

**Manchester
Metropolitan
University**



Setting SAIL:

inaugural meeting of the Social Art Inclusion Lab,
Manchester Metropolitan University

14th June 2022, onsite and online



[Programme timings BST](#) • [Pre-registration](#) • [Privacy Notice](#)



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Programme overview

This inaugural meeting brings together art practitioners, researchers and scholars to explore cross-cutting perspectives on how to engage with issues of social art and inclusion through policy, research and practice. It hopes to bridge the gap between what are often treated as separate and decoupled fields of arts practice, research and policymaking and to think about issues of 'equality, diversity and inclusion' (EDI) from an intersectional perspective.

SAIL is supported by the New Research Narratives Fund awarded by the Faculty of Arts & Humanities at Manchester Metropolitan University to support new initiatives.

10.00am Welcome

Amanda Ravetz (SAIL co-organiser)

10.10am Opening provocations

Katy Rubin Shaping democracy onstage: from spectator to spect-actor to policy-maker

Carla Jarrett Saudades of Future

Jenny Ngyou Developing policy: key drivers, tools and relationships

Chair **Anna Macdonald**

11.30am Practitioner and scholar presentations

Nela Milic Participart

Yuen Fong Ling The Empty Plinth: Towards the decolonisation of Sheffield's street names, statues and monuments

Nathan Geering Art, Activism and the Authentic Self

Anna Hart What happens when we stay?

Chrissie Tiller 'No shared theory and no shared language' - does Owen Kelly's criticism of Community Arts in Storming the Citadels 1984 still hold/matter/resonate?

Becky Shaw Materials, space and movement: shared critical explorations of our lives in institutions

Jenny White Making friends with policy. How artists have agency in addressing climate change

Andrea Maciel Pathways for collective fruition, or a poetics of intercultural playfulness

R.M. Sánchez-Camus Visibility and Validation: unpacking the learnings of organisational covid response work

Kim Charnley Social practice, the art institution and crisis. What does socially-engaged art reveal about art's institutional conditions, in a moment defined by political, economic and technological crises?

Chair **Danielle Child**

1.15pm Lunch break

2.00pm Parliament of Practices - speaking through praxis

Convenors **Cross Pollination (Adriana da Selva, Marije Nie)**
A dialogical session in which event participants explore inclusion from the vantage point of their practice.

4.30pm Discussion - what can SAIL do and be?

Facilitators **Patrick Campbell, Kai Syng Tan**

5.15pm Summation

Facilitator **Amanda Ravetz**

Biographies

Speakers

Dr Kim Charnley



Dr Kim Charnley is lecturer in Art History at the Open University. His research explores conceptualism and its legacies, including institutional critique, art activism and 'social practice'. He is author of a monograph exploring the role of collectivity in debates around 'social practice', entitled *Sociopolitical Aesthetics: Art, Crisis and Neoliberalism* (Bloomsbury, 2021). He is also a member of the collective *Beyond the Now*, a platform exploring the role of social practice in the post-pandemic era: *Beyond the Now* (beyond-the-now.com)

Cross Pollination

Cross Pollination is an interdisciplinary platform, made up of professional artists, researchers and activists who cross borders, building creative communities through artistic exchange. The artist-facilitators of Cross Pollination have many years of professional experience in performing, teaching and research across the performing arts and somatic practices. The Parliament of Practices (PoP) was established by Cross Pollination in 2020 at Nordisk Teaterlaboratorium (DK), to create a space for reflection, exchange and knowledge creation between artists and researchers from different disciplines. Our tactics are based on the idea of 'speaking from and with practices', dialogue forms, writing collaborations and performative actions. The personal practices of its participants ground the Parliament in direct and embodied knowledge that comes from experience. From there we can extrapolate from the artistic work to other levels of social organisation, civic life and society at large.

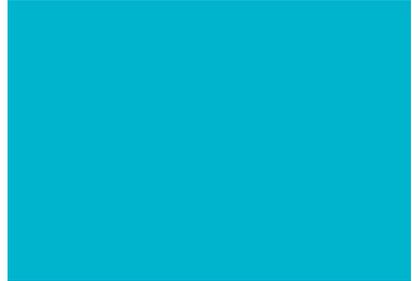
Nathan Geering



Nathan Geering was the Artistic Director of the 2017 Special Olympics Opening Ceremony which saw him bring together over 200 disabled and non-disabled artists to perform in front of a live audience of 16,000 people. His passion for innovating cutting edge technologies and accessibility within dance, theatre, music production and art has lead him to develop the multi-award winning Rationale Method of Audio Description that uses the skills of beatboxers and poets to provide a richer soundscape for people with visual impairment.

Recent years have seen Nathan become a TEDx speaker, published author and multi-award winning film maker. He has featured on BBC television and worked with the likes of the National Theatre, The Royal Opera House, Wayne McGregor, British Council and the Singapore Repertory Theatre. Nathan is also an appointed commissioner of the Sheffield Race Equality Commission and champions racial equality and diversity within the arts and beyond. He continues to implement his work both nationally and internationally and strives to provide opportunities that make the arts accessible for all.

Anna Hart



Anna Hart makes art in public places, often disregarded ones.

As founder and organiser of AiR, she has enabled over four hundred artworks in the everyday with people living and working in a locale. Staying in a place, as methodology, prompts serendipity, responsibility, shared experiences and overlapping communities.

Anna is also an artist coach and is co-founder of The Hour Collective. She has taught at University of Westminster, Oxford Brookes University and the Bartlett, and is currently Associate Lecturer in Fine Art and Culture & Enterprise programmes at Central Saint Martins.

www.instagram.com/annahart_ing
www.airstudio.org
www.thehourcollective.org

Carla Jarrett

Carla Jarrett participates in many arts-based and political projects volunteering in Brazil, her homeland, and here in the United Kingdom, where she has been living for the past 20 years. Carla is based in the West Midlands, which makes her a brummiezilian. Since childhood back home, she was involved in Dance, music, drama and all the many forms of the creative arts of Brazil. Walking on this path here, life became a challenging journey dealing with language barriers and new cultures. The possibility of exchanging experiences through collaboration on medical science and social arts projects became a new passion for her. What can we do with personal experiences, the good and the bad ones? Let's listen to how being part of a research project can bring a sense of belonging, citizenship and contribution – a survival tool that can benefit many people worldwide and change society radically.

Yuen Fong Ling



Yuen Fong Ling is an artist and curator based at Bloc Studios Sheffield, Senior Lecturer in Fine Art and Early Career Researcher Fellow at Sheffield Hallam University. He has a socially engaged and performance-based art practice that explores his biographical connections with permitted histories, people, places and objects. Recent projects have devised alternative forms of public monument and memorial making. This research has contributed to Commissioner evidence for Sheffield's Race Equality Commission and Sheffield City Council's "Decolonising Street Names, Statues and Monuments" working group. Ling was also part of the Artist Working Group for the Centre for Contemporary Chinese Art's (CFCCA) strategic revisioning.

Dr. Maciel



Dr. Maciel's academic/artistic work investigates the physical resonance of social urban landscapes through dance, performance and art installations. She holds a PhD in Performing Arts at the Federal University of Rio de Janeiro – which included a Visiting Scholarship at New York University - and has 20 years of practice in physical theatre training and somatic-healing approaches for dancers and actors. Andrea is a core member of Cross-Pollination, where she develops a collaborative embodied research practice and is Artistic Director for Intercultural Roots. Her passion to connect art, healing and public space is reflected through her work on the Intercultural Roots programme Arts for Health and Social Change.

Dr Nela Milic

Dr Nela Milic is an artist and an academic working in media and arts and Senior Lecturer and Contextual and Theoretical Studies Coordinator in the Design School at London College of Communication. Nela has delivered creative projects for organisations including the Royal Opera House, Barbican, Arts Council England, John Lewis, Al Jazeera, Campbell Works, Oxo Tower, LIFT, and London Film Festival. Between 2003 and 2006, Nela ran Refugees and the Arts Initiative – a British national organisation for the ‘refugee arts’. She is a recipient of the European Cultural Foundation Artistic Grant for the project Wedding Bellas and her work has been displayed at the Olympic stadium in London. Nela developed the project ‘Balkanising Taxonomy’ for her PhD where she researched the city as a site of spectacle and the culture of protest. She continues working on art and public space in Belgrade through Kulturklammer, centre for cultural interactions. She won Southwark community arts award for her project Here Comes Everybody in 2015, which she wrote about in the book *Art and the City: Worlding the Discussion through a Critical Artscape* (2017).

Jenny Ngyou



Jenny Ngyou is Interim Manager, Policy at Arts Council England. She has worked in public policy for 20 years and currently leads on the policy development process at the Arts Council. She project managed the development of Let's Create – the organisation's 10 year strategy – and manages a team of three policy officers, supporting Arts Council teams to develop policy and evidence outcomes.



Katy Rubin

Katy Rubin is a UK-based practitioner in the field of Legislative Theatre, a participatory democracy methodology that's creative, accessible, and inclusive. She's currently working with communities and local councils using Legislative Theatre to redesign policy on housing and homelessness, climate change, and cultural institutions. Originally from New York City, she served as founding executive director of an arts and social justice nonprofit, Theatre of the Oppressed NYC, from 2011-2018, and trained with Augusto Boal at the Center for Theatre of the Oppressed, Rio de Janeiro in 2008.

RM Sánchez- Camus

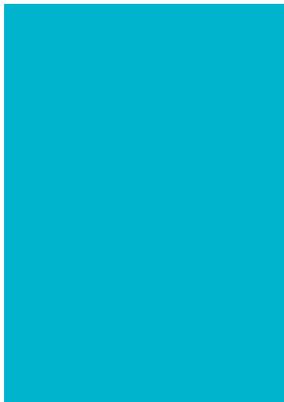
RM Sánchez-Camus (aka Marcelo) is an artist, organiser and development worker. His creative practice incorporates community co-authorship into public and social art through installation, performance, and text with a focus on participation, psychogeography, and community wellbeing. As an organiser he co-founded Social Art Network, a UK wide association of creative professionals dedicated to socially-engaged work and co-convenes the Social Art Summit, the first national UK review of socially engaged practice. He is development associate for Axis, creating policy and delivering platforms such as Social ARTery and Social Art Library (SOAL). He was lead artist and creative producer on the AHRC funded Social Art For Equality, Diversity and Inclusion (SAFEDI) fellowship. He is Artistic Director of Applied Live Art Studio (ALAS) a social art practice studio and runs Camus Live Art Consulting, providing strategy, evaluation, and corporate design for participatory arts organisations.

Becky Shaw



Becky Shaw is an artist and researcher. She makes live, collaborative and precarious works that try to sense the relationship between individuals and institutions. Through working together she tries to build lively, irruptive and critical forms of shared material thinking. Becky is fascinated by the institutional and political production of 'public good' including in healthcare, education and services. Current work includes being a co-researcher exploring children's experiences of not fitting in at school, exploring hiding in hospitals, and examining the pressured space of architectural practice. Becky is Reader in Fine Art and leads the art and design PhD research community at Sheffield Hallam University.

Chrissie Tiller



Chrissie Tiller is a writer, thinker, practitioner and educator, with an extensive history of setting up education for artists working in collaborative and social arts contexts across the EU, Central and Eastern Europe, Turkey, Japan and Palestine. This included establishing the MA in Participatory and Community Arts at Goldsmiths, London University in 2004. She is currently undertaking a PhD by prior publication in Dublin, exploring her lived experience as a working-class woman in academia and the arts and cultural sector. Her publication 'Power Up' is now a standard reference for practitioners, curators, producers and funders working with questions of co-creation, collaboration and power sharing.

Jenny White



As Head of Visual Arts Programme at the British Council from 2016 to 2020, Jenny set up 'Greening the Arts' a global forum for activating a cultural response to climate change at the intersection of climate and social justice and co-wrote the organisations' environment strategy. Prior to this, she worked as an environment project manager delivering global environmental awareness training and systems, and as an arts manager in Japan, Thailand, and Cuba. Jenny believes that we can learn from an international approach to responding to climate change and has a passion for calling out 'Greenwash'.

She recently joined the Great Britain Sasakawa Foundation as Chief Executive, supporting contemporary art, science, humanities and social issues between the UK and Japan, is a Visiting Fellow for International Arts Projects at the University of Derby, and a board member of London based arts organisations A.P.T Studios and Gallery and ATMA Dance.

Biographies

SAIL co-organisers

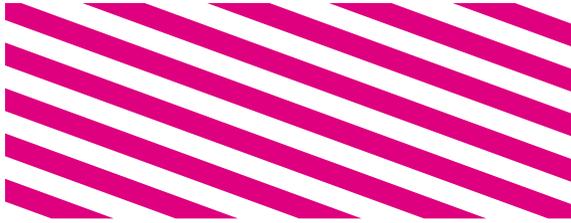
Patrick Campbell



Patrick Campbell's ongoing praxical research into Third Theatre – a transnational tradition of laboratory group theatre – has revealed an array of socially-engaged arts practices across Europe and Latin America based on dialogical processes of creative barter. Campbell has co-authored a monograph alongside Dr Jane Turner on the legacy of this community of practice and is a named practitioner and External Academic Supervisor on the EU-funded POTA (Practicing the Odin Teatret Archives) project at Ghent University (Belgium), which investigates creative exchange and renewal within the work of Odin Teatret, leading proponents of Third Theatre and cultural action. Patrick is Senior Lecturer at Manchester School of Art of the Manchester Metropolitan University.

Danielle Child

Danielle Child's book *Working Aesthetics* looks at specific case studies of social practice in relation to the working conditions of contemporary capitalism; her recent research on the AHRC-funded 'Covid-19: Impacts on the cultural industries and the implications for policy' project has identified a turn to civic responsibility/the useful museum/community engagement and outreach in museums and galleries (with a focus on NW and NE England). Her work is also concerned with drawing attention to class in art and the creative industries; she was recently invited to write a piece on why we need to rethink access to the arts for *Elephant* magazine. Danielle is Senior Lecturer at Manchester School of Art of the Manchester Metropolitan University.



César Cornejo

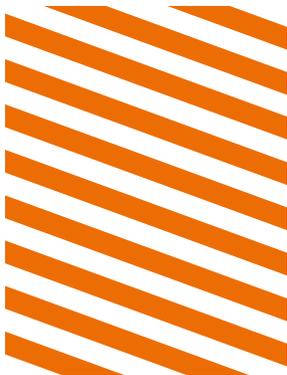
César Cornejo is the founder of the Puno Museum of Contemporary Art, a project which redefines the concept of museum to transform it into a community centred institution, functionally and as infrastructure. He has received grants, residencies and awards from institutions such as the Fulbright Commission, Arts Council England, British Council, Creative Capital Foundation, and Rockefeller Foundation among others and his work has been exhibited internationally in events such as the Busan Biennial 2008, XII Havana Biennial 2015 and will be included in the NY Latin American Art Triennial 2022. He is Associate Professor of Fine Art at the School of Fine Art, History of Art and Cultural Studies of the University of Leeds and is currently undertaking research on the concept of “Anti-architecture, when the relationship between sculpture and architecture goes wrong”, sponsored by a Henry Moore Foundation grant.

Anna Macdonald



Anna Macdonald is a dance artist/scholar who focuses on the relationship between the body, time and affect within live and screen-based practice. She specialises in working with the public and has spent the last ten years developing innovative models for participatory and embodied research that foregrounds lived experience. Her practice has generated interdisciplinary findings in the fields of health, science and law, within large-scale projects funded by AHRC, Arts Council England and Wellcome Trust. Recent examples include a fellowship, awarded by the Institute of Liberal Arts fellowship at Keele University, which focused on the relationship between movement, time and chronic pain and a large-scale participatory commission, led by Wellcome Sanger and funded by Wellcome trust, examining the ethics of consent. She is currently the Course Leader for MA Performance: Society at UAL: Central St Martins, London.

Amanda Ravetz



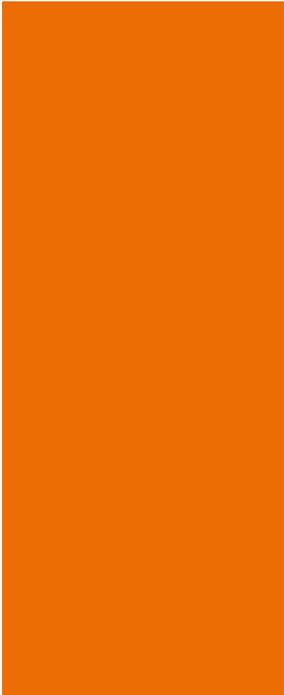
Amanda Ravetz draws on her background in visual anthropology and art to learn, experience and reflect with a wide range of collaborators on social matters including recovery activism; the 'position of child' in early years education; validation for social practice art and artists; and issues of access and inclusion. Recent research projects include Odd: feeling different in the world of Education (AHRC, Co-I) and Social Artists for Equality, Diversity and Inclusion (SAFEDI) an AHRC EDI Fellowship in partnership with RM Sánchez-Camus, Axis and Social Arts Network (SAN). Amanda is Research Professor at Manchester School of Art, Manchester Metropolitan University.

Kai Syng Tan



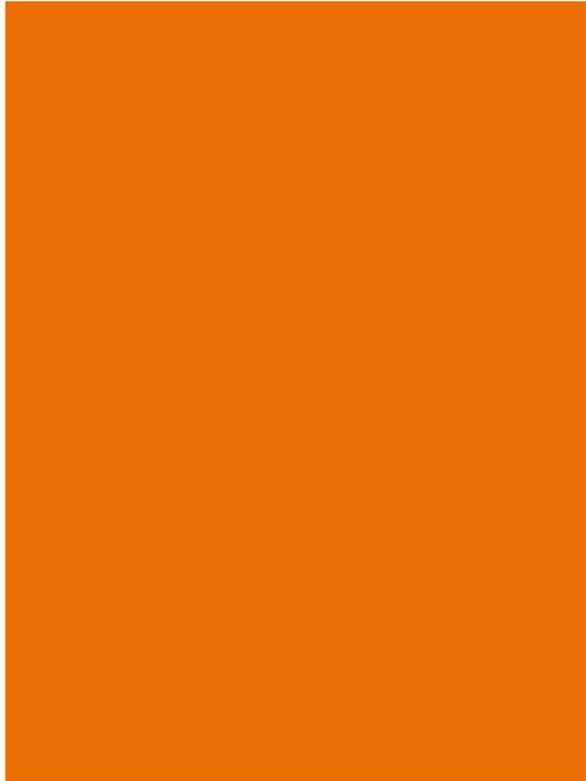
Kai Syng Tan seeks to catalyse dialogues and actions for a more equitable and creative future, and does so through mobilising artistic and artful processes to make novel connections across disciplinary/cultural/geopolitical borders. To test out and theorise the notion of 'creative neurodivergent leadership', her recent interventions include being a trustee board member of Hear Me Out (charity for detained migrants) and working with a psychiatrist to explore the boundaries of normality through the art-science commission #MagicCarpet (National Coordinating Centre for Public Engagement Culture Change Award 2018). Kai is recognised as a leader who extended 'Running Studies' as a creative interdisciplinary field, and has founded multiple other international creative research initiatives, including the 350-member Neurodiversity In/& Creative Research Network. Kai is the first artist on the Editorial board of the British Journal of Psychiatry Bulletin.

About SAIL



Social Art Inclusion Lab (SAIL) draws together artists, scholars, social art participants, social activists and policy-makers from within and beyond Manchester Metropolitan University. It seeks to interrogate social art practice at both a local and global level, in order to better understand how artists, activists, policy makers and scholars can work with publics in diverse geo-political contexts to co-create art, culture and policy in a way that has genuine relevance and impact.

SAIL's aim is to expand praxis by nurturing dialogues across scholarship and arts practice at the intersections of: contemporary art, performance and curating, art history, visual culture, visual and social anthropology, cultural management and policy, social activism, equality, diversity and inclusion, and more. It offers a space for human and post-human exploration and creative practice, engaging social art practice in its many varied forms. Researchers from the department of Art and Performance, Manchester Metropolitan, are joined in SAIL by affiliates from national and international research and professional organisations, including Sheffield Hallam University, UAL, Axis, Cross Pollination, and Social Art Network.



The result is a distinctive and permeable assembly committed to interdisciplinary and transnational research relating to social art and inclusion in the UK and beyond.

SAIL is convened by Drs. Patrick Campbell, Danielle Child, Kai Syng Tan, Amanda Ravetz (all of Manchester Met), together with Dr Cesar Cornejo (University of Leeds) and Dr Anna Macdonald (Central St Martins).

