

The Role of the Artisan-Facilitator

It is widely accepted to distinguish between (at least) 3 ways to be creative: being 'brilliant' without any contributions, 'personally creative' and 'culturally creative', such as "those who have changed our culture" (Csikszentmihalyi, 1997, p.25-26). The 'personally creative' is the way in which an a/r/tographer, like myself, operates. However, Csikszentmihalyi (1997) asserts that "(m)ost of the suggestions derived from the study of creative lives can be implemented by anybody" (p.344).

Being an artisan-facilitator is largely different role from that of an artist-teacher (Gibbs, 2016; Hoekstra, 2015; Thornton, 2011; Daichendt, 2010; Hall, 2010; Kind et al. 2007) as the former involves limited educational responsibilities compared to the latter. An artisan-facilitator's role can be considered as being a variation on the artists-in-school role (Sharp & Dust, 1997; Allen & Dickson eds., 1995; Binch & Clive, 1994; Layzell, 1993; Taylor, 1991). However, an artisan-facilitator is concerned with creating and maintaining a participatory flow-scape, within which a mostly telic activity (distinct from an autotelic art process) can progress.

The artisan-facilitator is the guardian of the flow-scape, including skills, tools and technical processes; sharing accountabilities only once the participants reach a level of competence. Meanwhile the participants need to respect the facilitator's sole control over the project. The facilitator may also apply the strategy of modelling (Warnick, 2009) to initiate engagement with the flow-scape, based on the understanding that flow can be partially 'contagious' (Csikszentmihalyi, 2014; Culbertson, et al., 2014.).

However, the artisan-facilitator also serves the project and the needs of the community. The project idea and its design are developed with the community and inspired by the interest of the community. Therefore, the facilitator has a reciprocal collaborative relationship with the participants.