



Everyday Creativity:

Celebrating Practice, Exploring Legacies & Forging New Paths Forwards

Hosted by The AHRC Everyday Creativity Research Network and Creative Lives

Date: Thursday 26th September 2024

Location: Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY. Travel info: <https://www.efdss.org/travel-to-cecil-sharp-house>

Everyday Creativity is characterised by day-to-day activities that are understood as being novel and valuable, incorporating original, potentially transformative thinking and/or action. Everyday Creativity encompasses a diverse range of immersive creative activities that millions of people engage in every day. Often removed from established hierarchies, economic models and notions of excellence, these activities can enable people to explore their creative potential, maintain their health and wellbeing, connect to others and to nature, learn and develop, and add meaning and purpose to their lives.

The conference explores these ideas under four themes:

1. The role of EC in enriching creative research methods (Lead: Dr Helen Johnson, University of Brighton)
2. EC, the home and placemaking. Including pandemic responses (Lead: Prof Owen Evans, Edge Hill University)
3. EC, health and wellbeing (Leads: Prof Louise Mansfield, Brunel University and Prof Norma Daykin, University of the West of England)
4. Arts, science and technology interfaces in EC (Lead: Prof Sonia Contera, University of Oxford)

About The AHRC Everyday Creativity Research Network (ECRN)

The ECRN is an international, interdisciplinary, cross-sector network of academics, creative practitioners, and others with an interest in everyday creativity (EC). We are funded by the Arts and Humanities Research Council and supported by the University of Brighton's Centre for Arts and Wellbeing. Our aims are to:

1. Broaden, deepen and consolidate the knowledge base around EC, centring the knowledge, skills and expertise of communities, community organisations, and creative practitioners working directly with these groups.
2. Pursue a research agenda that develops language, communication and ways of working beyond conceptual, theoretical and methodological boundaries, with reference to the democratisation of knowledge and the expansion of EC beyond the arts.
3. Develop, articulate and interrogate the transformative potential of creative research methods, both as tools with which to research EC and with a view to broadening the scope of creative methods to include EC.
4. Inform policy in relation to the place of EC in a resilient, sustainable society that supports the health and wellbeing of all its citizens.
5. Unlock the creative potential of disadvantaged groups by generating and disseminating knowledge regarding the wealth of creative activity that takes place in homes and communities around the world, supporting health and wellbeing, in/formal education, regeneration and sustainability.

You can find out more about the network at: <https://blogs.brighton.ac.uk/everydaycreativity/> We also host a Jisc email list, which you can join by emailing: EVERYDAYCREATIVITY-REQUEST@JISCMAIL.AC.UK or completing the form here: <https://www.jiscmail.ac.uk/cgi-bin/webadmin?SUBED1=EVERYDAYCREATIVITY&A=1>

About Creative Lives

Creative Lives is a registered charity that was established in 1991. They champion community and volunteer-led creative activity, and work to improve opportunities for everyone to be creative. In particular, they celebrate and promote people expressing themselves creatively with others, recognising the benefits this can bring. Creative Lives believe that creative expression in all its forms is a fundamental part of being human, but that individuals and communities need opportunities and support for creativity to flourish. They also believe that people coming together to create, have fun, share experiences and support each other can have a positive impact on both their physical and emotional wellbeing. To that end, Creative Lives works with communities, organisations, policy-makers, funders and creative individuals as a voice for positive change, to improve and expand the landscape in which creative participation can take place. They work to address inequalities in access to creative participation, promote inclusivity, connect people and communities, and increase awareness of the links between creativity and wellbeing through advocacy, development and celebrating the activities of creative people, groups and places through the Creative Lives Awards, Creative Lives On Air, our Creative Networks and Creative Learning sessions and a diverse range of creative projects.

<https://www.creative-lives.org/>

Schedule

Times	Sessions (Please see Abstracts for full session titles)			
09:30-10:00	Registrations (Reception)			
	Plenaries (Trefusis Hall):			
10:00-10:15	Welcome (Helen Johnson, University of Brighton & Robin Simpson, Creative Lives)			
10:15-10:25	Christopher Smith, Executive Chair, Arts and Humanities Research Council			
10:25-11:35	Stream One (Committee Rm) Chair: Helen Johnson	Stream Two (Kennedy Hall) Chair: Owen Evans	Stream Three (Storrow Hall) Chair: Norma Daykin	Stream Four (Trefusis Hall) Chair: Louise Mansfield
	<ol style="list-style-type: none"> The Unlonely City (Susie Thornberry) Creative Ruptions for Emergent, Transformative Educational Futures (Heather Wren, Sarah Campbell & Chris Turner) Spin the Wheel! (Dougie Lonie & Jemima Frankel) 	<ol style="list-style-type: none"> The Domestic Academic Quilt (Vanessa Marr) The Revolution will be Handmade (Kathryn Welch) Everyday Dress Everyday Creativity (Sarah Garland) 	<ol style="list-style-type: none"> 'When Did You Last Notice Your Breath?' (Clare Brumby) Writing and Mindfulness (Louise Tondeur) Space as a Medium, Poetic Thinking as a Tool (Eriko Takeno) 	<ol style="list-style-type: none"> Digital Labour and Everyday Creativity (Sophie Frost) Creative Externalisations of Wellbeing Data (Federico Colecchia, Gabriella Spinelli, Dominik Havsteen-Franklin & Paulina Bondaronek) Free session
11:35-11:55	Trefusis Hall: Morning break			
	Stream One (Committee Rm) Chair: Helen Johnson	Stream Two (Kennedy Hall) Chair: Owen Evans	Stream Three (Storrow Hall) Chair: Norma Daykin	Stream Four (Trefusis Hall) Chair: Louise Mansfield
11:55-13:30	<ol style="list-style-type: none"> 2. A Song About, For, With (Antonia Liguori, Mike McGrother, Sally Blackburn-Daniels & Natasha Vall) [40 mins] 	<ol style="list-style-type: none"> Using Art and Nature-based Activities to Facilitate Conversations (Naomi Warne, Jenny Clarke & Lucy Condon) Immersive Empathy (Conn Honohan) 	<ol style="list-style-type: none"> Evaluation of Creative Group Activities for People with Disabilities (Annamae Burrows & Luke Whittle) Use of Life Stories to Create a Continual Conversation (Janet Costley) 	<ol style="list-style-type: none"> Crafting Resistance (Paul V.Dudman) Unlocking Everyday Creativity (Kaile Smith & Jennifer E. Drake)

Conference Programme

Times	Sessions (Please see Abstracts for full session titles)			
	Stream One (Committee Rm) Chair: Helen Johnson	Stream Two (Kennedy Hall) Chair: Owen Evans	Stream Three (Storrow Hall) Chair: Norma Daykin	Stream Four (Trefusis Hall) Chair: Louise Mansfield
	3. It's the Little Moments (Chloe Asker) 4. Everyday Creative Activities in Paediatric Oncology (Persephone Sextou & Bob Phillips)	3. 'Building' Poems from Everyday Language (Melissa Davies) 4. Placemaking in the Classroom (Melanie Anouf)	3. New Rules Next Week (AMC Newton & Amelia Wakeford) 4. Interdisciplinarity of Dance/ Movement Psychotherapy (Sanjini Kedia)	3. Proximity, Permission and Play (Clare Daněš) 4. <i>Free session</i>
13:30-14:15	Trefusis Hall: Lunch			
	Plenaries (Kennedy Hall):			
14:15-14:35	Will Gompertz, Journalist, Author and Director Sir John Soane's Museum: 'Think Like an Artist' (Chair: Nick Ewbank)			
14:38-14:58	Mark Taylor, University of Sheffield and Creative Industries Policy and Evidence Centre: 'Inequality in Arts, Culture and Heritage Audiences, and How the Way we Measure it Matters' (Chair: Laharee Mitra)			
15:00-15:30	Celebrating and Recognising Everyday Creativity: Panel Discussion with Creative Lives Nominees (Chair: Creative Lives)			
15:33-15:48	Nicholas Serota, Chair Arts Council England: 'Let's Create and Everyday Creativity' (Chair: Robin Simpson)			
15:48-16:15	Jerri Daboo, University of Exeter: 'Everyday Creativity: The Value and Validation of Diversity and Inclusion' (Chair: Alex Coulter)			
16:15-16:35	Closing Remarks (Lewis Hou, founder and Director Science Ceilidh & Owen Evans, Edge Hill University)			
	Break, followed by evening events (Kennedy Hall; ceremony ticket holders only):			
17:00-17:30	Buffet & drinks reception			
18:30-21:30	Creative Lives Awards			

Key:

CM: Enriching Creative Research Methods

ST: Interfaces across Arts, Science and Technology

PM: Everyday Creativity in the Home and Placemaking

WB: Everyday Creativity in Health and Wellbeing

Session Abstracts

Celebrating and Recognising Everyday Creativity: Panel Discussion with Creative Lives Nominees

The Creative Lives Awards are an annual celebration of the creative groups that enhance people's lives in villages, towns, and cities across the UK and Ireland. Since 2010, Creative Lives has invited community-led groups to share their activities and achievements, so that we can give them a well-deserved moment in the spotlight. This year's Awards ceremony follows straight after the Everyday Creativity Conference. Joining us for a panel discussion about how everyday creativity can be better recognised and celebrated will be Arlene Pryce from Heritage Theatr Cymru, who were Wales Runner-up in 2019 and are shortlisted for this year's Awards. Heritage Theatr Cymru, established in 2018, is an all-female company that makes original plays about women from Welsh history, exploring contemporary issues through stories from the past. Based in Cardiff, Oasis is an independent charity that supports asylum seekers and refugees building a new life in Wales. In a bid to give people an opportunity to express themselves, and foster a greater understanding within the wider community of what life is like for asylum seekers and refugees, they set up 'Our Lens Our Story' - a photographic project between Oasis, Ffotogallery and Menter Caerdydd. Helen Moseley-Williams from Oasis and Cath Cains from Ffotogallery will be joining the conference session.

The Human Seismograph (Gemma Cook)

Throughout the day Gemma will be documenting the conference in Kennedy Hall by drawing on a roll of printer paper live. She will be positioned on the floor, close to both the speakers and the audience. The drawing will respond to the changing mood and emerging meaning, aiming to capture unique and contrasting insights, as well as recurring themes and resonances. This will be considered an interactive exercise, that responds not only to the speakers and the content of their presentations, but also to the atmosphere created by the audience and surrounding environment. The results can be used as a guide for ongoing reflective discussions.



Gemma drawing as part of 'Disrupted Rhythms' performances at this years' Brighton Fringe Festival in St Mary's Church Kempton and the Meeting House Sussex University

The Role of Everyday Creativity in Enriching Creative Research Methods

Chloe Asker - “It’s the Little Moments’: The Role of Everyday Creativity in Dementia Care

Culture Box was a pandemic-responsive project that enhanced dementia care through providing art and creative resources and activities to care homes across the UK (Tischler et al., 2023). Staff and residents were involved in qualitative research, including interviews and surveys, to understand their experiences of using the materials and activities in the boxes. We found that the project improved social health, wellbeing, and encouraged moments of everyday creativity for both the residents and care staff involved. Once dissemination of the boxes had concluded, the data was thematically and creatively analysed. Part of the creative analysis was using storytelling methods to bring the everyday and ‘little moments’ to life, demonstrating the power of everyday creativity. The project produced a monologue, ‘the little moments’, which was performed at the Royal Opera House in the Autumn of 2023. This monologue has also been spoken and recorded by care staff involved in the original project. This presentation will explore the ways that monologues and acts of everyday creativity can be used by researchers to enhance and enrich creative methods and research findings, alongside producing impact.

Dougie Lonie & Jemima Frankel - Spin the Wheel! Exploring the Impact Dimensions of Everyday Creativity

Since 2021, tialt has been working as research partner exploring the impact of everyday creativity across the projects and programmes of 64 Million Artists. This has included new ways of thinking about impacts (e.g. as a landscape), working closely with participants to understand what outcomes and impacts they experience, and supporting a network of co-researchers and creativity champions to do participatory research within their communities and settings. This has led to the development of an ‘impact wheel’, a research toolkit that breaks down the different dimensions of the impact of everyday creativity in the context of 64 Million Artists’ work. The wheel is used to organise how the six core impact dimensions (ideation, technical skills, collaboration, connection, mental wellbeing, and joy) are linked to subdimensions, and help us to piece together lots of complex processes into something simple, engaging and playful. Sitting behind the wheel are a range of questions and methods that allow us to explore the different dimensions in a way that feels appropriate for different users. The wheel also acts as a useful way of analysing and organising data once it emerges. Overall, it helps us to engage in discussions of impact in a clearer way, pinning down language and terminology, while at the same time remaining open and exploratory to emerging concepts. This session will introduce the background research, the impact wheel toolkit, and give participants a chance to test out some methods from the toolkit. We hope this will stimulate ideas and interest from those attending, help us to develop the toolkit even further, and share the learning in a way that peers will find useful.

Antonia Liguori, Mike McGrother, Sally Blackburn-Daniels & Natasha Vall - A Song About, a Song For, a Song With: Exploring Musicking with a 'Community Engineer'

This performative presentation will introduce Mike McGrother's musicking practice as a co-created approach to enhance everyday creativity while exploring community's sense of place in the Tees Valley. Starting with the premise that 'the meaning of musicking lies in the relationships that are established between the participants by the performance' ([Small 1999](#)), in this presentation we will explore 'embodied listening' ([Giomi 2019](#)) and the transition from personal to collective within the telling-listening loop ([Liguori 2023](#)) as a manifestation of everyday creativity and as a trigger for community-led placemaking. We will also offer a platform for the audience to reflect on how to identify skills, approaches and tools that could support emergent 'community engineers' to replicate, adapt and expand existing practices. The presentation will end with a collaborative mapping exercise to explore the potential impact of these musicking initiatives beyond their current regional reach and to challenge existing barriers for their replicability and longevity.

Persephone Sextou & Bob Phillips - Everyday Creative Activities in Paediatric Oncology: Fostering Child-centred Care through Arts-based Methodologies using Applied Theatre, Storytelling, and Digital Animation

Children with cancer or undergoing haematopoietic stem cell transplantation face illnesses and treatments which affect their physical, emotional, and psychological health. Everyday creative activities, facilitated at the bedside, offer an essential respite and therapeutic intervention. Our presentation explores the integration of everyday bedside creative activities for children in paediatric haematology/oncology settings. We will emphasize the co-design approach, involving children as active participants in creating narratives, thereby fostering a sense of agency and engagement. The presentation will include material gathered during a Public Participation Involvement Event (PPIE) with children, young people and families, a collaboration between Leeds Beckett University, Leeds School of Arts and the Candlelighters Supportive Care Research Centre, University of York along with other PPIE and clinical experiences from the researchers. It introduces arts-based practice and its impact on the physical health and psychological well-being of young patients undertaking treatment. For example, how doctors ended up doing a consultation with a young girl and her spaceship (with mini figs) as she told them all about how she'd been exploring to Africa in it (while hooked up to a morphine pump ...). And how a rainbow (actress), a turtle (puppet) and a young boy used their creativity and imagination in storytelling performance as they visualised a nice park, relaxed on the grass and made art. The discussion will aim to highlight the potential for creative activities, offering innovative ways to evaluate and enhance young patients' oncology care. We aim to underscore the value of arts-based methodologies in clinical settings, advocating for their integration into paediatric oncology care to support the overall well-being of children with cancer. The interdisciplinary approach exemplifies a model of care that is not only medically effective but also deeply empathetic and responsive to the lived experiences of children with cancer.

Susie Thornberry - The Unlonely City: Research Scratch

How might activating everyday creativity develop an unlonely city? Metal is an arts organisation at the intersection of art and social change. We currently have sites in Liverpool, Peterborough and Southend-on-Sea, as well as working nationally and internationally. Metal is developing The Unlonely City, a programme that will bring together artists and other citizens over 10 years to confront loneliness in UK cities through art and creativity. From the loneliness of modernity to social and emotional isolation, a series of artistic commissions, citizens assemblies, parties and public conversations will imagine what an unlonely city could be. The programme will work across disciplines with a range of people (artists and creatives, academics, local authorities, NGOs, communities) and the conference session will be a research scratch – a theatre practice of testing ideas with audiences - sharing our process at an early stage.

Heather Wren, Sarah Campbell & Chris Turner - Creative Ruptions for Emergent, Transformative Educational Futures

This session introduces our recently published book: 'Creative Ruptions for Emergent Educational Futures', edited by Kerry Chappell, Chris Turner, and Heather Wren. Authors from the University of Exeter's Creativity and Emergent Educational-futures Network, explore how *creative ruptions* can shape ethical and thoughtful educational futures. Drawing from empirical and theoretical research grounded in posthuman, decolonial, new materialist, and feminist perspectives, the book challenges traditional educational paradigms and offers examples that harness *creative ruptions*. Each presentation represents one of the three main sections of the book: To create spaces for *ruptions* Chris Turner presents Aesthoecology, which explores the intersection of aesthetic, ecological, and ethical dimensions in education. This approach highlights the importance of emergence, liminality, and affective anticipation in dynamic systems, encouraging educators to question established practices and embrace creative thinking. To demonstrate how dialoguing creates *ruptions* Heather Wren discusses affective environmental empathy, advocating for a collaborative space that includes the humans/more-than-human. She argues that traditional human-centric empathy limits our understanding of the anthropocene. She reframes environmental empathy research as relational, affective, and embodied, promoting a more ethical approach to environmental education through everyday creative intra-actions. Finally, to resist usual ways of doing education, Sarah Campbell, River Jean Nash and Sarah Dyer focus on their "Creative Fellowship." This initiative exemplifies how everyday creativity can foster care and ethical educational practices. The fellowship, a process-driven placement with an open-ended approach, highlights care as resistance exploring the role of vulnerability and discomfort in creative processes. This illustrates how everyday creative engagements can transform education by emphasising care and collaborative innovation. Through these diverse perspectives, our workshop aligns with the conference theme of the role of EC in enriching creative research methods, showcasing how *creative ruptions* in everyday educational practices can lead to emergent and transformative futures.

Everyday Creativity, the Home and Placemaking

Melanie Anouf - Placemaking in the Classroom with Everyday Creativity

From 2021 - 2023, the INNOVATE project used the arts to teach across the full curriculum to Year 7 and Year 8 pupils. We commissioned Royal Holloway to undertake the research, and here's what we found:

- The arts and creative approaches to learning were vehicles for change.
- The programme highlighted differences between theatre cultures and school cultures.
- The programme supported cultural shifts in schools.
- The civic role was central to school engagement.
- Playful pedagogies assisted reflexive learning in schools.

Dorothy Heathcote and Sir Ken Robinson's pioneering work inspired INNOVATE as it has long inspired Applied Theatre practice and creativity in schools. Our use of everyday creativity draws on the principles of Mantle of the Expert and teacher-in- role. Following the completion of the project, we continue to disseminate the learning and use it to inform our work in Alternative Provision. The AHRC's examples of everyday creativity '... such activities as joke-telling, cooking, 'dressing' the home, gardening, podcasting and citizen science' speak to some of what we have the privilege of experiencing in our creative engagement within Alternative Provision. Jokes, playfulness, discussing current films, music artists, fashion, etc. fill the classrooms we visit to create work with the young people in them. We thread them into artistic discipline, professional and theatre-making processes. Our focus on Alternative Provision in our home boroughs of Lambeth and Southwark comes from a determination to ensure that young people who have experienced a disrupted learning journey have the same access to professional theatre watching, making and creating as young people in mainstream education. The same opportunities to use that access for personal, social and community change.

Melissa Davies - 'Building' Poems from Everyday Language to Empower Community Place-making

Piloted at the first Kendal Poetry Festival to take place following the pandemic, the communal poetry 'building' project took responses to 'How do you feel when you step out of your front door?' and over 48 hours, collaged them into a poem covering two restaurant windows. The response was overwhelming. Since then the project has been repeated at subsequent poetry festivals, in collaboration with the National Trust and as part of Cumberland County Council's Workington Art Trail. Melissa will share learning developed as the project evolved; how different groups have responded to it, what role it plays in challenging the idea of 'poetic' language. However, place-making is also a key element of this project so the contribution of the project to empowering sense of place in community will also be discussed. During the presentation participants will be invited to contribute to a communal poem by responding to a prompt, giving them a practical demonstration of the projects being shared.

Sarah Garland - Everyday Dress | Everyday Creativity

We are familiar with the idea of dressing as a creative act, especially in its most marked forms — avant-garde and confrontational dress, subcultural dress, occasion dressing — and perhaps, too at moments in our lives outside of the quotidian protocols of work — during youth, during old again and during leisure (see, for example, Moore 2018, Hebdige 1991, Twigg 2013). Even in these moments, small-c creativity as an aspect of everyday dressing is not generally theorised, and especially not as a personal practice; instead it is usually located in or used as an honorific in group behaviour, or, more loosely, used as a placeholder for the kinds of mixed feeling Sianne Ngai (2008) theorises when she describes the vernacular use of the word ‘interesting’ (as in, that’s an ‘creative’, i.e. confusing or naïve, outfit). My investigation looks to remedy these theoretical and vernacular gaps by asking how we might describe in detail the quieter pleasures of everyday creativity of casual dressing. It reads everyday dressing as relational, but also as a micro-creative way of externalising and shaping the dialogues we might have with ourselves about mood, social readiness, emotional need, interpersonal expectations and perhaps feelings for colour, shape, print and fabric. It takes inspiration from the dress practices of the recent pandemic, when the conditions of everyday dress for work and leisure continued, but in different modes, and without our usual sense of social audience. I look to read everyday creativity in dressing as a combination of symbolic action, the construction of phenomenological, sensory and atmospheric meaning (Wilson 2021, Davis 2017, Chong Kwan 2020; Böhme 2016), and of a daily confrontation of the material histories and bodily traces contained in the garments in our wardrobes. I ask how these daily moments of improvisation might inform everyday sustainable practices, pleasures, and wellbeing.

Conn Honohan - Immersive Empathy: Co-Creating Immersive Narratives on Home and Homelessness

This presentation responds to critical debates around virtual reality as an ‘empathy machine,’ as claimed by filmmakers such as Chris Milk (2016), by outlining the methodology and findings of the *Immersive Empathy* project, the central output of which is a co-created, virtual reality film exploring the meaning of home and homelessness, produced in collaboration with clients from the Galway Simon Community homeless charity. In applying a participatory video methodology to VR film production, the lived perspective and agency of the film’s participants is embedded in every stage of the project design, thereby countering the “one directional” access to the other’s space embedded in traditional documentary production practice (Belisle and Roquet 2020). Through detailing both the process and the outcome of the *Immersive Empathy* project, this paper will argue for the principles of co-creation and consent, exploring the possibility of an immersive film that enables its subjects to determine the borders of their private experience and communicate, on their own terms, the experience of home as a space of both trauma and resistance.

Vanessa Marr - The Domestic Academic Quilt: Collaborative Creation as Academic Research in the Global Pandemic

In the Spring of 2021, just as the UK was emerging from a long winter lockdown, I ran a creative, participatory research project inviting women academics with caring responsibilities from across the UK to join me to create a quilt that would document the challenges of teaching and researching from home during the Covid-19 lockdowns. Its aim was to document the impact of COVID-19 on the working lives of women academics, to provide a bedrock for discussion, to protect and value women’s contributions to research whilst presenting a creative and practical

alternative, and to begin to address the inequalities faced. It targeted the need for tacit knowledge of these home-based experiences to be made visible and accessible, therefore the outcome is both a huge 2x3m quilt and an interactive web version with recordings from each participant telling their stories. Underpinned by theories of autoethnography to entice change through the sharing of personal experiences (Ellis 2004), the legacy of women and stitch (Parker 1984), and Craftivism (Greer 2014), which has established the power of stitch to emancipate women from gendered inequalities, this story quilt creatively presents the challenges we faced with candid honesty. Collectively we shared, critiqued, and then sewed our individual experiences onto panels during online workshops whilst home-schooling continued and babies were fed, employing reflexivity to interrogate the intersections between society's gendered expectations and our own lived experience. The stories told through this quilt have since become voices among the many that reflect on those times, enabling participants and viewers alike to reclaim their voices and address the challenges faced.

This physical quilt is available for display during the conference, and accessible online via: <https://tda24.brighton.domains/domesticacademicquilt/>

Kathryn Welch - The Revolution will be Handmade: Crafting our Places

I'm fascinated by the connections between everyday creativity, social change and activism. In my own local place(s), I've been exploring what it is to disrupt ideas of who gets to make decisions about what our places look like. I've been creating a community garden on a disused plot of land, starting a women's history group to dig out forgotten stories from our town's past, making and installing a ten metre-long banner in protest over land use, and (sort-of accidentally) instigating a community campaign against a commercial development. Alongside this, through a Masters in Social Anthropology, I've been exploring the history - and the present - of artist-led campaigns for a fairer, more inclusive, kinder and more equitable world. This session encourages us all to think about the ways that our creativity can connect to our places and the social issues we care about. How might we - as individuals, citizens, residents, neighbours and co-conspirators, use our creativity to make our corner of the world a little bit better? Join me for a series of hands-on creative prompts, exploring the ways we might use our everyday acts of creativity to imagine, design and deliver creative actions to make our places more inclusive, welcoming and connected. How might our creativity change the world, and what kind of future might we build, together?

Everyday Creativity, Health and Wellbeing

Clare Brumby - 'When Did You Last Notice Your Breath?'

Based on the late composer and musician Pauline Oliveros' Deep Listening teachings, and incorporating exercises by movement practitioner Heloise Gould and dream practitioner, Ione, 'When Did You Last Notice Your Breath' is an immersive, interactive 60-minute invitation to participants, to explore the positive impacts of Deep Listening on the quotidian listening, moving and dreaming practice in our everyday lives, and the benefits of this practice on creativity, health and wellbeing. I'll encourage participants to step out of seriousness and formality, into silliness and play, to lift off judgement and embrace the slow. Under my facilitation, they'll practice selected Deep Listening exercises from Qigong and Tai Chi traditions, through a preliminary Deep Listening Circle. We'll then explore conscious, embodied ways of listening,

using sounding exercises, movement invocations and dream meditations, incorporating writing and drawing prompts, alongside journaling, to create a unique, collective sounding, moving, dreaming 'score,' informed by participants' everyday, individual lived experience. A plenary section will gauge feedback, where participants will create a further text based evaluation score. Deep Listening is a unique, innovative and transformative practice, transcending all disciplines, abilities, social class and cultures. As an embodied practice, it allows the practitioner a portal to explore the deep sounds and vibrations in our inner and outer worlds, encapsulating the everyday creativity ethos through the expansion of individual and collective consciousness, awareness and ability to 'notice' when undertaking small, observable actions. Previous research using Deep Listening with women in Knowsley, Merseyside around their experiences of the menopause, (<https://www.youtube.com/watch?v=Bh6TZJSUqPg>), also revealed that this practice further contributes to the transformation and generation of deeper, more mindful interpretations, creative expression and impulses, cultivating deep connections with the self and others, so this session explores how we can easily weave Deep Listening into our everyday life, to improve everyday creativity, health, wellbeing and happiness.

Annamae Burrows & Luke Whittle - Evaluation of Creative Group Activities for People with Disabilities

This presentation will share the findings of two three-month research internship projects conducted in collaboration with Creative Lives. These projects aimed to explore how local community creative groups and grassroots creative charities support and address the needs of disabled people and individuals experiencing poor mental health, enabling them to engage in creative activities across Glasgow and Dundee. Both cities experience heightened levels of deprivation, exacerbated by a cost-of-living crisis and cuts to local services, which disproportionately impacts these vulnerable populations. This research explored the important benefits of engaging in creative activities for disabled people and those with mental health difficulties, such as emotional expression, developing resilience, creating positive identities, and challenging perceptions of disability and mental health. It also identified the barriers these groups encounter in accessing creative spaces, in addition to the obstacles experienced by group organisers and charities striving to provide these spaces and activities. Recommendations from local creative groups regarding enhancing accessibility are shared. This presentation will highlight the invaluable social and emotional benefits that local creative community groups offer and finish by inviting attendees to consider the following questions: 1) What role can policymakers and local authorities play in supporting the provision of accessible creative spaces for disabled people and those with poor mental health? 2) Invitation to share any examples of successful strategies or practices that have been implemented to overcome barriers? 3) How can we foster greater collaboration, connection, and resource sharing between charities that use art and creativity to enhance mental health and wellbeing and local creative groups, to better aid their efforts in making creative activities inclusive and accessible for these populations?

Janet Costley - Use of Life Stories to Create a Continual Conversation Amongst Care Home Residents, their Family Members and Friends, and Care Staff

I write life stories in collaboration with care home residents in a dementia, advanced dementia and nursing setting. This work has been informed by being an apprentice¹ on a course run by Remembering Yesterday Caring Today (RYCT). RYCT uses creative approaches to reminiscence through a series of 12 themes, engaging those taking part on a journey through key stages in their lives, with their family member/carers alongside. Features such as hearing a particular song, seeing a memory re-enacted, having someone write down your story have been shown to be very affirming for each participant. As an Activities Coordinator in a care home, I record observations and memories from each resident to create their life story. A possible starting point can come from a photograph, which can then lead to the bringing of extra material and creative approaches to support and deepen the reflections made. Residents share observations, memories and stories at group sessions held on themes particular to them including: hop picking; the Thames Estuary; football; India; national service. We use different media: film, literature, song, stories, art projects, images and visitors also bring specialist areas of interest. Stories in whatever form are shared with family members and they can be adapted, where appropriate. Care workers, in turn, use the life stories to learn more about each resident and these can reveal why a resident might act in a particular way, given their working background for example. Family, carers and people working in the home give feedback on the stories, which helps keep the engagement process current and promotes a sense of connection across the whole community. The stories have promoted a change in culture as they form part of the person-centred care given across the Home.

Clare Daněk - Proximity, Permission and Play in the Shared Making Space

How can learning basic craft techniques alongside others in a shared space improve our wellbeing? This presentation shares findings from recently-completed doctoral research into informal craft learning, in which I spent six months learning basic skills alongside others in a community ceramics workshop and an artist-led printmaking workshop, in order to examine embodied and situated aspects of developing craft skills as an inexperienced maker. Here, I focus on three strands: the importance of being *alongside* others both a means of informal learning, but also as a route to camaraderie and social connection; this extends the notion of working 'shoulder to shoulder' central to Men's Sheds shared making spaces, and draws on recent work by Gauntlett (2023) on facilitating creativity. I explore the role of *permission* in a shared making space, in the positive sense of creating opportunities to use facilities and make a mess, as well as highlighting limitations relating to navigating the sharing of tools, resources and space; this builds on ideas about the potential of Stewart's (2010) 'bloom space', and Gee's (2004) 'affinity space' where we hang out with like-minded people. I relate these to the potential created for play, or *improvisation*, that is key to developing craft skills but which is rarely foregrounded as an aspect of adult learning; here, I consider this as a crucial aspect of creativity (Tanggaard, 2014; Hallam & Ingold, 2007) but also in terms of offering ways to be otherwise (Woodyer, 2012). In presenting the experience of making in the shared space as creating opportunities to work alongside others, to play with materials and experiences, and to try things out with no obligation towards conclusions, I argue for the experience of informal craft learning both of and for itself (the autotelic) and as a means of facilitating wider wellbeing.

¹ Remembering Yesterday, Caring Today, Reminiscence in Dementia Care: A Guide to Good Practice
by Pam Schweitzer and Errollyn Bruce

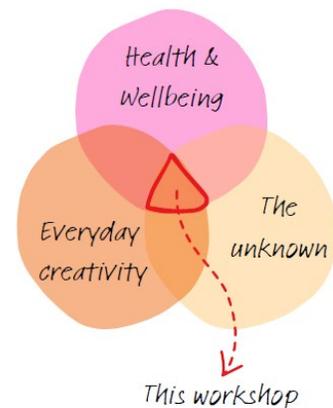
Sanjini Kedia - Interdisciplinarity of Dance/Movement Psychotherapy to Foster Queer Affirmative Practices

This session is informed by Sanjini’s on-going PhD research findings – ‘moving trans men in the patriarchy: a feminist practice-led interdisciplinary inquiry’. The PhD project challenges, integrates, and investigates how the interdisciplinarity of dance movement psychotherapy (DMP) can foster everyday creativity and support trans men’s lived experiences of their bodies, mental health, and emotional expression in India and the U.K. Due to various systems of oppressions, mental health professionals (MHPs) and arts psychotherapists are often not equipped for embodied work with members from the LGBTQIA+ communities. The research intention is to inculcate everyday creative spaces for visibility, inclusion, and explore the impact of being an ally as MHPs and therapists, especially in the arts therapies field. There is an urgent and timely need to create queer affirmative therapeutic practices to resist the monotonous (sometimes harmful) traditional, patriarchal ways of therapeutic practices. This workshop intends to address this discomfort, along with the challenging theme of allyship, experientially explore positionality, how we locate ourselves, and the tension between the various structures. Addressing the conference theme, we will move, play with art, and sing through the discomfort individually, relationally, and as a group; While creating a multi-modal, interdisciplinary practice, and offering a queer affirmative lens to DMP, to bridge the gap for change and to enhance everyday creativity, health and wellbeing that is much needed in our expressive field.

AMC Newton & Amelia Wakeford - New Rules Next Week: How Everyday Creativity Equips us to Navigate the Unknown with Confidence

“Who is better informed for working in the unknown than an artist?”
Lorna Dallas-Conte, educator & artist.

We will explore the intersection of Wellbeing, Everyday Creativity and the Unknown to address the anxiety of uncertainty. We propose that the ‘Rules of the Art Department’ co-created by Corita Kent (American artist and educator) and her students not only provide a supportive framework for anyone embarking on a creative journey, but also act as a guide to navigating complexity, ambiguity, paradox and volatility more broadly. This creative workshop will employ our Heads, Hands and Hearts to respond to Kent’s rules, share how our everyday creativity supports us through uncertainty, and co-create some New Rules for Next Week.



Kaile Smith & Jennifer E. Drake – Unlocking Everyday Creativity (and its Benefits) Through Fostering Inspiration

Feeling inspired is an important link between an individual's environment, community, and their everyday creativity. Research has shown that inspiration is also a key ingredient in the positive emotional benefits and enhanced eudaimonic well-being derived from engaging in creative activities (Smith et al., 2022; Smith & Drake, 2023; 2014). This session will cover findings from our research that explores how inspiration fuels everyday creative actions and contributes to our sense of well-being and will include participant discussion on these topics. Drawing on our data from diverse populations, we will discuss what inspires people to take creative action in their everyday lives and the subsequent contributions to positive emotions, a sense of engagement and accomplishment, improving social connectedness, and fostering purpose and meaning. Our research has found that feeling inspired significantly predicts everyday creativity and well-being. However, some individuals tend to experience inspiration (and its benefits) more frequently and intensely than others and they can translate these feelings into concrete actions and everyday creative expressions. We will present actionable insights from our studies, emphasizing the importance of actively seeking inspiration and integrating it with individuals' preferred expressions of everyday creativity. By recognizing what resonates intrinsically and drives purposeful creative actions, individuals and communities can better encourage everyday creative engagement while contributing to personal health and well-being. Attendees will engage in discussions designed to apply these insights, fostering a dynamic exchange of ideas and experiences. Exploring and discussing the role of inspiration in everyday creativity is crucial for advancing our understanding of the interplay between creativity and its benefits, ultimately contributing to more creative and fulfilling daily lives for individuals and communities.

Eriko Takeno - Space as a Medium, Poetic Thinking as a Tool

This presentation shares the experience of poetic thinking as a potential coping approach for mental difficulties. By applying the theory of the philosopher Federico Campagna who proposes vulnerability as an endless possibility for resolution (2018), it also discovers ways how fundamentally one's introspective experiences can help others in their healing processes. This project departed from examining the arts-centred education provided by Black Mountain College in North Carolina and created a nexus for experimental artistic practice in the USA. Based on the examination, the author explored her introspective experiences with her anxiety through her art practice. Inspired by theorist Franco 'Bifo' Berardi, who claims "the poetical act is a revelation of a possible sphere of experience not yet experienced, that is to say, the experienceable" (2019), she utilised poetry as a mode of thinking and reflected on her psychological experiences. To share her discovery of introspective exploration with poetry and her anxiety, she developed her workshop, which invites participants to develop a mindful approach to their perceptions of the physical environment and communicate their sensory experiences with the rest of the group. The workshop unfolds as a triple process of observation, visualization, and discussion. Through these processes, by utilising the diffractive reading (Barad, 2012), the workshop aims to afford the participants the opportunity to engage in a non-judgemental discussion with others and experience a sense of connectedness through poetic thinking. Working in collaboration with psychologists, she developed a method of somatic thinking through poetry that activates a mutual connection between the internal and external spaces of one's own body and back-and-forth movement between one's internal and external communication (Harris, 1987). The somatic thinking of the workshop enables a participant to deconstruct traumatic narratives of anxiety and shape them into new narratives.

Louise Tondeur - Writing and Mindfulness

This hybrid presentation/workshop will investigate the intersection of mindfulness, writing practice and wellbeing. Some of the recent much needed approaches to enhancing wellbeing through creative practice (Den Elzen and Lengelle 2023 for instance) describe wellbeing in terms of recovery, grief and trauma and support for mental illness: demonstrating the crucial role creative practice has in supporting big life events. As we can define little-c creativity as 'everyday creativity, the ordinary daily actions humans engage in to create new ways of doing things' (Mansfield et al 2022), we can also talk about little-w wellbeing, or everyday wellbeing. How might writing practice enhance and protect everyday wellbeing? How does mindfulness embody the idea of everyday wellbeing? How do writing practice and mindfulness relate to one another? Cited in various sources including the introduction to *Mindful Communication* (Koster et al 2023), Jon Kabat-Zinn describes mindfulness as 'the awareness that arises from being deliberately attentive in the present moment, without having to judge, in the service of developing self-insight and wisdom' (Kabat-Zinn 1990) and an article on the Mindful website, sums up Kabat-Zinn's work by stating that: 'MBSR [Mindfulness Based Stress Reduction] has become the gold standard for applying mindfulness to the stresses of *everyday life*.' [my italics] This presentation/workshop will explore the link between the everydayness of mindfulness, creativity and wellbeing. We'll disrupt the conventional hierarchies of the conference presentation, and the session will include writing activities and a guided visualisation as well as a short presentation on the context. The outline of the workshop I did at the Rewild Conference at the University of Brighton is linked from my blog post for the Centre for Arts and Wellbeing (Tondeur 2023), including a recording of a guided visualisation, so you can get a sense of the kinds of activities we might engage in.

Naomi Warne, Jenny Clarke & Lucy Condon - Using Art and Nature-based Activities to Facilitate Conversations on What Makes a Safe Space to Support Mental Health

University of Bristol researchers worked with art therapists at [Redcatch Community Garden](#) and the local Bristol community to explore what makes a safe space to support mental health and wellbeing. We co-created guidelines in workshops with local children and adults, using art and nature activities to start conversations. Views from the wider community (one-to-one conversations and written suggestions) were also incorporated into the guidelines. We will present the co-creation process, explaining the creative activities we used across four interactive workshops, and provide the opportunity to take part in an activity to create a "safety box". Attendees will be invited to think about what makes them feel safe, and then create and decorate their own safety box from materials that we provide and items they find in the environment. We will discuss the process and value of using creative activities to facilitate conversations with adults and young people and invite attendees to share their thoughts. We will also present an overview of the co-created guidelines. The guidelines are for community organisations on how to make a safe space to support wellbeing and mental health. There is the "Safe Space Guide" designed by adults, and "The Young People's Safe Spaces Guidelines" designed by 8-14 year olds. These guidelines aim to foster inclusive, respectful, and welcoming environments for all community members.

Federico Colecchia, Gabriella Spinelli, Dominik Havsteen-Franklin & Paulina Bondaronek - Creative Externalisations of Health and Wellbeing Data, and the Design of Future Health Screening Services

The use of digital technologies has been increasingly advocated to enable individuals to monitor their wellbeing and to self-manage health conditions under medical supervision, in alignment with strategic priorities set out by national health services. Continuous monitoring of physiological signals and behaviour, facilitated by the availability of portable electronic devices, holds promise to underpin future large-scale health screening services, with anticipated benefits for individuals and society. However, for such potential to be achieved, ways of engendering a sense of individual and collective agency over health and wellbeing need to be identified. Ongoing research will be presented in relation to the potential of creative externalisations of individuals' health and wellbeing data, augmented by advanced physico-digital interactivity, for enhancing self-awareness and for promoting the engagement of individuals within communities defined by shared interests, values, and goals. Examples of creative data externalisations include those based on visual metaphors representing social ecosystems. These can offer scope for expressing 'dynamic landscapes' of live metrics – for example, relying on symbolic biospheres in such a way that position and movement of individuals' health data can symbolise personal wellbeing milestones, informed by health and social paradigms and reflecting personal objectives.

Paul V. Dudman - Crafting Resistance: The Interface of Everyday Craft and Technology in Documenting the History of the Chilean Diaspora in the UK

The aim of this session is to demonstrate the use of digital technology in helping to produce a 360 virtual exhibition documenting the community history of the Chilean diaspora in the UK in showcasing materials from the Crafting Resistance exhibition. The University of East London (UEL) Archives have been working with the Chilean community in London and across the country for several years now as part of our [Documenting Chile Archive](#) project on the Living Refugee Archive. This engagement began with the UEL Archives hosting the [Crafting Resistance: The Art of Chilean Political Prisoners](#) exhibition. The focus of this session will be to enable participants to engage with ongoing collaborative work in creating a new 360 degree interactive virtual exhibition based on craft work produced by Chileans and archival material collected during the Documenting Chile Archive Project to provide a new and interactive visualisation of the crafted materials produced. Crafting has been an important form of resistance for many Chileans during the Dictatorship period in Chile from 1973 and beyond, and we are very interested in exploring the opportunities presented by new technologies in being able to bring this craft work to life in new and informative ways beyond the traditional static image. The use of 3D scanning and 360 camera technology is an area of work that we as the UEL Archives are interesting in exploring further, especially as a medium for collaborative and participatory community focused heritage work. This will be our first attempt in producing a virtual exhibition of this kind and we hope this will enable us to continue to develop new and informed methodologies for community work in this area.

Sophie Frost - Digital Labour and Everyday Creativity in the Working Practices of Staff and Volunteers at Science Museum Group, UK

This presentation shares findings from a study which explored the everyday creativity of workers engaged in technology practices at Science Museum Group (SMG) in England, UK. Between 2021-22 an ethnographic study of SMG informed by institutional ethnography (Smith, 2005), cultural anthropology (Born, 1995, 2004) and psycho-geography (Debord, 1955), comprising of 53 informal interviews, 27 recorded qualitative open-ended interviews, visual observation, and field notes, was undertaken. The aim was to explore how employees and volunteers were undertaking new, hidden, collective, distributive, and legacy digital labour in their job roles. A public-facing output of this research is *The Hidden Constellation* (2022), a podcast series profiling the different employee voices that took part. Technology is fundamental to SMG's collections. With 7.3 million items across five museum locations including National Railway Museum in York, Science and Media Museum in Bradford, Locomotion in Shildon, Science Museum in London, and Science and Industry Museum in Manchester. This presentation reflects upon the impact of one high-profile internal digital initiative – 'One Collection' (2018-23) – which cemented years of institutional effort to integrate digital into working practices and bring together what had in the past been a disparate and geographically distant set of museums. 'One Collection' was intended to better integrate digital in strategic ways to support the institution's future: by digitising collections, enabling digital content creation, and improving discoverability and connectedness across museums. What will be explored is how it also enabled a more expansive, creative rewiring of what was possible in daily museum practices. This presentation considers how, through embedding more agile, cross-organisational, and collaborative processes, ripple effects occurred in the capacity for everyday creativity amongst staff, on perpetuating and increasing opportunities for "self-expression in daily activities, interpersonal style, avocational pursuits, and problem solving" (Ivcevic, 2009: 3, citing Richards et. al, 1988; Torrance, 1988).

Speaker Biographies

Melanie Anouf, Young Vic



Melanie Anouf is the Learning Producer at the Young Vic. She graduated from Goldsmiths College, University of London, where she discovered her love for using the arts in socially engaged settings. With an emphasis on facilitating spaces filled with joy, play and belonging, over the last 14 years, she's had the privilege of learning and growing her practice in Alternative Provision. Through INNOVATE, a Young Vic Taking Part project, which used the arts to teach the full curriculum she has had the opportunity to explore the use of the arts and creativity in teaching and learning approaches as well as within the whole school environment.

Email: MelanieAnouf@youngvic.org

Chloe Asker, University of Surrey

Chloe Asker (they/them) is an Associate Fellow at the University of Surrey and a Postdoctoral Researcher at the University of Exeter. In 2023/34, they worked with Professor Victoria Tischler on the Beyond Culture Box project, an arts and dementia project. The project was awarded AHRC Follow-on-Funding to carry out impact and dissemination activities, involving curating an exhibition and creating a training course for activity providers. Their work is cross disciplinary, spanning Arts & Health, health geography, and medical humanities.

Email: c.asker@surrey.ac.uk



Sally Blackburn-Daniels, Teesside University



Sally Blackburn-Daniels is Research Fellow for the Impact Acceleration Account across the School of Social Sciences, Humanities and Law, and the School of Arts and Creative Industries. They support a portfolio of thirteen projects currently funded by TU's AHRC IAA, including our Community Engineer project. Before her role as RF at Teesside, Sally gained valuable experience as a research assistant on three projects submitted as case studies for the last REF cycle.

Email: S.Blackburn-Daniels@tees.ac.uk

Paulina Bondaronek, University College London

Clare Brumby

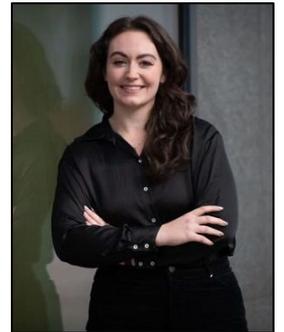
Clare Brumby is a socially-engaged, undisciplined artist living in Knowsley, Merseyside. She completed her MA Fine Art at Liverpool John Moores University School of Art and Design in 2010. Her process and project-based practice explores themes of culture, gender, identity, ritual and power, seeking to challenge perceptions, bring about individual and collective healing and create positive social change. Clare's work is underpinned by the practice of Deep Listening and its application to everyday creativity, and she is currently undertaking the Deep Listening Intensive II Facilitators Course, focusing on Deep Listening Pedagogy, with the Center for Deep Listening at Rensselaer, New York.



Email: artistclarebrumby@gmail.com

Annamae Burrows, Creative Lives; Glasgow Caledonian University

Annamae Burrows is a PhD researcher at Glasgow Caledonian University (GCU) in the School of Health and Life Sciences and is a member of the Substance Use Research team. Her research interests include mental health, friendship and social connection, masculinities, and alcohol use. Annamae worked with Creative Lives on a Scottish Graduate School for Arts and Humanities funded internship between May-July 2024. During this time, Annamae researched the benefits of creativity for individuals living with mental health difficulties and examined how local creative groups and arts charities across Glasgow promote accessibility and inclusion in their creative activities.



Email: Annamae.Burrows@gcu.ac.uk

Sarah Campbell



Sarah Campbell is the Associate Director for Arts and Culture at the University of Exeter. She joined from the Victoria and Albert Museum, having worked extensively in museum and gallery education, developing public engagement programmes and projects for a broad range of audiences. She previously worked at the National Galleries of Scotland, The New Art Gallery Walsall, and Kettle's Yard University of Cambridge. In 2016, Sarah was awarded a Winston Churchill Memorial Trust Travelling Fellowship to research the creative processes of U.S. art museum professionals, and innovations in public programming.

Email: s.e.campbell2@exeter.ac.uk

Jenny Clarke, Thyme Art Therapy



Jenny Clarke is an art therapist (HCPC and BAAT registered) working freelance and in private practice. She works indoors and outdoors, with adults and children, in groups and individually. She is particularly interested and experienced in supporting neurodivergent people and has lived experience of being neurodivergent. She has a MA Art Psychotherapy from University of South Wales and MA Fine Art from Central Saint Martins. In her recent role as art therapist at Redcatch Community Garden she worked on a participatory research collaboration with University of Bristol exploring what makes community spaces safe for supporting mental health;

<https://www.redcatchcommunitygarden.com/post/launch-of-our-safe-spaces-guidelines>

Email: jenny@thymearththerapy.co.uk

Federico Colecchia, Brunel University

Federico Colecchia is the Health and Wellbeing Lead of the Centre for AI at Brunel University London, Senior Lecturer in the Brunel Design School, Senior Member of IEEE, and Member of the EPSRC Peer Review College. He has 20+ years' interdisciplinary research experience on human-centred applications of emerging technologies, with emphasis on digital healthcare. Formerly UCL staff, Honorary Research Scientist with UCL Hospitals NHS Trust, Visiting Scientist at the Stanford Linear Accelerator Center, and industry project leader, he has collaborated with large enterprises including Eli Lilly & Co and QinetiQ, and has published 200+ articles in international peer-reviewed journals.



Email: Federico.Colecchia@brunel.ac.uk

Lucy Condon, National Institute for Health and Care Research Applied Research Collaboration West



Lucy Condon co-runs Bristol's Gen-R Young People's Advisory group (YPAG). The YPAG brings together young people aged 10-19 to advise researchers, helping to ensure their work remains relevant and important to the young people their research includes. As Public and Patient Involvement (PPI) Facilitator for the Applied Research Collaboration (ARC) West, Lucy supports the organisations public contributors and researchers with their public involvement practices ensuring public and patient voices are reflected throughout the work ARC West undertakes. Recently she's worked on a participatory research collaboration with Redcatch Community Garden exploring what makes community spaces

safe for supporting mental health; <https://www.redcatchcommunitygarden.com/post/launch-of-our-safe-spaces-guidelines>

Email: lucy.condon@bristol.ac.uk

Gemma Cook, Brunel University

Gemma is a part-time ESRC funded doctoral student at Brunel University London. Her PhD uses art as method to understand policy experiences of adults living with Cerebral Palsy. This has involved co-creating a poetry film, wall mural and spoken word. Gemma also works as a disability consultant with international organisations promoting the rights of persons with disabilities. Additionally, Gemma is a charcoal artist. Her work is primarily figurative and influenced by her physiotherapy background, which has given her an innate knowledge of the body, and sense of freedom when drawing. She also enjoys the interaction and spontaneity of performance drawing.

Instagram: [@gemmaconniecook](#) Website: [gemmaconniecook.com](#)

Email: Gemma.Cook2@brunel.ac.uk



Alexandra Coulter, National Centre for Creative Health

Alexandra Coulter is Director of the UK [National Centre for Creative Health](#) (NCCH) which launched in March 2021. It was established in response to Recommendation 1 in the [Creative Health](#) report, which was published in 2017 following a two-year inquiry by the All-Party Parliamentary Group on Arts, Health and Wellbeing (APPG). Alex has provided the secretariat for the APPG since 2015 and project managed the inquiry. She is also the part-time Director of [Arts & Health South West](#) (AHSW), a regional learning, advocacy, networking and development organisation. AHSW delivered the [Culture, Health and Wellbeing International Conference](#) (online) in June 2021 which was attended by over 500 people from 30 countries.



Janet Costley

Janet Costley works as an Activities Coordinator in a Dementia Care Home in Kent. The position seems a good 'fit' for her journey thus far: studying French, living in Belgium and exploring improvisational theatre; becoming a French teacher, and using drama and song to help students retain language. A lifelong interest in people, history and the Arts has helped enlarge the scope in which she can engage with residents, and there is a wonderful sense of collective joy when fragments and interests from people's lives emerge. It feels like she is a curator of stories.

Email: jantelike4@gmail.com



Jerri Daboo

Jerri Daboo is Professor of Performance in the Department of Drama at the University of Exeter.



Her research and teaching focus on performance and culture in different contexts, moving across theatre, dance, music, and popular culture. She has conducted projects on the histories and cultures of the British South Asian communities, including an extended project researching performance and culture in Southall. She is currently working on a project exploring the practice of traditional and folk dance forms in Britain, and their importance for everyday creativity. She was a member of the Board of Creative Lives for six years.

Email: J.J.Daboo@exeter.ac.uk

Clare Daněk, University of Leeds

Clare Daněk is a researcher and creative practitioner. Her AHRC-funded PhD, completed in 2024 at Leeds University, used ethnographic and creative methods to consider how people learn craft skills in open-access making spaces. She is a trustee of Craven Arts, a new mixed-use art space in Skipton, North Yorkshire, and is also a Creative Adviser for Creative Lives.

Email: claredanek@gmail.com



Melissa Davies



Melissa Davies is a poet and creative facilitator based between Cumbria and Arctic Norway. Her work focuses on place-making and our connection to landscape. Since 2021, Melissa has been creating 'communal' poems for public display in which participant responses to a prompt are used as the material for a found poem. Past poems have been created in collaboration with Kendal Poetry Festival, The National Trust, Craven & Westmorland Councils, schools and residential care homes. Melissa's debut collection *The Arctic Diaries* was published by Arachne Press in 2023.

For more information on projects and creative practice please visit

www.melissadavies.co.uk

Email: contact@melissadavies.co.uk

Norma Daykin, University of the West of England

Norma Daykin is Professor Emerita at UWE, Bristol. A social scientist, she is a leading international researcher in the field of arts, health and wellbeing. Her book, 'Arts, Health and Wellbeing: A Critical Perspective,' was published by Routledge in 2019. Recently she has served as co-researcher on the AHRC-funded 'Community Covid' study and the ESRC-funded 'What Works for Wellbeing Culture and Sport Evidence Review Programme.' She led the 'Creative and Credible' research programme investigating evaluation practice in the arts and health sector, served as an advisor the All-Party Parliamentary Inquiry on Arts, Health and Wellbeing and is the lead author of Public Health England's 'Arts, Health and Wellbeing Evaluation Framework.'



Jennifer E. Drake, The City University of New York

Paul V. Dudman, University of East London Archives

[Paul V. Dudman](#) has been the Archivist at the [University of East London \(UEL\) Archives](#) for over two decades. Paul has worked on several archival civic engagement projects exploring issues surrounding the ethical documentation of migration narratives and the role of theatre as means of performing and representing narratives as a tool for empowerment and social change. Paul's research interests are focused on refugee history and the role of archives in documenting and preserving the personal narratives and life histories of migration. Paul is the Editor for the journal [Displaced Voices: A Journal of Archives, Migration and Cultural Heritage](#) and co-convenor of the IASFM [Working Group on the History of Forced Migration and Refugees: An International Working Group for Archiving and Documentation](#).

Email: p.v.dudman@uel.ac.uk



Jemima Frankel, 64 Million Artists

Jemima is the Head of Public Programmes at 64 Million Artists. She leads on an ambitious year-round programme designed to support individuals, families and people working in community and workplace settings to utilise their creativity for positive change, via training, resources, networks, Challenge programmes and events. 64 Million Artists flagship programme is [The January Challenge](#), engaging over 160,000 participants in 2024.

Email: jemima@64millionartists.com

Sophie Frost, University for the Creative Arts

Sophie Frost is an interdisciplinary researcher whose work focuses on digital technology, skills, leadership, and labour in the cultural sector. She is Lecturer in Creative Leadership in the Business School for the Creative Industries at University for the Creative Arts (UCA) and Honorary Research Fellow in the Institute for Digital Culture at University for Leicester. Sophie is a member of the UK Young Academy and an Associate for The Audience Agency. She has created three podcasts exploring the role of and innovation in the cultural sector including 'People. Change. Museums' (2020-21) and 'The Hidden Constellation' (2022). Sophie is based in Brighton, UK.



Email: sophie.frost@uca.ac.uk

Sarah Garland, University of East Anglia

Sarah Garland is an associate professor at UEA whose research focusses on literature and visual arts from 1910-1970. Her publications explore dress practices, image and text interactions, authorship and everyday artistic forms. She investigates how reader-viewers interpret mixed media works, how our aesthetic environments shape how we think, and how creative processes shape artists and writers. She is currently working on two projects : "The White Box," which reinterprets Barthes' "Death of the Author" essay in the light of its initial publication alongside conceptual art, and a second project on everyday dress, personal practices of meaning and atmosphere.



Will Gompertz



Will joined the Soane from the Barbican, where – as Artistic Director - he helped reopen the Centre after the pandemic. Prior to the Barbican, he was the BBC's Arts Editor for eleven years. He has interviewed countless architects, artists, actors, writers, musicians and directors, as well as writing and presenting documentaries for BBC television and radio. Will spent seven years as a director of the Tate Galleries and has written three internationally celebrated books: *What Are You Looking At?* (2012), *Think Like an Artist* (2015) and *See What You're Missing* (2023). He has lectured on the arts and creativity nationally and internationally, including giving talks at the Museum of Modern Art, V&A, National Gallery, Picasso Museum, Louvre Museum, Royal Academy, and Oxford and Cambridge Universities.

Dominik Havsteen-Franklin, Brunel University

Dominik Havsteen-Franklin (PhD in Art Psychotherapy and Metaphor) is a Professor of Practice (Arts Therapies) at Brunel University London. He is Head of the International Centre for Arts Psychotherapies Training for Central and North West London NHS Trust, Vice President for the European Federation of Art Therapy, and a member of the Council for the British Association of Art Therapists. His research focuses on empirical methods of evaluating the use of arts to facilitate changes in health conditions. He also continues to work as a consultant, an art psychotherapist, and a clinical supervisor for the National Health Service.

Email: Dominik.Havsteen-Franklin@brunel.ac.uk



Conn Honohan



Conn Holohan is the Director of the Centre for Creative Technologies at the University of Galway. His publications focus on images of home and belonging in cinema, television and immersive media. He has led a number of co-created film projects working with homeless organizations and is the lead researcher on the cross-disciplinary Immersive Empathy project, which works in community settings to co-create immersive media narratives.

Email: conn.holohan@universityofgalway.ie

Lewis Hou, Science Ceilidh

Lewis advocates for a Scotland where everyone's creativity, curiosity and wellbeing are fundamentally valued. He directs the Science Ceilidh, an organisation linking communities, education, research and culture across Scotland, and supports the Culture and Wellbeing Community Network Scotland. Lewis has been involved in an action research programme on Cultural Democracy with the Fun Palaces campaign as one of the Scottish Ambassadors with Voluntary Arts Scotland and Scottish Libraries and Information Council. He is also an organising member of the Anti-Racist Educator collective and a UK Creative Community Fellow.



Helen Johnson, University of Brighton



Helen is the Principal Investigator for the AHRC Everyday Creativity Research Network. She is a Principal Psychology Lecturer at the University of Brighton, UK, Co-Director for the University's Centre for Arts and Wellbeing, and an established spoken word poet, educator and curator. Helen is a leading voice in spoken word/poetry slam scholarship and an expert in creative research methods. She is particularly interested in the intersections between arts-based research, participatory research and social justice, and has developed the 'collaborative poetics' method framed by these concerns.

Email: h.f.johnson@brighton.ac.uk

Sanjini Kedia, University of Roehampton

Sanjini Kedia (she/her) is a queer affirmative, dance movement psychotherapist, a PhD candidate, and a visiting lecturer at the University of Roehampton, London. Sanjini works virtually as a dance/movement therapist with Dance for Mental Health (dMh) and Parivarthan Counselling Centre, India and in-person with Central North West NHS Trust. Trans men and cis men's mental health, along with allyship and advocacy in the arts therapies are Sanjini's primary research interests. She follows an intersectional feminist approach to her research-practice and offers individual and group dance movement therapy to adults. Sanjini's professional experience ranges from working with children, adults with PMLD, adults from the LGBTQIA+ communities, in-patient and out-patient NHS settings, and older adults in retirement housing. Sanjini has presented her research at various global conferences and is an ethics committee member of the Association of Dance Movement Psychotherapy U.K.

Email: sanjinikedia@gmail.com



Antonia Liguori, Teesside University



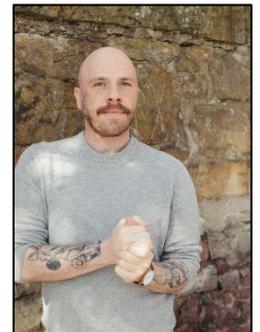
Antonia Liguori is a Professor of Participatory Storytelling and Public Policy at Teesside University, UK. Over her career, she has had the privilege to experience a very diverse and exciting pathway, both in the heritage and the media sector in Italy, and in academia in the UK. She earned her PhD in History and Computer Science from the University of Bologna, Italy, in 2005. Since then, she has been involved in a variety of international research projects that brought her to travel every continent, co-designing with diverse communities new ways of applying storytelling for eco-social justice.

Email: A.Liguori@tees.ac.uk

Dougie Lonie, Tialt – There is an Alternative

Dougie has worked with hundreds of cultural organisations in the UK and globally over the past 20 years. He specialises in creative learning, participation and engagement. His PhD (2008) explored the psychological wellbeing of young people taking part in music and cultural activities. He has had senior roles at the National Foundation of Youth Music and BOP Consulting. He co-founded tialt // there is an alternative in 2020 to develop and design creative and participatory methodologies to expand and improve inclusive research practice in the cultural sector.

Email: douglas@tialt.org



Mike McGrother, Blind Tiger



Mike McGrother has worked extensively across the North East of England for the past thirty years. A musician and connector, Mike produces innovative, creative gatherings and his passionate ethos of inclusive musicking to bring about change. From housing estates to schools, prisons to arts venues, social clubs to pubs, Mike's unique and infectious approach to 'community engineering' has resulted in the recent partnership between his Blind Tiger CiC and Teesside University's School of Social Sciences, Humanities and Law.

Email: Blindtigmike@gmail.com

Vanessa Marr, University of Brighton

Vanessa Marr (RSA, SFHEA) is Principal Lecturer at the University of Brighton. Her creative research methodology crosses disciplines of craft, drawing, creative writing and autoethnography, underpinned by visual design-theory. She is best known for her hand embroidered dusting cloths, which form part of an ongoing collaborative arts project Domestic Dusters: Women & Domesticity – What's your Perspective?' that invites embroidered statements on this theme. She is drawn to cloth as a medium that holds the legacy of so-called women's work and its potential for subversion and quiet activism. Vanessa has published and exhibited internationally, regularly leads collaborative, creative and research projects, and never stops learning, making, and writing.

Email: V.Marr@brighton.ac.uk



Laharee Mitra



Laharee Mitra is a Doctoral Researcher at the University of Brighton, funded by AHRC Techne scholarship. Her research explores how learning and engagement staff understand decolonisation and apply it to their practices. She has previously worked at Dr Bhau Daji Lad Museum, Mumbai, as a Curatorial Assistant and has volunteered with the Kew Gardens, London and V&A, London.

Email: L.Mitra@brighton.ac.uk

AMC Newton

Chief Experimentation Officer at consultancy Creative Orange Studio, Sessional Lecturer at Ravensbourne University, and Supervisor at Hyper Island. Her ADHD brain powers her adaptable, playful approach to facilitating creative workshops. She enjoys curating environments where participants feel at ease and open to expressing themselves. Known for engaging different parts of the brain to prompt fresh thinking in Creative Industries teams, AMC is passionate about helping people connect with their creative self. Specialising in creativity and innovation, she co-authored *Crafting Connections with Clothing* (Routledge) and contributed to *ÆFFECT: Journal of Innovation Management* with "Tactile Mapping."



Email: AMC@creativeorangestudio.com

Bob Phillips, University of York



Bob is a Professor of Paediatrics and Evidence Synthesis at the Centre for Reviews and Dissemination at the University of York and Hull/York Medical School, and a Consultant in Paediatric / Teenage-Young Adult Oncology at Leeds Children's Hospital. His academic work is as the Director of Candlelighters Supportive Care Research Centre, where leads in studies of the prevention and amelioration of the side-effects of cancer treatments in childhood including life-threatening infections, treatment of chemotherapy-induced nausea and vomiting, constipation, nutritional support, nephropathy and mucositis. His research is centred on the involvement of children, young people and their families.

Email: bob.phillips@york.ac.uk

Persephone Sextou, Leeds Beckett University



Persephone Sextou is a Professor in Applied Theatre for Health & Wellbeing and director of the Creative Arts & Health Research Lab (CAHREL) at Leeds Beckett University. She is a leading expert in interdisciplinary, arts-based methodologies in healthcare, currently leading the 'Glowing Stars' study with digital AR, Avatar apps for children at Leeds Teaching Hospitals NHS Trust. Sextou is a visiting professor at UNSW Sydney in Australia as Co-I in the 'Future Stories' study using VR with young people in hospitals. Her books 'Applied Theatre in Paediatrics' (Routledge) and 'Theatre for Children in Hospital' (Intellect) have influenced Arts & Health parliamentary debates and policy.

<https://www.persephonesextou.co.uk/>.

Email: p.sextou@leedsbeckett.ac.uk

Nicholas Serota, Chair, Arts Council England

Nicholas Serota has been Chair of Arts Council England since February 2017 and is a member of the Board of the BBC. He is currently Chair of the Durham Commission on Creativity and Education. He was Director of Tate between 1988 and 2017. During this period Tate opened Tate St Ives (1993) and Tate Modern (2000 & 2016), redefining the Millbank building as Tate Britain (2000). Tate also developed its national role by creating partnerships with regional galleries across the UK in the Plus Tate network. Between 2008 and 2017 he led the work on 'Greening Museums' for the Bizot Group of international museums.



Photo: Olivia Hemmingway

Robin Simpson, Creative Lives

Since 2005 Robin Simpson has been Chief Executive of Creative Lives, the UK and Republic of Ireland charity which champions community and volunteer-led creative activity, and works to improve opportunities for everyone to be creative. Before joining Creative Lives Robin was Deputy Chief Executive of Making Music – the national umbrella body for amateur music making, supporting over 2,000 amateur music groups throughout the UK, including choirs, orchestras, and music promoters. Robin is the Chair of Peterborough Presents, the Peterborough Creative People & Places Consortium. From 2015-22 Robin was Chair of the Steering Group for the national Get Creative campaign – a partnership between the BBC and hundreds of arts and cultural organisations across the UK. A keen amateur French horn player, Robin is currently a member of the Northampton Symphony Orchestra.



Email: robin@creative-lives.org

Christopher Smith, Arts and Humanities Research Council



Professor Christopher Smith is the Executive Chair of the Arts and Humanities Research Council (AHRC) and International Champion for UK Research and Innovation (UKRI). He has been Professor of Ancient History at the University of St Andrews since 2002, and he was also Vice-Principal (2007-2009), before being seconded as Director of the British School at Rome, the UK's leading humanities and creative arts research institute overseas, from 2009 to 2017. He is the author or editor of over 20 books from textual editions to museum studies. He is a Fellow of the Royal Society of Arts and a Member of the Academia Europaea.

Kaile Smith, The City University of New York

Kaile is a doctoral researcher in cognitive psychology at The Graduate Center, CUNY in New York and holds a MSc in Psychology of the Arts, Neuroaesthetics, and Creativity from Goldsmiths, University of London. Her research explores the dynamic relationships between creativity, feeling inspired, emotions, and well-being in everyday life. Kaile co-founded the Creativity Research Network, a community of psychology and neuroscience researchers and practicing creative professionals who are interested in exploring and building bridges between the arts and sciences. She has also worked as a creative director and designer for over a decade and runs a small creative studio, Minimae Creative.



Email: ksmith4@gradcenter.cuny.edu

Eriko Takeno, Centre for Postdigital Cultures at Coventry University



Eriko Jane Takeno is an artist, researcher and poet. Inspired by Federico Campagna, who talks about vulnerability as an endless possibility for resolution (2018), Eriko explores her own introspective experiences through her art practice to discover ways for how fundamentally one's introspective experiences can help others in their healing process. She holds an MA from the Royal College of Art in Information Experience Design, School of Communication. She is currently a PhD student at the Centre for Postdigital Cultures, Postdigital Intimacies, at Coventry University. Her research focuses on developing poetic thinking in relation to the *Hikikomori* phenomenon.

Email: takenoe@uni.coventry.ac.uk

Mark Taylor, University of Sheffield and Creative Industries Policy and Evidence Centre

Mark Taylor is Senior Lecturer in Quantitative Methods at the University of Sheffield and Research Partner for Arts, Culture and Heritage at the Creative Industries Policy and Evidence Centre. His research focuses on social inequalities in culture, broadly conceived, and has extensively written about audiences, workforces, and boards. He's published research in collaboration with the BFI, Ukie, the Audience Agency, and Arts Emergency, and he's a member of the DCMS College of Experts.



Email: m.r.taylor@sheffield.ac.uk

Susie Thornberry, Metal Culture

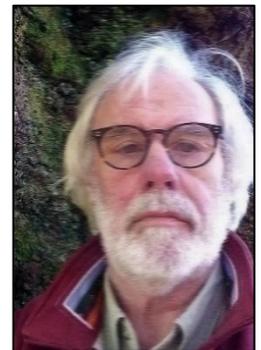


Susie Thornberry is a director, producer and writer. She is currently Artistic Director/CEO at Metal Culture, which works to inspire positive social change through art and creativity; a trustee of Battersea Arts Centre; a Commissioner of Historic England; and a member of English Heritage's Blue Plaques Panel. She has experience across the arts including at Artichoke; The Tower of London; The Gate Theatre; and Imperial War Museums, where she was director of public engagement. As a writer, she was shortlisted for the Wasafiri New Writing Prize.

Email: susie@metalculture.com

Chris Turner, University of Exeter

Chris Turner OBE is an Honorary Lecturer at the School of Education, University of Exeter and an Associate Fellow at the Centre for Climate Change and Sustainability Education, University College London. His research and writing interests centre on the entanglement between aesthetics and ecology from which he has developed the theoretical concepts of aesthoecology. As an eco-philosopher he engages with issues of relationality and anthropogenic environmental degradation. He is a member of the Creativity and Emergent Educational Futures Network at the University of Exeter, a Fellow of the Royal Society of Arts and a Fellow of the Linnean Society.



Email: C.Turner5@exeter.ac.uk



Natasha Val, Teesside University

Natasha Vall is Professor of urban and cultural history and the Dean for the School of Social Sciences, Humanities and Law. In her current role Natasha works in partnership with a range of public and third sector organisations to support effective place-making, including investment in social infrastructure, in towns across the Tees Valley and beyond.

Email: N.Vall@tees.ac.uk

Amelia Wakeford

Amelia Wakeford is a facilitator who supports teams to collaborate creatively. She takes strategies learned from her own creative practice to design creative workshops for groups working with uncertainty, change and complexity. She's found that whilst she has her own struggles with all these things, and would love life to work in neat straight lines, she has a bit of a knack for helping collaborations find their creative energy, and understand their own creative process to address a world that is pretty messy.

Email: Amelia@ameliawakeford.com



Naomi Warne, Bristol Medical School, University of Bristol



Naomi Warne is a Research Fellow within Bristol Medical School at the University of Bristol. Her research interests are in mental health in young people. She is interested in working out what factors can increase risk for mental health problems and how we can target these factors to prevent and treat mental illness. She is currently working on a fellowship funded by The Prudence Trust and the Elizabeth Blackwell Institute for her project, Create for Confidence. She also worked recently on a participatory research collaboration with Redcatch Community Garden exploring what makes community spaces safe for supporting mental health; <https://www.redcatchcommunitygarden.com/post/launch-of-our-safe-spaces-guidelines>

Email: naomi.warne@bristol.ac.uk

Kathryn Welch

Kathryn is passionate about bringing people together, leading creative projects and strengthening communities. Kathryn spent over a decade in senior roles across the Scottish charity and arts sectors, specialising in community development, strategic planning, social impact and sustainability. Now freelance, she's built a practice around community creativity and social activism, exploring what it is to be a citizen, to take action, to hold power and to make change. www.kathrynwelch.co.uk

Email: k.e.welch@hotmail.co.uk



Luke Whittle, Creative Lives; University of Dundee



Luke Whittle is a PhD History student at the University of Dundee, funded by the Scottish Graduate School of Arts and Humanities (SGSAH). Between April-June 2024, he undertook a research internship with Creative Lives, supported by SGSAH, during which he researched the intersection between creativity, disability, and health in the context of Dundee's creative community groups and organisations. This highlighted the benefits and challenges groups experienced in incorporating accessibility and inclusion into their creative activities. This research was presented in a report for Creative Lives.

Email: 150012138@dundee.ac.uk

Heather Wren, University of Exeter

Heather Wren is a Post Doctoral fellow at the University of Exeter. Her research explores a new way of thinking about environmental empathy for an ethical approach to the climate crisis. She is a member of the Creativity and Emergent Educational Futures Network at the University of Exeter as well as being actively involved in their Transdisciplinary Network and new postgraduate module.

Email: hw474@exeter.ac.uk

