

## BEYOND THE TOOLKIT: UNDERSTANDING AND EVALUATING CRAFTS PRAXIS FOR HEALTH AND WELLBEING

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AN ARTS AND HUMANITIES-FUNDED SYMPOSIUM ORGANISED BY FALMOUTH UNIVERSITY AND ARTS FOR HEALTH CORNWALL AND ISLES OF SCILLY

FALMOUTH UNIVERSITY, 19 AND 20 FEBRUARY 2014

<p><b>Day 1</b> <b>Wednesday, 19</b> <b>February</b></p>		<p><b>Registration</b> for attendees <b>from 2.00pm</b> at <b>Academy for Innovation &amp; Research (AIR)</b>, Falmouth University, Penryn Campus, Treliever Road, Penryn, Cornwall, TR10 9FE</p>
<p>5.00pm: Place: <b>Exchange Lecture</b> <b>Theatre, Falmouth</b> <b>University, Penryn</b> <b>Campus</b></p>	<p>Welcoming Address by <b>Sarah</b> <b>Newton, MP</b></p>	<p>Sarah Newton is MP for Truro and Falmouth and the current Vice Chair of the All-Parliamentary Group on Social Care.</p>
<p>Keynote address by <b>Clive Parkinson:</b> Director of Arts for Health at Manchester Metropolitan University</p>	<p><b>Blasting and</b> <b>Bombardiering:</b> <b>Arts, Health and</b> <b>Wellbeing</b></p>	<p>Clive Parkinson will share some thoughts and ideas about arts, health and wellbeing in the context of the current global economic downturn, through a personal exploration of research, policy and practice building on the Manifesto for Arts, Health and Wellbeing.</p> <p>Clive Parkinson is the Director of Arts for Health at Manchester Metropolitan University and formerly development director of Arts for Health Cornwall. He is a passionate advocate for culture and the arts. Through facilitated networking, practical support, training on the ground and political lobbying, he has succeeded in gaining strategic support and a greater understanding of the potency of the arts in the UK and internationally. Under the banner of MANIFESTO he has developed proactive advocacy tools, which have had a direct influence on the development of a National Charter for Arts, Health and Wellbeing. A regular speaker at regional, national and international conferences, Clive sits on a number of advisory groups. Between 2013 - 2016 he is working</p>

		with colleagues from other UK universities on an interdisciplinary AHRC funded Connected Communities research project, exploring the relationship between the visual arts and dementia friendly communities. He is currently the chair of the National Alliance for Arts, Health and Wellbeing. Current research involves the impact of the arts on dementia and he is working on a number of European-based projects related to arts and health research, policy and practice. ( <a href="http://www.artdes.mmu.ac.uk">www.artdes.mmu.ac.uk</a> )
Keynote address by <b>Monika Auch:</b> Visual Artist	<a href="#">The Intelligent Hand</a>	<p>Drawing on her medical experience and her current work as a visual artist, Monika Auch will bring an international context to the theme of creative making, health and well-being as she explores the importance of tactility, dexterity and material based making in our contemporary culture that is influenced by digital tools. She will focus on the intelligent power of the hand with particular reference to her current artistic project 'Stitch_Your_Brain'. As an exploration and reflection on the themes of hand-brain cooperation and creativity developed in collaboration with the Netherlands Institute of Neuroscience in Amsterdam, Monika invites us to think outside the box by connecting cross-disciplinary exchanges between art and science.</p> <p>Monika Auch studied medicine and practised as an M.D. before studying textile design and silkscreen printing at the Gerrit Rietveld Academy in Amsterdam. Her visual work and practised based research recognises and focusses on 'the intelligent hand'. Combining digital and traditional methods in her work reflects a unique hybrid creativity in drawing from a scientific way of thinking and an intuitive drive to make work. Monika has exhibited widely, gained scholarships and her artists' book received an international award. She is actively involved in artists' and designers' organisations, is a contributing editor to the Dutch 'kM journal', and lectures and teaches internationally. (<a href="http://www.monikaauch.nl">www.monikaauch.nl</a>)</p>
6.30 pm		<b>Evening Reception - Academy for Innovation &amp; Research (AIR)</b> , Falmouth University, Penryn Campus.

<b>Day 2</b> Thursday 20 February		Academy for Innovation & Research (AIR), Falmouth University, Penryn Campus, Treliever Road, Penryn, Cornwall, TR10 9FE
9.15am  <b>Sandpit</b>	Welcome and Introduction by Symposium Chair	<b>Dr Fiona Hackney Associate Professor Design Cultures &amp; Community Engagement Falmouth University</b>
		Morning Plenary Sessions begin:  <b>Theme: Crafting, Community and Experiential Making</b>
9.30am  <b>Jayne Howard</b> Director Arts for Health Cornwall & <b>Sarah Desmarais</b> AHRC- Collaborative Doctoral Award Research Student:  Place: <b>Sandpit</b>	Researching arts for health: what are we doing?	<p>This talk poses a question that is rarely asked: what are we doing when we research arts for health? Increasing emphasis on evidence-based policy making has led to a research culture preoccupied with evaluating the social impacts of participatory arts programmes. Such research addresses the question: 'what does x do?' Meanwhile questions concerned with what this x is and how we might conceptualise it are neglected in the literature. Sarah, from the perspective of researcher, argues for the importance of developing, firstly, rich and fine-grained descriptions of arts for health practice and, secondly, new conceptual tools for describing its modes of action. She touches on how these aims are met in her current research. Jayne, from her experience as director of an innovative and award-winning arts for health organisation, talks about the need for confidence in articulating our work in ways that remain true to the values that underpin it; this requires greater acknowledgement of the complexity of the work and a more nuanced understanding of the meaning of success.</p> <p>Jayne Howard has been Director of Arts for Health Cornwall, an award-winning charity which seeks to improve health and wellbeing through creativity, since 2004. During this time it has expanded rapidly in the range of services and support it offers. The early part of her career was spent in the public sector, initially in secondary education as a teacher of English and Head of Drama. She then spent 18 years in the NHS in a variety of senior management roles, including Director of Public Health and lead for children's services. Whilst in the NHS she led Cornwall's Health Action Zone programme, which supported the establishment of Arts for Health Cornwall as an independent organisation harnessing the creative talents within the county to help address health inequalities. She has a passion for all the arts, particularly literary and performing arts, and has a PgDip in English Literature</p>

		<p>and MA in 20th Century Art &amp; Design Histories &amp; Theories. Her job roles have been characterised by an emphasis on partnership working and collaborations to improve the experiences of individuals and communities and to tackle social injustice and inequalities. Under her leadership Arts for Health Cornwall has won several national awards for its work and most recently was awarded a significant grant from Arts Council England and the Baring Foundation to develop arts and cultural opportunities for older people in residential care. The organisation is partnering Falmouth University in the AHRC Collaborative Doctoral Award and as part of the Connected Communities programme. (<a href="http://www.artsforhealthcornwall.org.uk">www.artsforhealthcornwall.org.uk</a>)</p> <p>Sarah Desmarais is a fine art printmaker and designer-maker working with artists' books and upcycled textiles. She has exhibited extensively in the UK and France. As an artist, her interests have gradually shifted away from pictorial/conceptual content and towards process, specifically the bodily, emotional and cognitive effects of immersion in the activity of making. As a facilitator, she works with a variety of small groups teaching drawing, design, printmaking and textiles. She is also a psychotherapist with a particular interest in mindfulness-based approaches as well as therapeutic writing and making. These interests are combined in her current work with crafts-for-health groups and her related Arts and Humanities Research Council-funded doctoral research with Arts For Health Cornwall and Falmouth University. This explores the intrinsic benefits of manual creativity, and how these can be harnessed by crafting groups to support wellbeing, particularly when life circumstances undermine health or happiness.</p>
<p>10.15am</p> <p>Speaker: <b>Alison Gilchrist:</b> Community development Consultant &amp; Researcher</p> <p>Place: <b>Sandpit</b></p>	<p>Crafting Connections; Creating Community</p>	<p>An exploration of how processes of meeting, making, listening and learning contribute to shared well-being and collective identity.</p> <p>Alison Gilchrist has worked in community development for many years, as a practitioner, trainer, researcher, manager and independent consultant. She has a particular interest in how informal networking and inter-personal relationships support community efficacy, empowerment and collective resilience. Alison is currently working directly with three communities in the north-west and is involved in a number of research projects investigating community-university co-design arrangements. (<a href="http://www.alisongilchrist.co.uk">www.alisongilchrist.co.uk</a>)</p>

11.00am	Coffee	
11.30am		<b>Parallel Workshops begin</b>
<p>Workshop 1: <b>Sarah Corbett</b>: Crafter &amp; Director Craftivist Collective</p> <p>Place: <b>Large Metting Room</b></p>	<p><a href="#">Craftivism Footprint Workshop</a></p>	<p>New Year is a natural time for reflection about the year ahead. We are connected to others and we have impact as a global citizen (daunting thought!). It's easy to let life pass us by so why not craft yourself a physical footprint to help you remember how to be your best self and what hopes you have for leaving a positive mark on this world using your unique passions, talents and everyday actions? Craft helps us slow down and reflect. A piece of craft can also be a useful physical symbol to keep yourself motivated to be the change you wish to see in the world.</p> <p>Run by the Founder &amp; Director of Craftivist Collective, Sarah Corbett, you will learn the classic skill of embroidery whilst also learning how to be a change-maker and strive to be your best self in 2014, using your talents, passions and actions to make the world a better place for people &amp; the planet. You will create a fabric footprint for you to keep and you will receive support on the message to stitch on your footprint and suggestions of where to put it.</p> <p>Craftivist Sarah Corbett will also tell you more about the benefits of craftivism and the methods you can use. This is a great opportunity to meet like-minded people and become craftivists together. All materials are provided including footprint, thread, needles, pens, instructions and a kit to put them in to take home if you don't finish the project. Additional Craftivist Collective products are available for purchase in the stall area throughout the symposium (such as our 'Little Book of Craftivism' and other craftivism kits).</p> <p>Sarah Corbett's background is in engaging people in global injustices working for Christian Aid, DFID and most recently Oxfam. She started doing craftivism (craft + activism) in 2008 as a hobby and reaction to traditional forms of activism. Due to demand Sarah set up the global Craftivist Collective in 2009 which now has thousands of supporters across the world. This hobby has turned her into one of the leading spokespeople in the craftivism movement (The Times featured her as the leader of one of their 5 'New Tribes' of 2012). Sarah has worked with Tate, Hayward, cult jewellers Tatty Devine, TOMS Shoes, British Library, Secret Cinema, Unicef and Save the Children amongst others. As well as collaborating with charities and art institutions, she also sells products, delivers workshops and talks, and exhibits her own craftivism work around the world and is a craftivism columnist for 'Crafty Magazine'. She is the author of 'A Little Book of Craftivism' published in October 2013</p>

		through Thames & Hudson with 50% crowdfunding. ( <a href="http://www.craftivist-collective.com">www.craftivist-collective.com</a> )
<p>Workshop 2: <b>Mah Rana:</b> Practice Researcher 'It's Nice to Make'</p> <p>Place: <b>Sandpit</b></p>	<p><a href="#">The Joy of Stitch</a></p>	<p>Let's embrace the joy that can be had from coming together to form our own 'Beyond the Toolkit' sewing circle; after a short demo of a couple of easy-to-learn embroidery techniques, each person can start their own simple sewing project in the workshop, and then an online tutorial will be available afterwards for those who want to complete their project in their own time.</p> <p>No previous embroidery/sewing skill is required, but if you already have some sewing skills, that would be great; it would be lovely for people to share some of their favourite stitches/techniques. Materials/threads/needles and patterns will be provided. Good eyesight for close-up work or reading glasses are necessary.</p> <p>Mah Rana is the founder of 'It's Nice to Make', a practice-based research project, currently running at Headway East London. 'It's Nice to Make' sets out to explore to what extent 'making' can promote well-being for community groups and individuals and asks "is there a place for craft practice in the neuroplasticity revolution?". Mah trained as an art jeweller at the Royal College of Art and more recently in psychology in 2010. Part of her practice includes 'Meanings and Attachments', an ongoing public participation project which has been held at various international venues since 2001. Since 2007 she had held research fellow and senior lecturer posts at The CASS School of Art Architecture and Design. (<a href="http://www.tsnicetomake.tumblr.com">www.tsnicetomake.tumblr.com</a>).</p>
<p>Workshop 3: <b>Shane Waltener:</b> Crafts Pracitioner</p> <p>Place: <b>Exhibition Area</b></p>	<p><a href="#">Say it with sweets: food is not just for eating</a></p>	<p>During the activity, participants will be engaged in sharing stories and memories from their past, as well as desires for their future, and use cake decorating skills to illustrate these on paper plates. These will make up a display and prompt a final sharing of these thoughts and memories</p> <p>Trained as a sculptor, Shane Waltener's work draws inspiration from craft traditions and processes. He has worked both nationally and internationally on a number of projects and exhibitions. Objects and installations reference craft work, from needle and sugarcraft to weaving and basketry. Recent projects by the artist have become increasingly interactive and participatory. With these, Shane invites the viewer to contribute to the making of the artwork, and in doing so, facilitates a collaborative process in which the cultural and social histories relating to these crafts can be freely exchanged. Waltener aims to shift the focus from the symbolic meaning of objects and materials, to the activity to which they relate. (<a href="http://www.shanewaltener.com">www.shanewaltener.com</a>)</p>

12.30pm		<b>LUNCH</b>
1.30pm	Chair: <b>Jane Howard</b> Director Arts for Health Cornwall	Afternoon Plenary Sessions begin <b>Theme: Evaluating Experiential Making</b>
1.30 pm <b>Betsan Corkhill:</b> Psychotherapist & Director Stitchlinks Place: <b>Sandpit</b>	<b>Getting the left hand to work with the right: Researching knitting to facilitate change and improve wellbeing</b>	Betsan Corkhill will share her ongoing work with clinicians and academics to develop therapeutic knitting as a way of enhancing general wellbeing, and as a long-term, cost effective, self-management and support approach for medical conditions such as long-term pain, depression, anxiety, stress, addiction and dementia.  Betsan Corkhill is a former senior physiotherapist who began investigating the therapeutic benefits of knitting in 2005. Working as a wellness coach and knitting therapist she treats patients at the Pain Clinic of The Royal United Hospital in Bath. She is regularly asked to present her work to doctors and other healthcare workers with the aim of introducing therapeutic knitting into mainstream NHS and global health systems. She is founder of Stitchlinks, a hub for research into the therapeutic benefits of craft and a resource for clinicians, teachers and others wishing to harness the wellbeing potential of knitting. ( <a href="http://www.stitchlinks.com">www.stitchlinks.com</a> )
2.15pm <b>Dr Anni Raw:</b> Post-doctoral Research Associate with Durham University Place: <b>Sandpit</b>	<b>The 'Workshop Ecology': proposing a new framework for evaluating quality in participatory arts and creative making</b>	The focus on evaluating and understanding the responses and changes that people experience, when taking part in creative making processes, is at an exciting point of development. Those working in this field, both as practitioners and as observers, critics and advocates, are beginning to reclaim the 'radical' within the work: they are reconnecting with histories of landmark practice and socially and politically-engaged art movements. They are also redoubling their efforts at fighting for the most meaningful ways of exploring, understanding and articulating creative making practices, and the complex effects, both subtle and dramatic, on those who engage in such activity. But this energy for capturing and validating, critiquing and evaluating creative making processes in meaningful ways has lacked satisfactory frameworks; most of the current, collective refocussing activity arrives at shared values and principles, and statements of intent, rather than firm concepts and theories based in actual practice.  In this presentation I will propose such a practice-based framework, emerging from evidence of a shared, transnational articulation of the key elements of participatory arts and creative making practice. Using the

		<p>'Workshop Ecology' approach (Raw, 2013) to understanding the practice, I will suggest how we can use this framework to reflect on, capture and evaluate the quality of creative making processes, and understand the multiple layers of impacts, or 'domains of change' (Wright et al, 2013) that can result from the experience.</p> <p>Dr Anni Raw has worked in community and participatory arts for almost 25 years, including an early background as singer and community musician, and specialising for the past 15 years in arts project evaluation. Now an academic researcher as well as participatory arts evaluator, she is currently Associate Fellow with Bradford University's International Centre for Participation Studies (ICPS), and Post-doctoral Research Associate with Durham University's Centre for Medical Humanities (CMH), where she completed her PhD. Her doctoral project, exploring community-based participatory arts practice, involved intensive ethnographic study with over 40 expert practitioners across the spectrum of arts and creative making disciplines, including practitioners in the UK and in Mexico. She writes, publishes and presents in the UK, and in Mexico. (<a href="http://www.dur.ac.uk">www.dur.ac.uk</a>)</p>
3.00pm		<b>TEA</b>
3.15pm		<b>Parallel Workshops begin</b>
<p><b>Workshop 4: Katy Bevan:</b> Curator, writer, educator, Place: <b>Sandpit</b></p>	Hands On	<p>Katy will use the workshop to run a model session that could be replicated with any group. She will invite participants to have a go at finger-knitting while engaging the group in some self-evaluation.</p> <p>Katy ran the Craft Club project in partnership with the NFWI and The UK Handknitting Association. This resulted in over 850 individual Craft Clubs running around the UK but what is the qualitative legacy? We will look at different ways of evaluating projects for funders that includes all those valuable fuzzy bits.</p> <p>K.L. Bevan is an independent curator, writer and education professional with a specialism in craft, a passion for knitting, participation and passing on skills. Working as a freelance consultant, she writes about craft and works as a practical craft editor and art-director. Publications include <i>Selvedge</i>, <i>Crafts</i>, <i>Rowan</i>, <i>Knitting Magazine</i>, <i>Surface Design Journal</i> and numerous craft books. She previously worked at the Crafts Council as Participation &amp; Learning Manager where she initiated the Craft Club project with schools, <i>Firing Up</i> and the Craft Action Network. She is a Fellow of the Royal Society of Arts. (<a href="http://www.klbevan.com">www.klbevan.com</a> <a href="http://www.thecrafter.me">www.thecrafter.me</a>)</p>



<p><b>Workshop 5: Sarah Desmarais:</b> AHRC:CDA Research Student Falmouth University:</p> <p>Place: <b>Exhibition Area</b></p>	<p>Research with touchy-feely data: too woolly, or helpfully close-at-hand?</p>	<p>Evaluating the arts in the context of health often takes the form of assessing impacts 'down the line'; meanwhile, experiential, in-the-moment dimensions of arts participation are disregarded. In this workshop we'll explore tactile textile crafts rughooking and sashiko, use some simple mindfulness techniques to bring our attention to what's going on in the present moment, and think about what such experiences have to contribute in evaluating the psychic and bodily impacts of creative making.</p>
<p><b>Workshop 6: Deirdre Buckley:</b> Craft in Mind:</p> <p>Place: <b>Large Meeting Room</b></p>	<p>Capturing Transformation: Creative approaches to evaluation with vulnerable young people</p>	<p>Deirdre Buckley will use the workshop to explore how to evidence and evaluate wellbeing with vulnerable groups, especially young people. She will start with a presentation about 'Craft in Mind', a project which brought together young people aged 14 to 22 from Birmingham (some of whom had experience of poor mental health) to develop their understanding of mental health issues through guerrilla craft and craftivist activities. Young people did this through an actively creative approach which included visits to exhibitions and events, making and drawing sessions and guerrilla craft missions. Integral to the success of Craft in Mind was the appointment of a comic artist (Maeve Clancy) to the project team and the session will reflect on the use of drawing as an evaluation tool.</p> <p>Deirdre is also inviting participants in the session to bring to the table examples of other evaluation mechanisms they have used and/or ideas or questions they have to stimulate a round table discussion around evaluation with vulnerable young people.</p> <p>Questions to stimulate thought/discussion: How do you engage vulnerable groups in the very start of the evaluation process so that you can gather some base line evidence? What contribution can making processes, especially craftivism, make to evaluation?</p> <p>Deirdre Buckley is currently Learning and Engagement Manager at Craftspace, (<a href="http://www.craftspace.co.uk">www.craftspace.co.uk</a>), a Birmingham-based craft development agency initiating and leading on a range of projects. As part of her role she undertakes consultancy for Craftspace and is currently the evaluator for a Happy Museums project at Bilston</p>

		Craft Gallery, is providing developmental support to staff at Ironbridge Gorge Museum, and working with Arts Connect to enable regional library services to develop relationships with arts organisations. She has previously worked as Education and Outreach Manager for Compton Verney and has contributed to 'Engage', a journal of visual art and gallery education. ( <a href="http://www.craftspace.com">www.craftspace.com</a> <a href="http://www.craftinmind.wordpress.com">www.craftinmind.wordpress.com</a> )
4.15pm		<b>Closing remarks:</b> Dr Fiona Hackney, Jane Howard & Sarah Desmarais