Contextualising Report (Bambo Soyinka, 2020)

About

The *Great Margin* was a community writing project underpinned by two new pedagogical resources: *Dare to Write?* and *The Writer's Cycle.* The wider project entailed five years of collaborative research into inclusive writer development praxis. This programme of work contributed to a growing body of research that seeks to foster greater empathy and equality in the arts. I was the Principal Investigator and curator of the research, funded by Bath Spa University (BSU) and Arts Council England (ACE). Through a process of curatorial practice, I wanted to make sense of experiences of writing from the margins in order to develop insights into inclusive co-editorial processes of interpretation. My broader objective was to develop new resources and toolkits to increase engagement in creative writing amongst groups that do not normally participate in the arts.
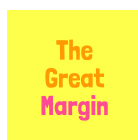
I developed the underlying pedagogies between 2016-19 through a series of action research projects and, following a series of flash initiatives during the pandemic, I published the summative collection of outputs in 2020. My participatory approach enabled me to shift opportunities for engagement with writing from formal institutions (i.e.educational establishments and industry publishers) to a range of alternative settings for creative writing education (such as local communities, grassroot publishers, hospitals, and online spaces).
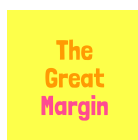
Guide to Reading this Document

This contextual document presents a comprehensive chronological account of the research journey, and can be read as a linear narrative. Alternatively, the document can be approached and browsed as a research archive (in the manner of Walter Benjamin's seminal 'Arcades' project). As such, if you are short on time, I suggest that you review the index, research questions and rationale (page 1-6) in order to get a sense of the overall structure and purpose of the research. Concrete thinkers can then explore the outputs (page 15-17). Or, to explore the key insights and themes you can browse the table of findings (page 34-41).
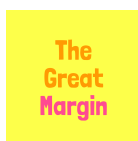
Chronological Index

Orientation: Writing 'to clarify, to interpret, to reinvent'

Research Questions, Rationale and Context

The Great Margin was a collaborative literary project that creatively explored the theme of writing from the margins of society. Overall, the research asked:

> How does our understanding of writing from the margins, and of interpretive practices, shift through collaborative curation? Further, reflecting on these shifts, can we develop new models and approaches for writer development that support a more inclusive culture for writing?

I approached these questions from different angles, through six strands of work:

Strand 1: Cultural Mapping, Literature Review and Gap Analysis: What are the current gaps in knowledge with respect to creative writing pedagogy? How might this project contribute to new knowledge in this field?

Strand 2: Development of toolkits and some preliminary findings: Which pedagogies help creative writing curators, facilitators, and producers to increase inclusivity? Can we create evidence-based resources that encapsulate best practice and support an inclusive culture for writing education?

Strand 3: Reflexive Review of phenomenology as a process of interpretation, reciprocity and sense-making: How does phenomenology contribute to an interpretive understanding of writing from the margins? How does my own personal background influence this understanding?

Strand 4: Creative Practice as Research: How did my understanding of writing from the margins and interpretive practices shift through the practice and process of delivering this project? How was this understanding achieved through my creative process and represented through a transmedia project, a collection of short films, and a series accompanying fieldnotes and conversations?

Strand 5: Refining An Inclusive Pedagogy: What have we learned from the adaptation of our resources, toolkits and practices within the context of pandemic isolation? Drawing from our findings, how might we further refine our methodologies in the future?

Strand 6: Making sense of it all: final analysis and interpretation: What are the implications of this research for those wishing to contribute to literary culture from the fringes of society? Can we speak from the Margins?
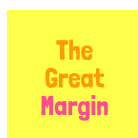
In this project, writing was approached as a way of making sense of the world, rather than as a route to fame. bell hooks' description of why we write resonates closely with the ethos of this project:

> There are writers who write for fame. And there are writers who write because we need to make sense of the world we live in; writing is a way to clarify, to interpret, to reinvent. We may want our work to be recognized, but that is not the reason we write. We do not write because we must; we always have a choice. We write because language is the way we keep a hold on life. With words we experience our deepest understandings of what it means to be intimate. We communicate to connect, to know the community (hooks, 1999).

Writing, as a form of creativity, enables people to contribute to culture. In the introduction to Arts Council England's Let's Create Strategy, Darren Henley explains the difference between creativity and culture, and makes a case for more inclusivity in the arts:

> We believe that creativity and culture are deeply connected, but different. Creativity is the process by which, either individually or with others, we make something new: a work of art, or a reimagining of an existing work. Culture is the result of that creative process: we encounter it in the world […] Taken together, they can help us make sense of ourselves and of each other [..] if access to either creativity or culture is limited by where people come from or what they do, the whole of society loses out (Henley, 2020).

Similarly, Materasso (2019) argues that 'community art' is a form of 'democratic action' that helps people 'to make sense of their situation, and to find ways to improve things.' Materasso examines a range of practices across the arts, but is clearly influenced by the rich histories and pedagogies of community theatre. Taking forward Materasso's approach, my research explored the extent to which a community arts ethos can be embedded within literary cultures. In some quarters, there is still a perception that writing is a singularly authored enterprise, and an associated assumption that all writer development initiatives must end in the production of a published book. This project, therefore, addressed gaps in knowledge about collaborative writing as a civic process through which subjective experiences can be explored within a community of care. (Hetherington and Atherton, 2020; Materasso, 2019; Wilson and Dymoke, 2017).

Situated within the broader context of community arts, I took the view that writing cultures are not unified spaces. I found that concepts of 'civility' were useful when thinking about democratic approaches to culture. (Delgado, 2018). Within this context, the aim of my project was not to 'give' people 'access' to a preconceived, fixed idea of literary culture. Rather, taking a civic approach, I wanted to develop a pedagogy for creative writing that emerged from a process of listening to what participants had to say about what they valued and wished to see represented in their literary cultures (see my Theory of Change, Marginalia). I approached writing as a 'civic space' in order to underscore the importance of approaches to literary production that embrace different objectives, perspectives and definitions of quality.
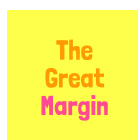
Chronology

To achieve these objectives, in the early phases of the project (2016-18), the research entailed the development of *Dare to Write?* and *Writing for All*, two action research projects that sought to collaborate closely with parties interested in this theme in order to address a lack of available resources and toolkits for facilitators, producers, and curators wishing to support writers to initiative and sustain a creative writing practice. This led to the production of *The Writer's Cycle*, a pedagogical resource that aimed to make intuitive creative writing processes more explicit, tangible, and thus more accessible for adaptation across contexts. These toolkits and resources were used as models to inform the curation of several new initiatives such as Storytown, a year-round community and festival for writers in Corsham. (See Timeline and Marginala, A4 Associate Projects).

In the latter phases (2019-20), the research addressed gaps in knowledge about how to overcome barriers to participation in lifelong creative writing education communities. With the onset of the pandemic, the research aimed to increase understanding about how to creatively adapt these pedagogies within online spaces, so as to overcome challenges precipitated by social distancing. During the pandemic in 2020, through the vehicle of *The Great Margin,* I curated a series of flash projects with the purpose of researching and better understanding inclusivity in online creative writing provision. This took the form of a series of flash initiatives and action research partnerships, which moved rapidly to form partnerships with writer-facilitators who were looking to support isolated and marginalised writers.

Ethos

My approach to knowledge production and curation involved a highly engaged research process. I worked with cultural producers and facilitators to co-develop new knowledge to help participants overcome barriers to creative writing participation within an online environment. The first wave of partners in 2020 included The *Stay-at-Home!* Literature Festival (see A4, Marginalia), the British Library, and Bath and North East Somerset Library Service.

One facilitator, Amanda White, runs *The Daily Haiku,* a writing group formed at the start of lockdown to facilitate writing and community. White and I met regularly online to explore best practice in support for isolated writers, using *The Writer's Cycle* as a starting point for our dialogical investigation. *I Even Dream in Haiku* is a manifestation of this wider research, exploring the key question: 'can online writing spaces be made more inclusive through conscious use of the pedagogies underpinning *The Writer's Cycle?*

In short, with the theme of literary 'sense-making' (Hooks, 1999) at its heart, the research has implications for those wishing to develop a more inclusive, diverse and sustainable culture of writing (Henley, 2020; Sterling, 2001; Materasso, 1997). To use Bell's term (2006), my aim was to develop 'communicable knowledge' that is of value to writers and practitioners and that enriches their practice in the long term.
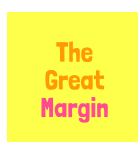
Demographics

The research focused on under-represented and isolated writers and facilitators in the UK. Between 2016 and 2018, I consulted over 700 experts in the field, conducted over 30 action research projects with writer-facilitators and organisations. Our activities reached over 3,000 young people in 100 schools[1], and my research was disseminated to an audience of over 18,000 through wider activities. Between 2019 and 2020, I formed partnerships with 22 organisations. Over 2000 participants engaged in the projects, with these reaching 28,000 through online events and 2,898,14 via social media. All phases of the research helped writers forge new connections and communities, supporting a wider understanding of inclusive creative writing pedagogy to foster positive engagement with creative writing and regular writing practice.

Research Methodology and Ethics

The approach was informed by traditions allowing for the subjectivity of the artist/researcher (such as auto-ethnography and phenomenology, and by community-based approaches to praxis (such as 'forum theatre'). To this end, I used a range of mixed media methodologies, including: creative practice as research (Skains, 2018; McKenzie et al., 2014; Smith and Dean, 2009; Harper, 2008; Bolt, 2007); co-designed action research (McKenzie et al., 2014); cultural mapping using ethnographic principles and approaches (Duxbury et al., 2015; Kharel, 2015; Ellis et al., 2011; Van Maanen, 2011; Atkinson, 1990); co-production (Bond, 2018; Campbell and Vanderhoven, 2016); and surveying (Adams, 2014; Ellis, 2011; Dicks et al., 2006; Charmaz, 2000). This mixed approach enabled me to capture nuances within the data (Hay, 2020; Paris, 2019; Hay et al., 2014; Tondeur, 2013). Throughout this process, I considered the people that I worked with – and on behalf of – as knowledge holders (Bond, 2018; Wang et al., 2017). This collaborative approach was central to the project's wider objective to effectively share knowledge (Jindal-Snape et al., 2013; Horner, 2010; NACCCE, 1999).

To ensure all participants understood the scope of the research and their ability to abstain or withdraw from taking part, they were given an information sheet to ensure they provided "meaningful consent" (Williams 2006) or "informed consent" (Murphy and Dinwall, 2007; Chih Hoong Sin, 2005; Thorne, 1980). Participants had the option to anonymise their contributions or, in keeping with the project's objective to give voice to underrepresented writers, participants could choose to be credited. Special care was taken when working with vulnerable groups and young people and specific safeguarding measures are taken on occasions where children participated in workshops.

Quick Links:

---

[1] Working with CfEY we surveyed 1500 of these participants, and 33 schools involved submitted data.
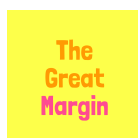
Strand 1: Cultural Mapping, Literature Review and Gap Analysis

The research design and production was informed by a theory of change (see A6 Theory of Change, Marginalia), initially produced by ACE and then revised by myself and partners to meet the needs of the project. Although the research set out to develop a pedagogy for curators and facilitators, we recognised from the outset that in order to produce an effective pedagogy, the research would need to develop a detailed understanding of what motivates people to write and continue writing. Similarly, we aimed to understand and build a picture of the values and practices of individuals and organisations that support writers.

To lay the groundwork, we conducted several rounds of literature reviews, alongside a 'cultural mapping' involving a data-collecting campaign. Our mapping approach was inspired by Walter Benjamin's 'Arcades' project (2002). It also took into account contemporary approaches to mapping from ethnography and cultural geography (Duxbury et al., 2015; Benjamin, 2002). Practically speaking, it involved manual online searches, surveys, and forums to elicit views about what people are doing and thinking within the writing ecology.

For analysis of the mapping data, I used Glaser and Strauss' Grounded Theory (1967) to allow the data to determine the findings, rather than posing and attempting to answer a hypothesis (Strauss and Corbin, 1990). Through this process, I identified a pool of 'sensitising concepts'. I later condensed these to four 'definite concepts', which formed the basis for my creative writing pedagogy (Charmaz, 2000; Glaser, 1992; Blumer, 1954). To support the process of analysis, I employed 'dialogical engagement' (Henlin, 2019), involving participants and partners in a dialogue throughout the process. This produced a better understanding of good practice in creative writing pedagogy and led to a deeper level of insight into the modalites and practices underpinning the key 'definite' concepts.

The initial phase of the literature review revealed that although creative writing has many benefits for emerging writers (Murphy, 2015), in formal settings creative writing is often taught to boost literacy skills (Roberts and Eady, 2012). However, the research data indicate some that practitioners recognise other benefits, such as increases in overall wellbeing and confidence. (Baikie, 2005; Wright, 2002; Chandler, 1999,). There is also recognition that opportunities to explore and write for pleasure boost engagement (Jindal-Snape et al., 2013; Cremin and Myhill, 2012; Harper, 2010; Clark and Dugdale, 2009; Wilson and Ball, 1997).

A second phase of literature review and analysis of our mapping data revealed additional barriers for disadvantaged writers, particularly comprehensive and accessible support (Saha and Lente, 2020; Shaw, 2020). My team and I also identified a lack of understanding surrounding what 'support' looked like in practice. Furthermore, through our mapping process we were able to identify different categories and approaches to
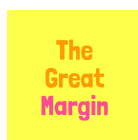
support. In brief, we found that support can facilitate personal growth, confidence, wellbeing, and/or professional development (Millard et al., 2019; Society of Authors, 2019; The Royal Society of Literature, 2019). However, we noted that further research is needed to fully categorise and understand how different types of writing support can be achieved and widely implemented to facilitate inclusivity. Whether writers find support effective is dependent on certain internal and external considerations, which will be unique to each writer (Archer, 2007). Analysis from CfEY / LKMCo (Millard et al., 2019) indicates that the principles and approaches encapsulated in *Dare to Write?* may form the basis for an effective pedagogy providing comprehensive support. Specifically, they note that our approach enhances feelings of connection, community, and confidence, and increases frequency of writing (especially for those who are the least inclined to engage with writing).

The mapping process revealed a myriad of motivations, identities, and habits that new and emerging writers inhabit, which impact how the writers interact with writing ecologies. These observations from the field were supported through the literature review, which highlights the importance of both the concerns of the individual and social structures (Saha and Lente, 2020; Kean and Larsen, 2016; Spread the Word, 2015; Sterling, 2001). Archer (2007) provides a theoretical underpinning for engagement in writing and the agency of writers. She suggests that writers have 'internal conversations' in which we reflect upon and weigh up multiple possible options, taking internal and external considerations into account.

A final phase of data mapping at the start of the pandemic found writers' needs were changing. Writers had greater pressures on their time, mental health, finances, and increasingly drew towards networks of support. I conducted further research into mitigating these circumstances through *The Great Margin* and through relationships with network organisations (such as *Literature Works*, *MumWrite* and others, see Marginalia, A4).

Both the mapping and the literature review revealed the importance of moving beyond 'habits' towards the design of writing spaces as a 'habitus for writing' and a 'community of practice' (The International Alliance of Youth Writing, 2020; Wenger, 2001 cited in Nelson and Cole, 2012; Dicks et al., 2006; Lave and Wenger, 1991; MacFarlane, 1955). My research highlighted that facilitators who design their writing spaces with community in mind can increase engagement both with the writing itself and with other people (this corresponds to research from Lave and Wenger, 1991; Wenger, 2001 and Smith, 2003 cited in Nelson and Cole, 2012).

In short, this phase of mapping and review revealed that writers' intentions may not always coincide with those of traditional funders and educators. Not everyone joins writing groups to become 'better writers' and/or 'published authors'; some seek to develop well being and connect with others. These observations led to the production of *The Writer's Cycle,* which is a public facing resource for other facilitators and in addition, formed the basis for my own curatorial methodology. Towards the end of the project, I reviewed and refined *The Writer Cycle* in order to share the understanding that had emerged from this project and to further refine and improve upon and deepen my approach.
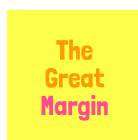
Strand 2: Development of Toolkits and Some Initial Findings

Over the course of my research, I developed and refined a creative writing pedagogy and a series of toolkits to inform the design of my research. When I started the research in 2016, I set out with the idea that creative writing is a valuable cultural activity - it can enhance wellbeing and personal development. The challenge was that, in the current writing landscape, sustainable provision for writing is currently only available to select groups. To bring about a change in the landscape of writing education, I looked at the resources facilitators need to help people from disadvantaged backgrounds to establish and maintain a regular writing practice. I sought to make explicit, and therefore more widely applicable, the good practices of writing educators who successfully foster an inclusive approach. This resulted in *Dare to Write?*, a set of resources and prompts to help more children and those who support them to discover and enjoy creative writing.

Material Cultures of Writing

Dare to Write? was initially built around two key habits: 'write' and 'explore'. As my understanding of the project developed, I began to develop a more complex understanding of how these habits interact with various cultural and social phenomena. I approached my creative writing pedagogy, during the initial phases of the research, from a material point of view, asking: 'what physical resources help to foster an environment that is conducive to an inclusive culture of writing?' (Carlson, 2020; Alldred, 2015; Petry, 2012; Seidner, 1999; MacFarlane, 1955)

My findings highlighted the importance of notebooks as spaces to explore and play, and emphasised the use of physical invitations and personalisable artefacts to create a stimulating, nurturing space for young writers. I observed that facilitators often use notebooks not only as a writing tool, but also as a material practice to convey certain values (such as a sense of fun, agency or personalisation). Further, writing facilitators often use indoor spaces as an extension of the notebook, encouraging participants to scribble on walls or notice boards in order to enable collaborative and shared experiences of writing. (See Marginalia A1, Images and Figures)

Whole Community Approaches and Social Enablers

The research also revealed the importance of constructing welcoming spaces that resonate with the lived experiences of participants, and the significance of social-actor networks for sustaining engagement. (Langdon, 1997; Latour, 1987) It found that local social-actors (such as librarians and bookshop owners) are key enablers for the development of a supportive and sustainable writing community. Beyond the gates of the schools, the places in which participants explore writing (for example, local town halls, shop windows, parks, and nature sites) can become an extension of the notebook, facilitating opportunities for participants to actively engage with the world around them through writing. Local social actors such as librarians and councillors help to facilitate the co-creation of welcoming spaces to foster belonging and a 'whole' community approach to engagement with writing. (See Marginalia A1, Images and Figures)
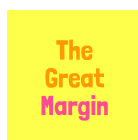
Writing Modes and Modalities

My initial action research projects focused on supporting young people and/or emerging writers. However, in 2017, I started to explore some of the ideas and approaches within *Dare to Write?* could be adapted and applied with communities of adults and continuing writers. This resulted in *The Writer's Cycle*, a resource that describes the four 'definite concepts' through which writers explore and write throughout their writing lives (discovery, connection, craft and transformation).

Within some of the adult communities that I worked with, physical resources may be less readily available, and writers may benefit from approaches that embrace different forms of engagement. For example, not all participants that I worked with wanted to engage with writing as a 'fun' activity; some participants were more engaged by approaches that are 'serious' and/or that are focused on an agreed personal or cultural outcome. Because of this, a key finding was that when seeking to adapt creative writing provision to new contexts, it can be helpful to start by identifying the hidden but essential 'modes' (i.e. the abstract resources) that drive your pedagogy. A mode is an abstract resource for making meaning (such as writing or layout) that can convey emotions or intentions; whereas a material is a concrete resource for meaning making (i.e. a printed book).

> **What is a mode and how was this concept used in this research?**
>
> Kress describes modes as 'abstract resources for making meaning' (for example, writing, speech and layout are examples of modes). A material, by way of contrast, is a concrete resource for meaning making, such as a printed book, a painting or a building (Bell, 2006; Dicks et al., 2006). In this project, I combined Kress' contemporary approach to multimedia communication with the linguistic understanding of 'modalities' as intentions of speech and written language. In linguistics modal verbs are used to indicate certain flavours of speech such as permission, volition, suggestion, and possibilities.

I found that it was helpful to look at the material practices of writing and facilitation through the lens of 'modality'. This enabled me to get a better understanding of the intentions that inform creative writing pedagogy and, through a further process of action research, led to the discovery of several recurring modes that are evident in the practice of creative writing education. For example, it was observed that writing and notebooks can be viewed both as a material practice (i.e. putting pen to paper) and as a mode (i.e. the 'mood', 'flavour' or 'intention' with which we write). Considering the modal use of writing and notebooks, I looked at how different writers/curators use these resources i.e. *what personal styles and intentions are evident in each case? Through the act of writing, what is the participant trying to enable, suggest or interact with?*

I observed that there are a variety of different ways in which notebooks can be used intentionally to enhance the experience of writer development. For example, facilitators may want to use notebooks to remind participants of the importance of establishing a 'space' to write. Or they may use notebooks to signify the idea
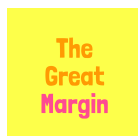
that it is important to have a *private* space to write. Further, facilitators may use notebooks to create a sense of 'invitation' (e.g. by adding prompts to the front of notebooks with an invitation to respond).

I also observed that the key themes of *The Writer's Cycle* can be viewed not only as contexts within which writing is supported, but also as 'high level' modes (i.e. as indicators of the intention of the support on offer). Curators can link the themes with other sub-modes to personalise their creative writing pedagogy and/or to tailor a particular creative writing intervention to the needs of a specific group (e.g. the mode of 'writing to connect' can be linked to 'invitational' styles of facilitators to create a welcoming inclusive environment).

In short, a key preliminary finding was that creative writing pedagogy can be usefully approached both as a material practice for support and as a set of modal resources. Once identified, modes can be used in a systematic way to increase engagement and inclusivity within provision. This approach enables facilitators to develop a meaningful and practical creative writing pedagogy. Looking at creative writing pedagogy through the lens of modality increases awareness of the intentions of writers and facilitators. It can also increase sensitivity to the social, cultural and technological contexts within which their unique approaches to writing education can be made manifest. The modal approach may thus make it easier to adapt and transfer creative writing pedagogy from one context to another.

Strand 3: Reflexive Review of phenomenology as a process of interpretation

Between You and I

For this strand of the project, I used an autoethnographic approach, which entailed reflecting on my personal and theoretical influences to explore early personal experiences, intentions, memories, and theoretical 'touchstones' that led me to embark on this journey (Sambrook, 2015; Adams et al., 2014; Ellis et al., 2011). This led me to an exploration of phenomenology and the relationship between the 'I' and the 'we' in collaborative literary practice (Schutz, 1970). The aim was to investigate how notions of 'we' within culture are assembled and drawn from this knowledge to construct a literary forum as a civic space for listening, interpretation, and shared sense-making.

The Projective Logic Of Poetry: Making Hope Legible

Growing up, I faced isolation and racism, leaving me with a sense of my own difference. Franz Fanon writes of a similar experience in *The Fact of Blackness*:

> I came into the world imbued with the will to find meaning in things, my spirit filled with the desire to attain to the source of the world, and then I found that I was an object in the midst of other objects. [...] I burst apart. Now the fragments have been put together again by another self.
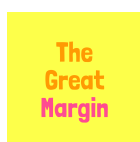
Being someone who looks at the world with curiosity, but who is also aware of being looked at made me aware of multiple perspectives and how they interact with each other. With these tensions in mind, the following extract of my research diaries and field notes explores the interrelation between my experiences as a reader, writer, and thinker with respect to the subject of phenomenology

I was raised in a rural mining village in the North of England represented in Shane Meadows' film *A Room for Romeo Brass* (1999) as a place of desolation within which children are powerless to determine their futures. Whilst I do not remember my childhood being as bleak as in Meadows' depiction, I did face significant isolation whilst growing up. As a teenager, I started to write in order to make sense of feelings of remoteness. I wrote in order to engage with the world around me.

As an adult, when I was pregnant with my first child, my partner suffered a brain haemorrhage and I became his carer. His memory became very short-term. This led me to consider the ways in which memory is essential to our relationships and our ability to make sense of the world together — to 'grow old together' as Schutz puts it.

Due to his illness, my partner's memory was severely impaired. In the early stages of his illness, he couldn't hold onto his memories for more than 15 minutes. As a couple, we found ourselves caught in the rhythms of his illness, dislocated from the normal flows of life. Through this experience, I began to appreciate the vital role that memory plays in helping us to orientate ourselves not just to the past, but to each other and to the future.

Like the lead character in the film *Memento (2000)*, my partner was not able to create new memories. Faced with this new reality, I asked myself: 'if my partner couldn't remember that I was pregnant, then how could we look forward to the future together? Without a past and a future, what basis was there for a relationship? With no memory, and thus with no points of reference to connect us as a couple, how could we grow and evolve together?' As I was coming to understand, hope is a product of our relationship to both the past and the future.

In *Memento* the main character finds another way of creating memories and hope: he starts to take photographs and write 'reminders' to himself on his body. Similarly, through my personal experience, I discovered that you don't need to be able to mentally recall information to create shared memories. As Schutz has argued, in the absence of the ability to 'look back' and recall experience, it is possible to reflect on experience moment to moment, through the simple act of spending time with another person and observing shared points of reference.

In a similar way, I found that through deliberate acts of shared inscription - such as photography, writing and film - I found that my partner and I could hold shared memories and observe shared hopes for the future.

My insight, from reflecting on this period in my life, was that when people make and reflect on something together even in moments of trauma, they can bring the past and future into a relationship with their present.

Reciprocity of Perception: Writing and Reading with 'us' in Mind

Phenomenology is the study of how we make sense of the world. It recognises that we do not only interpret phenomena through our faculties of reason, but also from a subjective, emotional standpoint. Current definitions of phenomenology emphasise the value of sensory experiences, and seek to examine the relationship between the individual subjectivity and the world (Weldon, 2018; Wilson and Dymoke, 2017).

Schutz (1967) argues that it is not only subjectivity, but also intersubjectivity, which plays a part in how we come to understand the world around us. He describes the 'we relationship', whereby individuals share an experience with each other and thus begin to build a shared view of the world. He calls this 'reciprocity of perspective'. Schutz (1970) claims that all forms of communication intensify and/or amplify the 'we relationship', allowing us to tune into each other's experiences. Schutz is interested in how, in our modern society, we can use mediated forms of signification to develop 'reciprocity of perspective' with 'anonymous citizens' who we don't know.

Sign Acts VS Sign Objects

Schutz differentiates *sign acts* (i.e. processes of signification) from *sign objects* (i.e. products, artefacts or outputs that convey meanings. He suggests that every sign-object is surrounded by a series of sign-acts that connect the artefact to past and future elements. These 'fringes', he says, 'are the stuff poetry is made of'. When we study sign acts, we are studying the expressive development of an emerging subjective and social life. (Schutz, 1970)

Like Schutz, as a researcher I have always been more interested in processes than products. In addition, my research has often explored the personal lives of artists within the wider culture of intersubjective relationships. Moreover, it has sought to understand how, as creative people, we can improve and contribute to communities of care (Warburton, 1998).

But, whilst being inspired by Schutz, there are drawbacks to his approach. (Harraway, 1988) Some might suggest that Schutz is speaking from a position of privilege, and that not everyone will interpret an experience in the same way. Schutz (1967) gives the example of two people watching a bird together as an instance of the 'we relationship'. But, we might ask, what if each person experiences and interprets those birds very
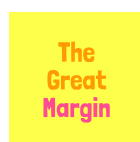
differently? What if one of the individuals is afraid of birds? Another drawback is that he tends to posit the 'we relationship' as an act of 'reaching out'. However, this implies that there is a centre from which to reach out; it might suggest to some that one position or point of view is more prominent than others and should be given more weight.

Can You See What I See? Observing Limitations, Imbalances And Shifts In Focus

The Great Margin took Schutz's approach and sought to update it. It looked to create an empathetic civic space where more subjectivities are accounted for and allowed to coexist. It set out to create a 'reciprocity of perspective' with and between 'marginalised' people. It recognised 'imbalances in perception' and tried to make space for dialogue. The interpretive structure of *The Great Margin* allows for both subjectivity and intersubjectivity. The act of writing is a personal one, yet through sharing that writing and especially through interpreting it (in this case, through poetry films), it can become a shared experience (Yoo, 2017; Brook, 2008; Melrose, 2007; Dawson, 2003; Berger and Mohr, 1982; Berger, 1972).

The project also attempted to update a phenomenological approach for an online world. In the midst of Covid-19, there are limited opportunities to create shared experiences face-to-face. Within this context, *The Great Margin* explored how to use writing, creativity and film-making to remediate and extend the humanity, presence and richness of person-to-person interaction (Harter et al., 2009; Eisenstein, 1994, 1977, and 1949). Ultimately, *The Great Margin* is an empathetic endeavour. It attempted to foster a culture of listening and sharing within a rhizomatic space wherein multiple voices could be heard.
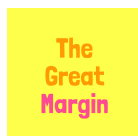
Strand 4: The Summative Creative Outputs

I curated *The Great Margin* in 2020 through a series of flash initiatives that aimed to support and connect isolated writers. This involved working both with writers and with other curators. In early 2020, with the onset of the pandemic, I moved rapidly to form partnerships with other curators and writer-facilitators who were looking to support isolated and marginalised writers. Co-production partners that joined us in the first month of the project included The *Stay-at-Home!* Literature Festival (see Marginalia, A4); the British Library, and Bath and North East Somerset Library Service.

My summative output comprises the following elements:

Field Notes and Conversations (Discovery)

The [Fieldnotes](#) are public facing research diaries that introduce some of the people, processes, challenges, approaches and ideas that informed the co-development of these two collections of films. I was reminded by several participants (as we explored the process of reading, writing and interpreting life from the margins) of the word 'Marginalia' – a term that refers to the scribbles and comments written in the margins of books. These field notes are my 'marginalia'. They demonstrate the material and practice notebooks as a space for discovery. Containing snippets, and extracts from my google diary, they are intended as a light introduction to my working process and to the context surrounding the project. The website is further enlivened by a series of '[conversational blog](#)s' launched in 2020. My intention in establishing a 'conversation' section on the website was to create a space for other guest curators to facilitate ongoing engagement with the project after the launch of the final output. This emphasizes my ethos of research as a civic process of working alongside other experts in the field. (See Marginalia, FAQ).

I Even Dream in Haiku (Connection)

[I Even Dream in Haiku](#) is a collection of collaborative films, entirely crowd-sourced from *The Daily Haiku*'s 5,000-strong community of writers from across the world, presenting many voices at once to create a diverse call from the depths of pandemic isolation. The collection imaginatively depicts a day in the life of a writer. Each film represents a stage in their day, and returns to touchstones of creativity and empathy.

Following the launch of *The Great Margin,* I was approached by numerous curators and writer- facilitators who indicated that they wanted to work with me through the vehicle of this initiative, to develop a better understanding of how to increase the inclusivity of writing provision during lockdown. I also set up a writing producers action research group to support curators to set up their own or adapt their own initiatives to meet the needs of writers during the pandemic. (For instance, I worked with *MumWrite, Novel Nights, Weston Supermare Writers and StoryMix.* See Marginalia, A4 Associate Partners*)*

This action research project involved sharing toolkits and pedagogical resources with facilitators who I then worked alongside to refine where necessary. One of the facilitators who approached me during this period was Amanda White, who had just set up *The Daily Haiku*. This group was established at the start of lockdown to allow participants to support their writing with artwork and video. *The Daily Haiku* was featured in *The Great Margin* in the early stages of the project, and throughout 2020 Amanda and I explored best practice in pedagogies using *The Writer's Cycle* as a point of reference.

My qualitative research with Amanda and other curators informed the wider development of this Great Margin and enabled me to refine and reflect on the pedagogy of *The Writer's Cycle*, especially around the theme of 'connection'. As a work of curatorial practice (Fox and MacPherson, 2015; Edmonds and Candy, 2010), *I Even Dream in Haiku* exemplifies how the collaborative pedagogy outlined in the cycle can be adapted to the needs of a specific community of interest to increase participation in arts education, even when people are separated and isolated in their homes.

Bulletins from the Edge (Craft)

[Bulletins from the Edge](#) is a series of poetic films exploring our relationship to others, to the past, to the present, and to the future during a period of mass crisis. A sense of community and compassion featured strongly in the works presented. The films themselves are a meditation on Covid experiences. But, it is in the process of curation and the wider interpretive scope of the project that the value resides. For this action research project, writers were initially invited to submit creative works capturing understandings of their current situation. There were over 500 submissions, and 54 pieces initially published in written form on the showcasing blog. I then worked closely with fifteen writers who had submitted work to develop a selection of short poetry and prose films.

As a key part of this project I set up a 'Time to Write' initiative and invited participants to share their writing regularly through collaborative online workshops/events. This included *The Great Margin Showcase* at StoryTown 2020, which comprised live readings and discussion.

The drawing together of multiple interpretations of the films through transmedia events and workshops across this period all speak to 'writing from the margins' as a civic process of reciprocity and sense-making, and this part of the project reflects on the relationship between interpretation and the theme of cracf . Opportunities for feedback and representation were shared between writers and readers, and between contributors and listeners, not only through the making of the films but through showcasing events and readings.

An Participatory Transmedia Forum (Transformation)

Structurally, *The Great Margin* was delivered through an interactive transmedia framework that invited participants to experiment with different models of writing, phenomenology, and interpretation. This
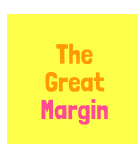
innovative transmedia format enabled me to offer writer-participants the chance to participate in various forums for transformative community writing throughout 2020.

Although presented in its summative format as a series of 'nameable' outputs, *The Great Margin* was not a linear project. It is most aptly represented as 'an organic orrery' of the lives and interactions of those writing from the margins during the pandemic. Speaking of the our underlying methodology (*The Writer's Cycle*), Caleb Parkin, one of our collaborators wrote:

> Too often, we think in a linear way, when life too is wonky, errant, and surprising. And so it is, the organic orrery of the writing life: we set off on one course, rocket to other planets, realise they're not inhabitable (sometimes even toxic), before plotting a new course to see where that takes us. I see *The Writer's Cycle* as a little orrery reflecting experiences.

> I recognised some lifeforms and felt kinship with all three of the Emerging, Continuing and Writer-Facilitator beings. Sometimes, I'm one orbiting another – a little space station or satellite, observing. There were customs and habits I recognised in all of them. There are days I'm all three: changing shiny costume/pointy ear prosthesis as I go.

> There were other familiar aspects to the worlds and moons of *The Writer's Cycle* orrery too. The themes of Discovery, Connection, Craft and Transformation arose in memories of my travels.

> Through various projects, including Beyond Words (Cheltenham Festivals), I've also realised the value of empowering writers that their obsessions and geeky hobbies aren't in the way of writing, they are your writing.

> I invite you to think of your own writing life as just such an organic orrery. Build it with beach balls, raisins, lightbulbs – whatever you have to hand. Keep rearranging them. And look out for that little spaceship between them all, because its wobbly and varied course will be uniquely your own. (Caleb Parking, on out Great Margin blog)

Quick Links:
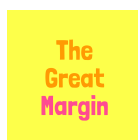
Strand 5: Refining and Inclusive Writing Pedagogy

The Great Margin provided me with an opportunity to refine *The Writer's Cycle*. The cycle is the key pedagogy underlying my research praxis and, in addition, is available publicly as a resource for other curators wishing to develop an inclusive practice. In 2020, a 'stay at home' order was in place and, as a result, many facilitators did not have access to their usual material resources (such as local community spaces, like libraries). We were faced with the challenge of adapting our provision to an online context. I used this period of enforced lockdown to work with facilitators on a series of action-research projects, through which we co-developed and explored a series of challenges and opportunities relating to the adaptability of creative writing provision and practice.

The Writer's Cycle takes a cyclical form, like a solar system. At the centre of the solar system is the writer.
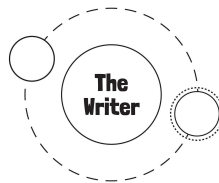
Circulating around the writer are the core habits of writing practice, Write and Explore:

Importantly, in this model of writing development, ways of practising these habits are not presented as a linear process, or as stages of attainment. Every writer's experience is diffe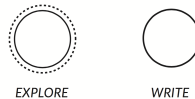rent, depending on their own circumstances, inclinations and interests. To show this, we represent the writer's process of development as a cycle of learning in constant motion. The writer can revisit the same action over time with increasing complexity and depth, or they can add new orbits to represent different approaches to writing and exploration.

Each orbit introduces a new theme — a new way to engage with writing and exploration. Anyone can create or customise their own solar system by using their own words to describe the themes and habits - just start with the writer at the centre, and build habits around them to describe current and developing practice. For example, for *The Great Margin,* my fieldnotes represent the theme of discovery, *I Even Dream in Haik*u explores the theme of connection, *Bulletins from the Edge* engage with the craft of interpretation, and the *participatory transmedia forum* represents the theme of 'transformation'.
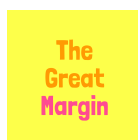
The Pivotal Role of Connection in the Development of Inclusive Writing Cultures

A key issue that we faced during lockdown was how we might create a sense of community online when participants don't have access to public buildings or when they do not have a home environment that is conducive to writing. (Girardi and Sched, 2021; Gilbert, F. 2020) During this period, the *Writer's Cycle guided* us through this process of adaptation. Towards the end of the project we considered how we might revise The *Cycle* in order to reflect our findings.

Although all four themes of *The Writer's Cycle* are important, 'connection' emerged as a key theme for those wishing to increase inclusivity within online environments. Through my action research projects conducted during the pandemic it was noted that some of the most successful approaches to online writing curation use an 'invitational mode' to foster connection. They invite participants into the process as equals in a way that connects them to the activity of writing, to other people, and to their environment. The invitational mode engenders a desire to write more because it supports meaningful connection.

I found that whilst skilled writer-facilitators, such as Amanda White, make connection and inclusivity appear easy, this apparent 'effortlessness' obscures the rigour and structure of their artistry. Similarly, although my creative writing pedagogy emphasizes the importance of writing for pleasure, it has a rigorous underlying structure that helps facilitators to identify and use modes of support that encourage participation. Thus, the research I conducted during the lockdown period underscored the importance of modal approaches to creative writing pedagogy and further demonstrated how invitational, inclusive atmospheres can be recreated online.

The Performative Potential of Writing

In addition, another helpful approach to an inclusive creative writing pedagogy also became clear during this period of research: *writing is performative*. Regular acts of writing lead to changes in practice (Frantz, 1998). Looking back at our dataset from across the project as a whole, it also became clear that people who commit to writing a small piece of text whenever they can are more likely to write more; this in turn boosts their confidence as a writer (Millard et al., 2019). Further, through acts of regularly sharing their work, people may start to feel more comfortable about publicly identifying themselves as 'writers' or as 'authors'.[2] As Amanda White put it, *'When you have an opportunity to do something regularly, it starts to become part of your way of being. […] It's philosophical: "I think, therefore I am". So while I am writing, I am a writer […] or while I am sharing in some kind of way, […] I am an author.'*

---

[2] A common objection to my claim that writing is performative is that, *'The act of writing may well produce a "writer" but this does not automatically mean that it produces quality writing.'* Whilst I would argue that the sustainable approach to writing described in my pedagogy produces quality writing in the long term, this misses the point. We would not, for instance. deny someone the right to engage in sport simply because they are unlikely to become an Olympic champion. In the same way, this project was initiated with the assumption that writing is of value because it facilitates wellbeing and participation in culture. Our goal, therefore, was to develop an inclusive culture of support for anyone who wants to initiate, develop and sustain a writing practice. In some cases. engagement in inclusive writing practice may well encourage participants to develop a professional writing practice. In the majority of cases our approach may simply establish a love for writing that builds confidence, and facilitates an overall sense of wellbeing and connection.
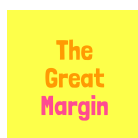
Microforms of writing are particularly performative, because they make it easier for participants to establish rituals, thereby facilitating a rhythm of regular writing and sharing. For example, Amanada White invited *The Daily Haiku* participants to suggest or vote on writing themes on a daily basis and this 'tiny' ritual gave people confidence to create or share writing regularly. Likewise, I found that inviting people to contribute one haiku and/or one or two photographs to the microfilms enhanced participation. In this way, the invitational mode supported the establishment of performative 'touchstones'. These anchored participants in a writing habitus, providing socio-emotional resources (such as confidence and a sense of community) and an impetus to write together, even though we were constrained by a lack of access to our usual material resources.

Performativity is a body of research that explores the relationship between words and effects. (Kristeva and Butler, 2017; Austin, 1962). JL Austin argues that words can produce effects in the world. For example, through the act of saying 'I do' a marriage between two people is brought into being. Judith Butler took this idea further, and looked at the ways in which words performatively produce gender identities. She argued that when we call someone a 'girl' then we may introduce the idea that the named person will behave in a set of ways that will confirm concepts of femininity. Thus by naming the girl, we may create the girl. In this project, I explored the act of writing itself as a form of performativity. This entailed exploring the changes that occur through specific acts of writing. I also looked at how performative writing intersects with resources for supporting writing (such as materials and modes). For example I asked: *what identities, forms or emotions do different styles of writing (or writing education) produce?*

Strictly speaking, in classical theories of performativity, it is words that produce effects in the world. By way of contrast, in this project I looked at the performativity writing (as a material and social process).. My approach encourages cultural producers to consider the development writers, rather than focusing narrowly on texts. It also highlights different 'levels' of performativity at play within writing. At one level writing may result in new literary products such as new books or poetry collections. In addition, the act of writing may lead to the production of new forms or styles. For example, in *I Even Dream in Haiku*, poems were adapted from a purely textual form to a multimedia filmic form. Participants may, also, start to see themselves as producers, not just consumers, of literature. This can lead to wider changes to cultural perceptions of what literature is, what we value as 'quality writing', and why.

Pulling this together, *The Writer's Cycle* can engender cultural spaces through which 'writers' themselves emerge as social actors within a public arena and/or educational environment. The structure and design of this habitus may be equivalent to participatory environments produced in other disciplines such as 'forum theatre' and is supportive of both 'mesa' and 'meta' performative experiences. In short, looking at creative writing pedagogy through the lens of performativity drew attention to the potential emotional and cultural effects of writing. As inclusive curators, we might ask: *what does writing have the potential to perform, produce, change or achieve?* These questions can be applied to the act of writing itself, to the identity of the writer and to wider cultures of writing.
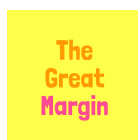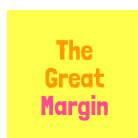
The Writer's Cycle as a Pedagogical Framework That Uses 'Design Thinking'

Awareness of the different levels of performativity opens up pathways for a variety of strategies for the curation of writing. However, it's important that curators wishing to develop an inclusive writing practice do not consider performativity in the abstract. Rather, they should look at its application within the context of material and social culture, and with reference to their own intentions (Fox and MacPherson, 2015). A curator therefore might begin their project by asking: *What is my intention in setting up this intervention? How can the culture of writing that I want to see be manifested, enabled, and adapted? What resources for support (material, social or modal) might be available to me? T*hey can then break down this question into manageable chunks through a systematic review of *The Writer's Cycle* through the lens of available resources for support such as modes, materials, and social actors. For example, through the process of exploring the use of my creative writing pedagogy across several curatorial contexts, I identified four key types of resources that can help make writing cultures more inclusive:

- To establish a welcoming environment that fosters belonging, it's helpful to focus on co-designing tangible writing cultures using local material resources, where these are available.
- To build an accessible culture of support, and to open up more choices for participants, it is useful to connect to enablers: i.e to social-actor networks and to places that provide a habitus for writing.
- Where you are looking to adapt your creative writing education practice to a new context, it can be advantageous to pay attention to the significant modes within your pedagogy.
- When you want to develop writing spaces that facilitate personal and cultural transformation, it's useful to review your writing pedagogy through the lens of performativity.

It can be insightful to focus on just one of these ways of approaching creative writing pedagogy when addressing a specific barrier to inclusivity, but it is also important to understand how these approaches interact. Creating an invitational atmosphere using both material resources and modes to encourage regular writing is key to accompanying and supporting writers on their writing journeys. This ethos informed my own innovative research methodology which saw researchers working alongside writer-facilitators to identify tangible practices, hidden modes, and performative processes that can be used creatively as resources to support the transformation of an inclusive culture for writer development.

The approach outlined in this section may be useful for other curators and facilitators wishing to understand creative writing pedagogy from a 'research design' perspective. I have attempted to lay out, albeit briefly, a systematic methodology for an inclusive pedagogical praxis of creative writing. I have also explored how my research builds on and extends my underlying toolkit for creative writing education. Essentially, what this amounts to a *double diamond* methodology for research and development. Each diamond in the cycle represents a theme or 'orbit' around *The Writer's Cycle:*

Key

Writing: making ideas and observations manifest through acts of inscription This is a process of sense making. The solid line moves upwards in the direction of tangibility.

Exploration: a journey through the unknown, leading to new insights. This is a process of creative inquiry. The dotted line moves sideways in the direction of 'telos'.

Discovery

Connection

Craft

Transformation

Curating inclusive writing cultures through multiple sign–acts

Write

Explore

Material cultures

Social enablers

Development cultures

Change–making cultures

Meta–performative outcomes

Modalities of permission

Modalities of volition

Modalities of suggestion

Modalities of potential

Mesa–performative outcomes
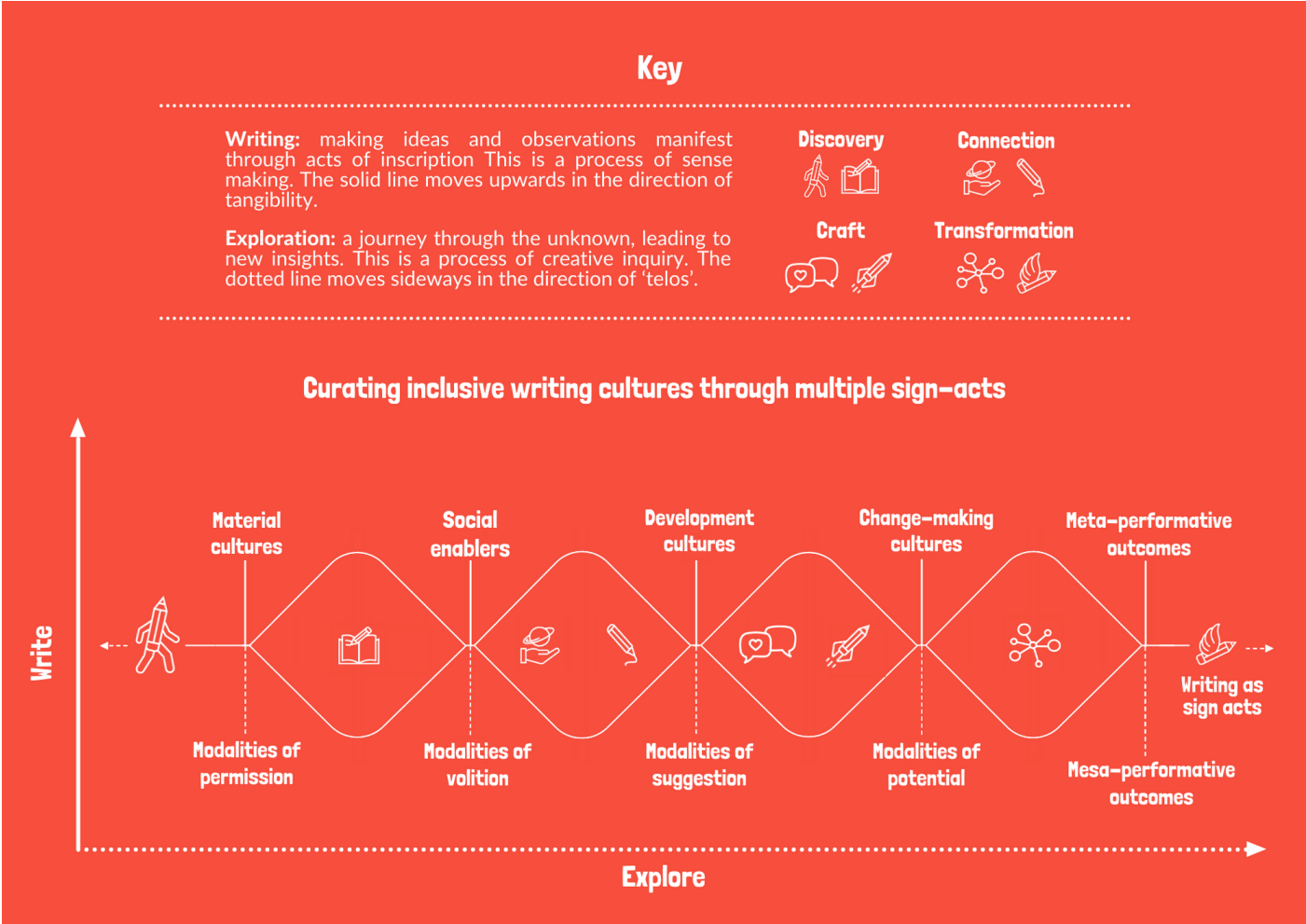
Writing as sign acts

Figure 7. For a full size image and other figures, see Marginalia.
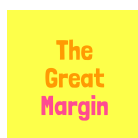
The Writer's Cycle as a 'Tissue of Making'

It is generally understood that creative research is a process, not just a product' or 'artefact' (Harper, 2014). However, there is less consensus on how we talk about and make visible this process – i.e., how do we represent this type of research, and how do we do justice to what Rendle-Short calls the 'tissue of making' (Rendle-Short, 2020)? 'Sign-acts' resemble, in some ways, the concept of performativity. But, whereas performativity focuses on the potential of language to bring something into being, by way of contrast, the theory of 'sign acts' draws our attention to processes of signification across multiple planes of meaning (material, social, intentional and performative). Looked at in this way the process of 'curating inclusive writing cultures' constitutes a series of sign-acts. The orbits within the cycle can be seen as having a Mobius-strip structure that fold back on themselves. creating a 3D rhizomatic structure. (Deleuze, 2004; Hofstadter, 1999)

The Writer's Cycle As A Personal Path Of Flight

Thus, it is important to remember that Fig 1 overleaf represents my personal flight path.[3] Although my path of flight can be followed by others, there are many other ways to move through the cycle. In the final analysis, I believe that my research is best represented through a personal account of the researchers 'story and of the stories that intersect with it. The myths and archetypes underlying our stories allow us to return to common human truths; they help us to 'look again', to reimagine and initiate transformations of our current reality. Knowing that data can be formed into different narrative shapes, and that stories can be told from different perspectives, enhances our understanding of complexity, social discourse and diversity. In the concluding sections of this contextual report, I thus return to the question of 'writing from the margins' as an intersubjective process of sensemaking. With reference to the process of curating *Bulletins from the Edge*, I consider implications of this research for those wishing to contribute to literary culture from the fringes of society. I explore the role of different interpretants, and consider imbalances in perception, concluding with the question: can we speak from the Margins?

---

[3] The movement of the solid line upwards aligns with my phenomenological approach to 'making sense' of research and the movement of the dotted line sideways aligns with my teleological exploration (i.e. my attempt to engage with hope as a memory for futures). The experience as a whole is, however, integrated through my path flight, i.e., through my personal experience and research 'story'. Stories are simply systems for organising information in a way that is compelling, meaningful and memorable. - this is an idea that is partly developed in this research and will be explored in greater depth in other projects.

Strand 6: Making Sense of it all: Final Analysis and Interpretation

'It's a Reminder That Listening Is Just As Important as Talking'

The Great Margin began its life as a project that aimed to bring together multiple voices writing from the fringes of experience. As we moved towards the conclusion of the project, we settled on the title *Bulletins from the Edge* for one of our final collections. The idea for this title arose from a conversation with Winston Plowes, one of the participants on *The Great Margin*. We had been chatting on the phone and I had been explaining the inspiration behind the project. I told Winston that, for me, some of the best writing emerges from the margins. He replied:

> When people ask me what it's like to be a poet I sometimes quote Michael Symmons Roberts who described the poet as 'a messenger bringing back bulletins from the edge of experience.' As a writer working in a hospice it's my privilege to visit one such 'edge of experience' and meet the patients and doctors such as Rachel who inspired my piece. It's a reminder that listening is just as important as talking, that being some sort of journalist of emotions is a valuable role in life and maybe as our worlds become smaller our hearts need to get bigger. (Winston Plowes, Marginalia A4)

The purpose of this final section of my report is to trace some of the processes of correspondence between the research team, the editors, the mentors and writers. The dialogue includes quotes and conversational snippets from key collaborators who have seen the project through to completion, such as writers, theorists and participants. It highlights specific processes and contexts which have exhibited innovation in new modes of sense-making, 'readership' and interpretation for creative writing practice.

Empathy is Not Always Easy

There is sometimes a temptation to present the 'we' within collaborative projects such as this as a cohesive whole. In practice, any project that is truly diverse will encounter differences in perspectives and interpretations. I agree with Maria Delgado, who has eloquently argued that the 'we' is 'not a single unit' and that 'it may not always be united.' Delago observes that:

> Civility involves empathy. It is also fundamentally rooted in a need to listen, and listening is about recognizing that others may not think as you do. (Delgado, 2018).

The project was formed with a civic objective in mind. As the project progressed and as I reflected on the interpretative process of producing the final output, I came to understand that filmmaking is an advanced form of readership. Adichie (2013) and Zadie Smith (Patterson, 2012) have argued that reading should be challenging, and I think that the same is true of any interpretive process that starts with the premise of civility.
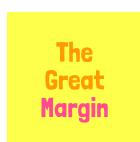
The Great Margin thus moves forward our understanding of what Hetherington (2020) calls 'writerly collaboration' within literary forums and creative writing groups. The research demonstrated that reading poetry need not be a 'private' experience and poetry need not be a singularly authored practice (Wilson and Dymoke, 2017).

Poetry as Technology of Interpretation

Understood within the context of the study of emerging social and emotional lives, the research revealed and explored how multimodal technologies can disrupt our relationship to traditional modes of literary interpretation. The relationship between writing, technology and community was shown to be an important feature of the interpretative experience. Initially, interpretation was facilitated through the creation of an online forum which enabled writers to be an 'integral part of the research process'.

The research, also, involved a reconsideration of literary texts as audiovisual artefacts. These films all represent a collaboration between the writer, producers, the group leaders, the researchers, the filmmaking team, and the voiceover artist. The resulting film is a melding of creative perspectives, intentions, and assumptions that form an interpretation of the original text, with additional multimodal layers (such as sound, image choice, pacing, etc.). As such, the films operate across multiple planes of experience and may resonate with a wider range of people or phenomena (Morin, 2005).

The pandemic necessitated that the project be run online and this fundamentally changed the phenomenological experience of the project. Forms of media (such as photography, video, and writing) are now no longer simply ways to communicate and express our experience of the world. These media are now part of the fabric of our experience, and are the *only* way most of us can communicate with people outside of our household. Below Ronnie McGrath, one of the workshop leaders, reflects on the relationship between technology and poetry in this project:

> If you think of poetry as this technology, nothing but words, a pen and paper and our thoughts, it's competing in this highly digital world and yet, it's still here, it's this technology that's still here.

> [...] This notion of caring, caring for someone else. When we are amputated from a community or from the immediacy of help, it's phenomenal to those people who go through that and somehow inspire themselves to write. As [the virus] tries to pull us apart, I also see a coming together of these very intimate stories about the human condition and how we navigate our way through the moment, through the everyday. [...] We can now see the importance of art. We are still fighting that battle for the visibility of art to take the central role and we are seeing that. This fracture, this disruption, has somehow given us agency. **Ronnie McGrath, Author and Great Margin workshop group leader**
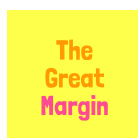
In a way, the online space has forced upon us some of the ways of approaching theatre that Boal was trying to create (Boal, 2002 and 2000; Brecht, 1964). For example, Zoom meetings and events have broken down the 'fourth wall' between writers and readers. However, this does not automatically mean that these spaces are more inclusive or diverse (Girardi and Sched, 2021). To make these spaces inclusive, the facilitator of the event or project needs to think carefully about how to design the space in order to make sure that different voices are heard and different stories are told.

We learned through the process of working on this project that true empathy requires a deep process of actively listening to people who may have a very different perspective from our own. Interpretation entails a loss and gain of meaning - listening is imperfect and we sometimes hear without fully understanding. When creating a collaborative piece of work, the individual voice may get lost in the crowd, and the meaning of an individual contribution may be interpreted in ways that differ from the original intention.

These Fringes 'Are The Stuff Poetry is Made of'

Within this project, participants were supported to compassionately engage with each other's stories through an interpretive process of sharing and discussing not only poetry, but all the personal and biographical details that may influence the fringes of our work. These affective exchanges were enacted between writers and readers and between the contributors and makers. Although it is important to give space to individual expression in the project, there was a shared commonality to the experiences of loss and isolation.

> One of the things I love about poetry is the way both writing and reading it startles your focus. The ordinary becomes extraordinary, ideas and emotions revealed in each twist of a line. I am intrigued by what we choose to include and what we leave out, by the unsaid finding its way through anyway. Perhaps this is why the film poem felt like a gift – it represents someone else hearing my words and dappling them with their own truth. And this for me is the centre of poetry – that it connects. It connects ideas, experiences and people who need never meet but who share a moment of understanding, a yes. **Katharine Goda, Writer and Great Margin contributor**

There was a sense in which the project heightened participants' sense of connection to other people who were important now or in the past. It presented participants with a means to individually and collaboratively express our longing for a pre-Covid life and for a return to a more substantial way of being. The works that participants created, and the project as a whole, provided an initial space for these memories to be captured and held, in both a traditional and virtual context.

> My professional and voluntary work aims to shine a light on inequalities particularly based on gender and ethnicity. Nurtured by my Buddhist faith, I believe each small action makes a difference. Writing is one way I take care of myself amid the hurly-burly of activism, as well as being a tool I use to encourage scrutiny and change. Subitha Baghirathan, Writer and Great Margin contributor
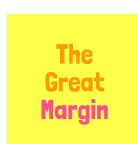
The immediacy of many of the poems demonstrates that writers were able to grasp fleeting, difficult, conflicting emotions. The aesthetics of poetry, particularly its fragmentation, readily reflect the sense of stillness and 'suspension' that many people felt during the lockdown, and echo feelings of being 'out of sync' with the reality of the pandemic (Tsegaye et al., 2016).

As is sometimes seen in moments of crisis, the pandemic has led to the loss of established anchors on a mass scale. This has been accompanied by a potential loss of hope and a struggle to imagine the future. Yet, through creative writing, there is the possibility to reconstruct ourselves. Each step of the project, from poem or prose to imagery to film to final summarisation, allowed an incremental amplification of the writers' emotions and sense of identity. From stillness there comes a reimagining, both of nature – a theme touched upon in several of the poems and supported by their accompanying films – and of the future self.

> This piece isn't entirely autobiographical, it grew out of one facet of my personality. The idea of speaking French is meant to be emblematic of an aspirational lifestyle; I certainly do not live a life in which I am required to speak French. I felt that considering a life/lifestyle in such specific detail would indicate the absence of those things in my reality. I hoped to create a sense of longing in the negative space around the words. **Zoe Raven, Writer and Great Margin contributor**

We see in some of the works a sharpening of awareness and an urge to create a memory of the future. The vivid mental images inspired by the presented works were reinforced by the imagery depicted in the accompanying films. By connecting poetry to film, there is the transformation of abstract thought into tangible emotion. For some, the future is a space for hope, the possibility that one day they will return to 'normal life'. For others there is only a small space for hope, and the future promises more of the same. For others still, the future presents a warning of an even worse disaster that could befall us if we do not pay attention to signs of discord that are clearly evident in the present moment.

Are You Reading The Room? (i) Researchers, Group Leaders, and Makers as Interpretants

Teachers and facilitators are often seen purely as conduits to learning, but in this project we explored the ways in which the group leaders contributed actively to the process of interpretation. Workshop Leader Ronnie McGrath, for example, commented on the way in which the project entailed a 'democratisation of poetry'. He noted that poetry is 'another way that knowledge can filter through to the community' and added that the project enabled participants to 'redefine notions of the community' by providing a 'catalyst for us to have these conversations about notions of being "human" in an age where notions of what it means to be human are changing and eroding.' Lucy Sweetman, the Lead Convenor of *The Great Margin* writing groups, said of the process that:
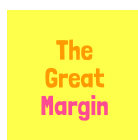
It's not so much that we teach writing but that we discover and interpret it together. A teacher can introduce a writer to craft and help them develop technically, but what really happens in a writing group, a workshop, a classroom, a Zoom room, is determined by those who are present – […] it is where writers create community with each other, where they learn to understand each other and where a deep listening is possible.

When it came to editing the films, further layers of interpretation were added by the filmmakers and the spoken word artists. Poet and voiceover artist Sophie Dumont noted that the act of reading someone else's work is very different from reading her own work. The distance between her own identity and the other poets' materials entails a process of 'bringing my own experiences and empathy'. Tracy Harris, one of our creative producers who contributed significantly to the editorial process also observed a difference between working on her own project and interpreting the words of others:

When I am making a film based on my own writing I have a clear relationship to the words and can see the images straight away. I know my own vision and where the original inspiration came from. With other people's writing I have to approach it in a slightly different way. I have to interpret the emotions and feelings behind the words and take time to sensitively create something that explores this visually.

The writers who contributed their texts to the films appreciated and reflected on these acts of interpretation:

It was nice to go back to some of these musings at the beginning of lockdown and see how they could be more moulded into something. To put it into The Great Margin context and have other people interpret and represent something personal was a really revealing process too. The creative exchange and the ability to communicate something on different levels, for different people through different mediums is really special. **Jess Bunyan, Writer and Great Margin contributor**

I like the way the poetry film made from my poem honours my text but interprets my writing in a different way to how I imagined. It was wonderful to be a participant in this collaborative, creative project and it gave me a greater understanding of how meaning is a fluid process open to interpretation. **Josephine Corcoran, Writer and Great Margin contributor**

These acts of interpretation can be extremely effective, but they can also come with risks. Working as we were with those experiencing marginalisation and isolation, these are incredibly personal and important subjects to be handled with care. An act of interpretation can risk moving away from the cultural significance of the written piece. This was true, for example, with the initial drafts of the film 'Snow Angel', which featured a montage of stock footage much like the other films. In the final version, simply an image of the author's family, accompanied by her voice was all the collaborative team felt was needed to properly represent this story.

The act of collaborative interpretation also took place through the editing of the written piece itself. For instance with the film "And Just Then The Family's Home All Day", the original piece needed to be shortened to fit the video format. But to cut certain details risked removing the heart of the author's piece, which featured important illustrations of the experience of balancing a writing practice with caring responsibilities.

In short, this project required deep acts of listening and empathy in order to ensure the integrity of the pieces were not lost in interpretation. This required close collaboration, regular contact, and honest yet sensitive feedback, both from the creatives involved as well as from the group leaders, editors, filmmakers, and researchers.

Are You Reading The Room? (ii) Editors and Mentors as Unreliable Interpretants

While selecting pieces for publication on the showcasing blog in the earliest stages of *The Great Margin*, we realised that unconscious biases were still at play. We mitigated these by providing specific guidance and submission criteria to editors that prioritised the content of the pieces over the extent to which they used traditional or accepted modes of writing. However, cultural factors and experiences will have unconsciously influenced which topics resonated with the editorial team. To mitigate these further, we resolved to have a far more diverse editorial panel in future projects.

When choosing not to include submissions in the collection, we kept these inherent biases in mind as we were aware our judgements were subjective. As we also wished to engender a culture of connection and empowerment, and did not wish to deter writers from writing, it was extremely important to ensure the communications were friendly and encouraged writers to continue, giving them suggestions of other ways they could continue to be involved.

Our editorial support for writers while preparing the writing for upload to the showcasing blog revealed that writers should be informed about the approach for editorial critique that the editor intends to use. For example, some editors made light touch, optional edits, while others provided in-depth and precise comments. The research revealed that regardless of the methodology the editor chose, the editorial support was most successful when the writer was aware of the kinds of suggestions and feedback that they would receive, and how they could respond to these. This was particularly important when working with emerging writers who may never have received critique before. We used this insight to tailor our editorial support when adapting a selection of these writings to film format later in the project.

The extent to which the participants felt they could provide critique links to the concepts of agency and diversity within the wider writing ecology. The data revealed that writers, particularly isolated and marginalised writers and writers who have not received formal training, have not been adequately prepared with the skills and knowledge to defend their work, perhaps due to a gap in knowledge surrounding how to articulate their points constructively. This contributes to perpetuating inequalities and a lack of representation in the wider
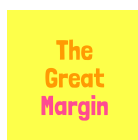
writing and publishing industries. As indicated in two recent reports by *Spread the Word*, (Saha and van Lente, 2020; Kean and Larsen, 2016) publishing houses are aware that unconscious biases impact which kinds of writing or writers are given platforms. They are seeking to remove or mitigate these biases; however, they are not sure how to do this. If writers on the margins are failed by the industry and lack the preparation to express their artistic vision in this dialogue, then this inevitably results in a halt in progression towards a more representational industry.

The findings suggest that greater training is required, both for writers on the margins and the curators, facilitators, and mentors that seek to amplify these voices. More training is required to ensure that those conducting mentorship are aware of wider machinations in the industry and how their marginalised students' confidence and ability to articulate their work will enable them to participate as a writer in the long term. When recruiting future editors and mentors in my future research, an awareness of this will be essential.

The research also indicated that agency and equality in collaborative practice were very important due to the interpretation inherent within the process. Four main parties were involved in the practice (the writer, the voiceover artist, the video editing team, and the Paper Nations creative editing team). This meant that the resulting films contained within them at least four layers of interpretation, only one of which was the author's intention for the written piece.

As such, this posed a risk of the final film diverging significantly from what the author originally set out to achieve. The research found that screening multiple drafts with the writer, in addition to the mixed methodology for gathering feedback, was extremely important because after each round of feedback, another act of interpretation took place. With each round of feedback the final output grew closer to the writer's intention (or an interpretation of it which they enjoyed) and through ensuring the writer had the agency to withdraw the piece from publication, this ensured the practice was truly collaborative and valued by each party.

With regard to publication, the research found that giving writers the option to contextualise the final film with commentary – either in the editing and adaptation process, or perhaps providing additional information about the piece – empowered the writers to feel like equals in the collaborative process.

## What We Found, What We Lost, and What We Seek to Replenish

To facilitate lockdown filmmaking, we used online archives. There was a noticeable shortage of footage within these repositories representing participants from diverse backgrounds (Taylor and Jordan-Baker, 2018). A key finding was that our collective archives are impoverished, which leads to a further 'locking out' of marginalised groups from culture (see 'symbolic annihilation' and 'affect' in relation to archives in Caswell et al., 2016). The project, therefore, contributed to the replenishing of our cultural archives with new memories, representations, and forms of expression (Manoff, 2004).
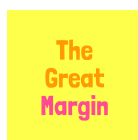
Can 'We' Speak from the Margins?

The project was launched with an optimistic set of goals: however, our findings highlight that there are still many ongoing challenges for those who seek to fully enable writers to speak from the margins. In embarking on this project, we wanted to develop a more participatory approach to writer development. This was achieved, but some issues (such as the lack of diversity within public archives and the challenge of imbalances of perception) led us to reflect on the limitations of creative praxis, especially for those who face the most severe and persistent forms of isolation.

As is sometimes seen in moments of crisis, the pandemic has led to the loss of established anchors on a mass scale. This has been accompanied by a potential loss of hope and a struggle to imagine futures. Within this context, *Bulletins from the Edge* is presented as a poetic form of orientation and anchoring - delivered through participatory forums, and as a collection of shared memories (for the past, for now and for futures). Further research might explore how we can expand our 'collective memory' to embrace a wider pool of knowledge and voices from the margins.
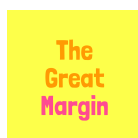
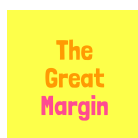## Discussion and Future Directions of this research

Looking to the future, the research indicates some promising areas for further exploration. The shift to online modes of mentorship, community, and support signal a change in the writing ecology that may become a permanent fixture and the research identified the importance of understanding the online challenges of curating writing online. As such, further research is needed to understand and articulate how pedagogies for the curation of online cultures can be fully adapted to an online context, in particular with respect to emergent findings relating to 'virtual' modalities and the ' meta-performativity' of writer development.

The research demonstrated that certain modalities that are effective in person can be transferred to virtual environments, and that writer-facilitators wishing to use collaborative pedagogies online should pay attention to the structure of the online space. But, more research is needed to explicitly draw out the relationship between the modalities that support inclusive creative writing pedagogy and participatory principles in other practices (such as forum theatre, interactive storytelling and discursive approaches to filmmaking). There is also further potential to apply classical modal theories from linguistics to this research, in order to more fully understand the salience and transferability of commonly used creative devices and techniques within creative writing facilitation, such as notebook writing and 'invitational' approaches to the co-design of writing spaces.

Regardless of the motivation to write, the research shows that people who are helped to undertake writing in a supportive community gain confidence and are more likely to continue writing, and at a later point to share their writing. The research provides a counterpoint to the neo-liberal view that confidence is something that is purely the responsibility of the individual; and it calls into question the commonly held assumption that confidence is the product of an innate 'talent' or 'ability'. Instead, the research suggests that confidence and resilience are social outcomes of a supportive and connected community.

Writing is performative; it is through the act of writing regularly that the writer develops. Importantly, this research emphasises the ways in which writing allows individuals to engage with the world by increasing capacity for self-expression and empathy with others. The evidence regarding the relationship between creativity and wellbeing is clear. But, creativity and support do not occur in isolation. They are mediated through different forms of culture and connections and are therefore subject to values and bias. Writing support may form an interstice where identities have multiple functions and expressions; a place where the individual and the social meet with differing and competing agendas. This interstice enables new knowledge and reframing to occur. Support frames creative development as a continual and reflexive process.

They combine a form of informal learning characterised by the personal and public, affective, and cognitive within a wider writing industry/community ecology. In terms of *The Writer's Cycle*, they form a crucible of Discovery, Connection and Craft which can lead to Transformation.

The research highlights the transformative implications of the writing life-cycle and points to further questions for future research. For instance: does learning/development go through an identifiable set of steps, or is development a cyclical process? Through an emphasis on the ever-shifting perspectives, cycles and life circumstances of writers, this research stimulated innovations in the design and delivery of creative writing provision for participants usually excluded from the creative arts.

The project created new knowledge amongst curators and facilitators about how to translate existing approaches to writer development to support within an online environment. Whilst this project has always been a collaborative one at heart, it has never spoken with just one voice. *The Great Margin i*s a celebration of diversity and divergence in approaches to writing and supporting writing.

This research revealed findings about writing as a performative act, but the research is ultimately about the process of inclusive writing as a sign-act. In this respect, the research created new knowledge about how to shift creative pedagogies (i.e., approaches to the curation of writing cultures) from traditional education settings to more informal communities in order to increase participation and diversity. Beyond the emphasis on the importance of Connection as a principal mode of building support, the research also highlighted the importance of writer facilitators working alongside writers to support development.

The concept of support as a feature of the community writing spaces and the writing ecology as a whole came to the fore in the latter phases of the research. However, further research is needed to translate this into communicable knowledge. This may entail an investigation of structures of support across the writing ecology as a whole. Or, it could involve drilling down to look in detail at specific aspects such as mentoring, editorial support and the role of 'competitions' as points of entry to the industry.

Finally, the research revealed valuable findings with respect to the importance of writer-facilitators 'accompanying' learners through their journeys (See Marginalia, Fig A7). The research indicated that similar methodologies could also be applied to the process of research engagement, whereby researchers work alongside facilitators to address shared questions and to achieve agreed outcomes. However,I encountered challenges in 'writing up' research that is radically dialogical and participatory in its nature. This suggests that further research could be done to identify and remove obstacles to conducting research that begins with the idea that the greatest insight emerges from the public sphere. Specifically, the provocation that cultural facilitators and academic professors should play an equal role in driving research raises an important question for future investigation: are there better ways to account for and describe this type of research that do not require the valorisation of the researcher as the 'hero' of the story?
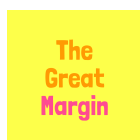
Credits

Bath Spa University Team:

Lead Author, Principal Investigator and Curator:
Professor Bambo Soyinka

Named Researchers:
Joanna Nissel

Senior Creative Team:
Dr. Amy Spencer - Creative Producer
Lucy Sweetman - Creative Producer

### Action Research Partners:

Lead Action-Research partner

Amanda White - Creative Producer on *I Even Dream in Haiku*
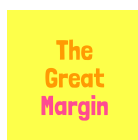
Producer's scheme participants:

Alison Powell - *Write Club*, Chris Beale - *Bristol Tonic,* Grace Palmer - *Novel Nights*, Jasmin Perry - *Weston Writers Nights,* Jasmine Richards - *StoryMix*, JLM Morton - *Dialect /* The Outposted Project, Marnie Forbes Eldridge - *StoryTown*, Matthew Tett - *StoryTown*, Michael Loveday - *Slouch to 5K*, Nikki Dudley - *MumWrite*, Rebecca Adams - *TravelWriteChange*

For full list of credits and associate partners see Marginalia
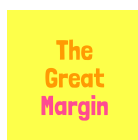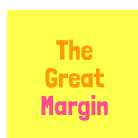
Cross-Cutting Table of Findings

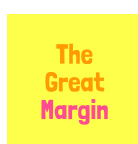| Findings	Pages Number
Civic Cultures of Writing, We-Relations and Empathetic Spaces	4, 11-16, 24-29, 36, 42
Mapping Writing Cultures	6-8, 37
Material Cultures of Writing:	9-11, 15, 18, 20-23, 28, 37-39, 41,
Whole Community Approaches/Social Enablers, Habitus for Writing	8, 20-21, 37, 39, 41
Modes and Modalities of Writing	10-11 19-22, 24-25, 32-33, 38
Performativity of Writing/Writing as Sign-Act	19-23, 38-41
Curating Inclusive Writing Cultures	9, 19, 21, 39
Interpretation (as a Phenomenological Process)	11-14, 16, 25, 40
Poetry as a Technology of Interpretation	25, 40-41
Risks of Interpretation	28-29, 41
Recommendations for Editors and Mentors	29, 42
Cultural Archives/Imbalances in Perception	30-31, 42-44

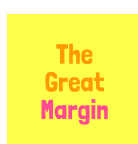| Findings	PG.	Where was this evidenced or shared on *The Great Margin* project?	What existing body of work does this extend, develop or compliment?
On Civic Cultures of Writing, We-Relations and Empathetic Spaces The research examined writing as a process of co-creation through which different subjectivities can be explored within a community of care. Schutz (1967) argues that intersubjectivity also plays a part in how we come to understand the world. He describes the 'we relationship', whereby individuals share an experience with each other and thus begin to build a shared view of the world. Reflections on my personal experiences led me to consider the ways in which memory is essential to our relationships and our ability to make sense of the world together — to 'grow old together' as Schutz puts it. *The Great Margin* takes Schutz's approach and seeks to update it. It looks to create an empathetic civic space where subjectivities coexist. It sets out to create a 'reciprocity of perspective' with and between 'marginalised' people. It recognises that the 'we' is not always a cohesive whole. Maria Delgado has eloquently argued that the 'we' is 'not a single unit' and that 'it may not always be united'. As the project progressed and as I reflected on producing the final output, I came to understand filmmaking as an advanced form of readership. Adichie (2013) and Zadie Smith (Patterson, 2012) have argued that reading should be challenging, and I think that the same is true of any interpretive process that starts with the premise of civility.	4, 11-16, 24-29	Findings relating to the theme of civic cultures were discussed in workshops. The finding is further discussed and evidenced in *Memory for Futures* (on the Field Notes section of the GM website)	Materasso, 1997 Delgado, 2018; Schutz, 1967 Sambrook, 2015; Adams et al., 2014; Ellis et al., 2011, Miller, 2008; England, 1994. Harraway, 1988

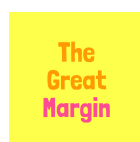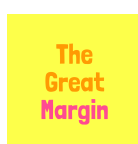|			
On Mapping Writing Cultures Our literature review and analysis of our mapping data revealed significant barriers for underrepresented writers, and a need for greater equality and support (Saha and Lente, 2020; Shaw, 2020). However, my team identified a lack of understanding surrounding what 'support' looked like in practice. Through our mapping process, we found that different types of support can facilitate personal growth, confidence, wellbeing, and/or professional development . It was revealed that not everyone joins writing groups to become 'better writers' and/or 'published authors'; some seek to develop well being and connect with others. We identified a myriad of motivations, identities, and habits that new and emerging writers inhabit and which impact how the writers interact with writing ecologies. This led to the production of *The Writer's Cycle*, a pedagogical resource that aimed to make intuitive creative writing pedagogy more explicit, tangible, and thus more accessible for adaptation across contexts. *The Writer's Cycle* is a public facing resource and formed the basis for my own curatorial methodology.	6-8	Findings relating to our 'mapping' activities were discussed in *The Writer's Cycle* on the NAWE website, and in the first two sets of the Field Notes section of the GM website). We shared our mapping methodology in workshops.	Benjamin, 2002; Duxbury et al., 2015, Brook, T. 2008
On material cultures of writing I observed that facilitators often use notebooks not only as a writing tool, but also as a material practice to convey values (such as a sense of fun, agency or personalisation). Facilitators often use indoor spaces as an extension of the notebook, encouraging participants to scribble on walls or notice boards to enable collaborative and shared experiences of writing.		I shared findings about 'material cultures' via the DTW Library, and through my GM field notes.	Kirtley et al., 2020; Alldred and Fox, 2015; Smith, 2012; Petry, 2011; Seidner, 1999 MacFarlane, C., 1955
On whole community approaches and Social Enablers Local social-actors (such as librarians and bookshop owners) help to facilitate the co-creation of welcoming spaces to foster belonging and a 'whole' community or a 'habitus of practice' to support engagement with writing. Beyond the schoolgates, the places in which participants explore writing (for example, local town halls, shop windows, parks, and nature sites) can become	9-11, 15, 18, 20-22 28.	I shared findings about enablers through the DTW Atlas, through the producers scheme, through my field	Harper, 2010; Wenger, 2001 cited in Nelson and Cole, 2012; Lave and Wenger, 1991; Langdon, 1997; Latour, 1987;

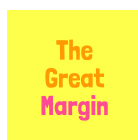|			
an extension of the notebook, facilitating opportunities for participants to actively engage with the world around them through writing.		and through the innovative design of the GM.	MacFarlane, 1955
On Modes or 'Modalities' of Writing Curators can also approach creative writing through the lens of 'modes'. Thinking about modalities of writing (in the classical linguistic sense of the word) attunes curators to their own intentions and to those of the writers that they hope to support. A modal approach enables facilitators to develop a meaningful creative writing pedagogy. Further, the modal approach may make it easier to adapt creative writing pedagogies across contexts.	8, 20–21,	I shared findings relating to modes through my GM field notes via the producers scheme, and through KE events.	Lutkewitte, 2014 Dicks et al., 2006
On the Performativity of Writing / Writing as Sign-Act I used *The Writer's Cycle* to create a communal space where writers and facilitators could engage as social-actors within a public arena. The structure and design of this community space for writers may be equivalent to participatory environments produced in other disciplines such as 'forum theatre', and is supportive of both mesa and meta-performative experiences. Looking at creative writing pedagogy through the lens of performativity showed that writing may result in new literary products. It can also lead to the production of new forms or styles of writing. For example, in *I Even Dream in Haiku*, poems were adapted from a purely textual form to a multimedia filmic form. In addition, participants in writing projects may start to see themselves as producers, not just consumers of literature. This may bring about changes to cultural perceptions of what literature is, what we value as 'quality writing', and why. Sign-acts resemble, in some ways, the concept of performativity. However, whereas performativity focuses on the potential of language to bring something into being, by way of contrast, the theory of 'sign acts' draws our attention to multiple different ways of making meaning (material, social, intentional and performative).	0-11 19-22, 24-25 31-32,	I shared findings relating to performativity through KE events and through my GM field notes.	Schutz, 1970

|			
On Curating Inclusive Writing Cultures *The Writer's Cycle* is a resource for exploring the curation of inclusive writing cultures. A curator might begin their project by asking: *What is my intention in setting up this intervention? How can the culture of writing that I want to see be manifested, enabled, and adapted? What resources for support (material, social or modal) might be available to me?* They can then break down this question through a systematic review of *The Writer's Cycle*, and through the lens of available resources for support such as modes, materials, and social-actors. For example, through the process of exploring the use of my creative writing pedagogy across several curatorial contexts, I identified four key elements that can help make writing cultures more inclusive: 1. To establish a welcoming environment that fosters belonging, it's helpful to focus on co-designing tangible writing cultures using local material resources, where these are available. 2. To build an accessible culture of support, and to open up more choices for participants, it is useful to connect to enablers: i.e. to social-actor networks and to places that provide a habitus for writing. 3. Where you are looking to adapt your creative writing education practice to a new context (for example to online environments), it can be advantageous to pay attention to the significant modes within your pedagogy. 4. When you want to develop writing spaces that facilitate personal and cultural transformation, it's useful to review your writing pedagogy through the lens of performativity. This approach can be regarded either as a methodology for inclusive writer-development based on 'design-thinking' and/or as a curatorial practice that is mobilised through a series of non-linear sign-acts. Communicable knowledge is produced through the intersection of writing/research (understood as acts of sense-making/teleological enquiry).	19-23,	I continually shared emerging findings about the curation of inclusive cultures through the course of the research. For instance through NAWE workshops, through working papers, through the innovative design of the GM and, finally, through the summative output.	Gilbert, 2020. Hew, 2016 Fox and MacPherson, 2015

On interpretation (as a Phenomenological Process) It is generally understood that creative research is a process, not just a 'product'. However, there is less consensus on how we discuss and make visible this process. Thus, as well as our summative output – a website and a body of films exploring writing from the margins during a time of mass isolation – *The Great Margin* contributed to a wider understanding of the processes of multi-model sense-making. Schutz writes of the difference between the 'sign object' and the 'sign act' (in other words, the difference between a finished work of art and the process of creating it). He suggests that every artefact is surrounded by 'fringes' that connect its past and future elements. These fringes, he says, 'are the stuff poetry is made of; they are capable of being set to music, but they are not translatable.' This suggests that when we study poetry, we are studying the expressive development of an emerging intersubjective social life. As noted elsewhere, one of my aims was to update Schutz's phenomenology. The findings that emerged relate, mainly, to a new understanding of writing curation as a sign-act that enables a range of perspectives to collide, supporting participants to make subjective and intersubjective sense of a world in crisis. Through this process, participants (I include myself) reconstructed language-scapes. In doing so, we reconnected to ourselves, to each other, to our histories and our futures. Writing acts are personal, yet require interpretation. Whereas performativity focuses on that which writing brings into being, reviewing curation as the interface of multiple 'sign-acts' enabled me to look more closely at how my personal and intellectual process of sense-making intersects with the lived experiences of other people. In the final analysis the research is best represented through an account of my research 'story' which allowed me to explore the relationship between my narrative and the experiences of project participants.	11-14, 16, 25,	Findings relating to this theme were shared through my GM field notes and through events with public participants.	Berger and Mohr, 1982; Berger, 1972; Yoo, 2017; Brook, 2008; Melrose, 2007; Dawson, 2003 Deleuze, 2004 Hofstadter, 1999
On Poetry as a Technology of Interpretation In the midst of Covid-19, there were limited opportunities for face-to-face interaction. *The Great Margin* explored how 'presence' and 'humanity' can be felt and experienced within an	25,	Findings relating to this theme were shared through	Harper, 2014

|			
online context. It also looked at poetry as a form of technology, highlighting shifts in the use of this expressive language online. We found that microforms of writing were popular during lockdown. Perhaps this was because the short form makes it easier for participants to establish rituals of regular writing and sharing. For example, Amanda White invited *Daily Haiku* participants to suggest or vote on writing themes on a daily basis. The short form, combined with Amanda's invitational mode, supported the establishment of performative 'touchstones'. These anchored participants in a writing habitus, and provided an impetus to write together, even when we were constrained by a lack of access to material resources. The research revealed and explored how multimodal technologies can disrupt our relationship to traditional modes of literary interpretation. The relationship between writing, technology, and community was shown to be an important feature of the interpretative experience. Initially, interpretation was facilitated through the creation of an online forum which enabled writers to be an 'integral part of the research process'. Zoom meetings and events broke down the 'fourth wall' between writers and readers. However, this did not automatically mean that these spaces were more inclusive or diverse (Girardi and Sched, 2021). To make these spaces inclusive, the facilitator of the event or project had to think carefully about how to design the space in order to make sure that different voices were heard and different stories told.		my GM field notes, through the summative outputs and through events with public participants.	Boal, 2000 and 2002; Brecht, 1964 Harter et al., 2009; Eisenstein, 1949, 1977, and 1994. Morin, 2005 Astruc, 1948 Michelson, 1984..
Risks of Interpretation In a project such as this, acts of interpretation can be extremely effective, but they can also come with risks. Marginalisation and isolation are incredibly personal and important subjects, to be handled with care. An act of interpretation can risk moving away from the cultural significance of the written piece. Projects such as this require deep acts of listening and empathy in order to ensure the integrity of the pieces are not lost in interpretation. This requires close collaboration, regular contact, and honest yet sensitive feedback, both from the creatives involved as well as from the group leaders, editors, filmmakers, and researchers.	28-29	I shared these findings through workshops, conference papers and through the producers scheme.	Rendle-Short, R, 2020

Recommendations Relating to Interpretation as an Editorial Process: The findings suggest that greater training is required, both for writers on the margins and the curators, facilitators, and mentors that seek to amplify these voices. More training is required to ensure that those conducting mentorship are aware of wider machinations in the industry and how their marginalised students' confidence and ability to articulate their work will enable them to participate as a writer in the long term.	29	I shared these findings through workshops, conference papers and through the GM fieldnotes (esp. the Art of Interpretation)	Kean and Larsen, 2016
Cultural Archives and Imbalances in Perception The project developed understanding about the cultural significance of collective memory. To facilitate lockdown filmmaking, I used online archives. I found scant footage representing participants from diverse backgrounds. This 'locks out' those already excluded from culture and highlights a need to replenish cultural archives with more inclusive expressive forms. Nonetheless, the research revealed that through writing from the margins, people can meaningfully participate in civic life and contribute to the reinterpretation of culture in crisis.	29	I shared these findings through workshops, conference papers and through the GM fieldnotes (esp. through the Art of Interpretation)	Taylor and Jordan-Baker, 2018; Caswell et al., 2016
Can we Speak from the Margins? The project was launched with optimism. However, our findings highlight ongoing challenges for those who seek to fully enable writers to speak from the margins. In embarking on this project, we wanted to develop a more participatory approach to writer development. This was achieved, but some issues (such as the lack of diversity within public archives and the challenge of imbalances of perception) led us to reflect on the limitations of creative praxis, especially for those who face the most severe and persistent forms of isolation. As is sometimes seen in crisis, the pandemic has led to the loss of established anchors on a mass scale. This has been accompanied by a potential loss of hope and a struggle to imagine futures. Within this context, *The Great Margin* is presented as a poetic form of orientation and anchoring, delivered through participatory forums, and as a collection of shared memories. Ultimately, the research created a rhizomatic space at once varied and unified, where many perspectives matter and coexist, and where participants can meaningfully contribute to reinterpretations of culture. Further research might explore how we can expand our 'collective memory' to embrace a wider pool of knowledge and voices from the margins.	30-31,	Findings relating to this theme were shared through my GM field notes, through the summative outputs and through events with public participants. Also shared these findings through workshops and conference papers.	Spivak, 1988
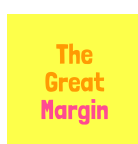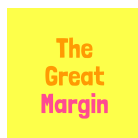
Literature Review

Adams, T. E., Jones, S. H. and Ellis, T., 2014. *Autoethnography (understanding qualitative research).* Oxford: Oxford University Press.

Adichie, C.N., 2013. *Americanah.* New York: Anchor Books.

A Room for Romeo Brass, 1999. [film] Directed by Shane Meadows. UK: Momentum Pictures.

Arts and Humanities Research Council (AHRC), 2015. *Knowledge Exchange and Partnerships.* [online] Available at: <https://ahrc.ukri.org/innovation/knowledgeexchange/>

Alldred, P. and Fox, N., 2015. New materialist social inquiry: designs, methods and the research-assemblage, International Journal of Social Research Methodology, 18:4, 399-414, DOI: 10.1080/13645579.2014.921458

Archer, M., 2007. *Making our way through the world: Human reflexivity and social mobility.* Cambridge, England: Cambridge University Press.

Astruc, A., 1948. The Birth of a New Avant Garde Le-Camera Stylo. In: P. Graham and G. Vincendeau, eds. 2009. *The French New Wave: Critical Landmarks.* Translated from French by P. Graham. London: British Film Institute. pp. 31-36.

Atkinson, P., 1990. *The ethnographic imagination: Textual constructions of reality.* London: Routledge.

Austin, J. L., 1962. *How to do things with words.* London: Oxford University Press.

Baikie, K. A. and Wilhelm, K., 2005. Emotional and Physical Health Benefits of Expressive Writing. *Advances in Psychiatric Treatment,* 11(5), pp.338-346.

Bell, D., 2006. Creative film and media practice as research: In pursuit of that obscure object of knowledge. *Journal of Media Practise,* 7(2), pp.85-100.

Benjamin, W., 2002. *The Arcades Project.* Translated from German by H. Eiland and Mclaughlin, K. Cambridge: Harvard University Press.

Berger, J., 1972. *Ways of seeing.* London: Penguin Books.
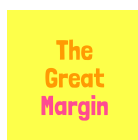
Berger, J. and Mohr J., 1982. *Another way of telling*. New York: Vintage International.

Blumer, B., 1954. What is wrong with social theory? *American Sociological Review*, 19 (1), pp. 3-10.

Boal, A., 2000. *Theatre of the oppressed: New Edition*. London: Pluto Press.

Boal, A., 2002. *Games for actors and non-actors, 2nd Ed*. London and New York: Routledge.

Bolt, B., 2007. The Magic is in handling. In: E. Barrett and B. Bolt., eds. *Practice as research: Approaches to creative arts enquiry*. London: I.B. Tauris. pp. 27-34.

Bond, G., 2018. *Coproducing spaces of dissent.* [pdf]. University of Bristol. Available at: <https://research-information.bris.ac.uk/ws/portalfiles/portal/178395400/Final_Copy_2018_11_06_Bond_G_PhD.pdf>

Brecht, B., 1964. *Brecht on theatre: The Development of an aesthetic*. Translated from German by John Willett. London: Methuen.

Brook, P., 2008. *The empty space - A book about the theatre: Deadly, holy, rough, immediate.* New York: Scribner.

Brook, T., 2008. 'The Fictive and the Imaginary: Charting Literary Anthropology,' or, What's Literature Have to Do with It? *American Literary History*, 20(3), pp. 622-631.

Brownlow, C. and O'Dell, L., 2002. Ethical Issues for Qualitative Research in On-line Communities. *Disability & Society*, 17(6), pp.685-694.

Campbell, H. and Vanderhoven, D., 2016. *Knowledge that matters: Realising the potential of co-production.* [pdf]. N8 Research Partnership. Available at: <http://eprints.whiterose.ac.uk/99657/1/Final%20Report%20-%20Co-Production%20-%20%202016-01-20.pdf>

Caswell, M., Cifor. M. and Ramirez. M. H., 2016. 'To suddenly discover yourself existing': Uncovering the impact of community archives. *The American Archivist*, 79 (1), pp. 56–81.

Chandler, G. E., 1999. A Creative Writing Program to Enhance Self-Esteem and Self-Efficacy in Adolescents. *Journal of Child and Adolescent Psychiatric Nursing*, 12 (3), pp.70-78.

Charmaz, K., 2000. Grounded theory: objectivist and constructivist methods. In: N. K. Denzin and Y. S. Lincoln,
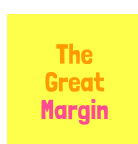
eds., *Handbook of qualitative research.* Thousand Oaks: Sage. pp.509-536.

Clark, C. and Dugdale, G., 2009. *Young people's writing: Attitudes, behavior and the role of technology.* London: National Literacy Trust.

Coffey, A., 1999. *The Ethnographic Self: Fieldwork and the Representation of Identity.* London: Sage.

Cremin, T. and Myhill, D., 2011. *Writing voices, creating communities of writers.* London: Routledge.

Dawson, P., 2003. Towards a new poetics in creative writing pedagogy. *Journal of writing and writing courses*, [e-journal] (7) 1. Available at: <http://www.textjournal.com.au/april03/dawson.htm>

Day, C., Sammons, P. and Gu, Q., 2008. Combining Qualitative and Quantitative Methodologies in Research on Teachers' Lives, Work and Effectiveness: From Integration to Synergy. *American Educational Research Association,* 37(6), pp. 330-342.

Deleuze, G., Guattari, F., Trans. Massumi, B. 2004. *A Thousand Plateaus Capitalism and Schizophrenia* (Continuum Impacts). London: Continuum.

Delgado, M. M., 2018. Civility, empathy, democracy and memory: Exploring the 'we' in compromised times". *Performance Research*, 23 (4-5), pp. 328-336.

Dicks, B., Soyinka, B. and Coffey, A., 2006. Multimodal ethnography. *Qualitative Research*, 6 (1), pp. 77-96. Duxbury, N., Garrett-Petts, W. F. and MacLennan, D. eds., 2015. *Cultural mapping as cultural inquiry*. London: Routledge.

Eisenstein, S., 1949. *Film form: Essays in film theory.* Boston: Harvest/HBJ.

Eisenstein, S., 1977. *The film sense.* London: Faber & Faber.

Eisenstein, S., 1994. *Eisenstein Volume 2: Towards a theory of montage.* London: British Film Institute.

Ellis, C., Adams, T. E. and Bochner., P. B., 2011. Autoethnography: An overview. *Forum: Qualitative Social Research,* [e-journal] 12 (1). Available at:
<https://www.qualitative-research.net/index.php/fqs/article/view/1589/3095>

England, K. V. L., 1994. Getting personal: Reflexivity, positionality, and feminist research. *The Professional Geographer*, 46(1), pp. 80–89, p. 82.
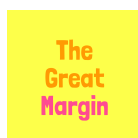
Fox, A. and MacPherson, H. 2015. *A critical manifesto*. New York: Routledge.

Frantz, N., 1998. Material culture, understanding, and meaning: Writing and picturing. *Journal of the American Academy of Religion*, 66 (4), pp. 791-815.

Gilbert, F. 2020., Lockdown lessons: Teaching and working during the Covid-19 crisis. Writing in Education, pp. 31-40. ISSN 1361-8539, <http://research.gold.ac.uk/id/eprint/29335/>

Girardi, T. and Sched, A. G., 2021. *Theories and strategies for teaching creative writing online.* London: Routledge. (Preview Copy, thanks to Carrie-Etter, one of the contributors)

Glaser, B. G., 1992. *Basics of grounded theory analysis: emergence vs forcing.* Mill Valley: Sociology Press.

Glaser, B. G. and Strauss, A., 1967. *The discovery of grounded theory: strategies for qualitative research.* Chicago: Aldine.

Hammersley, M. and Atkinson, P., 1995. *Ethnography: Principles in Practice.* 2nd ed. London: Routledge.

Harper, G. 2014. Practice-led research and the future of the creative industries. Creative Industries Journal, 4 (11). Available at: https://www.tandfonline.com/doi/abs/10.1386/cij.4.1.5_1

Harper, G. and Kroll, J. eds, 2013. Research Methods in Creative Writing. London: Red Globe Press.

Harper, G., 2010. Creative habitats and the creative domain. *The International Journal for the Practice and Theory of Creative Writing*, 7(1), pp.1-4.

Harper, G., 2008. Creative writing: Words as practice-led research. *Journal of Visual Art Practice*, [e-journal] 7 (2), pp. 161-171, p. 168. Available at: <https://www.tandfonline.com/doi/abs/10.1386/jvap.7.2.161_1?journalCode=rjvp20>

Harter. L. M., Ellingson. L. L., Dutta. M. J. and Norander. S., 2009. The poetic is political....and other notes on engaged scholarship. In: L. M. Harter, M. Dutta and C. Cole, eds. 2009. *Communicating for social impact*. pp. 33-46, p. 40.
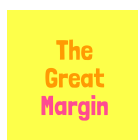
Hay, P., Craft, A., Cremin, T. and Clack, J., 2014. Creative primary schools: Developing and maintaining pedagogy for creativity. *Ethnography and Education,* 9 (1), pp. 16-34.

Hay, P., Sapsed, R. and Sayers, E., 2020. Creative Activism: Learning everywhere with children and young people. *Forum*, 62 (1), pp. 95-105.

Henley. D., 2020. *Let's Create 2020-2030 Strategy.* [pdf] Manchester: Arts Council England. Available at: <https://www.artscouncil.org.uk/sites/default/files/download-file/Strategy%202020_2030%20Arts%20Council%20England.pdf>

Henlin, J., 2019. Dialogical writing: Co-inquiring between the written and the spoken word. *Culture and Organization,* 25 (1), pp. 1-15.

Hetherington, P. and Atherton, C., 2020. Writing together: Conjunctive collaboration, scholarship and prose poetry**.** *Journal of writing and writing courses,* [e-journal] 24 (2), pp. 1-18. Available at: <https://textjournal.com.au/oct20/hetherington&atherton.pdf>

Hew, K.F., 2016. on 'Engagement: lessons from MOOCs (Massive Open Online Courses)', British Journal of Technology, Vol 47, no 2 2016: <https://www.bera.ac.uk/news/covid-19-online-teaching-and-learning>

Hofstadter, D. 1999. *Godel, Escher, Bach: An Eternal Golden Braid.* New York: Basic Books Inc.

Hooks, B., 1999. *Remembered rapture: the writer at work.* New York: Holt Paperbacks.

Horner, S., 2010. *The magic dust that lasts: Writers in schools – sustaining the momentum.* London: Arts Council England.

Harraway, 1988. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspectives", Feminist Studies, 14 (1988) 575–599. doi:10.2307/3178066

Howell, B., 2008. Literacy, Subjectivity and the Gender Divide: 'The Freedom of Writing Implies the Freedom of the Citizen' (Sartre, 1948). *Gender and Education*, 20(5), pp.511-525.

Jindal-Snape, D., Davies, D., Collier, C., Howe, A., Digby, R. and Hay, P., 2013. The impact of creative learning environments on learners: A systematic literature review. *Improving Schools*, 16 (1), pp. 21-31.

Kean, D. and Larsen, M. eds., 2016. *Writing the future: Black and Asian authors publishers in the UK market place.* [pdf] Spread the Word. Available at:

<https://www.spreadtheword.org.uk/wp-content/uploads/2016/11/Writing-the-Future-Black-and-Asian-Authors-and-Publishers-in-the-UK-Marketplace-May-2015.pdf>
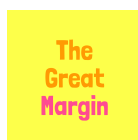
Kharel, D., 2015. Visual ethnography, thick description and cultural representation. *Dhaulagiri Journal of Sociology and Anthropology*, 9 (147), pp. 147-160.

Kington, A., Sammons, P., Day, C. and Regan, E., 2011. Stories and Statistics: Describing a Mixed Methods Study of Effective Classroom Practice. *Journal of Mixed Methods Research*, 5(2), pp. 103-125.

Kirtley, S., Garcia, A., and Carlson, P., 2020. *With Great Power Comes Great Pedagogy: Teaching, Learning, and Comics*. United States: University Press of Mississippi.

Kress, G., 2009. *Multimodality: A social semiotic approach to contemporary communication*. New York: Routledge.

Kristeva, J. and Butler, J., 2017. Is there such a thing as "Woman Writing"?. *Journal of Theoretical Humanities*, 22(1), pp. 23-33.

Langdon, W. 1999, Do Artifacts Have Politics?" in Daedalus, Vol. 109, No. 1, Winter 1980. Reprinted in The Social Shaping of Technology, edited by Donald McKenzie and Judy Wajcman (London: Open University Press)

Langdon, W. 1997, Technology and Democracy: Technology in the Public Sphere, co-edited with Andrew Feenberg and Torben Hviid Nielsen, Oslo: Center for Technology and Culture.

Latour, B. 1987. Science in Action: How to Follow Scientists and Engineers Through Society. Milton Keynes: Open University Press.

Lave, J., and Wenger, E., 1991. S*ituated learning: Legitimate peripheral participation.* Cambridge: Cambridge University Press.

Lorenzi, F. and White, I., 2013. *Evaluation of the Fighting Words creative writing model*. Dublin: CREA.

MacFarlane, C., 1955. *Write out of the classroom: How to use the 'real' world to inspire and create amazing writing.* Abingdon: Routledge.

Manoff. M., 2004. Theories of the archive from across the disciplines. *Portal Libraries and the Academy*. (4) 1, pp. 9-25.
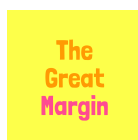
Materasso, F., 2019. *A restless art: How participation won, and why it matters*. Lisbon and London: The Calouste Gulbenkian Foundation.

Materasso, F., 1997. *Use or ornament? The social impact of participation in the arts.* Stroud: Comedia.

McKenzie, J. E., Van Winkelen, C. M. and Bartunek, J. M., 2014. Elaborating from practice on the theoretical model of engaged scholarship. In: *Academy of Management Annual Meeting Proceedings Conference Paper.* [online]. Available at: <https://www.researchgate.net/publication/268212527_Elaborating_From_Practice_on_the_Theoretical_Model_of_Engaged_Scholarship>

Melrose. A., 2007. Reading and righting: Carrying on the 'creative writing theory' debate. *The International Journal for the Practice and Theory of Creative Writing*, 4 (2), pp. 109-117.

Memento, 2000. [film] Directed by Christopher Nolan. USA: Newmarket.

Michelson, A. ed., 1984. *Kino-Eye: The Writings of Dziga Vertov*. Translated from Russian by K. O'Brien. Berkeley: University of California Press.

Millard, W., Menzies, L., Baars, S. and Bernardes, E., 2019. *Creative writing in schools final report.* [pdf]. LKMCo/CfEY. Available at: <https://www.artscouncil.org.uk/sites/default/files/download-file/FINAL%20ACE%20CWIS%202017-18%20-%20Final%20Report.pdf>

Miller, A., 2008. Personalising Ethnography: On Memory, Evidence and Subjectivity. *International Journal for the Practice and Theory of Creative Writing*, 5(2), pp. 89-113.

Morin, E., 2005. *The cinema, or the imaginary man*. Translated from French by L. Mortimer. Minneapolis: University of Minnesota Press.

Murphy, C., 2015. *Writing the game, evaluation 2013-2015.* [pdf]. Newcastle: Northumbria University. Available at: <https://www.arvon.org/wp-content/uploads/2018/10/Writing-the-Game-Evaluation-Report-2013-15.pdf>

Murphy, E. and Dingwall, R., 2007. Informed consent, anticipatory regulation and ethnographic practice. *Social Science and Medicine*, 65(11), pp.2223-2234.

National Advisory Committee on Creative and Cultural Education (NACCCE), 1999. *All our futures: Creativity, culture and education.* London: DfEE.
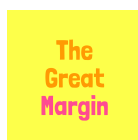
Nelson, A. and Cole, C., 2012. Productive creative writers' relationships: A communities-of-practice framework. *New Writing: The International Journal for the Practice & Theory of Creative Writing,* 9 (3), pp.396-408.

Paris, G. and Hay, P., 2019. 5x5x5=creativity: Art as a transformative practice. *The International Journal of Art and Design Education,* 39 (1), pp. 69-84.

Patterson, C., 2012. Is literature turning colour blind. *Independent,* [online] Available at: <https://www.independent.co.uk/arts-entertainment/books/features/literature-turning-colour-blind-8202746.html>

Petry, M., 2011. *The Art of Not Making: The New Artist / Artisan Relationship.* London: Thames & Hudson.

Rendle-Short, R., 2020. 'Tissue of making' in practice-led research: Practi-care, prepositional thinking and a grammar of creativity. *Journal of writing and writing courses,* [e-journal] (24) 2, pp. 1-17, p. 2. Available at: <https://textjournal.com.au/oct20/rendleshort.pdf>

Richardson, L., 1994. Writing: A method of inquiry. In: N. K. Denzin and Y. S. Lincoln. eds., 2008. *Collecting and Interpreting Qualitative Materials.* Los Angeles: Sage. pp. 473-500.

Royal Society of Literature., 2019. *A room of my own, What writers need to work today.* [pdf] London: RSL. Available at: <https://rsliterature.org/2019/04/a-room-of-my-own-a-survey-of-what-uk-writers-need-to-work/>

Roberts, J. and Eady, S., 2012. Enhancing the quality of learning: what are the benefits of a mixed age, collaborative approach to creative narrative writing?. *International Journal of Primary, Elementary and Early Years Education,* 40 (2), pp.205-216.

Saha, A. and Lente, A., 2020. *Rethinking 'diversity' in publishing.* [pdf] London: Goldsmiths Press. Available at: <https://www.spreadtheword.org.uk/wp-content/uploads/2020/06/Rethinking_diversity_in_publishing_WEB.pdf>

Sambrook, S., 2015. In (re)search of the self: Autoethnography in HRD research. In: M. N. K. Saunders and P. Tosey, eds. 2015. *Handbook of Research Methods on Human Resource Development.* Massachusetts: Edward Elgar. pp. 92-107.

Schutz, A., 1970. *On phenomenology and social relations.* Chicago: University of Chicago Press.
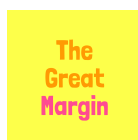
Schutz, A., 1967. *The phenomenology of the social world*. Evanston: Northwestern University Press.

Seidner, D., 1999. *Artists at Work: Inside the Studios of Today's Most Celebrated Artists*. New York: Rizzoli International Publications.

Shaw, K., 2020. *Common people: Breaking the class ceiling in UK publishing.* [pdf] Newcastle: New Writing North. Available at:
<http://newwritingnorth.com/wp-content/uploads/2020/04/NWN_CommonPeople_36ppA4_Web2.pdf>
Sin, C. H., 2005. Seeking Informed Consent: Reflections on Research Practice. *Sociology*, 39(2), pp.277-294.

Skains, R. L., 2018. Creative practice as research: Discourse on methodology. *Journal of Media Practice,* 19 (1), pp. 82-97.

Smith, H. and Dean, R. T. eds., 2009. *Practice-led research, research-led practice in the creative arts (Research methods for the arts and humanities).* Edinburgh: Edinburgh University Press.

Smith, K., 2012. *Wreck This Journal* (Duct Tape). United Kingdom: Perigee Books.

Society of Authors, 2019. *New report explores what empowers writers to work.* [online] Available at:
<https://www.societyofauthors.org/News/News/2019/June-2019/New-report-explores-what-empowers-writers-to-work>

South West & Wales Doctoral Training Partnership (SWW DTP), 2020. *Mentoring Practice in Contemporary UK Poetry (CDA-3-Mentoring).* [online] Available at:
<https://www.sww-ahdtp.ac.uk/prospective-students/apply/collaborative-doctoral-award-projects-2021/>

Spivak, Gayatri Chakravorty. 1988. "Can the Subaltern Speak?". Macmillan. pp. 271–313. OCLC 614821484.

Spread The Word, 2015. *Writing the future: Black and Asian authors publishers in the UK market place*, [online] Available at:
<https://www.spreadtheword.org.uk/writing-the-future/#:~:text=Special%20Feature-,Writing%20the%20Future%3A%20Black%20and%20Asian%20Authors%20Publishers%20in%20the,risk%20of%20becoming%20culturally%20irrelevant>

Sterling, S. R., 2001. *Sustainable education: Re-visioning learning and change*. Totnes: Green Books.
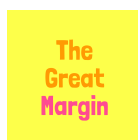
Strauss, A. and Corbin, J., 1990. *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park: Sage Publications.

Sterling, S. R., 2001. *Sustainable education: Re-visioning learning and change*. Totnes: Green Books.

Taylor, R. and Jordan-Baker, C., 2018. 'Fictional biographies': Creative writing and the archive. *The Journal of the Archives and Records Association*, 40 (2), pp. 198-212.

The International Alliance of Youth Writing Centres, 2020. *Unnecessarily beautiful spaces for young minds on fire: How 826 Valencia, and dozens of centers like it, got built - and why*. San Francisco: McSweeney's Publishing.

Thorne, B., 1980. "You Still Takin' Notes?" Fieldwork and Problems of Informed Consent. *Social Problems*, [e-journal] *27*(3), pp.284-297. Available at: <https://doi.org/10.2307/800247>

Tondeur, L., 2013. A search for a creative pedagogy: How research can inform teaching practice in creative writing. *TEXT: Journal of Writing and Writing Courses*, 17 (2). Available at: <http://www.textjournal.com.au/oct13/tondeur.htm>

Tsegaye, S., Moss, I. D., Ingersoll, K., Ratzkin, R., Wynne, S. and Yi, B., 2016. Everything we know about whether and how the arts improve lives. *Createquity.* [online]. Available at: <http://createquity.com/2016/12/everything-we-know-about-whether-and-how-the-arts-improve-lives/>

Van Maanen, J., 2011. *Tales of the field: On writing ethnography, Second Edition.* Chicago: University of Chicago Press.

Wang, Q., Coemans, S., Siegesmund., R. and Hannes, K., 2017. Arts-based methods in socially engaged research practice: A classification framework. *Art/Research International: A Transdisciplinary Journal*, 2 (2), pp. 5-39.

Warburton, D. ed., 1998. *Community and Sustainable Development.* London: Earthscan Publications.

Weldon, A. E., 2018. *The writer's eye: Observation and inspiration for creative writers.* London: Bloomsbury Academic.

Williams, B., 2006. Meaningful consent to participate in social research on the part of people under the age of eighteen. *Research Ethics Review*, 2(1), pp.19–24.
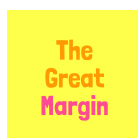
Wilson, A. and Dymoke, S., 2017. Towards a model of poetry writing development as a socially contextualised process. *Journal of Writing Research,* 9 (2), pp. 127-151.

Wilson, S. and Ball, D. L., 1996. Helping teachers meet the standards: New challenges for teacher educators. *The Elementary School Journal*, 97 (2), pp.121–138.

Wright, J., 2002. Online counselling: Learning from writing therapy. *British Journal of Guidance and Counselling*, 30(3), pp.285-298.

Yoo, J., 2017. Writing out on a limb: Integrating the creative and academic writing identity. The International Journal for the Practice and Theory of Creative Writing, 14 (3), pp. 444-454.