

A NAWE conference in association with Sound Sense and the Foundation for Community Dance

Friday 23 – Saturday 24 June 2006

The Richard Attenborough Centre, University of Leicester



- What are the challenges of working across art-forms in education, and how can we meet them?
- Do you work in more than one form yourself and how does this impact on your work with others?
- To what extent does the school curriculum allow or enable cross-art-form collaboration?
- How do cross-art-form collaborations work best? How can we set up and maintain successful projects and relationships with other artists?
- What can the discipline of creative writing learn from other forms – and vice versa? Are some pairings of forms more productive than others - e.g. dance and writing or visual art and music?
- What can creative writing departments in Higher and Lifelong Education learn from the way other creative arts departments operate, both practically and creatively?
- Does working across form particularly benefit or suit specific client groups?
- How can the products of different forms - e.g. book, performance, exhibition, recording – be made to enhance and enlighten each other rather than compete or clash? Is there a danger of the writing getting lost?
- How can we break new ground through new partnerships?

Conference Programme

Friday 23 June

10.00-5.00 **The Lab** facilitated by Anne Caldwell

This full day of creative practice is open to writers and practitioners of other art-forms to explore new ways of working together. In the morning we will share some examples of work that has already taken place, and discuss themes and issues, and then begin looking at ways of collaborating during the rest of the day. No previous experience is necessary, but if you have worked across art-forms and can bring some examples of work that would be very useful. The rest of the day will involve working in small groups to experiment around a theme of your choice. By the end of the day we hope to have some examples of work in practice to present to an audience, but this is not the main prerequisite of the workshop.

6.00 Drinks reception for Lab participants and main conference delegates

7.00 Lab participants share work with other conference delegates



Saturday 24 June

9.00 Registration and coffee

9.30 Welcome and introduction by Paul Munden, Director of NAWE

9.40-10.30 **Plenary talk – Nicky Goulter, Executive Director of Create and Cheryl Moskowitz, writer**

Nicky and Cheryl will explore the nature of cross-art-form collaboration, drawing on their extensive shared experience.

10.35-11.50 Choice of:

Session A

presentation and discussion

Creating collaborative performance work for younger audiences – Lisa Mead

Over the past two years, Apples & Snakes has been interested in developing live literature work for younger audiences. This has involved collaborating with other art-forms, pushing audiences, artists and venues' perceptions of what poetry is and can be. *Broken Words* was a poetry show for audiences aged 12+, which toured nationally in 2005. It combined words, music, movement and visuals. We are currently developing a poetry, puppetry and music show for audiences aged 7-11. This presentation and discussion will ask: why should we do it? How do you market this work when it doesn't fall into an easily identified programme? What works and what doesn't?

Session B

presentation and discussion

OrangeDot: writing, digital media and public art – Lucy Banwell and Paula Moss

OrangeDot is a partnership between writer Lucy Banwell and photographer Paula Moss specializing in creative consultation for innovative, site appropriate public art commissions. This presentation will showcase recent projects that have used writing and photography as starting points for developing artist-led public art strategies. Discussion will explore different methods of creative consultation and project visioning, shared working philosophies, collaborative approaches and the nature of working in cross-art-form, public and educational contexts. The session is intended to ignite a menu of possibilities that can follow on from basic cross art-form projects.

Session C

presentation and discussion

Writing the Visual - Andrea Holland

There is an exponential increase in books and poetry dealing with the subject of visual art or artists, and art itself has grown ever more accustomed to presentation through a filter of words and ideas. However, relatively little articulated contact exists between writers of literature on the one hand and professional writers about art, or indeed artists, on the other. The two areas of practice operate in their own fields, apparently independent of each other. Recent developments show signs of a desire to develop a fruitful and creative dialogue between what used to be considered as 'sister arts'. Norwich School of Art and Design's MA in Writing the Visual is unique in offering an opportunity to explore the dialogue between the practices of literature and the practices of the visual arts. Course leader Andrea Holland will explore these issues.

Session D

workshop

Writing, Drama and Music – Liz Cashdan

Writing, unless it is scriptwriting or certain kinds of poetry, is mostly intended for the page rather than performance. So what happens to words if they are chosen with performance in mind? Will a musical setting or a visual illustration increase their power or destroy them? In this session we will experiment with writing and acting out our words; and look at work done by some 10 year olds.

11.50-12.10 Coffee/tea

12.10-1.25 Choice of:

Session A

presentation and discussion

Sonic Postcards – Jana Philips

Sonic Postcards is a cross-curricular, cross-arts creative education project run by Sonic Arts Network. The project gives pupils throughout the UK the opportunity to describe and share their local environment through the medium of sound. It is artist-led; a sound artist is always involved, frequently working in collaboration with moving image artists, poets, visual artists, animators or environmentalists. Since starting the project over a year and a half ago it became quickly apparent that a wealth of cross-curricular subjects were naturally included. Literacy has been one of the main curriculum areas through which the project has been developed. This session will discuss the project's strengths and weaknesses through its delivery within a collaborative arts context.

Session B

presentation and discussion

No Art Form Is An Island? – Lydia Fulleylove, Philip Gross and Zélie Gross

A report from the sixth year of the annual Middle Schools weekend on the Isle of Wight, organized by Lydia Fulleylove, Literature Development Officer and writer. Philip Gross, poet, novelist and Professor of Creative Writing, Glamorgan University, has worked on the scheme since the start, as it has evolved from writing weekend to experiment in cross-arts collaboration, using drawing, collage, ephemeral sculpture and photography to sharpen perception and inform the writing. Un-complacently, Lydia, Philip and teacher/artist Zélie Gross weigh up successes and challenges so far, with implications for the practice and theory of creative writing, and invite you to share your own experiences in the same spirit.

Session C

presentation and discussion

Learning to Leave Space for the Other Art Form - Roger Garfitt

The trick of collaboration, in Roger Garfitt's experience, lies in learning to leave space for the other art-form. Whether writing poems for glass, setting his voice against the single notes of the hammered dulcimer or against the full chorus of a jazz septet, he has found that the sparer his writing is, the clearer the flow and the richer the modulations that others can give to it. In this session, Roger will report on his experience, using illustrations on CD and audio cassette.

Session D

workshop

Chance operations: a practical poetry workshop – David Hart

David Hart is interested in the languages we engage in every day: the visual, musical, verbal. How they relate to each other, why we individually tend towards practice of one or the other primarily and why our culture has split them from one another. He has worked extensively across art-forms and recently wrote an article on poems and paintings in *Writing in Education*. He has observed issues of confidence in working across art-forms and of expertise, training and audience. This will be a practical, mainly writing workshop experimenting across art-form boundaries.

1.25-2.25 Lunch

2.25-3.40 Choice of:

Session A

presentation and discussion

Kick into Reading – Patrick Ryan

Storyteller Patrick Ryan will reflect on his experience of this National Literacy Trust project. Since 1999 he has worked with libraries, professional football teams and young people across England and in Northern Ireland to encourage reading, provide positive role models and challenge negative perceptions of football. The project has proved hugely successful, with some unexpected outcomes: coaches have started to use storytelling, poetry, jokes, riddles, word play and singing games in their own coaching work; players have reported increased confidence; and clubs have found themselves with new supporters including women and ethnic minorities. It is an exciting time for Kick into Reading, and Patrick will share lessons learned from its development.

Session B

presentation and discussion

Sound Escapes: helping student poets onto the BBC web - Carol Leeming and Valerie Moore

Leicester Adult Education College's Writing School and the BBC recently collaborated on *Sound Escapes*, a twelve hour course taught by Carol Leeming. The students' brief was to write a poem with a Leicester theme, evaluate and edit it, type it into BBC computers ready for the project website, record to mike in the studio, then go out individually with BBC staff for filming. This resulted in lots of new cross-art-form learning, skills and confidence-building, plus an exciting and innovative link on the BBC website, complete with sound. This session will take place at the BBC open centre, with the short journey from the conference venue being made by coach courtesy of the BBC. Stephen Butt of BBC Leicester will join Valerie Moore of the Writing School and writer Carol Leeming as they share and reflect on the experience.

Session C

presentation and discussion

Symbiosis Sparkles!: why participating in a cross-art-form collaboration benefits all-round education - Fiona Rigg

Fiona Rigg has considerable experience working across art-forms in adult education centres and schools. This can either mean collaborating with others - textile artists, for example - or working individually using her skills as writer and musician in combination. In this session Fiona will share some approaches, ideas and techniques for successful cross-art-form work, drawing in part on her experiences of leading workshops for visually impaired adults. She will explore the particular benefits for participants – both child and adult – of working across art-forms.

Session D

rehearsal workshop

Sirens: a work in progress – Phil Emery and colleagues

Phil Emery is writer and director of *Sirens*, a fifty-minute two-hander about love and desire. He has been developing an experimental approach, with two electronic jazz musicians working with the two actors in a 'double-helix' style, where both pairs play off each other in various ways, spiralling and improvising around the core play. Join Phil, the musicians and actors for some live experimentation.

3.40-4.00 Coffee/tea

4.00-5.00 Plenary Panel Discussion - chaired by Maggie Butt of Middlesex University

What are the challenges of working across art-forms in education, and how can we meet them? Should creative writing be positioned as a creative or a critical discipline within education? What can the discipline of creative writing learn from other forms – and vice versa? How do cross-art-form collaborations work best and how can we break new ground through new partnerships?

A chance to debate the main themes and issues arising from the conference.

5.00 Drinks and close

one-to-one information and advice sessions with literaturetraining

literaturetraining is a group of eight leading literature organisations (including NAWA) working in partnership to provide information, advice and guidance on professional development for writers and literature professionals.

literaturetraining will be at the conference manning a delegate information point for professional development with reference publications, writers' magazines, training information and partner leaflets.

In addition, literaturetraining will be offering hour-long one-to-one sessions on Saturday for delegates looking for information and advice on specific professional development matters. Please book in advance on your booking form - places will be allocated on a first come, first served basis. Please note that delegates will be provided with a short questionnaire in advance to provide a focus for the sessions.



Contributor biographies

Lucy Banwell has facilitated writing workshops with schools, colleges, universities and adult education groups. She has an MA in Writing in Art and Education and a Post Graduate Diploma in Writing and Personal Development.

Dr Maggie Butt is the head of Media, Culture and Communication at Middlesex University, which includes the Creative Writing degrees she has taught on since 1990. She is an ex-journalist and TV producer and now writes poetry.

Anne Caldwell is Professional Development Manager for NAWE and also a specialist in reader development with young people. She is a poet and is working on a first collection and a poetry/animation project in Calderdale.

Liz Cashdan is a poet. Her most recent collection, *The Same Country*, has just been published by Five Leaves. She teaches at Sheffield University, for the WEA, and does workshops in schools.

Phil Emery is a freelance writer and lecturer/tutor who teaches creative writing courses for various universities, colleges and educational organizations. He has a special interest in the uses of adaptation as a teaching tool.

Lydia Fulleylove is writer in residence at HMP Albany and writer in healthcare for the Healing Arts on the Isle of Wight. She also works with young people in literature education. She has published a range of creative writing materials and poems, short stories and articles in magazines. Her first collection, *The Green Swing*, is due out later this year.

Roger Garfitt is a poet and prose writer who has spent the last twenty-five years developing the practice of working with artists and musicians. In 2001 he used his time as Writing Fellow at the University of East Anglia to set up a collaboration between young poets from UEA and artists from the Norwich School of Art & Design that culminated in a very successful joint exhibition.

Nicky Goulder is Executive Director of Create, a dynamic charity that uses the creative arts to help transform the lives of the most disadvantaged and vulnerable people in our society. Nicky co-founded Create in 2003. Since its foundation, Create has run 715 workshops for over 5,000 participants including inner city schoolchildren, young people who have been excluded from school, young offenders, prison inmates, children in hospitals and hospices, homeless adults, children with autism and older people. Since December 2003, the charity has been a key strategic partner of The Prince of Wales Arts and Kids Foundation.

Philip Gross is a poet, novelist and playwright, with three new books published this year: *The Egg of Zero* (poetry), *The Storm Garden* (novel for young people) and *The Abstract Garden* (poetry collaboration with engraver Peter Reddick). He is Professor of Creative Writing at Glamorgan University.

Zélie Gross, trained in Fine Art, taught art and ceramics in secondary schools for many years. More recently she has been involved in education work with the Quaker Study Centre and has collaborated with her husband Philip on the Isle of Wight project and other cross-arts work with adults and children.

David Hart is an Honorary Teaching Fellow on the Writing Programme at Warwick University. His cross-art-form work has included poems responding to prints by Georges Rouault were exhibited at Birmingham Museum & Art Gallery and recently Debussy-Mahler related poems and photographs were displayed at Birmingham's Symphony Hall.

Andrea Holland is Course Leader for MA Writing the Visual at Norwich School of Art & Design and also teaches undergraduate Creative Writing at NSAD and at UEA. She has worked on several collaborative projects with visual artists and has published poems in UK and US journals.

Jana Philips is Sonic Postcards Project Manager. Sonic Arts Network is a national organization that explores and promotes the art of sound through a programme of performances commissions education projects and releases.

Carol Leeming is a Leicester-based performance poet and playwright (including Radio 4 drama). She teaches and runs a variety of workshops for adults in educational and community settings.

Lisa Mead is Education Manager for Apples & Snakes. This leading organization for performance poetry aims to stretch the boundaries of poetry in education and performance, give voice to challenging, diverse and dynamic poets and encourage the appreciation of poetry by all.

Valerie Moore manages the long-established Writing School at Leicester Adult Education College. She is a widely published freelance journalist and teacher of creative writing and journalism.

Cheryl Moskowitz is a published poet, playwright and novelist with over 20 years of workshop experience. She has worked in film, television and theatre as an actress and trained as a psychodynamic counsellor and dramatherapist. In 1996 Cheryl co-founded Lapidus.

Paula Moss is a photographer and digital media artist. She is an agent for Creative Partnerships Derby and is currently working with architects, composers, chemists, movement and installation artists.

Fiona Rigg specialised in Creative Writing and Music Performance at Bath Spa University, where her final year Creative Project included a collaboration with painter David Armitage. As a poet, she has worked with textile artists Soleigh Goett and Pauline Crook on joint workshops and exhibitions.

Patrick Ryan is a storyteller, teacher and writer based in London. He performs, works as a storyteller-in-residence on various ground-breaking projects and leads workshops and courses on storytelling for students, teachers, library staff and sports leaders throughout the UK and abroad.

If you wish to book a place on the conference, please complete the form opposite and return it with your payment to the NAWE office. Conference updates will be published on the NAWE website.

NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU
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NAWE Conference Booking Form

I wish to attend the NAWE Conference on Working across Art-Forms at the Richard Attenborough Centre, University of Leicester, 23-24 June 2006.

Name _____

Address _____

Contact telephone number _____

Email address _____

Job (as you would like it to be described on the delegate list (e.g. freelance writer, creative writing tutor at x University, primary school teacher, student etc.)

Would you be happy for us to include your email address on the delegate list? (please circle) yes / no

Please detail any special access or dietary requirements below:

Please tick:

- I would like to attend both Friday 23 and Saturday 24
- Saturday 24 only (includes optional Friday evening social)

Cost of conference:

*Friday and Saturday – £60 for members of NAWE, Sound Sense or Foundation for Community Dance
 £100 for non-members
 £30 for students*

*Saturday only – £30 for members of NAWE, Sound Sense or Foundation for Community Dance
 £60 for non-members
 £15 for students*

Please note that these rates exclude accommodation. Details of suggested accommodation will be mailed with confirmation of booking.

I enclose a cheque for £..... made payable to NAWE

Please circle your first and second choice for each session (we will try to book you your first choice but we cannot guarantee it). If you don't mind which sessions you attend, leave the following section blank – but please bear in mind that some may be full and therefore unavailable on the day.

10.35am - 11.50am

- A: Lisa Mead 1st / 2nd choice
- B: Lucy Banwell and Paula Moss 1st / 2nd choice
- C: Andrea Holland 1st / 2nd choice
- D: Liz Cashdan 1st / 2nd choice

12.10pm - 1.25pm

- A: Becca Laurence 1st / 2nd choice
- B: Lydia Fulleylove, Philip Gross and Zélie Gross 1st / 2nd choice
- C: Roger Garfitt 1st / 2nd choice
- D: David Hart 1st / 2nd choice

2.25pm - 3.40pm

- A: Patrick Ryan 1st / 2nd choice
- B: Carol Leeming and Valerie Moore 1st / 2nd choice
- C: Fiona Rigg 1st / 2nd choice
- D: Phil Emery 1st / 2nd choice

literaturetraining

Would you like to book a 1 hour professional development advice session with a member of literaturetraining staff? (subject to availability)

yes / no

If yes, when would you prefer the session to be? (please tick):

- 10.35 am
- 12.10 pm
- 14.25 pm
- 16.00 pm

Please return this booking form by Friday 9 June 2006 to Clare Mallorie at the NAWE office.

You will then receive booking confirmation together with directions and any further information required.

NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU

