Beyond words: Privileging the Unspoken in Arts & Communities in a Posthuman World
WELCOME TO THE BEYOND WORDS CONFERENCE 2017

A posthuman world opens up the possibilities of being and belonging. This exciting international, multidisciplinary conference focuses on how communication happens beyond words, how the arts use the unspoken, and how those who face problems communicating with words (such as those with dementia, strokes, autism and learning difficulties) are valued and included across communities.

The conference will launch the final report of the Beyond Words research project between Plymouth Institute of Education and Plymouth Music Zone, one of only eight national projects funded by the Arts Council England Research Grants programme.

We would like to thank Lemn Sissay MBE, Poet and Writer, Norma Daykin, Professor of Arts in Health, UWE and University of Winchester and Carol Taylor, Co-editor Posthuman Research Practices in Education who will be our keynote speakers.

We would also like to thank the academics from across all disciplines, arts practitioners/organisations, community organisations and representatives from Education, Health and Social Work who will also be contributing.

The conference is organised under the following strands:

- Music and other arts
- Posthumanism
- Equality and inclusion
- Creativity and wellbeing

Thank you for joining us in this conference.

The conference is supported by Arts Council England and the Institute for Health and Community.
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<th>Time</th>
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<tr>
<td>12:00-13:00</td>
<td>Rolle Building, Level 6 foyer and Room 605a and b</td>
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<td>Conference registration with lunch</td>
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<tr>
<td>13:00-13:10</td>
<td>Rolle 605a and b</td>
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<td>Welcome: Arts Council England, Plymouth Institute of Education and Plymouth Music Zone</td>
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<td>13:10-14:10</td>
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<td>Professor Norma Daykin</td>
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<td>Professor of Arts as Wellbeing, UWE and University of Winchester</td>
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<td>14:10-15:00</td>
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<td>Beyond Words project presentation</td>
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<td>15:00-16:00</td>
<td>Posthumanism strand</td>
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<td>15:00-16:00</td>
<td>Rolle 603 Workshop</td>
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<td>Joanna Haynes Creative Research and Line Walking</td>
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<td>15:00-16:00</td>
<td>Rolle 604 Workshop</td>
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<td>David Oddie The Art and Soul of the Matter: A story from Palestine</td>
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<td>15:00-16:00</td>
<td>Rolle 605 Workshop</td>
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<td>Joanne Tyler Light Up (a participatory presentation)</td>
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<td>15:00-16:00</td>
<td>Rolle 606 Workshop</td>
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<td>Bob Whalley, Lee Miller and Cath Gristy Journeys to school and mobile ethnography</td>
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<td>15:00-15:30</td>
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<td>16:30-17:30</td>
<td>Performance lecture</td>
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<tr>
<td>19:00</td>
<td>Social event: drinks and meal at the Barbican Kitchen, Plymouth</td>
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### Wednesday 15 March 2017

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<th>Time</th>
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<tr>
<td>09:30-10:00</td>
<td>Rolle Building, Level 6 foyer and Room 605a and 605b&lt;br&gt;Conference registration with refreshments</td>
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<tr>
<td>10:00-11:00</td>
<td>Rolle 605a and 605b&lt;br&gt;Keynote presentation&lt;br&gt;Dr Carol Taylor, Sheffield Hallam University&lt;br&gt;Co-editor Posthuman Research Practices in Education</td>
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<td>11:00-12:00</td>
<td>Rolle 603&lt;br&gt;Workshop&lt;br&gt;Gemma Nash&lt;br&gt;Reimagining the Non-Normative Voice: an interactive sound journey challenging vocal supremacy and verbal norms</td>
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<td>Rolle 605c&lt;br&gt;Workshop&lt;br&gt;Ruth Atkinson&lt;br&gt;Working without words in primary music education</td>
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<td>Rolle 611&lt;br&gt;Workshop&lt;br&gt;Elizabeth Richmond and Nina Jeffries&lt;br&gt;‘Poppy Field’: A wall art celebration of remembrance through collaboration and creativity in Exeter Prison</td>
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<td>11:00-11:30</td>
<td>Rolle 605a and b&lt;br&gt;Paper presentation&lt;br&gt;Alys Mendus&lt;br&gt;In search of the ‘ideal school’: a rhizomatic journey</td>
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<td>Rolle 605c&lt;br&gt;Paper presentation&lt;br&gt;Mark Leahy&lt;br&gt;After alert catchers: a report on The Buffer Zone</td>
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<td>Rolle 605d&lt;br&gt;Paper presentation&lt;br&gt;Lauren Spinner&lt;br&gt;The Arts as a Social Psychological Catalyst for Human Prosociality and Cooperation</td>
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<td>11:30-12:00</td>
<td>Rolle 605a and b&lt;br&gt;Paper presentation&lt;br&gt;Ken Gale&lt;br&gt;Now you see me, now you don’t: using Whitehead’s process philosophy to animate inquiry in contemporary education research</td>
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<td>Rolle 605c&lt;br&gt;Paper presentation&lt;br&gt;Eloise Malone&lt;br&gt;The Quality of the Art Work as Fulcrum for Participant Recovery, and for Civic Change</td>
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<td>Rolle 605d&lt;br&gt;Paper presentation&lt;br&gt;Julie Parsons and Sarah Jane Hodge&lt;br&gt;“I don’t ever feel trapped in jail, my mind is free”; exploring ‘craft love’ and creativity; re-imagining identities through photographic e-narratives.</td>
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<td>Helen Bowstead</td>
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<td>16:00-16:30</td>
<td>Plymouth Music Zone</td>
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<td>16:30-17:00</td>
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*Please note, tea, coffee and water will be available throughout the day as we move between sessions.*
Abigail Jackson, MPhil/PhD Student, Plymouth University

Autism and Movement: How the body becomes a tool for interaction

In a multi-disciplinary PhD project, working with children on the autism spectrum as participants, the reliance on verbal communication is replaced by dance and movement techniques where the body becomes the tool for interaction. This paper will discuss the primary research of one-to-one movement sessions with primary school aged children with a diagnosis of autism, in the Plymouth area. The importance of mimicry for the development of language acquisition, social understanding and empathic relationships, through childhood development research, is discussed to support the application of mimicry, movement, and play, non-verbally, to offer holistic and creative sessions to explore self-referential abilities.

Abigail is an MPhil/PhD candidate as part of the Transtechnology Research Group at Plymouth University, and has received AHRC funding via the The 3D3 Centre for Doctoral Training. Abigail also holds a BA Hons Dance Theatre Degree, and a Masters of Research Dance (both achieved at Plymouth University), and a PGCert in Autism (Children) from Birmingham University. Her current research has developed into a multi-disciplinary project where she aims to facilitate improvised, responsive, movement sessions, in the development of a creative intervention, for children holding a diagnosis of autism, with digital mediation embedded in its investigation. The progression of this project is aligning with research into the increased importance of mimicry for the development of language acquisition, social understanding and empathic relationships, through childhood development research, is discussed to support the application of mimicry, movement, and play, non-verbally, to offer holistic and creative sessions to explore self-referential abilities.

More information: http://www.trans-techresearch.net/research/phd-research/phd-candidates/abigail-jackson/

Email: abigail.jackson@plymouth.ac.uk

Alexandra Skinner and Sam Tancock

Going Beyond Words in Woods

In natural spaces our senses re-calibrate and skills sets become more evenly distributed. Parent Carer Councils (PCC) are self help groups for families where there are children with disabilities and/or learning difficulties. The PCC Cornwall and social enterprise Nature Workshops have been working together for over a year supporting children and young people to access immersive and creative activities in woodlands. Visual and audio arts have been mixed with crafts and tool use plus fire making and cooking. We have used 4 different woodland sites and also beaches. Robust methods have been used to measure the impacts on the participants and their families and our findings will be shared.

Nature Workshops is a social enterprise delivering nature based events and training across SW. We measure the eco and social impacts of our work, and work with vulnerable groups helping people of all ages and backgrounds to access natural spaces. Using a model of bushcraft, ecology and psychology we also deliver training to build confidence and empower people to do what we do in their own communities.

Carol Taylor, Professor of Gender and Higher Education in the Sheffield Institute of Education, Sheffield Hallam University.

What happens if? Pleasure, Politics, Ethics and Aesthetics in Posthumanist Edu-Craftings

This talk speculates on the question ‘what happens if?’ to consider the possibilities opened up by putting posthumanism to work in higher education. I draw on a range of experimental practices in pedagogy,
Teaching Fellow and in 2008 was awarded the MBE.

David is Director of The Indra Congress and a Visiting Research Fellow at the University of Plymouth. He taught for several years before establishing Rent a Role at the Plymouth Barbican Theatre, writing BA and MA courses for what is now Marjon University, and initiated the Indra Congress.

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Carol is Professor of Gender and Higher Education in the Sheffield Institute of Education, Sheffield Hallam University. Carol’s research utilizes feminist, neo-materialist, and posthumanist theories and frameworks to explore gendered inequalities, spatial practices, and students’ participation in a range of higher education sites. She has a keen interest in using interdisciplinary methodological innovation to further gendered social justice in education. Carol is co-editor of the journal Gender and Education, Principal Investigator for a British Academy/ Leverhulme project developing posthumanist approaches to researching educational space and place, and leads I-WIN, the International Writing with Impact Network for Doctoral Students and Emerging Researchers, an initiative by the Gender and Education Association.

Cath Gristy, Bob Whalley and Lee Miller

Journeys to school and mobile ethnography

There is a great deal of change happening in the ‘market place’ and landscape of schooling and daily home-school journeys are changing too. This workshop will mirror a workshop for school pupils, which set out to explore the lived experiences of commuting to school, with a particular focus on bus journeys. This involved bringing together a kind of Travel Remedy Kit to articulate the embodied practices of the daily journey. Using mobile ethnography, we will explore stories about setting out, sitting, waiting, the unfolding rhythms of the journey, and performances of other travellers, collated through photographs, drawings and movement.

David Oddie, Director of The Indra Congress and Visiting Research Fellow, Plymouth University

The Art and Soul of the Matter: A story from Palestine

The workshop focusses on the true story of 10-year-old Ahmed Khatib, who lived in Jenin refugee camp, West Bank and was killed by Israeli soldiers during a raid. His parents, Ismail and Abla, agreed to donate key body organs to the hospital for emergency surgery. Four Jewish and two Muslim families benefitted. Using student volunteers, the workshop explores these events through the lens of ‘the past that lies before us’, as described by John Paul Lederach in his book, The Moral Imagination, in which he finds himself ‘thinking like an artist’ in settings of intractable conflict.

Elizabeth Richmond and Nina Jeffries

‘Poppy Field’: A wall art celebration of remembrance through collaboration and creativity in Exeter Prison

This is an inquiry into the interplay of ‘affect and effect’ through a collaborative wall art project by the English and Art departments and inmates of Exeter Prison. Engaging art, words and discussion, to create ‘a field of poppies’, prisoners will have the opportunity to express their memories, thoughts and, sometimes, previously unspoken feelings of departed loved ones in any way they wish. The person/s they are memorializing ‘comes alive’ in the art, in their stories and with/in them, encouraging healing and wellbeing to emerge. Findings will be drawn from crafted, written, spoken and observational data.

Eloise Malone

The Quality of the Art Work as Fulcrum for Participant Recovery, and for Civic Change

Eloise describes working with vulnerable young people with lived experience of Child Sexual Exploitation (CSE) - from the perspective of a small arts organisation working collaboratively in partnership with a national children’s charity. It takes for an exemplar project: The Cold Truth: an art exhibition designed and curated by CSE survivors at Radiant Gallery Plymouth, UK, in 2016. She proposes that the quality of the art work produced by young people in socially engaged arts processes creates the fulcrum for social and civic change through public engagement and service commissioner adoption; and the beginnings of a psychosocial recovery for the young curators.
Eloise discusses “embodied affect”, and empathetic response as more desirable than sympathetic response.

Eloise proposes a taxonomy that can support social workers, service leaders, and commissioners to use good quality art and design to deliver, create and procure highly effective services for children; and catalyse civic support for public services - in particular good quality children’s social care.

Eloise is the creative director of Effervescent, a social design and social arts research laboratory based in Plymouth, UK. She has a cross-disciplinary background in performance, social pedagogy, art curating, and strategic sector development. She is interested in collaborative design and the contribution of culture and art to civic life, service design, “kind” public services, and children's welfare. [www.eff.org.uk](http://www.eff.org.uk)

Ellie Robinson-Carter

“Why are we walking around in circles?”

The Happy Wanderers are a group of people living with dementia who meet for a weekly walk somewhere around St. Austell, Cornwall. It is run by The Sensory Trust to encourage people living with dementia to go outside, explore places, encounter new stimulus and engage in their senses, whilst being part of a supportive and familiar group. As an authorial illustrator I instil a new dimension to the walks: through Observations by the Happy Wanderers individuals are provided with a platform through which to capture and reflect on their fleeting encounters with landscape, nurturing a sense of purpose and wellbeing.

Gabrielle Ivinson, Professor of Education and Community, Manchester Metropolitan University, Emma Renold, Professor of Childhood Studies, Cardiff University and Jên Angharad, Freelance performer, facilitator, movement director

Body Swings Workshop and film showing

We present a taster of our work with young people, bodies, space and place, and specifically with improvised choreography, in ex mining communities in south Wales.

The former coal-mining towns have a proud tradition of masculine, working class labour that placed the strong, skilled, masculine body at the centre of coal production and still today produces heteronormative gender roles rooted in the industrial past. We have been exploring how these flows travers the bodies of teen girls?

This workshop explore how we sometimes glimpse the ineffable vibrations of past in body movements. We explore a range of affective corporeal becomings through video clips, some guided movements and a short film, titled, ‘Body Swings’.

Gabrielle works with new material methodologies to work in creative ways with young people on gender matters, poverty and place.

Current projects:
https://www.bera.ac.uk/project/bera-research-commissions/poverty-and-policy-advocacy
http://www.productivemargins.ac.uk/
http://www.futurematterscollective.com/

Emma works with new material methodologies to work in creative ways with young people on gender matters, sexualities, sexualisation, poverty and place.

Current projects:
“AGENDA: A Young people’s guide to making positive relationships matter”
[www.emmarenold.com](http://www.emmarenold.com)
https://cardiff.academia.edu/EmmaRenold
Follow me on twitter @emmarenold
http://www.productivemargins.ac.uk/
http://www.futurematterscollective.com/

Jên works as a Freelance performer, facilitator, movement director

Current projects:
POSSIB: Lleisiau Mewn Celf Voices in Art
Dawns & Symud Dwyieithog Bilingual Movement & Dance
Future Matters Collective

Gemma Nash, Sound Artist & Research Collaborator

Reimagining the Non-Normative Voice: an interactive sound journey challenging vocal supremacy and verbal norms

Drawing on post humanist, feminist, crip, queer and communication theories, this sound piece exposes the problem of speech and/or language as a principal form of human distinctiveness.

Humanists have traditionally considered ‘normal’ speech as a pedagogical initiation into humanity. But doesn’t this approach label voices of learning disabled people, or those with speech impairments or augmentation as subhuman?

Perversely, the impaired future bionic voice provides the potential for ultimate performance of controlled speech within liberal humanist discourse. Could this future ‘bionic-impaired’ voice be so appealing that people choose this type of augmentation over biological speech?

As a sound artist, Gemma explores these questions and themes an interactive sound workshop and written presentation.

Grainne Young

Deeply Listening through Sensory Perception and Heart Intelligence

To move to a place beyond words, it is necessary to consciously engage all the senses so that we can deeply listen to ourselves and one another. We can do this through focusing on the heart field of communication and strengthening our emotional intelligence. The heart sends far more information to the brain than the brain sends to the heart. These heart signals influence perception, emotional processing and higher cognitive functions.

In this workshop, working in pairs and with an observer, we learn to decipher and give understanding to subtle transmissions of communication. Sensory perception is harnessed through the active process
After university she worked in education in Brighton before moving back to Peterborough in 2008 to co-

Sophie was born in Peterborough, completing her BSc in Geography at the University of Sussex in 2006.

Jessie is a London-based artist who graduated from the Royal College of Art in 2007. She has exhibited internationally and authored books titled Regeneration! (2015) and Re:development (2016). In 2016 she was the recipient of Arts Council England funding and a Visiting Research Fellowship at The Bartlett (UCL) for internationally and authored books titled Regeneration! (2015) and Re:development (2016). In 2016 she was the recipient of Arts Council England funding and a Visiting Research Fellowship at The Bartlett (UCL) for汽油

Helen Bowstead

Disposable bodies

Atop an overflowing bin, the empty Dr. Pepper bottle perches precariously. It bobs and waves in the light wind. Detritus dancing. I hurry to my office to get my i-pad, but when I return, the bins have all been emptied. The dustbin lorry is still parked by the side of the road. Dr. Pepper is in there, somewhere. Crushed and still. Where will he go next? What journey lies ahead? Perhaps he will float into the harbour one grey and drizzly morning. Borne on the tide. Bobbing in the wind. Then I will capture him. Add him to a visual and audio archive – over 100 cyanotypes and more than 100 oral recordings – and a large-scale installation – over 100 cyanotypes and more than 100 oral recordings – and a large-scale installation.

Jessie Brennan and Sophie Antonelli

Resisting Neoliberal Development: Voices, Cyanotypes & Writings from The Green Backyard

The project we propose to share was made during Jessie’s year-long residency (2015–16), hosted by arts organisation Metal, in collaboration with trustees, volunteers, and visitors of The Green Backyard, a community growing project in Peterborough, co-founded by Sophie. During this time, we questioned the capitalist logic of The Green Backyard’s proposed development by its owner, Peterborough City Council; Jessie gathered alternative evidence for the current social use and value of the land, in the form of a visual and audio archive – over 100 cyanotypes and more than 100 oral recordings – and a large-scale installation in the garden. Many users speak of their feelings of care and love for the space – and why it must be safeguarded – but The Green Backyard is not simply a place of rest and repose from which to escape the world, rather it is a site for critical thought and action in which democratic struggles for the ‘right to the city’ are voiced, contested and fought for.

Jessie is a London-based artist who graduated from the Royal College of Art in 2007. She has exhibited internationally and authored books titled Regeneration! (2015) and Re:development (2016). In 2016 she was the recipient of Arts Council England funding and a Visiting Research Fellowship at The Bartlett (UCL) for her Metal residency project titled Inside The Green Backyard (Opportunity Area). www.jessibrennan.co.uk

Sophie was born in Peterborough, completing her BSc in Geography at the University of Sussex in 2006. After university she worked in education in Brighton before moving back to Peterborough in 2008 to co-

Grainne is an Art Therapist and Lecturer on the MA Art Therapy, Crawford College of Art and Design, CIT, Cork, Ireland

Beyond Silence: Using arts approaches to communicate the ‘unsayable’ in anti-racist education

When examining anti-racist strategies in schools, a space of uncertainty appears to exist between silencing racist language to protect individuals and silencing ‘race’ talk in general, such as though colour-blind approaches. When ‘race’ dialogue has been silenced, certain conversations and ideas can become ‘unsayable’. This can lead to absence of an available discourse through which to consider, discuss and transform racism in schools. This presentation draws on findings from my doctoral thesis. It explores racialized silences and arts approaches to anti-racist education, including ways that the arts can offer methods of engagement in contexts where words may be difficult to find.

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Jessie Brennan and Sophie Antonelli

Resisting Neoliberal Development: Voices, Cyanotypes & Writings from The Green Backyard

The project we propose to share was made during Jessie’s year-long residency (2015–16), hosted by arts organisation Metal, in collaboration with trustees, volunteers, and visitors of The Green Backyard, a community growing project in Peterborough, co-founded by Sophie. During this time, we questioned the capitalist logic of The Green Backyard’s proposed development by its owner, Peterborough City Council; Jessie gathered alternative evidence for the current social use and value of the land, in the form of a visual and audio archive – over 100 cyanotypes and more than 100 oral recordings – and a large-scale installation in the garden. Many users speak of their feelings of care and love for the space – and why it must be safeguarded – but The Green Backyard is not simply a place of rest and repose from which to escape the world, rather it is a site for critical thought and action in which democratic struggles for the ‘right to the city’ are voiced, contested and fought for.

Jessie is a London-based artist who graduated from the Royal College of Art in 2007. She has exhibited internationally and authored books titled Regeneration! (2015) and Re:development (2016). In 2016 she was the recipient of Arts Council England funding and a Visiting Research Fellowship at The Bartlett (UCL) for her Metal residency project titled Inside The Green Backyard (Opportunity Area). www.jessibrennan.co.uk

Sophie was born in Peterborough, completing her BSc in Geography at the University of Sussex in 2006. After university she worked in education in Brighton before moving back to Peterborough in 2008 to co-
I don’t ever feel trapped in jail, my mind is free”, exploring ‘craft love’ and creativity; re-imagining identities through photographic e-narratives.

We will present photographs and accompanying narratives from the PeN (Photographic electronic Narrative) project, part of an Independent Social Research Foundation (ISRF) mid-career fellowship launched in November 2016.

It shares photographs taken by current and ex-offenders (trainees) on placement at a rural resettlement scheme: an independent charity which provides a supported route back into the community for people in or recently released from prison.

PeN works to improve well-being, whilst fostering dialogue between trainees and supporters to challenge social exclusion.

Working creatively and developing ‘craft-love’ (Sennett 2003) enables trainees to re-imagine future identities and possibilities for change.

Julie is a sociology lecturer and Independent Social Research Foundation (ISRF) mid-career fellow.

Sarah Jane is a Plymouth-based artist, creating visual art with socially excluded groups and Arts Coordinator at LandWorks.

Kay Sidebottom

“Art and the oppression of educators in England today: how can creative endeavours help to liberate teachers and mobilise social change?”

Trainee teachers are required to undertake regular reflective work, which has traditionally taken the form of a written journal. However, where teachers are using creative methods, such as poetry and art, greater ‘reflexivity’ and connection with practice becomes apparent.

Grounded in posthuman thinking and approaches to research, this paper explores:

How trainee teachers in a depressed northern town use art for reflective practice

Kay has over fifteen years’ experience of further, higher and work-based education. Currently she works at Northern and Barnsley Colleges, teaching on the Cert Ed/PGCE and BA Education programmes. In 2016, she commenced a PhD at Lancaster University, focusing on posthuman approaches to curriculum development. This theoretical interest has led to the development of teacher-training programmes that incorporate art-based practice, rhizomatic working, and new approaches to identity work.

Ken Gale

Now you see me, now you don’t: using Whitehead’s process philosophy to animate inquiry in contemporary education research

The force of Alfred North Whitehead’s process philosophy is to be found in its ability to create fields of experience that do not have their origins or demise in the human subject. In the becoming of the individuating event, wondering with the movements, aesthetics and intensities of processes of relational formation always precede the subject making tendencies of traditional phenomenological and human-centric approaches. This paper is designed to open up and offer an inquiry into movements in moments and to consider how processes of individuation and how, what he might refer to as, the concrescence of actual occasions can be used to trouble and problematise the representational stability of the individualised Cartesian ‘I’ in education pedagogy and research.

Lauren Spinner

The Arts as a Social Psychological Catalyst for Human Prosociality and Cooperation

Based on psychological and evolutionary theory the arts may have evolved to act as a social psychological catalyst that promotes social bonding, cooperation, and prosociality. Drawing on a psychological model of arts and kindness, this talk will present results from school-level, community-level, and society-level studies to understand and test the potential of the arts for promoting prosociality. Overall, the results provide strong support for the hypothesis that the arts provide a powerful vehicle for enabling a more cohesive and sustainable society. In the context of social forces that promote schism, fracture and divisions, this means the arts may provide an important social psychological counter to social division and non-cooperation.

Lemn Sissay

Lemn Sissay MBE is the author of several books of poetry alongside articles, records, public art, and plays. He was the official poet for the London Olympics. His Landmark Poems are installed throughout Manchester and London in venues such as The Royal Festival Hall and The Olympic Park. Bishop Desmond Tutu unveiled his landmark poem Gift of Cain. Lemn was official poet for The FA Cup 2015. His Desert Island Discs was pick of the year for BBC radio 4 2015. He is Chancellor of the University of Manchester. His life story is nothing short of incredible. Google “Lemn Sissay” and all the returning hits will be about him. There is only one Lemn Sissay in the world.
Marie Lavelle, Plymouth University

The things we keep: Memorialising childhood

Researching temporality and the objects kept from childhoods offers the opportunity to explore the world beyond words. These objects or ‘things’ not only hold, trigger or illustrate meaning but become matter in their own right. Selection whilst appearing conscious, thoughtful and reflective, can from this perspective be seen as otherwise. ‘Things’ according to Harvey and Knox, 2014, p44, ‘act back on the world, manifesting resistances, capabilities, limits and potential, thereby challenging the normative subject/object dichotomy’. This presentation opens a space for discussion about the role of material culture in the lives of children and parents.


Mark Leahy

After alert catchers: a report on The Buffer Zone

My paper describes The Buffer Zone, an arts-research project performed at Dawlish Warren Nature Reserve. Megan Calver, Susie David and Gabrielle Hoad spent time on site, developing actions and responses through attending to visitors, environment, and landscape. My commentary will locate the project in relation to the more-than and other-than human, by considering the artists as part of a collectivity, including the other aspects of the site, animate and inanimate. Their sharing of responsibility, their passing of roles, their creation of open-content stories, will be considered in relation to the work of Donna Haraway, Bruno Latour, and Jane Bennett.

Mark is a writer and artist operating among textual practices and performance. He has written texts to accompany work by artists and published essays in C21 Literature, Open Letter, Performance Research and Writing in Creative Practice. He is a director of artdotearth and teaches part-time at Plymouth University.

Marc Yeats and Dr Alex Murdin

‘Forget Me Not’: Composing and communicating dementia

What is dementia like as an aesthetic experience? Composer in residence at Dorset County and Yeovil Hospitals Marc Yeats talks about his new composition “Forget Me Not” which addresses that question, with Dr Alex Murdin, Arts Manager at Dorset County Hospital. After spending time with patients with cognitive impairment, such as dementia Marc created a six channel choral installation with the Eype based Choir By the Sea which includes fragments of conversation, memories of place and a sense of what it is like to live with a condition that often denies people access to voice and language. Marc Yeats, the composer says: “ Rather than being of direct therapeutic benefit to patients, it represents a personal, artistic, intuitive response to the experiences I’ve encountered with dementia over the past months here as composer-in-residence.” Empathic, strident and poignant the resulting work surrounds and immerses the audience in a cumulative cycle of patient’s voices. Forget Me Not is the result of a collaboration between Arts in Hospital based at Dorset County Hospital and the Dementia Care Team at Yeovil District Hospital who commissioned the work in order to communicate something of the experience of dementia to wider publics in a non-textual way. Already this work is being used by health and social care services in the empathic training of staff as an alternative to linguistic instruction and can also be considered as practice based research.

Marc Yeats is one of the UK’s leading contemporary composers with his works having been performed by the BBC Philharmonic Orchestra, Hallé Orchestra, broadcast on BBC Radio 3 and stations across Europe, Asia and Australasia. Described by Sir Maxwell Davies as “breathtakingly original”, Marc’s music explores transduction, complex surface relationships, asynchronous alignments, contextual harmonic and temporal ambiguities, polarised intensities and a visceral joy of sound.

Dr Alex Murdin is the Arts Manager at Dorset County Hospital where he commissions projects and research into arts and health with artists, staff and patients. He is a freelance researcher into aesthetics and public space and the Director of www.ruralrecreation.org which develops collaborative public art projects in rural sites. He has an interest in the connections between healthcare, wellbeing, nature and socially engaged practice, his most recent paper is “Self-Eradication to Mass Mortality: Death in Environmental Art” in Malady and Mortality.

Naomi Wright and Alice Goodenough

Social and ecological interplay – human and nonhuman communication

We will share a case study about affective exchanges and collaboration between young people and wooded places. Places that offer resilience and bear silent witness to human interactions.

A mixture of arts based, creative, participative, and standardised methods have revealed that trees appeared to lend themselves to certain types of playful, imaginative and affective engagement.

The case study raises questions about how we study wellbeing benefits for young people and the material qualities that a wooded environment provides them.

This is an opportunity to reflect on our research methodology with young people, and how trees and young people may communicate.

Norma Daykin, Professor of Arts in Health, UWE and University of Winchester

Norma Daykin is a social scientist known for her research on arts, health and wellbeing. Her research has spanned a wide range of topics, from the impact of hospital design on patient wellbeing through to the impact of participatory arts in mental health, primary care, community and justice settings. She is also a musician who draws on her experiences as a music leader and performer to inform knowledge exchange and best practice development. Norma Daykin also conducts and composes for Bristol Reggae Orchestra. She has twice received the Royal Society of Public Health’s award for arts and health research.

Her current research includes the What Works Wellbeing Culture and Sport Evidence Review Programme funded by the ESRC.

She is co-executive editor of Arts and Health: An International Journal of Research, Policy and Practice.

Rebecca Woods

Does a picture paint a thousand words?

A workshop exploring rehabilitation training with adults with acquired sight loss.

The aim of the workshop is to enable the attendees to experience sight loss, in a controlled environment, for them to guide their own learning and to take from this any conclusions which will be of benefit for themselves. It will include interactive exercises which will be completed with closed eyes and discussion of an anonymised case study. This workshop will raise more questions than it answers about continuing barriers to inclusion.
Beyond speaking: reflections on Haraway, Hughes, and Foster

This paper explores the poetic human and ways of being. In very different ways, Donna Haraway in her seminal ‘A Cyborg Manifesto’ (1985), and Ted Hughes in his many poetic explorations of being animal provided us with insights and hauntings of our hopelessness in finding our place in the earth. Haraway’s cyborg is a fluid, porous thing, as much animal as robot. Hughes’ Crow series (1966-69) calls into question God, humanity, gender and sexuality, and our core of being. Charles Foster has spent much of his life being animal; living as a badger, an otter, a fox – obsessed by and daring to experience these other lives, finding new utterance.

Richard is a sound artist, researcher and educator and the founding Director of art.earth. His practice and research centre around the natural world and ecological systems and art practices. He has taught in a variety of Universities and Conservatories in the UK and US and held Senior Research Fellowships at Middlesex University and Dartington College of Arts. He is developing an Arts & Ecology programme at Schumacher College.

Rod-Parker Rees

The Minding of Preverbal Infants

Solicitous adults actively ‘mind’ infants, helping them to join in the social sharing of attitudes, meanings and practices and thereby helping them to internalise a shared framework of cultural expectations. In this presentation I will consider how preverbal infants are helped to join in the flow of minding. Vygotsky’s understanding of perezhivanie, together with Dewey’s recognition of the influence of ‘habitudes’ and Bourdieu’s interpretation of ‘habitus’ can all contribute to our understanding of how participation in social interactions shapes differences and commonalities in our ways of refracting, interpreting or performing the social processes of minding.

Ruth Atkinson

Working without words in primary music education

We know that many primary teachers lack confidence when it comes to teaching music. They tend to stay in their safe zone – words – and focus on verbally-mediated learning about music. They fear letting go of words and allowing children to learn in and through music. I encourage students and practising teachers to minimise language and maximise musical sounds when singing, playing, listening to and creating music. In this workshop we will explore some straightforward ways of doing this that allow everyone to feel involved and included, not just those with prowess in a particular language.

Tabatha Andrews

‘Building Language: Dementia and Play’

The Dispensary is a ‘cabinet of curiosities’ designed by Andrews for Alzheimers and Dementia patients at Chelsea and Westminster hospital in London. Part tool-cabinet, part dressing table, bureau or fridge, this sculpture uses play as a means of accessing our unconscious or ‘procedural’ memory and aims to create connection and aid communication. Through a series of workshops with the artist, patients made Rorshache ink-blot forms that were transformed into tactile objects by the woodturners of Devon and Cornwall; handles, finials and toy- like forms designed to inspire memory, movement and interaction.

The word ‘patient’ means to be passive, or acted upon; yet the patient makes the stories here, acting as performer of a work that will grow and change over time: a library containing the building blocks of a language without words.

Ulrike Hohmann

More than a tick and a signature: Research ethics

Any research project has to adhere to ethical guidelines. I will give a short overview of the guiding principles in current research and give examples drawn from her extensive experience of working with the Faculty Research Ethics Committee. The tension between principles and anticipated benefit of research outcomes keep debates alive. You will have the opportunity to share ethical research dilemmas from the position as participant, researcher of consumer of research or to get deeper insights into how decisions in complex situations can be reached.

Ulrike is Associate Professor in Early Childhood Studies in the Institute of Education, Plymouth University. Her research interests are educational and care policy, comparative research methodology and relationships in education and care. She has been a long standing member of Faculty Research Ethics Committee and is leading the Professional Doctorate in Education (EdD) since September 2016.