

Body Brain Bingo Evaluation Report

A PRACTICE AS RESEARCH PROJECT INVESTIGATING
INTERDISCIPLINARY COLLABORATIONS BETWEEN
ACADEMICS, ARTISTS AND ACTIVISTS TOWARDS PROJECTS
ADDRESSING MENTAL HEALTH AND WELL-BEING

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Executive Summary

Body Brain Bingo is a practice as research project investigating processes and models of interdisciplinary collaboration, focusing on practitioners working in the arts, sciences and activism who have an interest in community engagement and outreach.

The project is managed by ZU-UK Theatre & Digital Arts Company, Clare Qualmann and UCL Culture. The curators of the project are the directors of ZU-UK, Jorge Lopes Ramos and Persis Jadé Maravala and artist-researcher Clare Qualmann. Body Brain Bingo is part funded by the Wellcome Trust.

Body Brain Bingo takes ZU-UK's DRIFT residency model and UCL Culture's manifesto theme of Performance = Knowledge as their main points of departure.

The project resulted in eight commissioned live artworks that respond to an issue pertaining to health and well-being. The effectiveness of the collaborations the project facilitates is evaluated by the experiences of the participants and not through the aesthetic quality of the outputs they produce. For this reason, their individual contributions feature strongly in this report¹.

The research team came together with an interest in identifying the necessary factors that are needed for successful interdisciplinary collaborations to take place. All members of the team had experience of this work as researchers and artists.

The responses to an earlier survey by the coordinator of public engagement at

UCL Culture, Tadhg Caffrey, indicated a general consensus existed that the power dynamics between collaborators was often weighted towards one discipline². Body Brain Bingo investigates how a greater equilibrium between participants can be implemented through facilitation processes led by the project curators.

Expanding the limits of how interdisciplinarity operates across the fields of life sciences, community engagement and outreach, performance practice, and as a distinct cultural activity, is one of the key goals of Body Brain Bingo.

Placing the experiences of the Body Brain Bingo participants at the centre of the research process allows the authors of this report to begin outlining the terms of a successful collaborative contract.

The emphasis the facilitation team place on investigating the collaborative process over analysing discrete outputs shifts the focus of the research onto the relationship that develops between collaborators.

This evaluation report is the first step in designing new models for interdisciplinary collaboration. The distinctiveness of the approach undertaken during Body Brain Bingo rests in the emphasis on collaborators defining a project by its targeted audiences and the context an art work is encountered in. The report also functions as a way for the research team to map the next steps of Body Brain Bingo after this pilot stage.

¹ See Appendix 1 for the original project proposals

² See Appendix 2 for the survey questions



Figure 1 Discussion group at House of Healing



Figure 2 Mental Spaghetti discussing her work at House of Healing

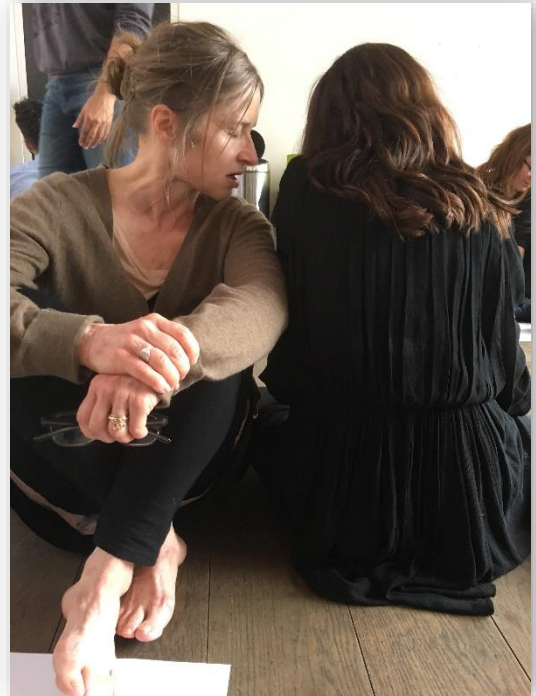


Figure 3 & 4 Body Brain Bingo Lab

Facilitation Team

ZU-UK are a group of artists based in the UK and Brazil who work at the borders of theatre, interactive media, digital technology, site-based performance, and pedagogy. Driven by an artistic partnership between Jorge Lopes Ramos and Persis Jadé Maravala, the company make interactive artworks that playfully mediate places between strangers. Their major live artworks include *Hotel Medea* (Arcola Theatre, London; Trinity Buoy Wharf, London; Summerhall, Edinburgh; Caixa Cultural Centre, Rio de Janeiro; Hayward Gallery, London; 2009-2012), *Humble Market* (Funarte, Belo Horizonte; Nerve Centre, Derry; FACT, Liverpool; 2012-2014), *#RioFoneHack* (Queen Elizabeth Olympic Park and Trinity Bouy Wharf, London; 2015-2018), and *Binaural Dinner Date* (Theatre Royal Stratford East, London and UK

tour; 2017-2018). ZU-UK use its custom-made methodologies, such as DRIFT residencies, to provide emerging artists with an opportunity to challenge their practice in a diverse environment. ZU-UK also run an MA in Contemporary Performance practices at the University of East London and are about to launch *Pick Me Up (& hold me tight)*, a national artwork in response to the rising suicide rates in the UK.

UCL Culture brings together the university's collections, museums and Bloomsbury Theatre. Here you can explore UCL's ancient artefacts, live performances, scientific specimens and great works of art. Everyone is welcome and nearly all our spaces and collections are free to enjoy. Our public engagement programme helps students, staff and schoolchildren to learn about UCL's collections and groundbreaking research. Together we share knowledge

and professional support between academics, artists and the public at large. www.ucl.ac.uk/culture

Clare Qualmann works across a wide range of media as an independent artist. She is also a Senior Lecturer in Performing Arts at the University of East London. Her teaching reflects her research interests in participatory, site specific, and experimental modes of contemporary performance practice. A founder member of the Walking Artists Network, she held AHRC funding to facilitate its international development from 2012-2015. Ongoing projects include *East End Jam*, a walking, foraging and preserving project that celebrates the unexpected fruitfulness of the city, and *Perambulator* – a walking-with-prams exploration of mobility shifts in everyday life.



Figure 5 Body Brain Bingo Lab

Research Findings

Facilitation: Projects that have a facilitation team can create a perceptual framework for collaborators to engage with as an initial impulse for working together.

Collaboration: Collaborative contracts alter over the course of a project in response to the ways the artistic proposition evolves through practice and each person's role becomes more defined over time.

Process-led: Process oriented goals can open room for experimentation, but can also inhibit exploring ideas through practice if the shared purpose behind the work is not defined from the outset of a project.

Matchmaking: Short workshops are an effective means of bringing participants from different disciplines together as a way to match make and test new relationships, and begin articulating an artistic proposition.

Audience Feedback: Work-in-progress showings can limit the possibilities for future experimentation if the audience feedback/input is not framed by a specific focus agreed beforehand.

Cross-groups: Participants should be given opportunities to meet other groups engaged in the same work to share tools, vocabulary, experiences and learning.

Purpose before roles: The shared purpose behind an artistic proposition will significantly determine how roles are assigned in a collaborative partnership

Roles & Expectations: Assigning specific roles once the artistic proposition is clear can enhance the collaborative partnership by clarifying expectations and making each feel they are able to bring distinct skills and knowledge.

The 'full picture': Planning a time frame for workshops and work in progress 'sharings' at the start of the project is vital for continued engagement to be sustained.

Existing constraints: Facilitators must take into account the various constraints and time limitations researchers working in the medical sciences contend with.

Purpose before form: Interdisciplinary collaborative projects should not be pre-defined by their final form, but what ideas are being articulated to an audience.

The end goal of Body Brain Bingo was to achieve a better understanding of the modes of engagement with audiences/users/patients that are available for any given project. The process was geared towards enhancing the understanding of how embodied perception of ideas works for a very specific, targeted audience. The facilitation team were interested in raising the right questions to utilise the participants' skills to help them to develop their methodology. We had to strike the right balance between being responsive to their ideas and help to shape each project to meet the people, but also being aware that this approach means that we weren't always ready for unexpected occurrences. The balance between preparation and responsiveness is an ongoing point of tension for ZU-UK, and a necessary one.

Jorge Lopes Ramos



Figure 6 Physicalizing Collaboration, Body Brain Bingo Lab

Objectives

- Determine the necessary conditions and contingencies that are needed for interdisciplinary collaborations to successfully happen
- Investigate how arts practices can reveal new knowledge in the sciences and vice versa
- Articulate a new value for interdisciplinary collaborations not contingent on producing events or products but on learning processes
- Create a pilot that can start to articulate a toolkit as a method of project sustainability and knowledge dissemination

Methodology

- Host forums for networking and connecting researchers and artists
- Set up partnerships with participants from diverse professional backgrounds
- Facilitate workshops, labs and curated sessions for participants to begin working on a response to the theme of mental health and well-being.
- Explore artistic forms that best suit the content of the commissions, and their intended audience – ending with a small scale public trial.
- Document events and develop best practice models using ZU-UK's and Clare Qualmann's artist-led approaches as a starting point.

Projects

***Hollering Woman Creek* - Amy Mason and Irina Petersen**

A solo performance addressing the misconceptions concerning pregnancy and antidepressants.

***Your Part of Me* - Jessica Mai Sims, Kaveh Rahnama and Floria da Silva**

A performance about the experience patients who have transplanted organs undergo using circus techniques.

***My Lumpy Bits Yarn* - Jessica Mai Sims and Debra Watson**

An interactive exhibition designed to raise public awareness of bio-tissue donations for bio-banking.

***Concrete Pleasures* - Susan Leen and Britta Schulte**

Exploring the links between well-being and the commuters using a combination of kit making tools, architecture and mindfulness.

***Mastery Rituals* - Fran Harkness and Kati Francis**

Open air workshops exploring the concept of mastery where participants created talismans and rituals as a way of gaining agency over their lives.

***East End Jam* - Clare Qualmann and Jackie Weeks-Johnson with Ka Yui Kum and Nicole Pisani**

Urban foraging walks, jam making and cookery classes.

***How Mad Are You?* - James Leadbitter and Persis Jadé Maravala**

Hacking public telephones to deliver the Government's official mental health assessment - adapted from Leadbitter's *The Assessment* & ZU-UK's *RioFoneHack*.

***Small Data Mining* - Jorge Lopes Ramos and Tom Cohen**

Developing an urban game-design workshop to help transport city planners design the cities of the future.



Figure 7 Sharing research interests, Body Brain Bingo Workshop

Background

The research areas Body Brain Bingo works across speaks to a burgeoning interest in the potential interdisciplinarity has to innovate knowledge in a specific discipline. A frequently recurring topic in the literature concerning interdisciplinarity is the importance of developing new research methodologies as a means of investigation and dissemination through models of collaborative learning.

The authors of *Creating Value across Boundaries: Maximising the Return from Interdisciplinary Innovation*³ state that knowledge boundaries and boundary crossing are the two key concepts of interdisciplinary collaboration. New knowledge can only be generated within a discipline when new processes and organisational structures are implemented, which the report contends are best realised when practitioners cross the boundaries of their field of expertise. But interdisciplinary collaborations are difficult to manage because the most “radical innovations arise in ways that *cannot be anticipated* at the outset”. The authors argue that interdisciplinarity as a model for innovation “requires a portfolio of benchmarking and descriptive approaches instead of existing metrics” in order for new knowledge to be recognised as having originated from these collaborations.

Kat Austen’s report *The Art of Health: Exploring Creative Engagement with*

*Research*⁴ cites disseminating scientific knowledge through artistic outputs as a highly effective way of giving a research project a longer lifespan, whilst also increasing the likelihood that the knowledge will reach a greater number of people. Artistic outputs are considered to a highly effective method of community engagement and of facilitating two-way discourse between communities and researchers. Community engagement in this context acts as a model of sustainability.

The skills an artist has to give emotive force to scientific discoveries is recognised by a growing number of organisations as being extremely valuable in its ability to maximise the impact of research. Moreover, the artist is able to give a critical perspective to an investigation that prioritises exploration over predetermined outcomes. But Austen also notes that the subjective approach artists undertake can make evaluating the efficacy of an artist’s methodology and outputs very difficult when there is a lack of clearly defined industry benchmarks for interdisciplinary collaborations. Pre-determining the process of a collaboration can inhibit “critical exploration” and risks diminishing “the value of engaging an artist”. Clearly stating the rules and parameters of the collaboration can mitigate this tension by helping to foster a sense of sincerity and re-balance the power dynamics between participants.

³ Blackwell, A & Wilson, L & Boulton, C & Knell, J. (2010). *Creating value across boundaries: Maximising the return from interdisciplinary innovation*. NESTA Research Report CVAB https://www.researchgate.net/publication/266316583_Creating_value_across_boundaries_Maximising_the_return_from_interdisciplinary_innovation_NESTA_Research_Report_CVAB48 (accessed February 2018).

⁴ Austen, K. (2016) *The Art of Health: Exploring Creative Engagement with Research*. Wellcome Trust <https://wellcome.ac.uk/sites/default/files/Art-of-Health-Mumbai-Wellcome-Oct2016.pdf> (accessed February 2018).

One of the best things about the collaboration with Fran was the beauty of mutual appreciation we each had for each other's practice. Artists working together can become a battle of egos. You also learn to appreciate yourself, your skills and knowledge, by working with someone from a completely different discipline. The responsibility to create something feels lighter when you collaborate.

Kati Francis

Jess is a very clear communicator. The parts of the collaboration that really worked were to do with being able to quickly identify how to put an idea into practice.

Debra Watson

The authors of *Perspectives on Art-Science Collaboration*⁵ note that there is a potential danger if audiences interpret scientific data on the same critical basis as they would an art object then the factual information it reveals becomes undervalued. This raises the question to what degree scientists should contextualise the data they are presenting. But this presents the separate problem of the art object or arts-led event becoming a means of data conveyance, which could potentially lessen its emotive force as an art work or event.

The true value of interdisciplinary collaborations rests in the participants learning from each other in a shared environment. The importance the authors ascribe to the interpersonal relations between the participants leads them to conclude that “no two collaborations will follow the same recipe”.



Figure 8 QR Code for My Lumpy Bumpy Bits Yarn

⁵ Madeleine V. Z. Gorges, Brandon D. Jones, Joseph C. S. Siu, and Stephanie Scott, “Perspectives on Art Science Collaboration”, *Sciart Magazine*, June 2017,

<https://www.sciartmagazine.com/reflection-perspectives-on-art-science-collaboration.html> (accessed February 2018)

I thought the collaboration for *How Mad are You?* would be one of adaptation and this would make the collaboration quite clear. We would seek a way of hacking or re-purposing James's script. As artists, James and I are bored of our own voices and keen to give platform to other diverse voices. I started with the role of interpreting the work and writing a new script. I didn't feel that would be his area of expertise because I've written for the public phones previously. He thought the project could be about me and my experience of the mental health system. I think I won that battle in the end. It was interesting meeting him because I didn't expect him to be part of the writing and editing process. I was expecting to take the lead on that and he would take the lead on the recording and bringing ideas. This was a good problem because we had a lot to work with. There was no egomania.

Persis Jade Maravala

I really enjoyed the walk in particular, because I felt it got me to visualize the story of my project and the type of research that I want to do.

Serena Luchenski



Figure 9 Walking Workshop, Body Brain Bingo Lab

I was contacted by Amy who wanted to do a theatre project on mental health in pregnancy. I'm interested in the topic from a research perspective. The key point for Amy was understanding what is done in that field and combine that with her personal experience of pre-natal depression. I think her theatre project was inspired by the research she had done in terms of how many pregnant women perceive things as a much higher risk than they actually are. This means they are not treated adequately because they stop taking antidepressants. I felt I could give a general perspective to her more personal experience.

Irene Petersen

In sum, arts led interdisciplinary collaborations are a valuable means of advancing knowledge through experimentation rather than implementing processes that are geared towards predetermined outputs.

The case remains, however, that best practice models of interdisciplinary collaboration are diffuse because the arts-lead approaches are validated in terms of their capacity to engender subjective relations between the work and their intended audience.

This process is often described as unrepeatable because it requires the participation of specific individuals who possess unique skill sets. This has led to a lack of criticism on the kinds of

activities practitioners engage in to ensure these collaborations are successful. This fails to address how artists apply and adapt their skills to different projects.

Couching the necessary level of rigour artists apply to their work in the language of inspiration and creativity severely limits the ability of researchers from outside the arts to critically engage with their practice. Defining knowledge as unrepeatable embodied experience in artistic disciplines is a reductive approach to constructing methodologies where this knowledge can be communicated in multiple formats.

Sharing work in progress means what you show to an audience is what you are going to take forward. It colours the process. I was surprised by what people latched onto during the sharing of the R&D material. Their questions and comments focused mainly on the interpretation of movement. They read what it was about and thought the ideas were an add on to the 'real' work. They critiqued it in artistic terms. Comments from artists were focused on the aesthetics, not the content.

Jessica Mai Sims

Furthermore, valuing the artist's process in this way reduces the capacity for audiences to engage with the outcome of an artistic collaboration on an aesthetic basis. Claire Bishop⁶ argues that without an aesthetic awareness, artistic critical discourse is forced to value collaboration on the basis of their ethical and social credentials: "Art and the aesthetic are denigrated as merely visual, superfluous, academic - less important than concrete outcomes or the proposition of a 'model' or prototype for social relations".

The necessity to utilize the rigour that underpins an artist's methodology in an interdisciplinary collaboration, without reducing the value they bring to a process by delegitimizing the aesthetic value of their work, opens up vibrant space of critical tension for Body Brain Bingo to inhabit.

The value attributed to the experience of the interdisciplinary collaborations the project facilitated is determined by the application of professional practices and the strategies participants designed and implemented to engage with an artistic proposition. The purpose of including personal reflections is to generate a language for interdisciplinary collaborations that can be applied in multiple contexts.

Moreover, information provided by the participants enables the project curators to reflect on the effectiveness of their facilitation process, thereby foregrounding the importance of active dialogue between stakeholders when undertaking interdisciplinary research projects.

Irene talked quite passionately about how women in pregnancy often don't get given antidepressant medication or are taken off it. Her knowledge made me feel my idea was worth pursuing. There were a lot of different avenues I didn't end up going down, like a game about the perception of risk in pregnancy. All of these ideas felt a bit like homework. I wanted to come up with a meaningful piece of art that I believed in. The performance opened up a conversation quite organically. The research Irene shared with me focused my mind on the show. The time and space Body Brain Bingo provided was very valuable. Without that I wouldn't have done it. *Hollering Woman Creek* was the first project I'd done since having my daughter. It was a big thing for me. It genuinely changed my life from being quite depressed, not having any work in the pipeline, to its being a success.

Amy Mason

⁶ Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012)



Figure 4 Amy Mason performing Hollering Woman Creek at Bristol Old Vic



Figure 11 East End Jam at Bloomsbury Festival

Methodology

Phase One

1. House of Healing Labs March - May 2017

The first phase of Body Brain Bingo was centred on generating buy-in from practitioners working across the fields of art, political activism and mental health. Practitioners were contacted through the research team's professional networks.

The Body Brain Bingo team initiated the project by hosting labs in Bloomsbury and at ZU-UK's Gas Station venue in West Ham, East London.

Clare Qualmann and the directors of ZU-UK, Jorge Lopes Ramos and Jadé-Persis Maravala, facilitated the exercises and the discussions. The participants included artists and activists from disciplines such as theatre, performance, dance, music, literature and interactive art. Tadhg Caffrey invited researchers from UCL working in the School of Life and Medical Sciences and beyond.

The first lab was held in Bloomsbury in March 2017, to enable researchers at UCL to easily attend. A series of exercises introduced participants to the project's goals and engaged them in considering how they might connect with others from outside of their discipline, what they wanted to achieve through collaboration, and how they might relocate public engagement at the core of a project's goals.

The follow on labs were organised to discuss definitions and models of interdisciplinary collaboration and explore issues pertaining to mental health through creative exercises.

Artist and researcher Luciana Fleishman documented the two days that were held at Gas Station.

The methods the facilitators used were:

- Rounds of questions – through a speed-dating model - on the meaning of collaboration and the conditions for it to work.
- The guided walk as a format for considering a project – framing the narrative of a research/creative project along a route. Using previous projects as examples to walk with, participants guided one another on walks to share their interests and explain their work.
- Storytelling, interactive technology, rhythm and body-based practices: creative, embodied and playful ways of connecting and socialising knowledge related to the main topic of each participant's interest in the topic of mental health.
- Making games as a way to consider your audience at the centre of your project, and explore the research interests of the participants and what behaviours they can encourage.



Figure 12 Game development during Body Brain Bingo lab

I was a frustrated with the process at first. It felt a bit airy fairy. I'd have preferred to sit down and start making something rather than doing exercises. I couldn't see why we were doing some of the exercises. But I trusted the process. When we were given more concrete exercises, like making games, I felt I did well at that.

Amy Mason

I enjoyed the workshops immensely. They were incredibly motivating. But I had to fight myself and throw myself in. It was so open and exploratory. I'm the kind of person who needs to know why she is doing something. There were many moments when I thought, 'I'm outta here'. When I told my computer scientist colleagues about the workshops they asked, 'Why are you doing that?' The purpose of the exercises became clearer by doing them. This helped me to get into the flow of the process.

Britta Schulte

2. House of Healing Performative Conference - May 2017

The purpose of the conference was to showcase the work that had resulted from the Body Brain Bingo labs. It also included presentations from Deborah Pearson, Clare Qualmann and Marie-Louise Plum (aka Mental Spaghetti) regarding how cross-disciplinary collaborations between artists, researchers and activists can achieve lasting impact. The performative conference worked as an interface to explore new forms and ways of collaborating through talks, performances, games, communication

and interaction between academics, artists, activists and the general public.

The House of Healing model was created by ZU-UK as a method of exploring art's therapeutic qualities. An informal environment was carefully curated in order to experiment and share ideas, to generate future joint actions among participants and to reflect together as a group. It was also an opportunity to socialize the games that were prototyped during the Body Brain Bingo lab sessions, and witness selected interactive performances and games.



Figure 13 East End Jam, foraging walk for House of Healing

Programme for the day:

- Live artist, playwright, and founding co-director of Forest Fringe Deborah Pearson spoke about her work on *The Queen West Project*, a site specific immersive dance piece that questioned the relationship between homelessness and mental health in Queen West, Toronto.
- Clare Qualmann presented a paper on East End Jam and led a short foraging walk through Memorial Park – followed by a cooking workshop to make Elderflower fritters.
- Multidisciplinary artist and founder of Mental Spaghetti Marie-Louise Plum spoke about supporting and developing art from the margins, including facilitating workshops, exhibitions and collaborative arts projects with artists at risk of social exclusion, particularly due to mental health distress and complex needs.
- Emerging artists from UEL & ZU-UK's MA in Contemporary Performance Practices presented interactive performance work.
- Participants from the Body Brain Bingo labs presented their collaborative games, inviting players to try them out, explore their initial project themes and feedback.
- Persis-Jadé Maravala & Jorge Lopes Ramos were interviewed by researchers Joseph Dunne and Luciana Fleischman about ZU-



Figure 14 Elderflower Fritter making at House of Healing

UK's practices and methodologies around cross-collaboration, related projects like DRIFT and previous iterations of House of Healing, and the context of GAS Station as an open space for creative initiatives and learning.

- Speed date: question and answer session in pairs regarding collaborations.
- Speed date harvesting: group discussion based on the responses from the speed dating questions.
- Open mic session: open session to express for the audience to share their work

Phase Two

Clare Qualmann facilitated proposal development workshops between July-September 2017 with the project participants. The workshops were organised so the groups could share their interests on the theme of mental health and well-being and to propose an idea for a final piece. Clare led the group through a series of exercises that enabled the artists to:

- Articulate the themes and ideas they were interested in addressing
- Explore the potential form(s) their piece will take
- Identify their support needs
- Outline a timeline of activities

I loved the workshops. They were a really good way of getting to know people in a playful way. I felt I knew people a lot better and got a sense of ZU-UK's ethos. This was very much on my mind when I was making the kit.

Susan Leen



Figure 15 Ideas development workshop

Phase Three

All of the groups apart from *How Mad Are You?* and *Small Data Mining* showcased their work to a public audience at various events. The other

two projects are still in progress and will have manifestations outside of Body Brain Bingo.

The showing at Stratford Library was a test not a completed project. People looked but they didn't really engage. There was a real lack of curiosity. We really thought we'd be able to present at the Wellcome library. It was a real setback for us. We chose the audio format for our content. During our public trial we found out that people listen better when they have something to do with their hands. That was a great insight.

Debra Watson

The exhibition wasn't as interactive as we wanted because we became focused on other details. It was hard to predict how people would react. I was surprised by how incurious people were. The library is in a central location so it was really busy. People just walked by. We needed someone to accost people and pull them in or an organic buzz to draw them in. I'm not sure if the lack of curiosity was because of what we were presenting or the reasons for why they were at the library.

Jessica Mai Sims

The pressures of having to make a show are not always helpful. I liked the openness of the process but it's scary because you don't know who is responsible for it. It's nice to do an R&D with no real outcome but I really like showing what you've done. Some people don't like it because they think it's finished. The payoff is finding out what the material feels like in front of an audience.

Kaveh Rahnama

The material we collected at the Bloomsbury Festival was useful. We knew our project would be about the city and exploring the city and feeling the city. Our tools were designed to find what people liked. There were two strong findings. One was this thing about feeling that parts of London reminded them of home. The other one was seeing good deeds being done. Giving money to homeless people, for instance. Places where humanity is shown. I found it uplifting and inspiring. The festival provided a framework for the public to interact with us. They would have been aware of the research UCL are undertaking and were interested in it. This meant I never stepped out of my comfort zone, which would have involved taking the questionnaire onto the street and talking to passers-by

Britta Schulte

A lot of the responses we got were anecdotal. The city is such a large theme and has a vagueness to it. Sometimes I felt we needed to narrow it down. But when Clare spoke about well-being I thought that was a good angle to look at it from. It might have been a good idea to have included a third collaborator who was an expert in well-being.

Susan Leen

Having conversations with women who have had similar experience to me made me think that sharing stories is the most powerful thing we can do.

Amy Mason



Figure 16 My Lumpy Bump Bits Yarn at Stratford Library



Figure 17 East End Jam, Jamboree at Queen Elizabeth Park

The East End Jam workshops I lead were fruitful. I worked with cooking teacher Jackie at Gainsborough Learning Centre to run a foraging workshop. She was a good conduit because she was able to recruit local participants for the workshops. I got funding from the London Legacy Development Corporation. We worked with people who are living in sheltered housing. It extended the reach of Body Brain Bingo to different groups outside of the arts and academia.

Clare Qualmann

The workshop we ran at the Bloomsbury Festival was beneficial to Fran's colleagues and research students to see first-hand how you engage people in a playful and performative way in order to connect with the research themes. I noticed during the workshop that the students and psychology researchers developed their skills in talking to the public and showed that they were willing to experiment. The participants suggested they would use the objects in their rituals as a way of regaining control over their lives. I felt the research into psychology gave the performative elements a strong foundation, a proven basis to make work from. When I went to South Africa to do this work in Cape Town, the young women I was working with felt they had a good level of control over their lives until they examined the concept of mastery in some detail.

Kati Francis



Figure 18 Mastery Rituals in Cape Town, South Africa



Figure 19 Concrete Pleasures at Bloomsbury Festival

Conclusion

The feedback from the participants indicated a general level of satisfaction with participating in Body Brain Bingo. The workshops, labs and the House of Healing event were particularly popular. These events offered a framework to explore modes of interdisciplinary collaboration and were an opportunity for the participants to learn about each other's interests and areas of expertise.

The limitations of distance and work schedules were a recurrent problem in all of the groups. Maintaining momentum on a process-oriented project is very difficult if collaborators are having to fit it into their working lives.

The facilitation team noted that, in general, the working lives of artists and activities are far more flexible than those of scientists. The necessity to be present in a lab when experiments are being undertaken makes working remotely very difficult. Additionally several of the researcher participants were PhD students, who did not have funding to support their time. Budgeting to include a fee or stipend for their time would have provided a fairer platform for the projects to progress from.

Although Body Brain Bingo's timeline and structure was intentionally responsive to the development of each project, several of the participants felt that workload and scheduling problems could have been mitigated if a set of firm deadlines had been put in place at the outset. This would have given the collaborators a goal to work towards. This feedback came most strongly from the researchers from the sciences.

This indicates a significant divergence in cultures and expectations. The lack of a clear instructions was considered by several of the artists to be an effective initial impulse to start the process. Exploratory, open-ended processes can cause sporadic anxiety as to what the ultimate purpose behind the process is - but consistent input from the facilitation team can help alleviate this sensation.

Striking the right balance between exploring ideas and producing a public art work is where a facilitation team can play a vital role. The workshop model the facilitation team employed in Body Brain Bingo acted as a useful way of sharing approaches for creating modes of embodied engagement with theory.

Many of the participants felt this approach was not consistent enough, as they were not able to attend all the sessions offered. Repeating a workshop for different groups over a number of weeks is a potential way for facilitation teams to sustain participant's engagement with the collaborative process, but participant's availability is crucial to develop a meaningful creative journey from beginning to end. These workshops would also act as markers for collaborators to plan their schedule.

The roles each collaborator took on tended to be relatively fluid in terms of how tasks were assigned. Some participants felt unsure of how their skills and knowledge could feed into a project which was not geared towards producing a specific outcome. Generally, however, all of the collaborators felt they learnt a great deal from their partner. The collaborative contract they established was strengthened by the clarity with which they were able to articulate their artistic proposition.

Experimenting with approaches to making work in response to the themes of mental health and well-being was difficult without a sense of what kind of art work or event they would eventually present.

The context of Body Brain Bingo acted as an effective impulse for the collaborations to occur. None of the groups felt the exercises introduced during the workshops translated directly into their process. Rather, it was the sense of playful interaction between people the team engendered that set the tone of the collaborations. Sustaining the dialogue between groups over the course of the project would have left the groups feeling less isolated.

The artists gained a great deal of satisfaction from having access to the knowledge the scientists supplied. They communicated that areas such as bio-banking were not ones they would naturally come across and it was a good challenge having to create an artistic response to this material.

The scientists did not always find the open-ended nature of the process easy to cope with because they are used to working with a defined hypothesis. Beginning a research process without an agreed upon methodology was a daunting prospect. More academic guidance/framing from the facilitation team could alleviate this anxiety in the future. However, this practice-as-research approach promotes learning through doing, collaborating through making and testing with audiences. This approach certainly compelled them to leave their comfort zones and learn what the purpose or meaning of an exercise was by doing it.

Appendix 1 – Project Proposals

Amy Mason and Irene Petersen - Host

Intro

Host is a collaboration between writer and theatre-maker Amy Mason and researcher Dr Irene Petersen. It is a piece of autobiographical theatre which explores perinatal mental health, ownership of the pregnant woman's body, and examines the risks and benefits of psychiatric medication during pregnancy.

Biographies

For more than a decade Professor Irene Petersen has focused largely on the use of electronic health records for aetiological and epidemiological research. She has a particular interest in mental health and drug safety in pregnancy. She received a MRC postdoctoral fellowship in 2007 to examine prescribed medicine in pregnancy and recently she completed a large study on risks and benefits of psychotropic medication in pregnancy. She has led and supported a number of projects funded by MRC, NIHR and various charities and has co-authored around 100 papers based on electronic health records.

Amy Mason is an award-winning novelist and theatre maker. Her show *The Islanders* won the Ideas Tap/Underbelly Fringe Fund, received 5 star reviews, and toured nationally. It was co-produced by Bristol Old Vic and Show and Tell. Amy's next show *Mass*, an exploration of faith, was supported by Bristol Old Vic and Arts Council England and again toured nationally. In 2014 Amy won the Dundee International Book Prize for her novel *The Other Ida (Cargo)*. She has an MPhil in creative writing from the

University of South
Wales. www.amymason.co.uk

Background

When Amy became pregnant in 2015 her GP advised her to discontinue her antidepressants, explaining they may pose a risk to the health of the foetus. This advice led to a period of debilitating depression. Talking to friends Amy realised that taking antidepressants in pregnancy is highly stigmatised, and there is little reliable information available for parents about the risks and benefits. Amy is really keen to use her experience to provoke discussion about maternal mental health and the benefits of medication. Dr Petersen has conducted significant research into medication use in pregnancy, as well as maternal perception of risk (<http://bmjopen.bmj.com/content/5/6/e007390>). She is keen to communicate this research to parents and health professionals.

Process

Amy and Irene will communicate regularly to talk about the work, and how they can best engage the audience in the piece. As well as Amy's autobiographical piece they will develop discussion points/games which they will trial with a small group of parents in Nov/Dec, with findings influencing the finished piece, as well as at the UCL Hub in Oct, where they will trial the work with a general audience.

Amy and Irene will keep records of their process and document any sharing that takes place, for the purposes of sharing and evaluation.

Outcomes

By the end of the research period Amy and Irene will have produced:

1 short piece (around 20 mins) of autobiographical writing about perinatal mental health, written and performed by Amy

At least 1 short game/discussion piece for the audience

It is likely the piece will become a full length show, and has already attracted the support of Bristol Old Vic who have invited Amy to share the piece in January.

***My Lumpy Bits Yarn* - Jessica Mai Sims and Debra Watson**

Description

Our project will work towards creating a live, participative performance on the theme of biobanking. The performance will take a “choose your own adventure” format, in that audience members will choose their own performance experience based on what they think should happen to collected tissue.

Context

We will explore biobanking, or the collection, storage and use of human biological material (e.g. blood, tissue; etc.) for research purposes. Biobanking is wholly dependent on patients consenting to donate their samples; however, sometimes patients decline for reasons such as unfamiliarity with the concept, the possibility for future commercial gain (i.e. pharmaceutical companies), and privacy concerns. The average member of the public would not necessarily know the ethical and regulatory environment which biobanking must adhere to, or even what is and is not possible to do with donated tissue. Therefore, the performance aims to de-mystify biobanking, or to take the fiction out of the science, in order to promote giving consent to biobanking.

Method

Initial concept

We are interested in trying out a ‘choose your own adventure’ method to participatory storytelling. Throughout this proposal we have referred to our output as an activity/performance as at this point in early development, we are unsure where our refinement process will take us.

Research and Development

We plan to create content for our activity/performance through desktop research, site visits, and play.

The purpose of desktop research is to explore current patient knowledge and opinion about biobanking, including controversial issues. One area we are keen to particularly explore is how other groups have visually represented biobanking to the public, through promotional materials and videos.

We will then compare this to the reality of the biobank through a site visit to the Royal Free Hospital Biobank and through discussions with researchers using human tissue for research in UCL’s Division of Surgery and Interventional Science. This will provide the ‘professional’ perspective to the topic to inform different directions stories could proceed.

We are interested in creating a game for audiences to interact with us on the topic of biobanking, in the vein of what was done at House of Healing (HoH). However, we do not yet know the content of this; we imagine that we would like an 1hr - 2hr slot to play a game with participants (exact number to be established - but between 4-8 at a time) with each ‘round’ of game no longer than 5 - 10mins. As we are a new collaborative pairing, we see the development and trialling of the game as an important step in our process; to help us clarify our ideas and dig deeper into public attitudes and taboos around tissue donation, which will then feed into further development to a final piece of work.

The material generated from the research, visit and discussions will inform an initial storyboard for an activity/performance.

Iterative Design

We are interested in three possible showings of our work in progress: Brain Body Bingo sharing workshops, House of Healing and Wellcome Collection's Reading Room Open Platform events. We plan to use each event as testing of initial concept, or subsequent iterations, in order to refine our game, story and participatory practice during the activity. For example, we are interested in exploring metaphors of tissue as an object which can be unravelled and knitted, or cut and stitched into something new, or even as biobanking as a library - which would map well on to the Wellcome Open Platform event criteria. The Open Platform opportunity is subject to acceptance, and we will apply closer to the intended date of showing (after December) and will rely on the Wellcome Collection's central marketing and our social networks to publicise this event. Then, our primary activity for House of Healing will be a report of our collaboration, various iterations of the activity, including feedback, and an excerpt from the activity/performance to show.

Legacy

For this project we are primarily interested in developing a collaborative relationship and seeing what materials and activity we can generate for future events or performances. As Jessica has responsibility for her project's public engagement activities, she will be in the position to create opportunities to present the developed work in the future, for example if external opportunities like the Wellcome Collection prove unsuccessful. However, the benefit of presenting at external opportunities is reaching audiences outside of those already known, or tuned into biobanking.

Collaborators

Debra Watson is a participative theatre, media and art practitioner. As well as running community projects, with different levels of participatory engagement, she is interested in creating sites-specific and intimate audience experiences. Her one-woman show 'Gimme, Gimme, Gimme More: LOVE!' explores engaging the audience in sharing stories, anecdotes and dialogue via webchat, creating an 'audience-collaborative' work. She also performs as a poet.

www.debrawatsoncreative.com

Jessica Sims is based at UCL where her work focuses on improving access and use of human tissue for biomedical research. Her public engagement activities at UCL have included creating tabletop games on biobanking and transplantation, transplantation simulations for young people and curating a Games Room for the Transplant & Life exhibition at the Hunterian Museum. She was awarded UCL Public Engager of the Year 2015/16.

Timetable and Activities		
Date	Activity	Output
04/09/17	Research: site visit to biobank, desktop review of visual representations of biobanking.	Initial concept and storyboard of performance
03/10/17	Development: refining storyboard, performance activities and text. Creation of props, if relevant	Materials for activity, such as a game for future workshop facilitation or performance
Dec - tba	Brain Body Bingo work in progress sharing	Possible workshop, date tba, for Brain Body Bingo collaborations
04/12/17	Development: refining activity/performance based on the results of BBB	Modified plan for activity/performance for House of Healing event and possible Wellcome Collection event (including site visit to Reading Room for further R&D)
From end January 2018	Wellcome Collection Reading Room Open Platform event	45m facilitated activity/performance for participants which incorporates elements of the collection
February 2018	House of Healing presentation - opportunity for collaborations from Brain Body Bingo to show their work	Report of activities to date, possibility of showing excerpt of activity/performance

Support Requested

Brain Body Bingo seed funding will go to artist fees (DW). After further development meetings it may be necessary to request additional funding for consumables, for example for props and materials for the workshops (est £250).

During the course of development we may decide that we need additional support from ZU-UK in the form of:

- Advising on the use of different media and tech support

- Act as a sounding board if at a creative impasse
- Assistance recruiting volunteers for activities, if relevant
- Marketing and promotion for events and activities

Availability for BBB WIP

December for a WIP showing.

***Your Part of Me - Jessica Mai Sims,
Kaveh Rahnama and Floria da Silva***

This project will explore organ failure and transplantation through a live performance using partner acrobatics in order to explore people's evolving relationship with their own health.

Description

Partner acrobatics is dependent on a huge level of trust between the two people performing it. It is also redundant when one of the two is either not functioning properly, or disappears entirely. Finally, it is an activity which is filled with a very large amount of calculated risk. All of these factors lend themselves beautifully to what we will explore.

We will use an acrobatic pair to explore the gradual breakdown of a body leading to organ failure. The acrobatic choreography will show them as one organism. There will be a time before organ failure when they act as a fully functioning person - often being frivolous in the way they treat their bodies and the risks they take. Gradually we will see what happens when one of the pair starts to function less well. What effect does losing the use of their arms/legs/eyes have on the pair's ability to function at their normal level?

Finally, we will look at them once this function returns. Does this make them act with more care, or less? Are they too scared to move?

Collaborators

Jessica Sims works as Project Manager for the UKCRC Tissue Directory and Coordination Centre at University College London (UCL), where her work focuses on improving access and use to human tissue collections for biomedical

research through its flagship project, the Tissue Directory. Previously, she has been a researcher on the DOnaTe (Donation, Transplantation and Ethnicity) Programme based at Kings College London. Her public engagement activities have included creating a biobanking board game (UCL Beacon Bursary), event series for both children and adults on minority ethnic organ donation (UCL Grand Challenge), and curating a Games Room for the Hunterian Museum's Transplant & Life Exhibition.

Kaveh Rahnama has been performing and devising circus theatre work for the last 15 years. He is Artistic Director of Nearly There Yet and an associate artist of Proteus. He graduated from the National Centre for Circus Arts and specialises in hand-to-hand. His main interest is in using circus and visual arts to create narrative-based performance work. Recently, he has begun looking at making work for non-theatre going audiences as well as working to give communities a sense of belonging in their local art centres, challenging the perception of the arts as a middle class, white, pursuit. He works in collaboration with arts centres, community organisations, and audience development schemes across the UK.

Collaboration

The piece will be devised using interviews with transplant recipients as well as existing primary and secondary research. Jessica Sims will be responsible for the social and scientific content that will inform the work, also further links to scientific experts and patients for consultation in R&D meetings through her work with the transplant team at the Royal Free Hospital. Kaveh will be responsible for the artistic content, applying for

additional funding and sourcing additional performers for the final piece. Jessica and Kaveh have worked collaboratively once before on the biobanking board game, a medium that was new to both at the time. This is the first time they are attempting a performance project together.

Scope of the project

The final piece is anticipated to be 10 minutes in duration and adaptable for different performance spaces (i.e. stage, atriums in hospitals, street). We hope to develop this work alongside other short pieces to contribute to a full length show modelled in a cabaret format (Transplant Cabaret). The full budget, activities and timeline is outlined in the table below.

To make this feasible, the funding from Brain Body Bingo (£1000) will need to be supplemented with other funding sources to pay artist fees (2 artists) for adequate R&D time and showings. We have already applied to the Science Gallery for showings of the final pieces (Autumn 2018) and have identified the National Centre for Circus Arts' (NCCA) lab:time as another source of funding to develop the performance. Kaveh has a very strong track record with lab:time funding, having been successful for 4 research projects in the past.

If Brain Body Bingo support this project, but no other funding is secured, the scope of the project will instead focus on the collaboration process only. We anticipate this funding would pay for R&D and a scratch performance for a House of Healing event that would highlight the process and outcomes of collaboration using research in devising and choreography, demonstrating possible artistic applications of the research.

Budget, Activities and Timeline					
Timeline	Process	Activities	People Involved	Funding Source	Cost (Artist fees)
Sept 2017	R&D 1	Data gathering: Meeting, desktop research	JS KR	Brain Body Bingo (1 day)	1 day – KR - £200
October 2017	R&D 2	Devising: narrative, choreography, refinement	KR FD JS	Brain Body Bingo NCCA Lab:time	4 days – KR, FD - £1400
February 2018	House of Healing Showing	Showing, discussion and feedback	KR FD JS	Brain Body Bingo	1 day – KR FD £350
September 2018	Spare Parts Exhibition	Shows	KR FD	Science Gallery (tbc)	1 day (4 shows) – KR, FD - £600 (KR FS)
				Ask from Brain Body Bingo	£1000
				Ask from lab:time	£950
				Ask from Science Gallery	£600

Other costs

The above budget does not include consumables, i.e. refreshments for meetings with patients. No equipment or special costumes for performances are anticipated. Kaveh currently has his own public liability insurance.

***Mastery Rituals* - Fran Harkness and Kati Francis**

Using interactive performance techniques to facilitate an embodied exploration of personal power and provoke new ways of understanding our sense of control over our own lives.

Who Fran Harkness, PhD student studying mastery- the sense of control people have over their own lives, and the determinants of it. Special interest in the effects of mastery on mental health and wellbeing, and creating discussion about using mastery for public health interventions. Kati Francis, public performance maker and art activist, AD of BeautifulMess Theatre creating interactive, socially engaged arts projects. Special interest in the empowerment of different unheard voices through embodied access to the collective and personal unconscious forces affecting us, as well as contemporary, creative uses of shamanism and magic in accessing a deeper, collective level of perception and personal power. We have a shared interest in understanding and increasing personal power, particularly in young people. We both have a personal and work history with young people and are keen to work again with this group.

What Fran and Kati will bring their learning together to explore if it is possible to bring an increased awareness and feeling of Mastery through embodied creative acts. And if these acts could help to shift people's 'inherited' sense of Mastery, allowing them to escape their socio-economic demographic probabilities.

We will begin by using the Bloomsbury Festival to initially test our method, engage people with our project, generate ideas and capture feedback:

Bloomsbury Festival Aims - what we would like to achieve

To encourage people to think about whether they do or don't have control of their own lives and how that might affect their feelings and behaviours.

To facilitate people in activating their personal agency; to shift their perception of personal power and their capacity to feel in control of their lives.

To co-create a bespoke personal ritual for people to use in their daily lives to help them feel empowered.

For us, to learn about what helps people to feel in control of their own life, and what they think about control.

Bloomsbury Festival Objectives - what we will deliver during this programme to achieve those aims

The researcher will explain the meaning of mastery and the objectives of the activity.

People will be presented with easy to follow 'creative enquiry cards' with instructions towards developing their own individual Mastery Ritual.

The cards will give them guidance in a task designed to provoke memories of when they have felt powerful, or when they have felt out of control. The activity will go on to engage in tools people use to feel confident in their own power- rituals, mantras and performances.

The task will culminate in helping them to create their own 'magic spell' for mastery, using embodied exercises involving body, space, story and imagination to create a personal performance.

They will be closely guided through this by the performance artists. If they want they can engage in the cards alone, or in families or pairs.

There is also the option to make their own amulet as part of the tasks set, allowing people to leave with an object which encapsulates their ritual magic.

They will be encouraged to mentally take the ritual home with them to use whenever they need extra power in their life.

They will be invited to leave a message for the public to see (and researcher to keep) of what they think helps them feel in control of their own life. The board they will stick their messages on will have more accessible information about mastery and the PhD work at UCL investigating it.

After Bloomsbury, Fran and Kati will evaluate the success of the ritual creation process. They will hone the 'creative enquiry cards' through an action-research approach, adapting the card content in line with peoples feedback and our observed responses. We have developed 4 types of task cards and will explore which were more effective and why. We will use the funds offered by ZU-UK/ UCL to hone this Mastery Ritual template and then take it to a group of adolescent girls in Cape Town. This will form part of the new Borderlands public arts festival engagement programme. Kati is a primary producer of Borderlands, which brings together diverse communities in a highly ghettoised area of Cape Town to facilitate creative conversations across multiple barriers of culture and socio-economic realities. We will explore how this new test group respond to the provocations on the cards, possibly leading to a site-specific performance of their individual rituals as part of the festival, allowing for deeper exploration and interaction with the concepts. We will use the resource budget, if available, to create a mini-documentary of this process in Cape

Town, including Kati and the participants responses. This learning, hopefully in mini-doc form, will be shared at the House of Healing along with Fran's presentation on the deeper scientific groundings of the project, and a live exploration of the 'creative enquiry cards'.

The legacy of the project is very important for us, and we hope this fund will act as a seed-fund to expand the project further after February. The long term aim is to work with female adolescent groups in the UK as well towards possibly creating a professional show crossing the boundaries of performance, working with a group of teen girls, exploring this whole journey of personal power, magic and mastery.

Why

Mastery is associated with health. Higher mastery is associated with a lower risk of premature mortality, over and above the classic things that influence health. As well as a longer life, people with higher mastery also feel better, reporting a higher quality of life and wellbeing. This could be because people with higher mastery are more likely to exercise and self-care. But it also could be because when challenges arise, people who feel more in control perceive things to be less stressful. They feel more in control of them. And everyone knows that stress is bad for your health. Mastery is particularly important for mental health, with it being seen as part of an arsenal of "resilience building tools". Studies have shown that adolescents with higher mastery are less likely to develop anxiety and depression over time. With experts recently warning that young people are experiencing "a gathering crisis" in their mental health (Dr Bernadka Dubicka, chair of child and adolescent mental health at Royal

College of Psychiatrists), it is vital to act to empower young people. We are keen to share knowledge of the importance of mastery and co-work with young people to develop their personal power. Mental health statistics are particularly concerning for the female teen demographic, so this seems a good area to eventually focus the work towards. Fran's research shows that there are many 'expected factors' that increase a sense of mastery (in line with Maslow's pyramid of needs): economic stability, good education etc. However there are anomalous results to suggest that personal power could also be affected by unique personal experiences or beliefs triggered in less tangible ways. Now, more than ever, it can seem like we don't have control over what goes on in our own lives. But with a bit of reflection we realise we do. This activity hopefully will encourage people to get in touch with their inner strength and be able to summon it back up to use it in their daily life to feel good about themselves, survive challenges, and even contribute to changing the world.

Kati's recent work with BeautifulMess has been exploring Creative Advocacy through community workshops accessing the collective voice and finding ways to devise Public Performance Provocations, using playful, embodied visual metaphors to jolt the public's thought on a given topic. She has also been exploring the power of ritual in engaging diverse audiences in contemporary public art. BeautifulMess believe very deeply in the power of embodied creative action to shift people's perspectives on the world around them. By taking a moment to consider their personal power in a playful, active way we hope it can facilitate their imaginations to support their personal dynamic growth towards a more empowered sense of being in their day to day lives.

Where and when

Firstly we will run our event at the Bloomsbury festival. After we have evaluated and learnt from this, Kati will use the seed funding to create workshops for adolescents in Cape Town. This will be videoed to show back in UCL. Fran will be presenting the work at the House of Healing 2, and running the revised event from the Bloomsbury festival.

Concrete Pleasures - Susan Leen and Britta Schulte

Concrete Pleasures will collect and measure people's personal experiences of the city, to create a set with tools to enable people to counter stress in the city

Aim:

Concrete Pleasures addresses stress in the city by learning what people find enjoyable when walking around the city and translating these into speculative tools that help people to concentrate on these enjoyable experiences and to overcome stress.

Background:

Walking within the city can be daunting and stressful for many people which might have a negative effect on wellbeing and mental health. Concrete Pleasures aims to improve the experience of the city by enabling people to focus on items they might find enjoyable.

Process:

Concrete Pleasures will gather data about the way people experience city spaces, what they like and dislike and particularly what makes the city personal and enjoyable to them. This will be done via interviews and/or collaborations in which participants share pictures or other media as well as impressions either online or in person to generate interactive maps of areas of calm and happiness within the city. Analysing these responses will enable us to learn how the experience of being in the city can be enhanced. We will further translate the participant's experience into speculative tools and kits to enhance people's well-being in the urban environment.

As the project spans from London to Paris, we will be working remotely most

of the time, defining our research aims via skype, research independently and share results via prototypes or artworks at the end of the day. The days still need to be confirmed. We think that the process could best be supported by feedback sessions where we would be able to share our work, in person or via email.

Research would fall into two categories: factual, e.g. facts about the density per m/sq; green space; different material lime stone versus red brick for example or emotional/sensorial via participant engagement. We plan to get on the street, with props/objects and ask similar questions to people on the street, and gathered in public places, waiting for public transport, etc. Questions: Where am I? ; Do you like this place? Why? Why not? ; What do you like?/Would you change it in any way? ; Where are your favourite parts of the city?/How do you feel there? ; Familiarity V Apprehension in the built environment

In addition we hope to set up stalls e.g. at the Bloomsbury Festival where we share facts and aim to gather information about the question: What effect is the built environment having on us?, break down into categories: material/sensory stimulants/social interactions. We might in addition offer activities, such as games perhaps a tabletop version of hopscotch to illustrate our research interest; a map of the Bloomsbury area, colours of the city-colour chart: brick/cement/grass

Where:

Paris and London will be the key research points for this project. In addition we explore options to make this project available to a wider

audience via the online tools, such as
openstreetmap.org

Timeframe:

The project will take place between now
and February 2018.

Milestones: Data collection ending
around the Bloomsbury Festival,
October 21st

Data analysis ending around December
2017

Speculative objects finalised around
January 2018

Project team:

Susan Leen: I am a visual artist working
in a variety of disciplines including
installation and drawing, uniting these
disciplines is an interest in issues
related to place and identity. I have
recently been creating work combining
subjective mapping and socially
engaged practice which I aim to build on
during this project.

Britta F. Schulte: I am a PhD student at
the Interaction Centre at UCL where I
analyse the use of disruptive, critical
designs to analyse and critique
technologies for people with dementia.
Within this project I want to build on
this work by creating speculative
objects around space, identity and
experience.

How Mad Are You? James Leadbitter and ZU-UK

How Mad Are You? is a collaboration between ZU-UK and James Leadbitter (aka. Vacuum Cleaner) based on 'The Assessment', and using the technology and platform implemented in #RioFoneHack (commissioned by the QE Olympic Park in 2015). HMA Y is a new digital interactive public art installation free to experience and accessible 24/7. Phone boxes are installed in public places and ring as people walk past. Those who answer the call experience stories with which they can interact with via the keypad and motion sensors. To date, #RioFoneHack engaged over 17k people. We now want to co-create a new story from critically acclaimed live artist the Vacuum Cleaner playfully exploring mental health.

Mental illness seems to be on the rise; one in four of us will experience some form of mental ill health in our lives – some statistics put that number at closer to 1 in 2. In 2012 around 50 million prescriptions for anti-depressants were written – anxiety is amongst the most common symptoms. Is half the population struggling with their minds? Are psychiatrists over diagnosing? Or are changing attitudes making it easier to seek help? And what about you? You are not a statistic, you're a person with a free mind. How's your mental health? If the boundaries between madness and 'normality' are blurred, how do we define what is a mental illness, and what isn't?

Using a public phone booth installed in a public space accessible to all you are invited to delve into your own mind, to be assessed for common mental health conditions, whilst testing the current processes of diagnosis. HOW MAD ARE

YOU? will be both playfully political and enjoyably personal, and will offer a safe space in which you can intimately explore your own assessment of mental health.

ZU-UK's interest in eliminating loneliness in the UK by 2025 chimes with The Vacuum Cleaner's desire to consider how discretionary and inconsistent the line between good and bad mental health can be. We are coming together on this project because of these overlapping objectives and wish to create a mutual interface between the content created by The Vacuum Cleaner in a show entitled 'The Assessment' and our platform of interaction for audiences in public spaces entitled #RioFoneHack. This platform takes a public phone booth and designs an experience to engage audiences. Anyone can go along and pick up the phones to interact with a mental health assessment form. Using an open source Arduino kit, a Raspberry Pi processor and Unity games engine, the listener and the artist also communicate using the keypad and other pulse, motion and voice sensors. Audiences respond to the phone by pressing buttons in response to questions. Soundscapes and sound compositions augment the experience so it becomes more than just an automated process but a real act of being transported to a sometimes uncomfortable, sometimes poignant and sometimes beautiful act of self-analysis.

Update: for future developments of this project, search for #ZUpickmeup / Pick Me Up (and hold me tight).

Small Data Mining - Jorge Lopes Ramos and Tom Cohen

Small Data Mining is a proposition based on the increasing scarcity of public spaces where people can gather. It focuses on the intersection between individuals in public / private spaces, and the day-to-day opportunities for exposing invisible networks of consumption, trade, behaviour and inter-dependence. DATUM is a response to how information about us (and our behaviour) is collected and used. Participants who sign up to the public R&D will be trained as small-data 'miners' and invited to undertake a series of game-like tasks in their local shopping area and collect information about the people who work there. This will encourage participants to engage with strangers in their local area in playful but meaningful ways. When fully developed, DATUM will be a Performative Game Experience by ZU-UK for public spaces using binaural audio head-tracking.

DATUM is a way of discovering how things get to you. The pathway and the route and hoops it jumped through to make it to your plate, to your wardrobe or your make up bag. A counterpoint to a 'big data' approach to human behaviour, DATUM looks carefully at the micro and follows human threads. Starting with production, they travel their way around the globe driven by familiar day-to-day consumption behaviours where can start to appreciate the scale of the macro.

DATUM is a game for players/participants/audiences we will enlist as 'small data miners'. DATUM will be experienced as an absorbing and sometimes unnerving audio(app)-based game/experience, prompting responses

to questions about society, consumerism & loneliness. This subtle 'game' is initially played out against the ordinary backdrop of an old shopping mall. Yet the familiar turns strange as your alienation serves as a filter through which to be led into a parallel interpretation of our urban setting. Between encounters you are roaming, gazing at streetscapes and making them alien with your own looking. You cross paths with other players, write and leave letters to strangers, decipher codes, and through small tiny tasks you are charged with the task of understanding better the politics of consumption.

Platforms/tools may include: wearable Binaural Audio Processors, Headtrackers, Conducttr, Binaural soundtrack, Wireless headphones, GPS tracking, a custom-made app, pen and paper, post-its, blu-tac, a map. It will be suitable for most public spaces but we are particularly interested in shopping centres and malls, super-banal high streets and private property pretending to be public spaces. ZU-UK will be continuing to R&D next stages of development with creative contributors, artists, technologists and partners in UK and abroad.

Update: for future developments of this project, search @iamzuuk / zu-uk.com for 'Missing'.

East End Jam – Clare Qualmann with Jackie Weekes-Johnson, Ka Yui Kum and Nicole Pisani

East End Jam explores the unexpected fruitfulness of the urban environment through walking, foraging, picking and preserving workshops.

Aim:

East End Jam seeks to engage people with the urban environment in which they live – enabling them to identify and gather edible plants and to cook with them to create preserves.

Background:

The city as a source of edible fruits, berries and other plants seems incongruous and unexpected, but London has a rich resource of free public food on its streets and in its parks and edgelands. Learning where to find this common wealth, how to pick it, and how to make jams, jellies, chutneys and other preserves is a collective act of claiming food for free – engaging with nature in the city.

Process:

The project will work with several groups to walk, forage and make jam together. These will include; children from Gayhurst community school (with Nicole Pisani, head chef), Students at Gainsborough Rd adult education centre (with cookery teacher Jackie Weekes-Johnson) and people living in supported accommodation at Amber Court, Stratford.

Where:

East End of London

Timeframe:

Walks and workshops will take place in August and September, followed by 'Jamborees' in September and October

(free public feasts of jam created during the season).

Project team:

Clare Qualmann: Artist, project lead

Ka Yui Kum: PhD student, UCL School of Pharmacy. Researching the use of herbal medicine, and looking at innovative ways to build public engagement.

Nicole Pisani: head chef at Gayhurst Community School, Hackney

Jackie Weekes-Johnson: Cookery teacher, Gainsborough Rd Centre

Appendix 2

Survey Questions:

1.

How would you summarise your contribution/role to this point?

2.

What have been the main challenges and opportunities?

3.

What has happened that you didn't expect and how has your opinion of the project changed as a result?

4.

Have you learned anything new about how ZU/PEU* work? If so, what?

5.

What are your biggest hopes and fears for the project?