



University of Brighton

Carnival of Invention: Programme

The Collaborative Poetics Network presents...

The 1st
CARNIVAL OF INVENTION

ART & RESEARCH FOR SOCIAL ACTION

<https://blogs.brighton.ac.uk/carnivalofinvention/>
<https://www.facebook.com/collaborative.poetics/>

- Performances
- Presentations
- Networking
- Workshops
- Discussions
- Debate
- Resource Sharing
- Knowledge exchange
- Practitioner-led talks

University of Brighton, Falmer Campus
Friday 15th June 2018

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A circular word cloud of contributor names for the Carnival of Invention 2018. The names are arranged in a circular pattern, with some names appearing in larger fonts than others. The names include: Annie-Nicholson, Stephanie-Dale, Jacob-Sam-La-Rose, Katherine-Wimpenny, Eileen-Morrissey, Polly-Blake, Carol-Rivas, Nathan-Evans, Simon-Poulter, Charlotte-Vincent, Matt-Hill, Ashten-Harber, Lauren-Dowse, Azad-Ashim-Sharma, Ricky-Tart, Verensa-Bushell, Mary-Gergen, Zena-Edwards, Caroline-Osella, Ellen-Wiles, Helena-Waters, Kate-Fox, Vanessa-Marr, Cassandra-Hogan, Helen-Johnson, Maria-Pattinson, Lady-Helena-Vortex, Alinka-Gearon, Kenneth-Gergen, Dinos-Aristidou, Helen-Underhill, Alison-Cotton, Helen-Dixon, Sandie-Woods, Quiet-Loner, Sarah-Pickthall, Debbie-Watson, Productive-Margins, Angela-Piccini, Becky-Edmunds, and Amanda-Moore.

Through poetry, dance, video, craft, song, visual arts and, yes, the odd lecture, community practitioners, artists and academics invite you to explore topics as widespread as attachment, art therapy, anger, ageing, activism, asylum seekers, belonging, child trafficking, civil rights, community, class, dementia, diabetes, domesticity, and discrimination. What these diverse contributors share in common is an interest in how intersections between arts and research can be exploited to further social action and social justice.

Helen Johnson

Chair of the Carnival of Invention and collaborative poetics founder



Carnival Organising Committee

The Carnival Organising Committee (in alphabetical order) are:

Isilda Almeida-Harvey, East Sussex County Council

Polly Blake, independent artist

Kerensa Bushell, University of Brighton

Ali Brumfitt, independent artist

Jenny Fennessy, University of Brighton

Helen Johnson (Chair), University of Brighton

Jess Moriarty, University of Brighton

David Norbury, Group Change Consulting

Carol Rivas, University College London

Katherine Wimpenny, Coventry University

Sandie Woods, London South Bank University

Acknowledgements

We are grateful for the financial support of the University of Brighton's Research Development Fund, without which this event would not have been possible. We would also like to thank Sinnet Weber, Joe Rennie-Taylor and Martina Sladevoka for their administrative and technical support during, and in the run up to, the Carnival.

Finally, we would like to thank the fantastic team of conference volunteers, who will be joining the Organising Committee on the day of the Carnival: Mary Darking, University of Brighton; Ceri Davies, National Centre for Social Research; Debs Stainforth, University of Brighton; Carl Walker, University of Brighton.

About Collaborative Poetics

Collaborative poetics (CP) is a transformative, participatory, arts-based approach, which draws on expertise from artists and academics to facilitate participatory research. It was founded in a National Centre for Research Methods-funded pilot at McGill University's Participatory Cultures Lab in the summer of 2016. During this pilot, Helen Johnson and a group of young spoken word artists worked together to explore ways in which poetry could be used as a research tool to explore and communicate lived experiences of discrimination (Johnson et al, 2017, 2018).^{1 2}

In CP, artists, academic researchers and community participants work together as a 'research collective' to produce creative texts. This method harnesses the skills and knowledge of all of these groups to produce innovative, creative pieces which enrich our understanding and lived experiences of social issues, helping communicate this new knowledge in engaging, accessible ways.

CP has been used to build resilience within communities, advocate for social justice, enhance knowledge/skill sharing between fields, and provide an innovative teaching tool. Since its inception, it has generated widespread interest amongst scholars, artists, community organisations and business professionals. This has led to the formation of a CP network, a research project to develop CP resource packs and teaching materials (funded by the Independent Social Research Foundation) and, of course, the Carnival of Invention.

¹ Johnson, H, Carson-Apstein, E, Banderob, S and Macaulay-Rettino, X (2017), "You kind of have to listen to me": Researching discrimination through poetry, *Forum Qualitative Social Research/Forum Qualitative Sozialforschung*, 18 (2). Available at: <http://www.qualitative-research.net/index.php/fqs/article/view/2864> doi: <http://dx.doi.org/10.17169/fqs-18.3.2864>.

² Johnson, H, Macaulay-Rettino, X, Banderob, S, Lalani, I, Carson-Apstein, E and Blacher, E (2018), 'A rose by any other name? Developing a method of 'collaborative poetics,' *Qualitative Research in Psychology*. Available online at: <https://www.tandfonline.com/doi/abs/10.1080/14780887.2018.1442762?needAccess=true&journalCode=uqrp20>

Travel, Food & Accommodation

Travel to the Daytime Venue

The daytime activities will take place at the University of Brighton's Falmer Campus, Mayfield House. The site is easily accessible by train, bus and car. Please note that the train station is about 10 minutes' walk from the campus up hill (with step and ramp options), while buses stop on the campus itself. You will not need a permit to park in the car park, as the Carnival takes place out of term time. If you are travelling from abroad, you will find the campus easy to access from both Heathrow and Gatwick airports (though we are closer to the latter). Please bear in mind that it can be considerably cheaper to buy train tickets in advance than on the day. (You can do this online via <https://ticket.southernrailway.com/search>.)

For more details about travelling to the campus, and a campus map, see this link: <https://www.brighton.ac.uk/about-us/contact-us/maps/brighton-maps/falmer-campus.aspx>

Travel to the Evening Venue

The evening event is based at The Latest Music Bar in central Brighton. This is the venue for both the Collaborative Poetics Network meal and the spoken word/music show. The venue is about 20 minutes' walk from Brighton train station and less than 10 minutes' walk from the Old Steine bus stops. Scroll down to the bottom of the page at <https://latestmusicbar.co.uk/about/> for the full address and a map of the venue.

Accommodation and Eating Out

These sites link to lots of accommodation and dining options in and around Brighton:

- South Coast Conferences: <https://southcoast.brighton.ac.uk/contact/about-us/> (scroll down for a list of University of Brighton partner hotels, with agreed discounts for travellers on University business – just state that you are for the discount)
- TripAdvisor: https://www.tripadvisor.co.uk/Hotels-g186273-Brighton_East_Sussex_England-Hotels.html (Accommodation)
https://www.tripadvisor.co.uk/Restaurants-g186273-Brighton_East_Sussex_England.html (Eating out)
- Visit Brighton: <https://www.visitbrighton.com/accommodation> (Accommodation) <https://www.visitbrighton.com/food-and-drink> (Eating and drinking out)

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Media

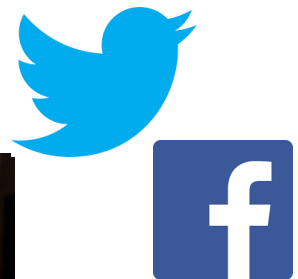
We will be taking photos and video of the event on the day and posting these online. You may see members of our team walking about with a camera.

You will be asked to sign consent forms on the day to opt in or out of the filming as you wish. You may also advise our roaming camera team if you wish to opt out.

We plan an active social media presence. Our twitter # will be #carnivalofinvention and our twitter feed will be managed at @CollabPoetics. Please mention either one or the other in your tweets about the Carnival!

Or post on our Facebook page <https://www.facebook.com/collaborative.poetics/>

Do check out these media pages and also our blog <https://blogs.brighton.ac.uk/carnivalofinvention/> for post-event stories about the Carnival and future events.



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Timetable

| Times | | Session Title | Presenter/s | Format | Chair | Room |
|--------------|--------------|---|---|--|---------------|--------------|
| Start Time | End Time | | | | | |
| 09:00 | --- | Registrations open | --- | --- | --- | Outside M129 |
| 09:30 | 10:10 | Opening Remarks & Collaborative Poetics Discussion | Helen Johnson & the CP Core Network Group | Presentation, video, discussion | Helen Johnson | M129 |
| 10:15 | 11:15 | Session One | | | | |
| | | Collaborative Film Making for the Art of Attachment | Alison Cotton, Jo Parker & Becky Edmunds | Workshop | Carol Rivas | M102 |
| | | Devil's Dyke Network Performance Space | Helen Dixon & Ashten Harber | Performance, discussion <i>Priority given to women-identified and gender-queer participants</i> | Sandie Woods | M103 |
| | | Performing Regulation for Engagement | Productive Margins | Video installation, poetry, music, novel extracts, discussion | Carl Walker | M126 |
| | | Evocation in Action | Kenneth J. Gergen & Mary M. Gergen | Performance, audience participation, dialogue | David Norbury | M129 |

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| Times | | Session Title | Presenter/s | Format | Chair | Room |
|------------|----------|--|---|--|---------------|--------------|
| Start Time | End Time | | | | | |
| 11:25 | 12:25 | Session Two | | | | |
| | | Why Writing is a Waste of Time (and Why We Need to do More of It) | Stephanie Dale | Workshop, presentation | Carol Rivas | M102 |
| | | Diabetes in our African & Caribbean Community: Engaging Teenagers in Diabetes Prevention | Amanda Moore & The Fandangoe Kid | Presentation, workshop | Sandie Woods | M103 |
| | | Do you Belong Here? | Caroline Osella, Helen Underhill & Lady Helena Vortex | Live art workshop | David Norbury | M126 |
| | | 1. Finding Inspiration in History. Reflections from a Songwriter-in-Residence at a Museum 2. Voicing Hull | 1. Matt Hill 2. Kate Fox | 1. Presentation, performance 2. Performance lecture | Daren Britt | M129 |
| 12:25 | 13:25 | Lunch | --- | --- | --- | Outside M129 |

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| Times | | Session Title | Presenter/s | Format | Chair | Room |
|------------|----------|---|--|---|--------------|------|
| Start Time | End Time | | | | | |
| 13:25 | 14:25 | Session Three | | | | |
| | | Devil's Dyke Network - Queer Intersectional Feminism, Creativity and Politics in Movement | Helen Dixon | Workshop <i>Priority given to women-identified and gender-queer participants</i> | Sandie Woods | M101 |
| | | 1. The Fury Project 2. Writing with My Eyes | 1. Zena Edwards 2. Ricky Tart | 1. Performance lecture 2. Talk, discussion | Mary Darking | M102 |
| | | Against the Frame | Azad Ashim Sharma & Kashif Sharma Patel | Talk, performance, discussion | Ceri Davies | M103 |
| | | Vincent Dance Theatre and The Art of Attachment | Charlotte Vincent | Practical discussion workshop | Carl Walker | M126 |
| 14:25 | 15:00 | Afternoon break | Polly Blake; CP Network; Vanessa Marr; Best Foot Music | Displays | Polly Blake | M129 |

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| Times | | Session Title | Presenter/s | Format | Chair | Room |
|------------|----------|---|---|--|---------------|------------------|
| Start Time | End Time | | | | | |
| 15:00 | 16:00 | Session four | | | | |
| | | Capoeira: Dance, Art and Resistance | Bruno De Oliveira | Performance, workshop | David Norbury | M101 |
| | | 1. Considered Action: The Role of Reflection in Developing Global Citizenship | 1. Dinos Aristidou | 1. Workshop | Ceri Davies | M102 |
| | | 2. Music and Dance: Creative Steps in Child Trafficking Research | 2. Alinka Gearon | 2. Presentation | | |
| | | 3. Developing Dementia Friendly Communities: Research Poetry | 3. Sandie Woods | 3. Presentation, workshop | | |
| | | Women & Domesticity – What's your Perspective? | Vanessa Marr | Practical workshop <i>£1.50 materials cost payable by ppnt (profits to Women's Aid)</i> | Mary Darking | M103 |
| | | The Thing with Feathers: A Performance Lecture on the Life Art Course | Lauren Dowse, Cassandra Hogan & Eileen Morrissey | Performance lecture | Carl Walker | M126 |
| 16:10 | 16:30 | Closing Remarks | TBA | Presentation, discussion | Carol Rivas | M129 |
| 17:30 | 18:30 | Collaborative Poetics Network Meal | --- | Discussion, networking | Helen Johnson | Latest Music Bar |
| 19:00 | --- | Doors open for evening show | --- | --- | --- | Latest Music Bar |
| 19:30 | 22:15 | Evening show | Kate Fox; Quiet Loner; Jacob Sam-La Rose; Joelle Taylor | Performances | Helen Johnson | Latest Music Bar |

Session Outlines

Sessions listings are sorted alphabetically by presenter surname.

Session title: Considered Action: The Role of Reflection and Global Citizenship

Presenter/s: Dinos Aristidou, Theatre artist and international education consultant

Presentation style: Interactive workshop

Session length: 20 minutes

Description:

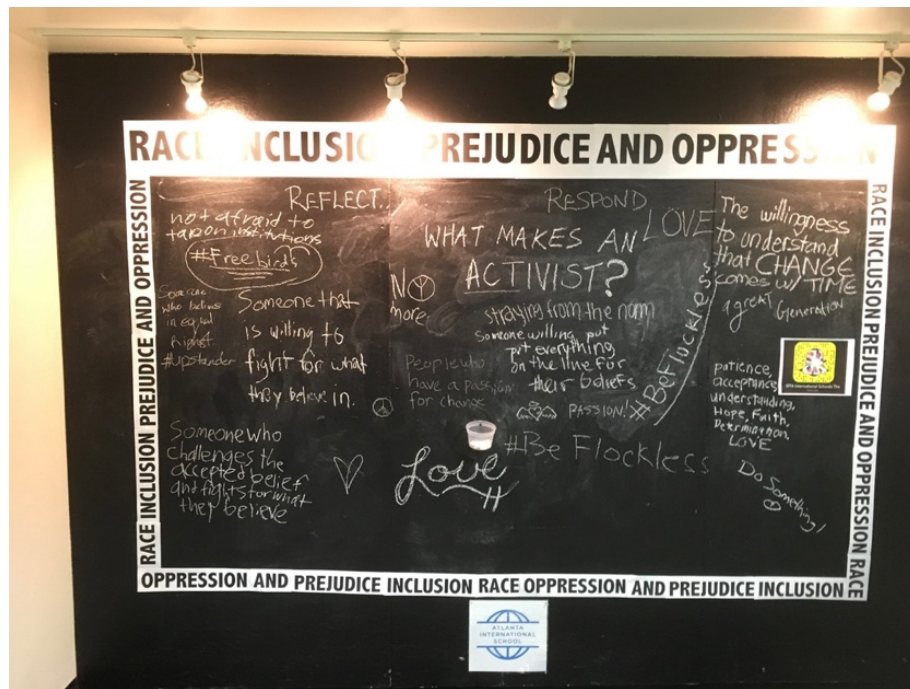


Considered action; the role of reflection in developing global citizenship

A collaboration between the *International Schools Theatre Association* and the *Civil Rights Museum in Atlanta, USA*.

March 2017. 50 young people from across the USA gathered for three days. They used theatre to inquire into 'What makes an activist?' and to present their findings and research.

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Reflection plays a central role in inquiry and in the creation of the theatre piece. It acts as a form of research, a methodology for making sense of experience, a framework for considering action. But it also acts a provocation, extending the inquiry beyond the participants.



The performance piece was structured around a series of reflections, provocations that engaged the audience with questions regarding activism and considered action. Performers and audience, young people and adults, speakers and listeners share a reflection space. This workshop session presents the ideas that informed this project and others like it.

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Session title: Collaborative Film Making for the Art of Attachment

Presenter/s: Alison Cotton, Jo Parker & Becky Edmunds, Brighton Oasis Project (BOP)

Presentation style: Workshop

Session length: 60 minutes

Description:

BOP is a substance misuse service for women and families. We have been awarded funding by *Wellcome* and the *Arts Council* for an 18-month programme of research and artistic activity on the theme of Attachment, working with poet *Lemn Sissay MBE* and choreographer/director *Charlotte Vincent*, film maker *Becky Edmunds*, illustrator *Laura Bissonnet* and painter *Oscar Romp*.

Artists are working with BOP clients to explore themes around identity, relationships, parenting, cultural expectations, loss and grief. These creative collaborations are stimulating participants to reflect on their life experiences, identifying hopeful ways forward.

Filmmaker Becky Edmunds explores alternative methods of storytelling through table-top filmmaking. By placing a video camera above a table and inviting participants to simply compose objects within the frame, the artist slowly encourages the telling of stories through metaphor. With only the participants' hands being visible, personal histories, thoughts and feelings can be expressed, whilst anonymity is guaranteed. This raw video material then goes through a rapid editing process to further compose these images into engaging short films, that are then given back to the participants.

During the session Becky will facilitate the group to create a short film, after which she will produce a version to share.

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Session title: Why Writing is a Waste of Time (and Why We Need to do More of It)

Presenter/s: Stephanie Dale

Presentation style: Interactive workshop/presentation

Session length: 60 minutes

Description:

The Write Road to mental health and wellbeing: Overcoming isolation through building community

A woman walks into a wooden hall in the Australian Outback. She is bent, huddled over her walking stick. Two writing workshops later, she leaves the hall - three inches taller, swinging her stick. What happened in that short space of time to so radically change her sense of wellbeing?

Most people long to tell a story - family histories, community anthologies, the sharing of wisdom and, sometimes, more ambitious projects such as vampire trilogies. Most people are also immobilised about how and where to start.

Research shows creative expression is vital to wellbeing. Yet, in stalking the writing potential of the geographically & socially isolated, we've observed heartbreakingly common themes:

- almost every single person longs to write
- almost every single one of us believes that to take time out to do so would be 'wasting time'
- just about everyone believes they are 'unworthy' of making a start
- just about everyone believes they are 'not talented enough' to try.

The Write Road is an Australian community wellbeing project that offers writing workshops. In fact, our currency is optimism and courage. As well as getting people started on their stories, we introduce them to the idea that writing is a tool for clarifying thoughts, solving problems and navigating clear pathways forward as they pursue life, family and work goals.

In other words, we encourage people to 'waste time' - sit down with a notebook and take time out to rest, renew, restore.

The Write Road session:

- outlines our work with isolated people and why it has been successful
- delivers an interactive experience of our work
- illuminates the importance of creative expression to physical/mental health and wellbeing.

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About the Write Road:

The Write Road is an award-winning writing for wellbeing initiative that makes writing and communications workshops and training available to people in rural and remote areas.

The project was launched in the Australian Outback in 2014 by journalist and author Stephanie Dale, who has since travelled more than 100,000 km encouraging people to tell their story, their way.

More than 1,200 people have attended The Write Road workshops over the past four years, and the first book to emerge wholly from the workshops was published in October 2017 (*Diamonds in the Dust*, by Cathie Colless - Cathie came along to a writing workshop to 'take her mind off the drought'. She is now working on her next book).

The Write Road regularly partners with such organisations as the *Royal Flying Doctor Service*, the *NSW Department of Primary Industries*, the *Rural Adversity Mental Health Program* and others to deliver this specialised writing for wellbeing programme to people in remote communities.



Women's writing for wellbeing retreat on the shores of Lake Paika on the fringe of the Australian Outback



The Write Road to Broken Hill

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Session 1 title: Devil's Dyke Network Performance Space

Presenter/s: Helen Dixon & Ashten Harber

Presentation style: Performance/discussion

Session length: 60 minutes

Description:

The Devil's Dyke Network is an inclusive platform for poets, performers and artists dedicated to building community and bringing forward/generating positive cultural and political energies. The organizing group consists of a dozen poets, artists, filmmakers, and activists.

So far Devil's Dyke Network has brought three nights of poetry and performance to *Brighton's ONCA Gallery, The Rose Hill* and *Fabrica Gallery*. We showcase a mixture of older and newer talents among feminist women, gender non-binary, lesbian and queer identified people of different origins and identities - artists who more often than not have difficult/complicated access to performing in other spaces. The Network arose from a collective desire to create a non-judgmental welcoming space for both artists and audiences to grow, share, and amplify their stories, and as a strategic space from which to make politics.

In this presentation we will perform the individual creative energies that have brought together the Devil's Dyke Network in Brighton, from poetry/spoken word to visual art and music. At the end in a Q&A we will share our perspectives on what makes our space work and what we are learning about creativity in political movement.

Session 2 title: Devil's Dyke Network participatory workshop on queer intersectional feminism, creativity and politics in movement

Presenter/s: Helen Dixon & co-organisation with DDN

Presentation style: Workshop

Session length: 60 minutes

Description:

The workshop will use reflective and creative methods with participatory discussion to share ideas on why and how creativity can be a key way to open up healing space, affective connections and political agency for intersectional and queer perspectives in feminist movement.

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Session title: The Thing with Feathers: A Performance Lecture on the Life Art Course (LAC; an integrative arts course for women in recovery from addiction).

Presenter/s: Lauren Dowse, Somatic Movement Educator, Cassandra Hogan, MA(Oxon.), MSc, Director, Eileen Morrissey, Service User

Presentation style: Performance Lecture

Session length: 60 minutes

Description:

This performance lecture depicts an integrative arts project run in the addiction recovery community in Brighton. It features two expressive dance pieces performed by Lauren Dowse, exploring addiction and recovery through the metaphor of the crow and the swan. Service user case studies will be presented using projections of art work, self-portraits, statements and quotes. Cassandra Hogan, a director at *Create Recovery* (the Arts Charity that funds the course) will talk briefly about the core aims of the Charity and the formation of the LAC specifically. Eileen Morrissey, a previous participant on the LAC, will also share her experience of the course and some of her poetry.



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Session title: The Fury Project

Presenter/s: Zena Edwards

Presentation style: Performance lecture

Session length: 30 minutes

Description:

The Fury Project was originally developed to interrogate the relationship women of African Descent have with the emotion of anger and the world's perception of their anger. It was further inspired by the Greek mythology of The Three Furies, expanding into an examination of the power of righteous and compassionate anger as companion to creativity to manifest social justice and self-repair.

The Fury Project explores anger and emotional wellbeing, its effect on the body and how our emotions inform personal growth and collective evolution through group bonding. Through practical interactive arts participation, the project enables culture, science, faith and tradition to “re-member that which has been dismembered” and to rehumanise while dialoguing through creativity.

The Fury Project's transformative quality is embedded in its process of using art to:

- a) examine how we story-tell to engage emotions,
- b) revive societal and spiritual traditions of group and collective bonding, thus enhancing wellbeing, and
- c) how we then articulate and deconstruct culturally, historically and experientially (i.e. trauma, social injustice) specific misperceptions of anger.

It shifts the idea of this essential emotion from being a negative and destructive reflex projected through the filters of gender, race, societal disabling, and age discrimination, into a transformative power base.

This performance lecture will use song, poetry and visuals.

“To go constructively through the fire with the right foresight and tools, anger can propel you into whole new attitudes of positive forward-moving existences, rather than ensnare you in a vicious cycle of burning and painful stagnation.”- Zena

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Session title: Voicing Hull

Presenter/s: Kate Fox

Presentation style: Performance lecture

Session length: 30 minutes

Description:

Stand up poet Kate Fox led two poetry projects as part of *Hull 2017's City of Culture Year* under the banner of "Voicing Hull". One involved working with a cooperative of women writers from Hull on a show called "Queens of the North" which was part of the *BBC's Contains Strong Language Festival*. The other involved contributing poems based on ethnographic interviews to Hull 2017's evaluation report.

This performance/presentation asks how far these projects fulfilled Dwight Conquergood's advocacy of "dialogical performance" as a way of presenting marginalised voices- and how far their framing as "poetry" projects both enhanced and obscured their intention to function as critical challenges to dominant narratives about Hull and the City of Culture year.

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Session title: Music and Dance: Creative Steps in Child Trafficking Research

Presenter/s: Alinka Gearon, University of Bath, UK

Presentation style: Visual presentation

Session length: 20 mins

Description:

Deciding to undertake 'child trafficking' research with young people directly affected by trafficking brought a number of challenges in the research process. Not least was the difficulty in this kind of research not having been done before, requiring my research to be flexible and exploratory.

This visual presentation offers reflections on fieldwork and qualitative methods in accessing and engaging young people, focusing on creative arts-based methods (with photos of arts project).

The focus is on using key methods of improvised dance and beats in building trust and fostering openness and self-expression. Creative methods assisted with accessing and listening to young people's voice about being trafficked, a difficult and sensitive subject area.

The presentation makes theoretical links between art and social science, the embodiment of sharing music and dance as enriching the research process, and data. This is highlighted as a novel method for communicating epistemology, supporting self-assertion and creativity. Critically, creative methods not only engaged young people to openly share their experiences of trafficking abuse, but also how they were ignored and discriminated by front-line services.

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Session title: Evoke and Provoke

Presenter/s: Kenneth J. Gergen, Swarthmore College & Mary M. Gergen, Penn State University

Presentation style: Performance, Audience participation, dialogue

Session length: 60 minutes

Description:

Following the natural sciences, the social sciences are based on the assumption that language can give us an objectively accurate account of the world. This position, often called realist, tries to eliminate all descriptions that are inaccurate or misleading, and ultimately produce the single best picture of reality. But language is not a picture, and realism blunts the imagination, suppresses political passion, and invites a conforming and acquiescent society. In this session, we replace realist language with evocative portrayal. By this we mean to emphasize the potentials of language not to “capture” reality, but to expand on its potentials. Evocative writing, for example, can bring into play a multiplicity of “voices” and values; it can inject passion into our understandings. And in recognizing the plural possibilities of understanding, voices from the margins may be heard.

In this context we present two exemplars of evocative portrayal, using performance to illustrate its rhetorical power. Performances include Mary Gergen’s “Woman as Spectacle” and Ken Gergen’s performance of “The Digital Wayfarer.” The first explores the plight of aging women, discarded by society for their uselessness. The second performance explores the conditions of cultural life in a world increasingly dominated by digital technology. Both performances carry critical voices, while simultaneously sensitizing the audience to multiple avenues of action. Following the performances, we invite the audience to experiment in evocative representation. Here the potentials of evocation will be expanded, as the audience is invited to use other forms of arts-based representation. A final discussion will treat problems and potentials of evocative portrayal.

Carnival of Invention, June 2018: Programme

Session title: Finding Inspiration in History. Reflections from a Songwriter-In-Residence at a Museum

Presenter/s: Matt Hill, Singer songwriter/art practitioner/social activist

Presentation style: Presentation/performance

Session length: 30 minutes

Description:

In 2016 Matt Hill (aka Quiet Loner) was songwriter-in-residence at The People's History Museum in Manchester – the national museum of democracy. The project's aim was to interpret the museum's collection through songs and in doing so increase public engagement with the collection.

Throughout the residency there were performances and workshops in the museum. Matt spent time in the galleries, sometimes writing in situ as the public passed by. He spent time with curators digging into the stories behind objects. He ran open studios where he invited the public to critique works in progress and offer opinions on what he should write.

The work he created – a live show called 'Battle for the Ballot' – was debuted at the *Manchester Histories* festival and then toured throughout the UK. An album was released in 2017 and the work performed at the *English Folk Expo*. He has since started to pilot a version for schools and in 2017 performed it at the *Sennedd in Cardiff* to 90 schoolchildren, engaging the children in songwriting workshops tackling contemporary social justice issues.

In this session, Hill will play some samples of songs from the work and reflect on how engaging people with the story of universal suffrage has relevance today. It reminds people that progressive social change never comes from above but is achieved by grassroots led campaigning and activism, and often comes with significant personal sacrifice.

Carnival of Invention, June 2018: Programme

Session title: Women & Domesticity – What's your Perspective?

Presenter/s: Vanessa Marr, University of Brighton

Presentation style: Practical Workshop

Materials being used: Dusters, red embroidery thread, paper and pencils. Materials cost per person £1.50 (All profits to Women's Aid)

Session length: 60 minutes

Description:

Women and Domesticity – What's Your Perspective? investigates common experiences and perspectives through creative collaboration. Participants will contribute to a collection of hand-embroidered dusters.

Since 2014 Vanessa Marr has been running a participatory arts-based research project exploring the relationship between women and domesticity, asking anyone from the community, from all walks of life, artists and non-artists, to commit through thread their own views and experiences on this theme. Notably predominantly women have responded. The result is a growing collection of over 100 hand-embroidered dusters featuring personal reflections and insights including poetic quotes, resentful statements, images and fond memories.

Vanessa is particularly interested in the transformation that occurs, to both object and participant, when engaged with the cloth through stitching. Drawing upon the notions of collaboration, self-reflection and craft activism she is exploring how modern women see themselves in a domestic context whilst also taking inspiration from her own artistic practice.

This project opens up opportunities for ongoing dialogue on the often-silent task of housework, discussing common social experiences and commenting upon the experiences and perspectives of women across the distinctions of age, social class and geographical context. The collection is regularly exhibited, 'performing' a collection of voices that call for acknowledgement. More information about the project is also available on the blog: <https://domesticdusters.wordpress.com/>



*Students participating in a workshop,
November 2016*

Workshop: This practical workshop invites additions and responses to the growing collection of embroidered dusters for a collaborative project, which invites personal stitched responses to the theme of women and domesticity. It would involve beginning to stitch a personal response upon a duster. Historically these have been embroidery or collage focused, successfully tailored to the needs and abilities of the participants.

Carnival of Invention, June 2018: Programme

Session title: Diabetes in our African & Caribbean Community: Engaging Teenagers in Diabetes Prevention

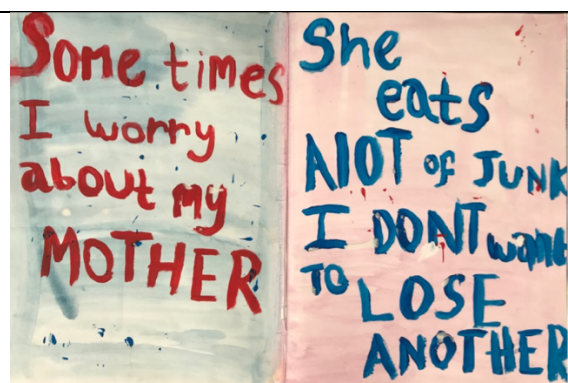
Presenter/s: Amanda Moore (Kings College London) and artist The Fandangoe Kid

Presentation style: Presentation/workshop

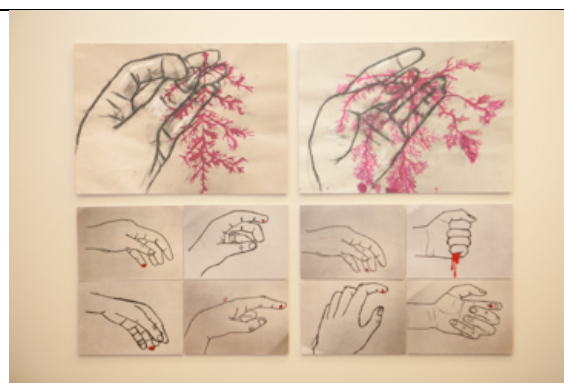
Session length: 60 minutes

Description:

Type 2 diabetes is up to 3 times more prevalent in our UK African and Caribbean communities and cultural barriers limit salience of health advice. Let's Talk Sugar was an art & science collaboration between *KCL*, artist The Fandangoe Kid and Hackney teenagers to teach young people about type 2 diabetes, encourage debate between generations and raise awareness of preventative strategies within the community. The project focuses on the connection between physical and mental health and encourages young people within the African Caribbean community to consider preventative lifestyle choices to lower the risk of Type 2 diabetes. The creative outcomes will be used in *Hackney Festival* this July and we are now making a film with the young people involved to promote healthy living.



This artist has lost a close family member to diabetes. She worries about her mother who has the same condition. Her work included song, poetry and visual art.



This artist is 14. She has used similar images to portray the monotony of having to relentlessly check your blood glucose levels.



Powerful, almost violent, images have been used by this 15-year-old artist to convey the impact of type 2 diabetes while the colours used a vibrant warmth to convey how positive changes can help you live well with the condition.

Carnival of Invention, June 2018: Programme

Session title: Capoeira: Dance, Art & Resistance

Presenter/s: Bruno De Oliveira

Presentation style: Performance/Workshop

Session length: 60 minutes

Description:

Capoeira is an Afro-Brazilian art form that combines dance, music, collaboration, theatre and ritual. The origins of Capoeira date back to the times of colonial Brazil, when Afro-descendants in Brazil used capoeira as a form of resistance against the colonisers. Capoeira was born in a fight for freedom of Afro-descendants and their communities (the Senzala & the Quilombos). Capoeira was forbidden by law first by the coloniser and then later by the republican governments throughout the 19th century and the early 20th century. Despite the repression, Capoeira has resisted as important cultural heritage. During this workshop, you will learn basic movements, history and the powerful collaboration of Capoeira. Collaborate to resist.

Carnival of Invention, June 2018: Programme

Session title: Do You Belong Here?

Presenter/s: Caroline Osella, Helen Underhill and Helena Waters (Lady Helena Vortex)

Presentation style: Live art workshop

Session length: 60 minutes

Description:

In what kinds of ways - if any - is your Being dependent upon your Belonging?

How do your longings-to-be connect to your senses of belonging or un-belonging?

Caroline Osella, Helen Underhill and Helena Waters (Lady Helena Vortex) draw on their backgrounds in anthropology, art, performance, live art, gender studies and ethnicity work to offer a workshop evoking, provoking and re-making our feelings about 'belonging'.



Caroline has been leading a narrative ethnographic project about Indian migration to the oil rich Gulf states (REALM, hosted at SOAS London and New York Columbia University Abu Dhabi); Helen and Helena as artists are both involved in public engagement work growing out from the research.

The REALM project has thrown up repeated narratives speaking about the unhomeliness of home for many subjects, and the feelings of ease and relief which migration can offer. This runs against the grain of assumptions that having citizen status, democracy, linguistic and cultural competence, free speech and social integration (assumed belonging) would necessarily make 'home' preferable.

From this start-point, we offer a group workshop format which unsettles the belonging: un-belonging binary. This offers participants an opportunity to work through some of their own connections between being and belonging. We ask whether community belongings necessarily ground our senses of individual being and confront some of the forms of welcome or refusal we experience in what is assumed to be 'home'.

Carnival of Invention, June 2018: Programme

Session title: Performing Regulation for Engagement

Presenter/s: Productive Margins, University of Bristol (Nathan Evans, Sophie Mellor, Angela Piccini, Simon Poulter and Debbie Watson)

Presentation style: Video installation, poetry, music, novel extracts and discussion

Session length: 60 minute video installation, poetry, music, novel extracts and discussion

Description:

In this session you will have a regulatory experience. Productive Margins is a *Connected Communities* collaboration between *Bristol and Cardiff Universities* and English and Welsh community organisations. Productive Margins aims to shift debates from the regulation of engagement to regulation for engagement. One strand of our work is how arts and humanities research contribute to understandings of regulation and engagement. Artists from dance, film, performance and the visual arts have worked in critical, communicative, therapeutic, and participatory modes.

You will experience the Close and Remote/Productive Margins collaborations, Live Model and Life Chances. Live Model enables participants to witness regulatory systems while encountering them at street level. In each session originally devised with groups in *Merthyr Tydfil*, *Cardiff* and *Bristol* 'the reality guide' leads participants through a series of locative experiences that blur the lines between lived experience and regulatory abstraction. The resulting artwork is both a sound walk - for use on a personal device - and a film, which drills down through the 'Regulatory Stack' of social theory, cultural customs, religious beliefs and political viewpoints that create and shape regulation as a lived experience.

Life Chances explores everyday realities for parents living on low-incomes. Life Chances produced a co-written speculative fiction novel, jewellery, song, poetry and a physical game, in which citizens move tangibly closer to questioning and evaluating the regulatory experiences that are at the heart of the Productive Margins research programme. In this session you will experience abstract regulation made visible and discover ways to transform regulatory systems in order to engage people in decision-making and social change.

Carnival of Invention, June 2018: Programme

Session title: Against the Frame

Presenter/s: Azad Ashim Sharma & Kashif Sharma-Patel

Presentation style: Talk, performance and discussion

Session length: 60 mins

Description:

Azad Ahim Sharma is a 25-year-old poet living in South London who holds a BA Hons in English Literature and a PG Dip in Critical Theory from the *University of Sussex*. He is currently enrolled at *Birkbeck College University of London* to complete an MA in Contemporary Literature and Culture for the academic year 2018/19.

Azad is affiliated with the Brighton underground poetry scene (including 'Horseplay' and 'Hi Zero' poetry/performance series). In London, he is affiliated with 'Rivet' and 'What You Saying?' poetry/performance series and has also performed his work at events organised by the *Decolonising Our Minds Society* (affiliated with SOAS). Furthermore, during his time as a student at Sussex, he co-founded the *Sussex Guild of Poetry* (now disbanded) which organised student poetry events and circulated a number of free poetry pamphlets on both *Sussex and Brighton University* campuses.

In 2017, Azad's first collection of poetry, entitled 'Against the Frame,' was published by *Barque Press*. This collection engages with the concept of trauma as a result of and through the experiences of on-going conflicts in Syria, Iraq, and Afghanistan. Additionally, 'Against the Frame' explores the vulnerability of his own complex Islamic-Hindu hybrid identity as well as experiences of xenophobia in a political landscape punctuated by Donald Trump, Brexit, and the rise of new fascisms. In February 2018, he read his poetry at the *Words in the Garden Literature Festival in New Delhi, India* which included a discussion on the place of poetry in today's society.

This presentation involves a complete reading of 'Against the Frame,' and a discussion with co-presenter Kashif Sharma-Patel on the role of memory, trauma, and realism in Azad's poetry as well as opening the discussion up to conference delegates in a Q&A format. Azad wrote 'Against the Frame' with the intention that it be read in this way (rather than using extracts) as the short and untitled stanzas permit the movement across geographical and traumatic terrain, which is the site from which he attempts to elicit empathy.

Carnival of Invention, June 2018: Programme

Session title: Writing with My Eyes

Presenter/s: Ricky Tart, Trickyart

Presentation style: Talk/discussion

Session length: 30 minutes

Description:

The Writing with My Eyes project was created to teach, train, and empower passionate young poets and filmmakers in the South. In order to hear the voices of a diverse section of young people in *Hampshire* we worked with eight schools including mainstream academies and primaries, special schools (from emotional/behavioural to profound and multiple) and with children placed in a secure children's home for young people awaiting trial or on grounds of mental health.

Poets led four days of workshops in each school to create new and personal work from the young people, teachers, and teaching assistants. Once each piece was edited, we set about making films that were placed alongside their written poetry in an interactive iBook. By unifying the page poem with a performance, we have the option of reading or viewing; by pressing the play button, we can see, hear, and feel how the poet imagined their work.

Writing with My Eyes has been very successful and produced twelve interactive poetry books to date.

Carnival of Invention, June 2018: Programme

Session title: Vincent Dance Theatre and The Art of Attachment

Presenter/s: Charlotte Vincent

Presentation style: Practical Discussion Workshop

Session length: 60 minutes

Description:

Everyone has a story to tell. Some stories are more challenging than others.

Attachment is a deep emotional bond that connects one person to another across time and space. Throughout 2018, funded by the *Wellcome Trust*, dance theatre maker Charlotte Vincent is working with women and children at Brighton Oasis Project (BOP), a unique substance misuse treatment service in the heart of Brighton to develop the Art of Attachment project, culminating in a performance at the *University of Sussex Attenborough Centre for Contemporary Arts* on 18 October 2018.

Art of Attachment explores the complex emotional bonds that exist between women in recovery from substance misuse and their children, partners, family and friends. Based on real-life testimonies and 9 months of workshopping ideas with the women at Oasis, the project embraces and explores the challenges women face and celebrates the everyday resilience of women and children overcoming adversity, whose stories demand to be seen and heard.

Charlotte workshops and discusses her methodology, developed over 25 years hiking the horizontal between 'community' and 'professional' practice to make 'brave, intelligent entertainment' (*The Times*) for the complex times in which we live.

With challenging subject matter at its core, this Art of Attachment session offers insight into her creative process and the reasons for and results of her approach – which includes gathering real life testimonies and 'staging' conversations that then translate into material and visual/physical metaphors for live performance.

Carnival of Invention, June 2018: Programme

Session title: Developing Dementia Friendly Communities: Research Poetry

Presenter/s: Sandie Woods, London South Bank University

Presentation style: Presentation/workshop

Session length: 20 minutes

Description:

Raising awareness about dementia and turning understanding into action through poetry writing. The session will include a brief presentation about research into the lived experiences of Dementia Friends Champions, followed by a poetry exercise using metaphors.

Displays

Title: Best Foot Music

Presenter/s: Phillip Minns, Best Foot Music

Presentation style: Exhibition

Description:

Music is an avenue through which questions of identity, social cohesion and integration can be explored and stereotypes countered. Best Foot Music supports and collaborates on intercultural music and arts projects with individuals and communities from refugee and migrant heritages in the UK. We question, challenge and participate in broader debates in relation to reductive and simplified identities; who gets to use the terminologies, and who has a voice in how people are represented.

Title: Strengths & Virtues

Presenter/s: Polly Blake

Presentation style: Installation

Description:

'Strengths and virtues' is an interactive installation inspired by a personality test given to jobseekers in 2013, which claimed would help jobseekers get to know their strengths. The test was uncovered as a fake when people realised that the results were the same regardless of the answers given. The government's behavioral insight team, or Nudge unit, intended the test to act as a placebo to help raise people's self esteem and "make better choices".

Carnival of Invention, June 2018: Programme

Title: Collaborative Poetics Mosaic

Presenter/s: The Collaborative Poetics Network

Presentation style: Interactive collage display

Description:

A mosaic brings together fragments from different sources, crafting them into a whole object. Mosaics do not seek to hide the points of disconnect between these fragments, but use them to create things of beauty, which embrace, not just a new form, but new meanings and a new utility. This analogy aptly encapsulates the participatory, arts-based research method of collaborative poetics (CP). With this in mind, the Collaborative Poetics Network created a literal mosaic, by pinning paper and material scraps to a wall hanging. On the scraps are written words and phrases which capture the aims, applications, principles and methods that different members of the Network feel encapsulate the CP method for them.

The network invite you to explore this piece and to help construct a new mosaic, annotating snippets for a second hanging, which explores delegates' understandings and experiences of the arts and research for social justice, in the context of the Carnival of Invention.

Carnival of Invention, June 2018: Programme

Session title: Women & Domesticity – What's your Perspective?

Presenter/s: Vanessa Marr, University of Brighton

Presentation style: Exhibition

Description:

The duster collection from my research is exhibited during the event as a silent performance of up to 100+ voices.

The collection has been regularly exhibited in the South of England including during an academic Symposium discussing artistic responses to the home at the *Geffrye Museum in London* in May 2015, at the *De La Warr Pavilion in Bexhill-on-Sea* for International Women's Day in March 2016 and at the University of Brighton's Grand Parade site last April. A selection of dusters also accompanied a paper presentation at a conference at the *University of Bedfordshire* in June 2017 and I ran a participatory workshop at a conference in *Loughborough* in September 2017. Plans for International Women's Day 2018 are underway.



A selection of dusters on display at the De La Warr Pavilion, East Sussex, March 2016



Dusters on display at University of Brighton's Grand Parade site, April 2017

Evening Performances

 **University of Brighton**

Change the Story, Change the World

Music & spoken word for social change

Kate Fox



Joelle Taylor



**Fri 15th June
19:00 for 19:30**

Latest Music Bar
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Jacob Sam-La Rose



Quiet Loner



£7 adv, £9 door

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Notes on Contributors

Dinos Aristidou

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Dinos Aristidou is a writer and freelance artist specialising in work with educators, communities and young people, in the UK and internationally. As a curriculum consultant he specializes in reflection and how this can be used in developing internationally minded young activists. He is creative learning director of UCAN Productions, a Cardiff based organisation that specializes in creating work with blind and vision impaired young people. He is currently (Jan 2017- Apr 2018) writer-in-residence at *Mayflower Theatre, Southampton* and has just been appointed artistic director of the South East's *Celebrating Our Stories* project in partnership with New Writing South culminating in a *Celebrating Age* festival in 2020.

Polly Blake

Polly Blake is a British/French artist with a background in fine art painting and photography. Having originally studied at Winchester School of Art, in 2011 she returned to University to study photography. During this time she was diagnosed with dyslexia and her son aged six was diagnosed with autism spectrum condition. Her artistic approach is multi-disciplinary involving a variety of mediums and her current work involves painting, photography, sound and sculpture. Being an artist with dual nationality and coming from a neurodiverse family background has given her an insight on issues surrounding identity and the norm. The notion of the spectrum, which originally meant ghost, apparition or illusion, has become a running thread throughout her work.

Alison Cotton

Inclusive Arts Practitioner at Brighton Oasis Project

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Stephanie Dale

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Stephanie Dale is an award-winning Australian journalist who is the author of two books: the acclaimed travel memoir 'My Pilgrim's Heart', and 'Hymn for the Wounded Man', which won the 2011 *IPPY* award for best fiction.

In 2014, Stephanie founded The Write Road, a writing for wellbeing project for people in isolated areas, and in 2017 she launched the Walk&Write adventure writing holiday for the body, mind and spirit.

Carnival of Invention, June 2018: Programme

Bruno De Oliveira

University of Brighton

Helen Dixon

Devil's Dyke Network

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Lauren Dowse



Lauren has worked in the field of dance/performance art for the past 25 years. Her professional career began as a collaboration with music producer *Sven Vath* where she devised, directed and choreographed large scale live art events. She went on to expand her training at the *National Centre for Circus Arts*, specialising in Static Trapeze.

Lauren devised and performed in many contexts for stage and television and then went on to study at *The University of Brighton* with *Professor Liz Aggiss* and gained a First-Class BA Hons in Dance and Visual Arts Practice. Lauren then took her work into the education and outreach sector, devising and delivering creative projects for young vulnerable women, disadvantaged families and young adults with Autism. Lauren completed a professional mentoring scheme with the *National Criminal Justice Arts Alliance* and now runs workshops at *Clean Break*, a theatre-based company supporting the rehabilitation of women with experience of the criminal justice system. She also devises and facilitates projects for *Create Recovery*, a charity dedicated to providing arts for people in recovery from all forms of addiction. Lauren currently facilitates creative movement classes for seniors in her local community and is a wellbeing mentor and creative coach for students at the *Academy of Contemporary Music*, London.

Lauren is a qualified Tamalpa Practitioner and was awarded an ArtWorks Scholarship for commendable work from the *Tamalpa Institute*, USA. She is in the process of gaining her accreditation as a movement based expressive arts educator and therapist through ISMETA.

Lauren is dedicated to her ongoing professional and personal practice through the creative arts and has a passionate commitment to raising awareness of supporting recovery from addiction through the Arts. She is currently presenting performance-based lectures on addiction through her own autobiographical enactment of recovery. Lauren is also a visual artist and writer, her poetry and artwork have been used for various publications, including 'Soul and Spirit in Dance Movement Psychotherapy' by *Dr Jill Hayes*, *Jessica Kingsley Publishers*.

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Becky Edmunds

Filmmaker

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Zena Edwards

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Zena has been involved in performance for over 20 years – as a writer/poet performer, educator and creative project developer - after graduating in Drama, Media and Communications Studies at *Middlesex University*. She studied at *Lispa - London School of international Performance Art* - and has been mentoring young and emerging artists in arts vocation and campaigning since 2010.

As a poet Zena's writing for performance explores the creative voice immersed in issues exploring collective and personal revolution – “staying human” - in the midst of social injustice and all its intersections, and re-membering that which has been dismembered in communities and our humanity.

As a multidisciplinary collaborator Zena has worked with world choreographer and dancer *Akram Khan*, *Visual Artist Theaster Gates* and radical Film Maker *Fahim Alam*. She has delivered performance lectures at *Winnipeg University, Canada*; *Oxford and Cambridge University*; *Kings University* to demystify and embolden grassroots embodied knowledge fusing song, film and poetry.

Her poems, articles and blogs for social and environmental issues, race and power are published in *Open Democracy*, *Dance the Guns to Silence in Commemoration The Ogoni 9*, *Platform London's Blog* - featured in the *Riots Reframed* documentary – *Voice Over Films*, and *Loose Muse New Writing for Women*.

She is the Creative and Education Director for *Verse In Dialogue* (©ViD), an umbrella social enterprise that produces projects that focus on live literature, creative inter-generational community engagement and wellbeing, transformational learning and liberatory practice.

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35 YEARS
POETRY
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Carnival of Invention, June 2018: Programme

Nathan Evans

Productive Margins, University of Brighton

Kate Fox

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Kate Fox is a stand-up poet. Her second comedy series was broadcast on Radio 4 last June. She has been Poet in Residence for the Great North Run, Glastonbury Festival and Saturday Live on Radio 4. She has been commissioned by the Yorkshire Festival, Hull 2017 and several literature festivals.

She recently successfully completed her PhD on class, gender and Northern English regional identity in stand-up performance, having held a full-time studentship in the Performance and Cultural Industries School at the University of Leeds. She has undertaken numerous participatory projects in performance and writing with school and community groups and recently contributed ethnographic poems to Hull 2017's evaluation report. www.katefox.co.uk.

Alinka Gearon

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Alinka Gearon is a Lecturer in Social Work at the University of Bath, specialising in child trafficking and child protection social work. She has considerable practice experience in the statutory sector, as a social worker working with children and families. Her expertise is in front-line social work practice, specialising in child protection, child abuse and exploitation.

Her research interests lie in qualitative and child-focused research exploring children's worlds, child protection and children's rights. She has an interest in developing increased participation of children in social work research and practice.

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Kenneth J. Gergen

Kenneth Gergen is a Senior Research Professor at Swarthmore College and President for the Taos Institute. He is internationally recognized for his work in social constructionist theory and practice, technology and culture, and relational theory of the person. Among his major works are 'Realities and relationships: soundings in social construction'; 'The saturated self: Dilemmas of identity in everyday life'; and 'Relational being: Beyond self and community'.

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Mary M. Gergen

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Ashten Harber

Devil's Dyke Network

Cassandra Hogan

Project Director Create Recovery

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Cassie has worked in the addiction field for the last ten years, variously as a drug and alcohol counsellor, researcher, and writer. She is currently a doctoral researcher funded by Alcohol Research UK and London South Bank University as well the project director for Create Recovery. She is passionate about supporting recovering addicts and those affected by addiction to actualise their potential and discover/re-encounter their creativity.

Matt Hill / Quiet Loner

Contact: quietlonermusic@gmail.com



Quiet Loner is the pen-name of singer-songwriter Matt Hill.

Combining skilful picking with lyrical wordplay, his albums have been praised for their emotional qualities, their honesty and the way they connect with the listener.

Inspired by the storytelling traditions of folk and country music, Hill brings a contemporary element to these traditional forms. Over 15 years, 4 albums and hundreds of performances, Hill has gained a reputation as an understated yet

Carnival of Invention, June 2018: Programme

powerful solo performer delivering a live show that is emotional, political, occasionally angry but nearly always gentle and human.

His debut album was a country heartbreaker and was voted *Americana UK* Album of the Year 2004. His second album 'Spectrology' (2010) enlisted some top British folk musicians and got 4-star reviews from the likes of Uncut and The Daily Mirror and his third, 'Greedy Magicians' - a very personal and political album - was recorded live in a *Salford* chapel. This led to Hill being invited by *Billy Bragg* to perform on the *Leftfield* stage at 2013 *Glastonbury Festival*.

Since 2014 Hill has been curator and organiser of *The Defiance Sessions*, one of the few regular music nights in the UK dedicated to political and protest songwriting. In 2015 he was one of the five musicians who founded '*We Shall Overcome*' an anti-austerity movement that aims to show support and solidarity with those in local communities hit by cuts, poverty and homelessness.

In 2018 Hill is working on a songwriting project alongside people with experience of homelessness, was recently appointed Musician in residence at a prison and runs a regular session for babies and toddlers called '*My first Protest song*'.

Reviews of Quiet Loner:

A reminder of the song writing powers of Matt Hill. A brilliant evocation of the fight for British democracy. It's Hill at his most passionate and inflamed. It made me feel humble and inspired.

AMERICANA UK 8/10

Quiet Loner shows that you can turn feelings of anger and despair into warm and uplifting music. With a mix of humour, sadness and anger, he gets the tone spot-on. A superb album. Evoking an authentic spirit of English folk music.

PENNY BLACK MUSIC

I was knocked sideways. This isn't your average 'protest album' as Matt Hill never gets angry and his voice is as soft and sweet as a wine gum. Possibly the most important record of the year.

MAVERICK MAGAZINE 5/5

Carnival of Invention, June 2018: Programme

Helen Johnson

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Helen Johnson is the founder of the Collaborative Poetics method and network, and the Chair of the ***Carnival of Invention*** organising committee. She is a senior Psychology lecturer at the *University of Brighton*. Her work centres around creativity and the arts, with research focusing on areas such as spoken word and slam communities, and arts interventions in health, education and dementia care.

Helen is particularly interested in the intersections between arts-based research, participatory research and social justice. She is also a spoken word poet and stage manager for the Poetry & Words stage at *Glastonbury Festival*.

www.hgregory.co.uk

Vanessa Marr

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Vanessa is a lecturer, graphic designer and artist based in *East Sussex*. She has taught Art & Design for the past 8 years and is currently Senior Lecturer at the *University of Brighton*. Vanessa also has extensive design experience including working as an Art Editor for *Penguin* publishers and running her own design agency for 10 years.

Her academic work takes a critical view of the hidden language of objects and popular narratives, which she explores primarily through embroidery. Her work is underpinned by visual design theory and process yet embraces an intuitive and physical approach that facilitates self-authorship and her continuing exploration of narrative and sequence.

She is particularly interested in the domestic and feminine origins of fairy tales and the impact of these narratives in the modern home. Her ongoing practice-based collaborative arts project 'Women & Domesticity – What's your Perspective?' references traditional 'women's work' and invites people to stitch their own perspective on domesticity onto a duster. The growing collection includes over 100 contributions and has been exhibited and presented widely in academic, community and arts contexts.

She is a member of the *Drawing Research Group* at the *University of Brighton* and the *Chartered Society of Designers* amongst others. She regularly participates in creative collaborations and projects and never stops making.

Carnival of Invention, June 2018: Programme

Sophie Mellor

Productive Margins, University of Brighton

Phillip Minns

Founder and chair of intercultural arts and music organisation Best Foot Music, Phillip Minns has 10 years' experience of supporting, promoting and documenting the music and arts of communities and individuals who have moved to the UK from around the World, especially from minority and marginalised backgrounds. Phillip has led, conceptualised and implemented intercultural events, as well as educational and public awareness projects to encourage social inclusion and cultural diversity in the UK.

Amanda P Moore

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Public Health Nutritionist & Doctoral Researcher, BSc (Hons), MSc, RNutr (Public Health), Diabetes & Nutritional Sciences Division, Faculty of Life Sciences & Medicine, King's College London

Eileen Morrissey



Eileen Morrissey is a previous participant on the *Life Art Course* in Brighton. She will be speaking with *Lauren Dowse* and *Cassandra Hogan* about the project and sharing some of her poetry. She is a member of *Al-Anon* (the 12-step support group for family and friends of alcoholics) and prior to attending the course she had never thought of herself as being creative.

The course has helped her to find her creativity and she began writing poetry again. She has just finished a six-month poetry course funded by *Create Recovery* and on 21st June one of her poems will be published in a collection.

Annie L Nicholson

The Fandangoe Kid (Annie L Nicholson), visual narratives, creative learning, www.fandangoe kid.com.

Carnival of Invention, June 2018: Programme

David Norbury

Contact: David.Norbury@groupchange.co.uk

David Norbury is a freelance consultant in technology and organisational change, a violinist, member of a string ensemble and a storyteller. His passion is creativity through art interventions in consulting practice. As a member of the collaborative poetry group, he is exploring artful being in '*The Innovation Lab*' and bringing ideas to life. He is currently writing up the first draft of his practice-led doctorate in creative being within management consulting.

Caroline Osella

Contact: co6@soas.ac.uk

Caroline Osella is an anthropologist working at SOAS, *University of London*, and about to join *Global Studies at University of Sussex*. Her longstanding research obsession is enquiring into the ways and techniques by which socio-political projects of difference-making are brought back to the socialised body.

(<https://www.soas.ac.uk/staff/staff31568.php>). She blogs at *Worthing By Accident* (<https://blogs.soas.ac.uk/worthing/>).

Jo Parker

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Angela Piccini

Reader in Screen Media, University of Bristol

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I am an educator, artist and writer and have followed an unconventional path through academia. My research focus has been developed through interdisciplinary, collaborative research that links academic practices with the practices of industry, communities and the public sector. I enjoy working with different publics as a curator-producer-artist and am involved in a number of collaborative research projects that involve film and artists' cinema. My publications include 'The Oxford Handbook of the Archaeology of the Contemporary World' (2013, co-edited with *Paul Graves-Brown* and *Rodney Harrison*), 'Media Archaeologies of the Olympic City' (2016, *Public 53*), and 'Imagining Regulation Differently: Co-creating Regulation for Engagement' (in preparation, co-edited with *Morag McDermont* and *Tim Cole*, *Policy Press*).

Although I have always focused on the lively materialities *on* and *of* the moving image, I have pursued this through a BA in English/Art History (1990) from *University of British Columbia*, an MA (1993) and PhD in Archaeology from *University of Sheffield* (2001, *Celtic Constructs: Heritage Media, Archaeological Knowledge and the Politics of Consumption in 1990s Britain*, supervised by Professor Mike Parker Pearson), post-doctoral research posts in Geography at *Swansea* (1995-97, 'The Social Construction of Heritage and its Meanings in Modern Wales') and in practice-

Carnival of Invention, June 2018: Programme

as-research in Performance and Screen at *Bristol* (2001-05). I also worked in public sector heritage, commissioning photography, making postcards and designing guidebooks for *Cadw: Welsh Historic Monuments* (1997-2001).

Before becoming a first-generation academic, as a working-class child of Italian and Anglo-Chilean immigrants I grew up swimming at urban beaches and feeding mussels to sea anemones in Vancouver, Canada - the unceded territories of the xwməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and Səlílwətaʔ/Selilwítlh (Tsleil-Waututh) First Nations.

Sarah Pickthall

Arts, consultant and leadership coach working nationally, and internally with a specialism in diversity and disability arts practice

Simon Poulter

Productive Margins, University of Brighton

Carol Rivas

Reader in Social Policy and Programme Evaluation,
University College London

Contact: c.rivas@ucl.ac.uk

Carol Rivas is a medical sociologist with expertise across a range of multidisciplinary research methods and an interest in innovation and thinking outside the box. She is a core member of the collaborative poetics network and on the carnival organising committee.



Typically, her research aims to understand and evaluate the way communication is undertaken, especially by the sick, socially disadvantaged and disabled, and how healthcare, social and community services operate and are perceived by providers, users and their networks, policy-makers and budget holders. Settings include the NHS, education and the community. She is currently particularly active in hidden disabilities work and in Women's Health. She has a particular passion for reducing inequalities, fostered by her own diverse background.

To undertake her work, she uses a range of participatory and social action research methods amongst others. She is actively involved in patient and public engagement work and sits on various public engagement panels.

Recent projects have included the ethnography of medical encounters about diabetes and about smoking, the arts-based co-creation with patients with disability of new tools to explore their physical functioning, using sewing circles to share understandings of healthy eating with the London Bangladeshi community, art workshops as routes to expression, and futures-based co-design of the patient journey as imagined through a simulated holiday. Arts-based approaches come

Carnival of Invention, June 2018: Programme

naturally to her as when younger she experimented as a painter, won prizes for poetry and prose, and worked for a while as a professional photographer. She has also made journeys specifically to explore local crafts in different cultures and experimented with her own versions of these.

Jacob Sam-La Rose



Jacob Sam-La Rose's writing has been characterised as vivid, masterly and carefully structured. He is widely recognised as an indefatigable facilitator, mentor and supporter of young and emerging poets. He lives in London, England.

Poet and Educator

Jacob's poems and essays have been featured in *Out of Bounds: British Black and Asian Poets*, *Identity Parade: New British and Irish Poets*, *Penguin's Poems for Love*, *In Their Own Words* and many more. His work has been translated into Portuguese, Latvian, French and Dutch.

Jacob's debut pamphlet, 'Communion' (2006), was a *Poetry Book Society Pamphlet Choice* and his collection 'Breaking Silence' (2012) was shortlisted for a *Forward Poetry Prize (the Felix Dennis Award)* and the *Aldeburgh Fenton award*. 'Breaking Silence' is now a set text for an English Language and Literature A Level.

Jacob leads workshops in schools, other educational institutions, arts centres, cultural venues and community settings, and has developed creative writing and performance programmes for all ages, ranging from first experiences with poetry or work with reluctant writers through to professional and artistic development projects for more established poets, writers and other educators. He's well known as a leading figure within the UK's youth slam poetry movement, serving as the Artistic Director for such initiatives as the *London Teenage Poetry SLAM*, *Apples & Snakes Word Cup* and *Shake the Dust*— the UK's largest national youth slam— as well as supporting the development of *Slammarit*— the first youth slam programme in Finland. He currently lectures at *Guildhall School of Music and Drama*, and at *Goldsmiths University*.

Highlights

In 2009, Sam-La Rose was one of 12 poets commissioned by *Arts Council England* to produce new work to mark the *Bicentenary of the Abolition of the Slave Trade Act*. He's been commissioned to produce new work for the *National Gallery*, the *London School of Economics*, *Nitro (Black Music Theatre Co-Operative)* and *International PEN*. He's toured with the *British Council* and featured at a range of international festivals and venues, including the *Leipzig Buchmesse*, the *Urb Festival (Helsinki)*, the *Cuirt festival (Galway)* and the *Gwendolyn Brooks Black Writers' Conference*

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(Chicago). He's been positioned as a writer in residence at *Raffles Institution* (Singapore), has worked with the *Ministry of Education in Malaysia* to train English teachers and delivered seminars as a guest at institutions ranging from the *University of Westminster* to the *University of Botswana*. He was a co-founder of the infamous *Malika's Kitchen* collective and established the *Roundhouse* youth poetry program and slam in 2006 before moving on to establish a rolling seven-month poetry workshop program and extended community at the *Barbican Centre* in 2009.

Azad Ashim Sharma

Contact: azadsharma92@gmail.com

Azad Ashim Sharma is a 25-year-old poet living in South London. He is affiliated with the *Brighton* underground poetry scene (especially *Horseplay* and *Hi Zero* poetry/performance series). In London, he has performed his work at *Rivet* and *What You Saying?* poetry/performance series and also at events organised by the *Decolonising Our Minds Society* (affiliated with SOAS). Furthermore, during his time as a student at *Sussex*, Azad co-founded the *Sussex Guild of Poetry* (now disbanded) which organised student poetry events and circulated a number of free poetry pamphlets on both *Sussex* and *Brighton University* campuses.

In 2017, Azad's first collection of poetry, entitled 'Against the Frame,' was published by Barque Press and is available for purchase online. This collection engages with the concept of trauma as a result of and through the experiences of on-going conflicts in Syria, Iraq, and Afghanistan. Additionally, 'Against the Frame' explores the vulnerability of Azad's own complex Islamic-Hindu hybrid identity as well as experiences of xenophobia in a political landscape punctuated by Donald Trump, Brexit, and the rise of new fascisms. In February 2018, Azad performed 'Against the Frame' at the *Words in the Garden* literature festival in New Delhi. Extracts of 'Against the Frame' have also been published in 2018 by *The Beacon* (India) and in the Spring issue of *Tripwire Magazine* (USA). In April 2018, Azad performed at the *Camberwell College of Arts (UAL)* for their World Book event. Azad was also asked to feature in the *Serpentine Education Project* "What are Words Worth/Sentient Value System" which involved the composition of spontaneous poetry and explored affect and orality.

Kashif Sharma-Patel

Kashif Sharma-Patel is an independent writer and poet focusing on colonial and subaltern history, aesthetic form and contemporary articulations of gender/genre. Kashif contributes to *Southern Discomfort Zine* and tweets @kshgr_fashanu.

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Ricky Tart

Ricky has been a performer for over twenty years and a freelance poetry, songwriting, and film production facilitator since 2004. He continues to work with a diverse section of schools, colleges, and universities and promotes the creation of digital art using mobile phones and tablets.

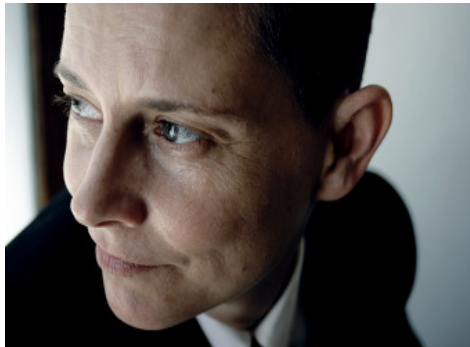
Contact: rickytart@trickyart.co.uk



35 YEARS
POETRY
PIONEERS

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Joelle Taylor



Joelle Taylor is an award-winning poet, playwright, essayist and author, and the founder of the *Poetry Society's* national youth slam championships. She has performed her poetry nationally and internationally in venues ranging from the *100 Club* to *Parliament*, and is the host of the *Out-Spoken* poetry and music club in London www.outspokenldn.com

www.joelletaylor.co.uk

Photo credit: Naomi Woddiss

Represented by *Laura MacDougall, United Agents Literary Agency:*
laura@unitedagents.co.uk.

A member of pioneering 90's polyvocal poetry collective *Atomic Lip*, her first collection 'Ska Tissue' is in its 4th edition, and her last, 'The Woman Who Was Not There', was named as one of the UK's recommended collections in the *Morning Star*. Her new collection, 'Songs My Enemy Taught Me', was published in July 2017 by *Out-Spoken Press*, and was supported by two national tours in that year. She has been anthologised widely in English, Portuguese, Polish, Finnish, Arabic and Ndebele. Her most recent essays appear in *Making Poetry Happen* (Bloomsbury 2016) and *How to Be a Poet* (Nine Arches Press 2018)

In 2017 she led a masterclass tour of the UK supported by the *Arts Council*, working with women from marginalised communities – from prisons to conflict zones – to enable them to write their life stories.

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She is a featured poet in the film *Page Fright*, alongside *Benjamin Zephaniah*, *Hollie McNish* and *Dizraeli*. She also featured in the BBC documentary about spoken word in post Brexit Britain 'We Belong Here', alongside *Lemn Sissay* and *Sabrina Mahfouz*, and recently appeared on *Educating the East End* and *The One Show*. She's recently read on *Radio 5 Live*, and *The Verb for Radio 4*, with a piece commissioned to celebrate 35 years of spoken word. She was featured in a Radio 3 documentary 'Power Lines' at the end of 2017. Her novel 'The Woman Who Looked Through Walls' is undergoing edits for publication in 2020, and she is currently writing a collection of short stories, 'Night Alphabet'.

She is a Subject for Study on the OCR English syllabus and has featured on *Tedx Talks* and *Outsider Lectures*.

She was recently awarded a *Southbank Centre Change Maker* prize, awarded annually in recognition of life changing work, as well as a *Fellowship of the Royal Society of the Arts*. She was longlisted for the *Jerwood Compton Poetry Fellowship* 2017.

Helen Underhill

Helen Underhill has a BA in Fine Art, and has recently completed a PhD in social anthropology at SOAS, *University of London*, working among Palestinian artists and their engagements with differently situated cultural institutions.

<https://www.soas.ac.uk/staff/staff90201.php>

Charlotte Vincent

Vincent Dance Theatre

Helena Waters (Lady Helena Vortex)

Helena Waters is a Brighton-based live art practitioner who currently works with GraceGraceGrace / https://www.instagram.com/gracegracegrace_3/

<https://www.facebook.com/graceandgraceandgrace/>. Helena performs and produces art and also facilitates live art workshops for wider publics.

<https://helenavortex.wordpress.com/>

<http://www.thisisliveart.co.uk/opportunities/diy-14-2017-giovanna-maria-casetta/>

<http://www.sexcentenary.com/>

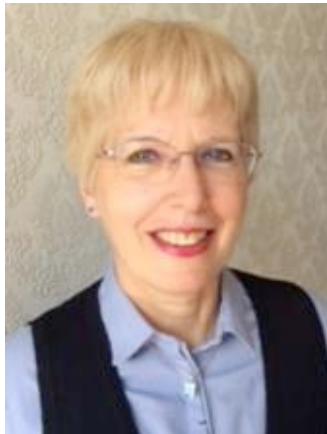
Debbie Watson

Productive Margins, University of Brighton

Carnival of Invention, June 2018: Programme

Sandie Woods

Contact: woodss3@lsbu.ac.uk



Sandie Woods is a core member of the collaborative poetics network and on the carnival organising committee. She is a senior lecturer in Occupational Therapy at *London South Bank University* and is completing a doctorate researching the experiences of 'Dementia Friends Champions', to develop dementia friendly communities. Her special interests include dementia care, qualitative research, research poetry, self-management of long term health conditions and mentoring. She enjoys playing classical guitar and singing.

Thank you for coming and have a safe journey home!

On behalf of the Collaborative Poetics Network and the organising committee for the Carnival of Invention 2018 we thank you for coming and we hope you enjoyed your day.

We are already thinking about our next Carnival so do check out our social media from time to time for announcements.

