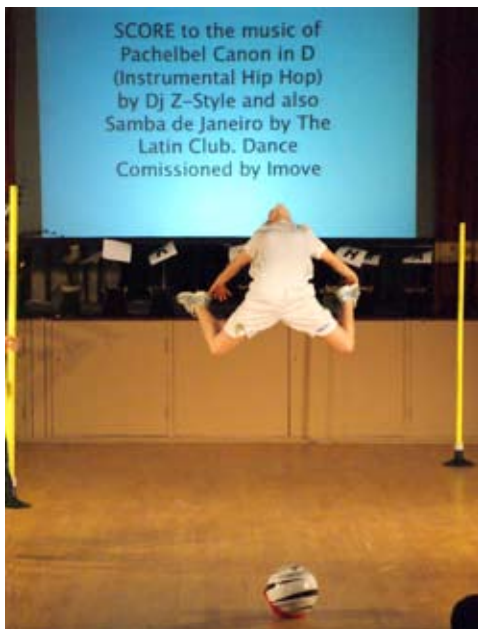
Reading his  
*'cricket as subsidence'*  
from

*RUNS ON THE  
BOARD*



**Phoenix  
Dance Theatre  
(Education)**

*SCORE*



**PALM**

*SYNCHRONICITY*



**Phoenix  
Dance Theatre  
(Education)**

*DANCING  
WITH RHINOS*



**Mandy Long**

*examples from ceramic sculpture series*

*ON THE EDGE —  
the moving body in sport and dance*



**Jason Minsky**

*MARE LIBERUM (Freedom of the Sea)*



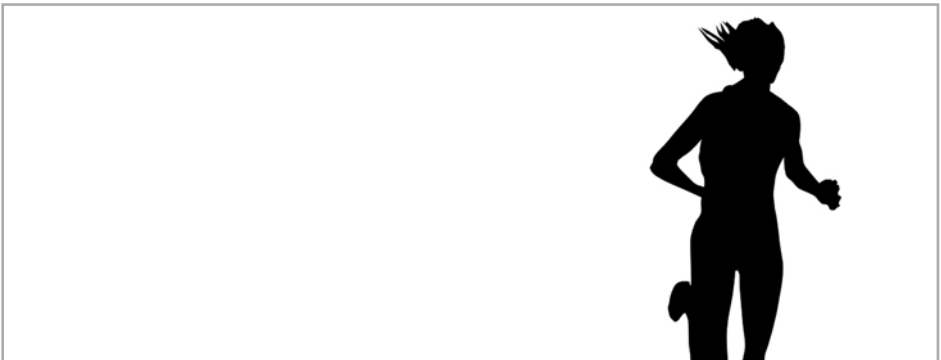
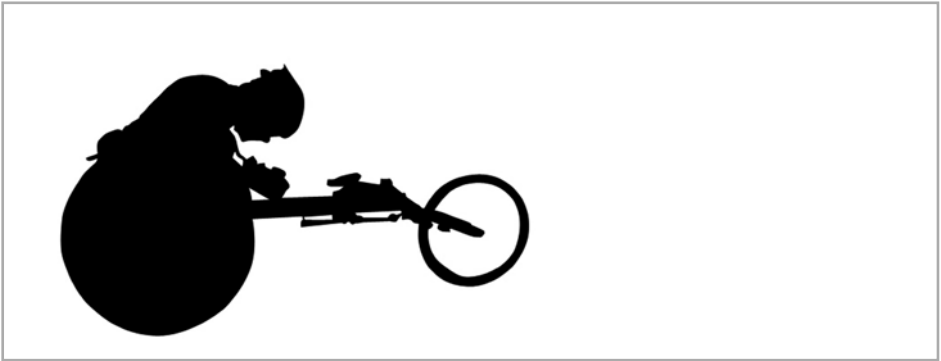
Jason Minsky

OVER THE GARDEN FENCE (Kevin Sinfield) (Darren Gough)



## Suky Best

*stills from her animation film ABOUT RUNNING*



**Doug Sandle***THE RETIRED ATHLETE*

His pencil had fallen to the floor,  
and so he leans lazy,  
a sort of bend at the knees.  
His squat body folds  
as blue veins trace the tiredness.  
The white and stretched sinews  
criss cross to lace up  
the old exuberance.  
Blunt fingers clutch at the pencil,  
his soft hands push the floor downward  
until in free flight,  
the dull thud of blood  
hangs heavy  
in the trembling of finger tips.

The effort almost complete  
unseen knots pull tight  
and cut canals into the lungs.  
Finish! The white tape snaps,  
bones crack upright.

A good time,  
the best in recent weeks,  
to the floor and back —  
four minutes.



## **Lis Bertolla**

### *TEAM SPIRIT*

Schooldays, yes, I remember them and something inevitable  
that came round every week —the sporty ones picking their team:  
It became a permissible torture, a ritual where each of us knew our place.  
Bullying off had taken on a new and vicious meaning.

I would stand, a lumpen mass of embarrassment — perhaps I had some skill  
but it skulked somewhere beneath a crippling shyness.  
I could not happily inhabit my awkward adolescence.

As the chosen were peeled away we few unpicked  
gathered in a huddle of shame:  
to be the last to go was ultimate humiliation.

Meanwhile an elite of golden girls was already warming up, grabbing nets  
and polished sticks, eager to colonise the frosted field —  
donning their immaculate gear they set out to score the best shots.

The un-chosen spun out the space, a long thread of reluctance,  
our only hope was to be unnoticed; we loitered on the margins  
of their togetherness.

For us, no hope of escape. Our forged notes telling of continuous menstruation  
or persistent coughs were dismissed, revealed for what they were  
— a distorted form of cowardice.  
So we were dealt, like playing cards, to the existing teams.

Soon our mottled legs stream across the foggy field.  
The chock-chock of wielded sticks  
against that ruthless ball stings our ears; painfully the scrape of wood  
on my uncovered shin inflicts a bruise that spreads its stain.  
An hour becomes eternity.

Half a century on, it could still be yesterday; fear insists  
that tomorrow it could all come again. Yet I recall that day  
when, by accident I did score a goal; and I always knew  
which way to run. Eventually, I did learn the art of defence.

## Clive Boothman

### *NOONSTONE FELL RACE*

In vests and shorts we climbed through snow;  
grabbed foot and hand hold on the rise;  
stumbled for breaths of those in front  
clambering cloughs to Stoodley Pike.

Splashing the stream that withered roots,  
we slithered through fern to the skyline;  
reached gritstone moraine; then sped on,  
till marshals' faces glistened in mist

in front of the cairns we'd taken them for.  
'You're doin' well!' Loud came their jest.  
'Find Two Lads and Holder Stones,  
don't go traipsin' t' Pennine Way.'

We pounded into the thickening,  
rain churning peat to morass  
that chewed at shoes if you didn't tip  
every bounce onto reedclump or stone.

Many spattered past through mire  
and stretching tendons I dreamed  
of sun floating Mankinholes rooftops  
up bouldered slopes to meet us.

Skirting rocks by the reservoir,  
its waters crystallised with ice floes,  
we struggled up a meadow of tussocks  
to the brink of sunless pastures.

Then snowchuting drifts we glissaded  
into squelch of the lower grasses;  
to stepping stone beck and finish line,  
cobbles of the pub's rained forecourt.

For others that day, prizegiving's claps —  
tannoy jibes and beer charged jeers.  
They'd seen our late and weary descent  
to tikka masala from the green marquee;

join those who still felt chillies' heat  
coil from gut through chest and throat;  
to pool in sweat on nape and scalp  
and rescue blood from the fells' possession.

## Peter Spafford

### THE GAME

*For several weeks in the summer of 2011, games on club cricket grounds in West Yorkshire were endangered by an unusual form of vandalism. Fragments of glass were found sprinkled over the outfield.*

Do you wonder  
why I walk this field  
at night?

I was born on pavilion steps,  
beneath a field of darkness  
set with stars

and laid, seam up,  
in practice cradle, a slip  
of a catch.

Before I focused,  
form was red  
on green.

My growing measured  
against a stump, I learnt to count  
in sixes and fours.

His fingers shone  
with linseed oil. He smelt  
of leather

and dark male  
piss on sun-hot  
iron,

God, the groundsman,  
weather-tuned, tender  
with grass,

marker of boundaries  
heavy roller, father  
time.

The words he gave me  
were hard and round  
in my mouth.

I dreamt of girls,  
but woke, hands snagged  
in a tumble of nets.

Next man in but  
Did Not Bat on that  
sweet strip.

Only a game, he  
told me, only  
a game.

So you wonder  
why I pace this outfield  
at night, why

beneath crushed stars  
I scatter this  
seed?

**John Wedgwood Clarke**Extracts from *SEA SWIM**Rain Swim*

How everywhere it comes at once dissolves its entrance —  
 the fog unburdens in light so even  
 we cannot see the drops that make the sea spring up  
 forests of elastic stalagmites.

How the world turns through us — our bodies floating  
 off record, needle-poised now there's  
 nothing to utter other than tinny fizz  
 shifting everywhere in, filling the horizon with here.

~

*Continuous Waterway*

We meet in other hands  
 our shapes in the sea  
 each migrant movement  
 borderline of touch  
 undone in the wind in waves  
 the moon in tides  
 where no one plants a flag  
 without a cage.

~

*South Bay: 12.30–13.00, 26.09.2011*

Your wake complicates mine.  
 Our footprints dream in the tide.

One way, a castle, Ferris wheel, lighthouse,  
 the Grand Hotel all brick mirage —

the other, a Jurassic cliff's  
 crumbling book of the unwritten.

Waves hold us as they have held sight before.  
 Terns hunt eels as if we were not here.

## Andrew McMillan

Extracts from *CRICKET AS ... (RUNS ON THE BOARD)*

*cricket as pigeon fancying*

it gets harder to run  
quick twos become fraught single dashes  
what do you do when the padding  
in your knees is fraying? When the air  
seems too thick to move through?  
You hit more sixes! skim them  
across the shimmer of conservatory  
roofs, watch them fly over hedgerows  
and gardens as though they were red pigeons  
released from the cracked, worn  
hands of a fancier

~

*cricket as subsidence*

we're slipping into our past; cracked seams all but unreparable  
a Wake Cup victory, a procession through town, a brass band, two  
tuba players fall behind, give up and go home — their lips worn white  
a hand severed on a fence whilst chasing a six, a man turning up to  
play just as long as his ankle would let him  
the echoes of bats, of wooden handles striking; it isn't just muscle,  
anything can break if you stretch it enough

~

*cricket as a hymn*

no doubt the bowler could produce  
the miracle of sequenced limbs;  
the gathered other nine, hands cupped tight,  
waiting for the red spill of the ball  
a slow recital of feet, building to a chant  
of heel, tow, heel as the lines between  
each crease are memorised and judged;  
head bowed and then a snap that breaks  
a sweat across bare flesh  
some balls are bowled too hard to find  
a logical response; the batsman's left with empty air  
as the ball delivers itself, brings the stumps to their knees



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COASTAL CULTURES: LIMINALITY AND LEISURE

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## ACCESS AND INCLUSION IN LEISURE AND TOURISM

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