

# Sheffield Hallam University

*Personal storytelling for wellbeing; form, content and process*

WALTERS, Julie Hathaway

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**JULIE WALTERS**

**Personal storytelling for wellbeing.  
Creative Digital media to explore  
Form, Content and Process.**

**Practice based submission**

**in partial fulfilment of the requirements of  
Sheffield Hallam University  
for the degree of Doctor of Philosophy**

**student number 21052543**

**C3Ri**

**The Cultural, Communications & Computing Research Institute  
Faculty of Science, Technology and Arts**

**September 2019**

All works are attributed to Julie Walters unless otherwise stated



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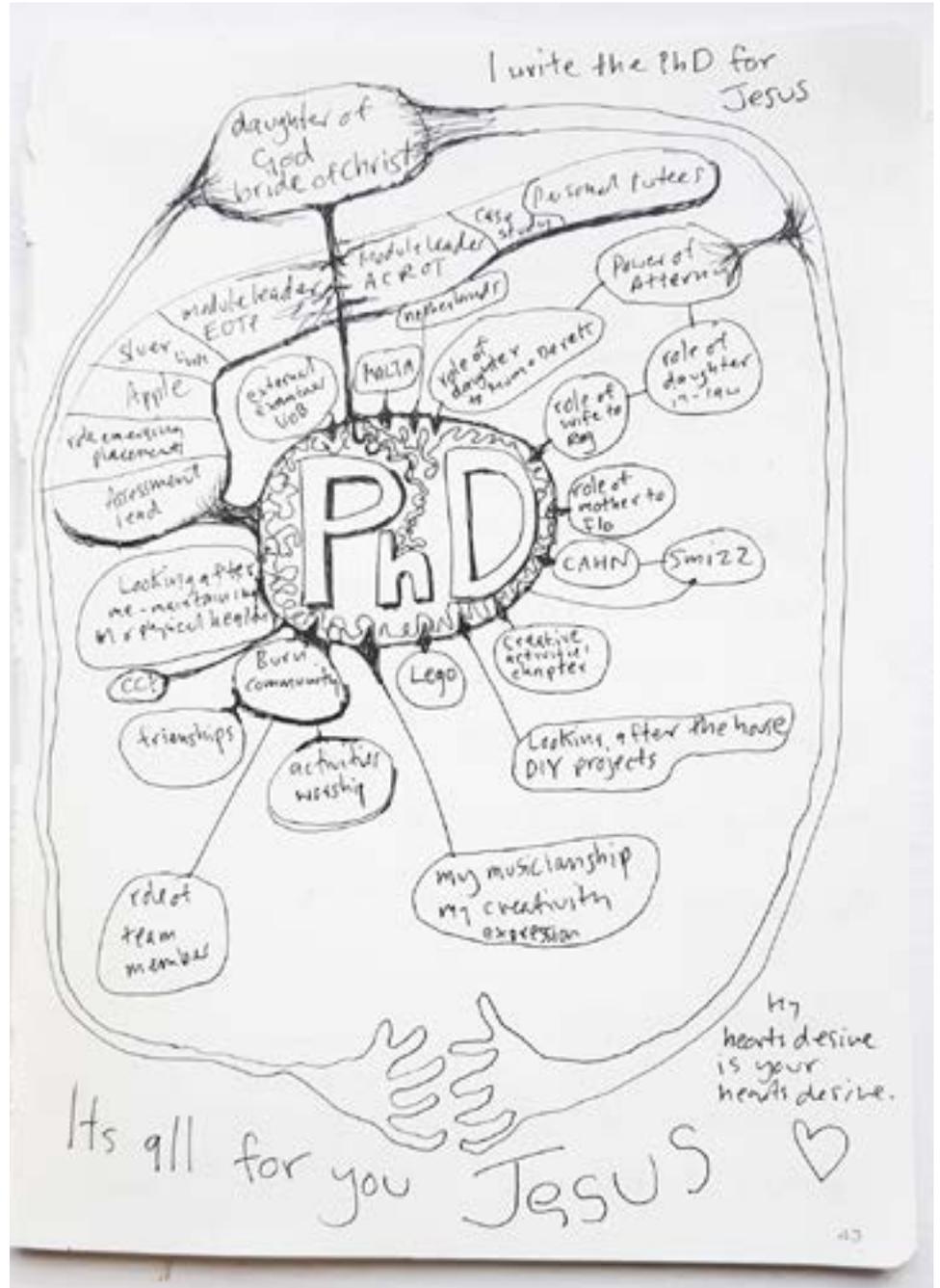
# Introduction

This USB stick and accompanying reflective photo book document a broad, multi-media enquiry, which took place between 2012 and 2019 - the 7 years of the part-time doctorate. My main concern has been the ways in which making processes can influence well being, with attention to the interactions that happen during making and the specific situation and space that the making takes place in.

The multimodal group participatory arts practice, known as Digital Storytelling, has been the making practice that I have mostly been concerned with, but I came to realise that what the making practice is - the form of it - is less important than how we are making together - how we treat each other while we are making, the reasons why we are making - who is there and where we are in both space and time.

So my practice branches out at two specific points into ceramics and drawing, and I use these practices for key pieces of reflection. Through this doctorate I have been on a journey of personal discovery and realisation that I am a relational maker. I don't make in isolation. Accordingly, nearly everything I have made has been in collaboration with others, either during workshops facilitated by others or facilitated by myself. Multimodal forms lend themselves to collaboration, as there are many different elements to combine and share.

One of the biggest challenges of this doctorate has been to carve out space and time to focus, and there are many times in the last 7 years where it has simply felt too much - in the context of a recovering life, with many other



demands on my time and other peoples needs that are so much easier to attend to than my own. By getting this far with my doctorate I have learned how to care enough about myself to invest in my own making and my own creativity. Creativity for me is linked with what Occupational Therapists call meaningful occupation or purposeful occupation and Designers call Agency. My fascination with Digital Storytelling came out of the realisation that making personal digital stories was the ultimate meaningful activity for me - a non-writer with a burning desire to communicate about, to sick up, some really confusing and difficult life events.

There are many times, before I started this doctorate and during it, when choosing to prioritise making - to spend the precious time, and in that way slow everything down, literally saved my life. Most significantly undergoing treatment through Art Therapy took me out of my head and reconnected me with my body in a way that talking treatment on its own never managed to do. There have been many other times when I have been consumed with shame and feelings of worthlessness, have been exhausted with life and almost given up on it all. So the enquiry bore witness to the rollacoster of a recovery of sorts.

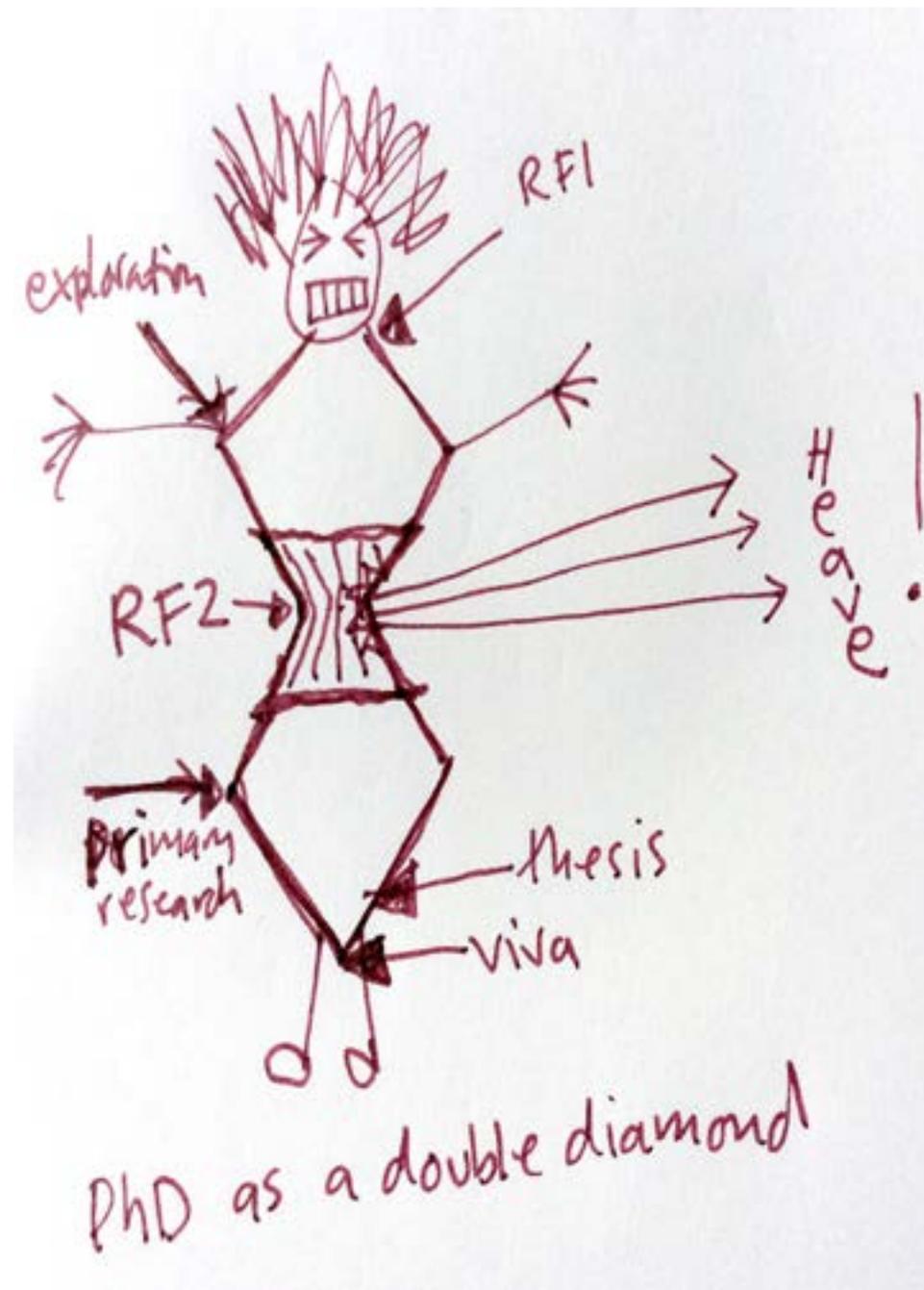
The material in this book is arranged in three sections. In the first section I present personal exploration with digital storytelling and stop motion animation, which I use to express and process some extremely difficult life experiences - including a strange and ineffectual episode of care in the hands of mental health services, and suicide bereavements.

The second section considers the formal research study I conducted in digital storytelling, which is discussed more fully in my thesis.

The third section is more playful and whimsical and the result of vibrant discussions, which led to collaborations with fellow doctoral researchers Debbie Michaels and Sarah (Smizz) Smith.

Finally I have included a timeline of my PhD, which is a list of projects and outputs which have informed my enquiry over the last 7 years.

Julie Walters, September 2019





**One**  
**Personal Practice**  
in  
Digital Storytelling  
and  
Stop Motion  
Animation

# Contents of section one

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# Art, Materiality and Representation Conference Presentation



Media: USB stick folder One

**P20 art materiality and representation Julie Walters.wmv**

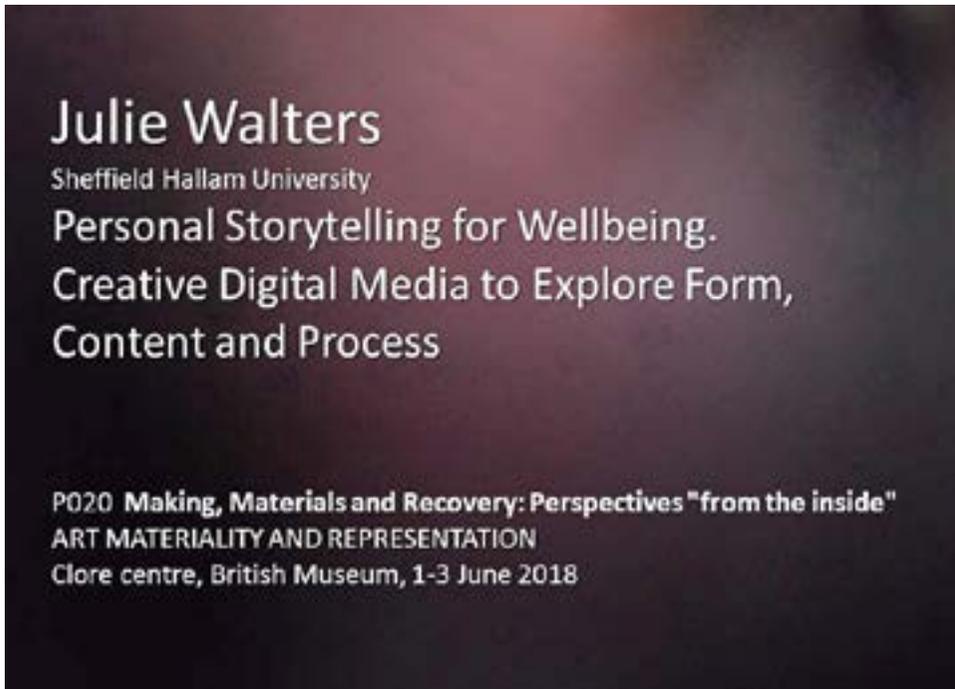
Presentation with audio. 20 mins. June 2018

**art materiality and representation.docx**

abstract, draft script and storyboard. 22 pages. June 2018

“Attention to human suffering means attention to stories, for the ill and their healers have many stories to tell. ....The need to narrate the strange experience of illness is part of the very human need to be understood by others, to be in communication, even if from the margins”

Cheryl Mattingly





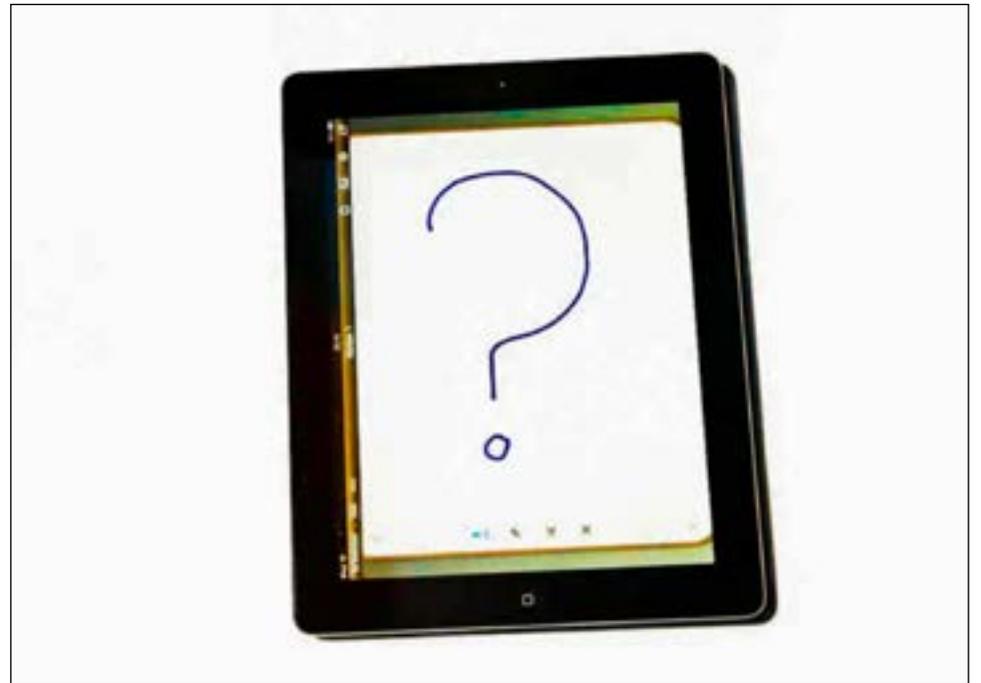
This 20 minute presentation was shown at the Art, Materiality and Representation conference on 1st June 2018 in London, and also at the Critical Arts in Health Launch in Sheffield September of the same year. It has embedded in it the first digital story I ever made, and includes reflections on the making of the first story and the events it depicts. The presentation is a comprehensive summary of my thinking at that time about digital storytelling.



2018  
2007  
2002

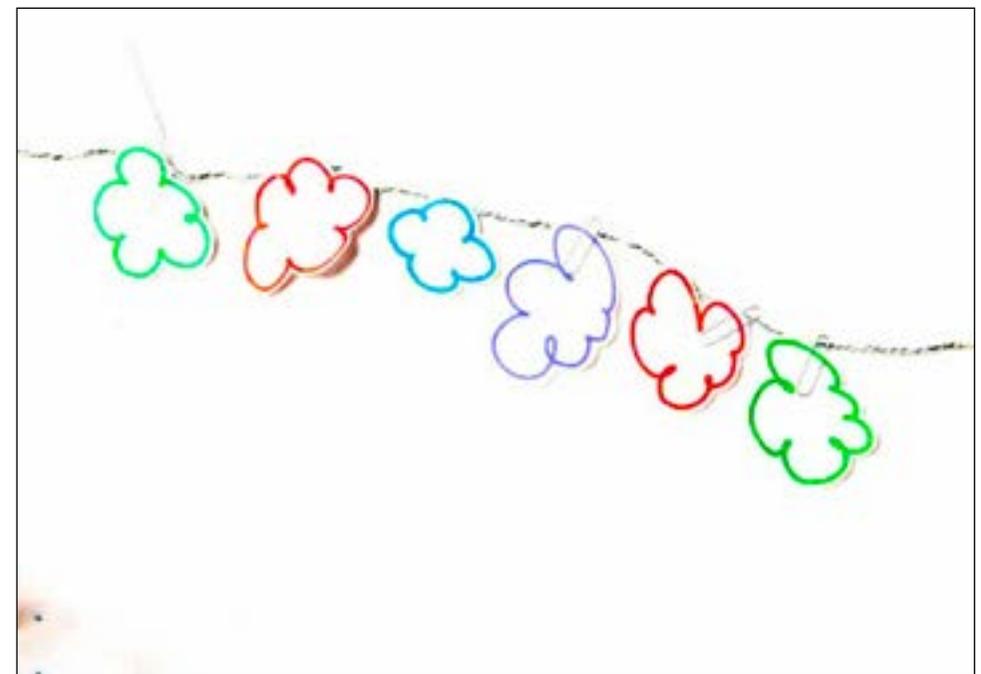
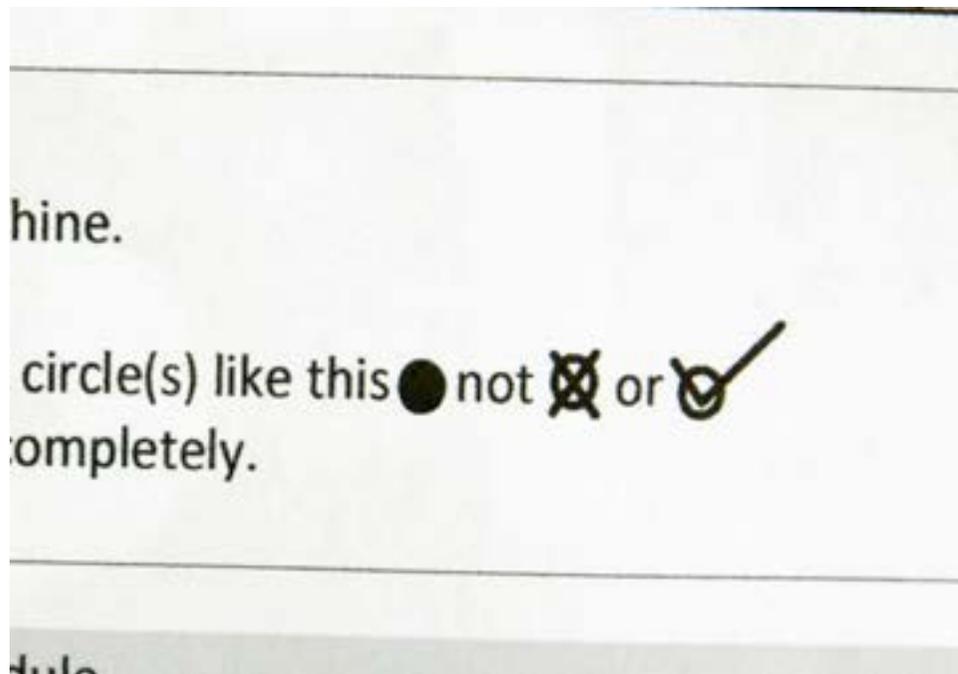
# Personal Reflective Digital Story

Media: USB stick folder One  
**Personal reflective digital story.wmv**  
Video with audio. 3 minutes. February 2012



In **Personal reflective digital story.wmv**, made right at the beginning of my enrollment, I reflect on the reasons why I chose to undertake a practice based submission.

I hoped that by doing this study I would be able to re-find the part of me that is the designer and creative. I put that down when my sister became ill, and I became ill, and as I recovered I picked up Occupational Therapy. The video at the end is significant as to sharpen a pencil with a scalpel - this was the remnant of my pre-digital art and design training.



# Mother Story (how can I keep from singing)



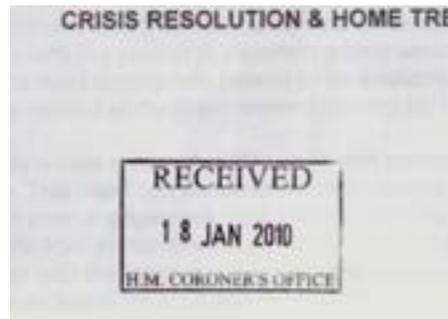
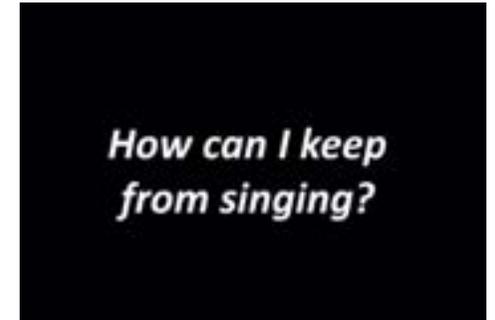
Media: USB stick folder One

**Mother Story \_how can I keep from singing.mp4**

Video with audio. 5 minutes. January 2014

**Music credit:** How can I keep from singing (2009). Author: Robert Lowry (1826-1899)  
Performed and arranged by John L. Bell, The Wild Goose Collective and Macappella. Wild  
Goose Publications. Copyright © 2009, WGRG, The Iona Community, 21 Carlton Court,  
Glasgow, G5 9JP, Scotland. wgrg@iona.org.uk; www.wgrg.co.uk Reproduced by permission.

**Picture credits:** Family photographs by Rog Walters.



## Mess and Sticky

**I was invited** to take part in a digital storytelling workshop over a weekend in which the 5 of us would support each other to tell stories about our mothers. The other participants were all also experienced digital storytellers and facilitators. The venue for the workshop was the same house that my first ever digital story was made in, 7 years previously. A lot of water went under the bridge in those 7 years. This house and its occupants - lots of memories in this place. And the jumper. My sisters jumper that I had kept since 2002. The jumper that I could not bear to have with me - because of the grief, so I gave it to the occupants of this house to keep for me. Over the years I thought of the care of the jumper in that house and by proxy the care of me.

Mother story is the result of the conversations that took place in the story circle, we were the sounding board for each other, largely though I don't think

the group had that much influence over how mine turned out. By then I was experienced at this form, and was able to help out when one of us got stuck with the technology.

I knew I wanted to use the weekend to do some processing about the death of my friend Steven, and also to make something that would make it easier to say some things I wanted to say to my mother. I did not have the right pictures and the wool animation was not done until later. Instead there was a placeholder, a saucepan containing a pasta mixture – to denote the mess and stickiness of the feelings around my relationship with my mother.

To devote this time to this practice and to experience all the care, the house is light, tranquil, a big kitchen table, delicious things to eat. Lots of wine to drink. It is comfortable but immersive, intense. We work hard. Emotional labour. Long hours on the second day, editing. Respectful, careful. We were a homogeneous group, women academics and health professionals all, in our 60s and 50s. I was one of the younger ones but I felt like an outsider none the less.

It was time to get the jumper back. Because it was time, and also because my relationship with the occupants of the house had become sticky and messy as well.

On Mothers day 2014. I showed the film to my Mother. A short-hand for what could have been a very difficult, hurtful conversation of thank you laced with blame. Things tidied it up somewhat. My Mother talks. She does not ask. She does not listen. So I shout, so she can hear me. That was what the film was for. Shouting.

Later, I tried to edit in the animation to show the sticky mess, but it did not sit right - I begin to realise that these films are made in a discrete context and at a discrete time. To work on them later does not add any thing.

Showing the story to my PhD supervisor I am embarrassed by its folksiness, but the process of making it was personally helpful and it did what I wanted it to do as a piece of communication for a particular purpose.

The stickiness between my mother and the stickiness between me and the occupants of that house, it gets better. Its a work in progress.



# Animation Reflective Pieces



Media: USB stick folder One

**timelapse 8.mp4**

Video with audio. 1 minute. March 2014

**6 picture.mp4**

Video (no audio). 30 sec. March 2014

**tangle untangle**

Video (no audio). 1 minute. March 2014

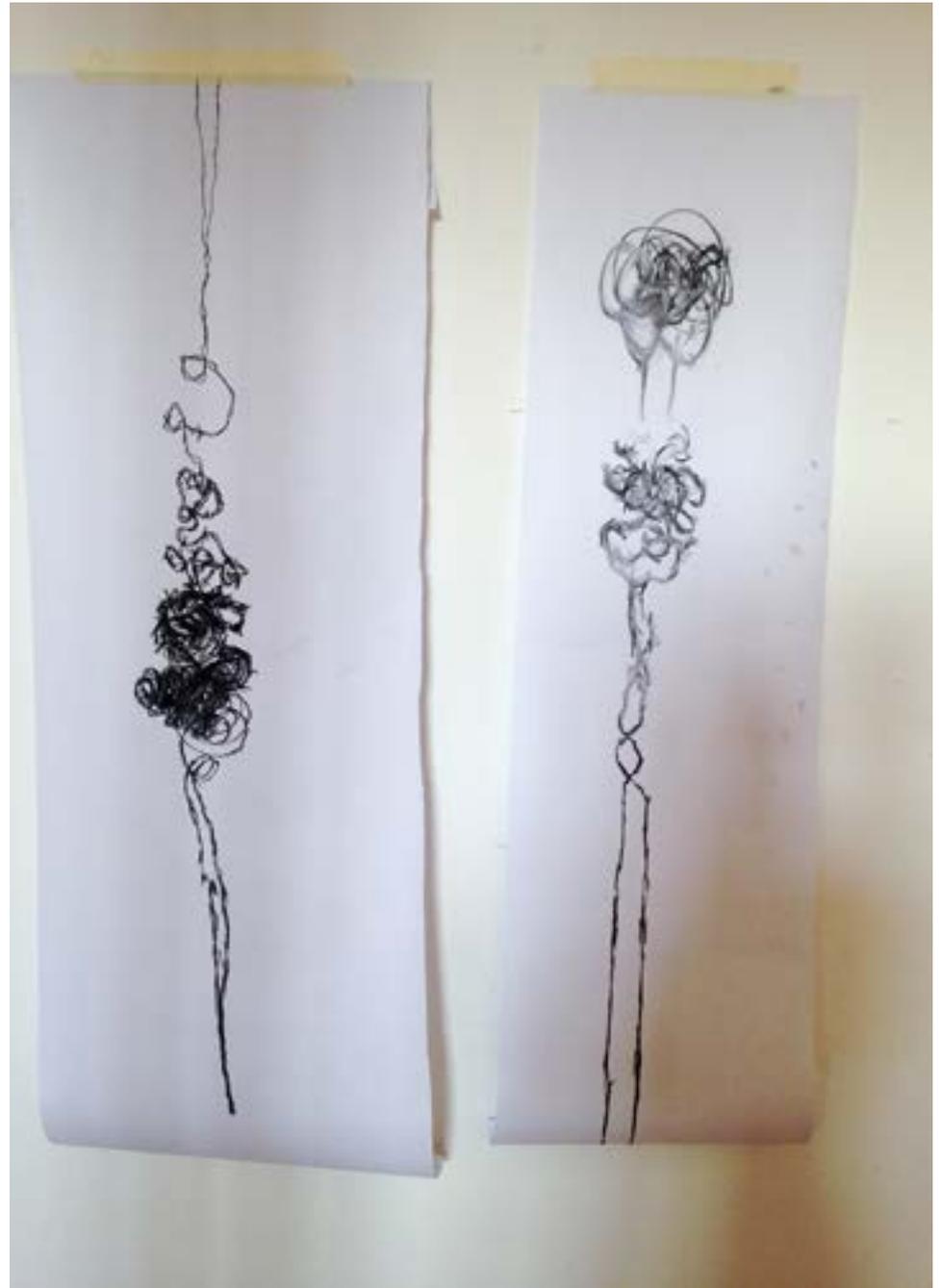
**Flower level 1 reanimation.mp4**

Video with audio. 20 seconds. February 2012

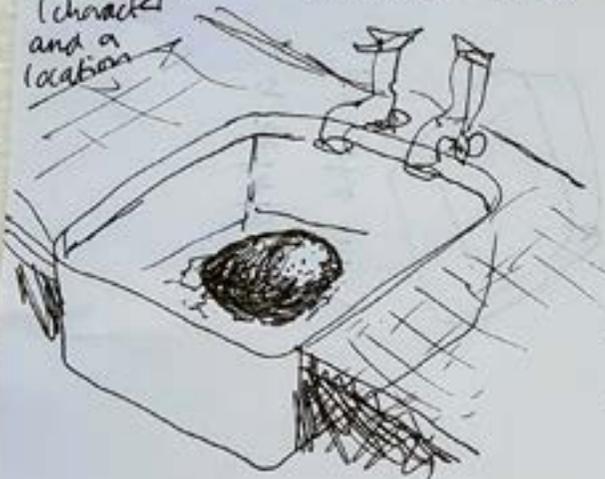
These pieces were made as part of the level 1 and 2 Re-animation Approach training days I attended, facilitated by Helen Mason and colleagues. The Level 1 course was February 2012 and the level 2 course was 2014. The re-animation approach was developed by Helen Mason, a children's occupational therapist, to provide a theoretical framework and practical skills for the therapeutic application of animation.

This artwork, **(right)**, made as a result of the tangle untangle animation, is more aesthetically pleasing than the animation itself. For me the tangle is my relationship with my Mother and Sister, and the process of making the animation allowed for space and time to reflect on this and come to new understandings about it. I initially made the tangle untangle animation with a view to incorporating it in Mother Story.

**Opposite page:** Storyboard sketch for 6 picture. 2014



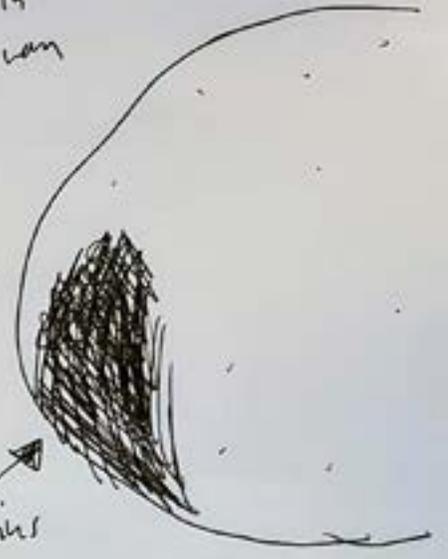
2 characters - pitab in the sink  
1 character  
and a location



action or event for at least one of the characters.

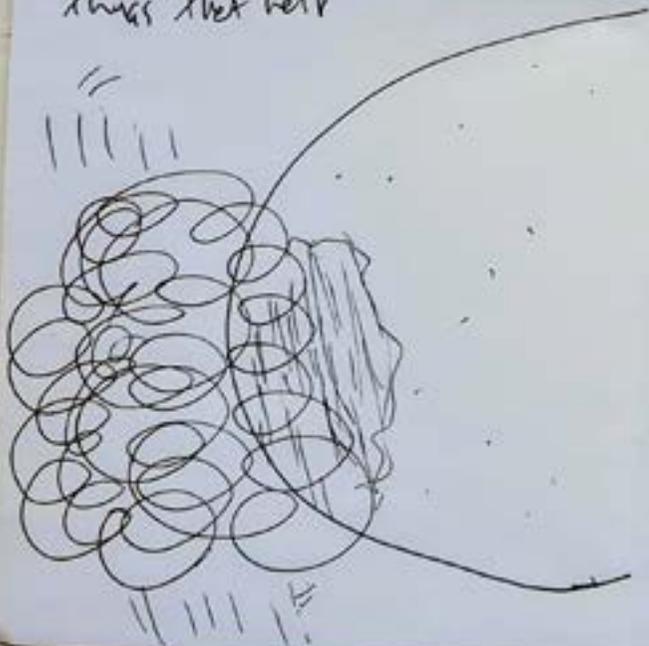


obstacles in the main characters way



- this remains

things that help

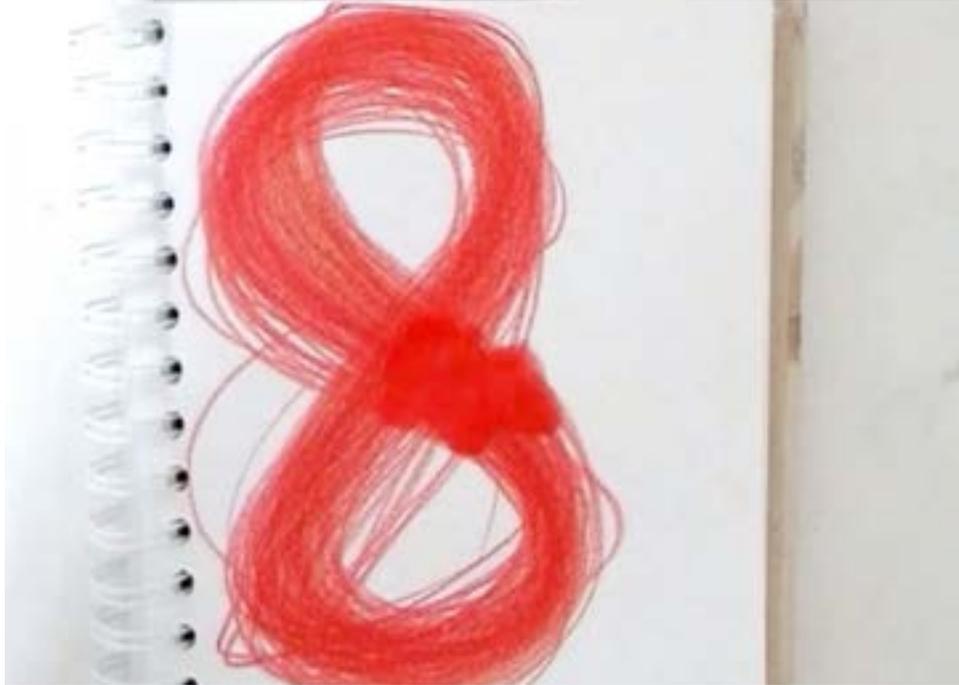


the climax



Mmmm yum!

consequences.



### Timelapse 8

Making stop motion animation is fiddly and back breaking work. In this timelapse, I allow the camera to take its frames as I just freely scribble. Its a release to flow, to move with out stop-starting. And then I leave the camera on and go and do something else. The paper dries, the light changes.

The sound is foley, added after, obviously, Captured in the same room as the workshop. Sound adds so much atmosphere. The atmosphere of the room is there. I remember.

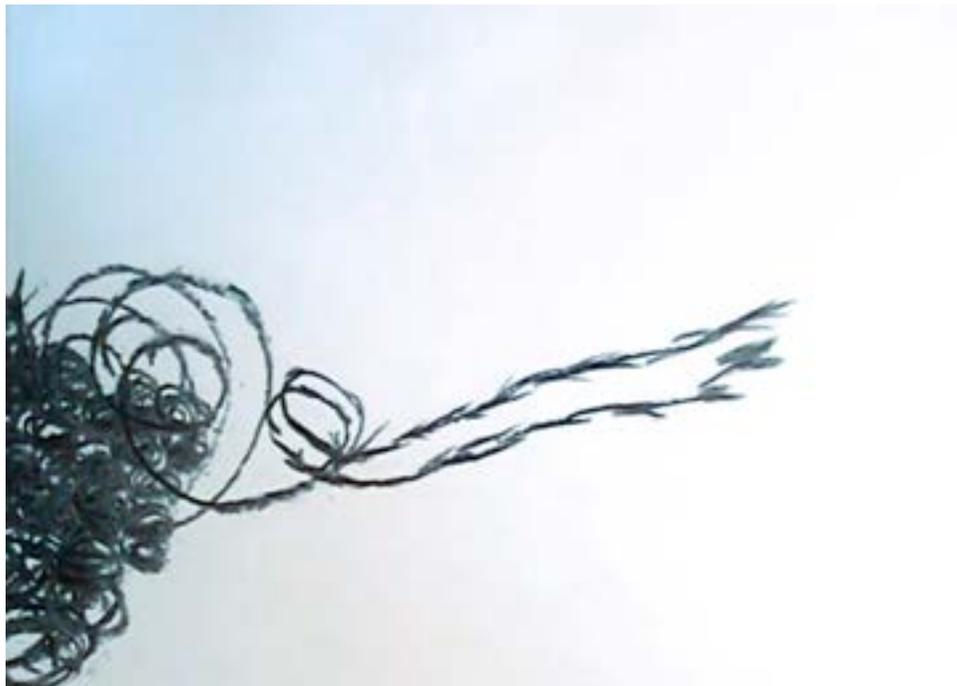


### 6 Picture

With metaphor you can go deep. The workshop leader introduces her adaptation of the 6 picture story method. Which generates a storyboard for an animation.

I struggle to come up with a character, and to avoid over thinking it, go for potato in a sink. The action is the washing, the obstacle is the hard to remove dirt. Things that help - that's the scrubbing brush getting into that stuck on dirt. And the climax and consequences are the cooking and eating of the potato.

I am the potato. Talking therapy alone washes off only the superficial dirt. Am I scrubbing myself by this act of animation as therapy? To be cooked and eaten is to be seen as yummy, of worth, desirable. Seen and known and valued. Is this really want I want? It hurts. The process of animation it stretches time so there is room to process and room to think about these things.



### **Tangle Untangle**

I spend a lot of time making this animation at the workshop which was to go into Mother Story but never ended up there. There are two lines, one is me and one is my Mother, And the lines become so messed up that they stop being distinguishable as two lines. And then some healing happens and untangling happens.



### **Flower**

In the level 1 re-animation training we are to work with clay. The level 1 training is at Aardman studios in Bristol. It is wonderful to be there in this industry leading environment, surrounded by Wallace and Gromit. And black curtains and clamps. Clamps everywhere. I am re-finding something - remembering my Design BA degree and the excitement of making animation in the animation studio there - 1986 u-matic video tape, every frame was accompanied by a 10 second pre-roll and a beep. to animate then was to hear this pre-roll backwards sound and the beep. over and over again. None of that is needed now.

In my claymation, I am a high maintenance flower that needs the attention of a gardener from time to time. I am not a hardy shrub that can function even if neglected for a while. In order to flower I need the exact right conditions. There is shame there - why cant I be a hardy shrub? I am ambivalent about this needy flower that needs and wants.



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# Research Study: Digital Storytelling Two Day Workshop

Media: USB stick folder Two

Sub folder: Data

## **Faith is a journey.mp4**

Digital story by Mark Taylor. Video with audio. 3 mins 35 seconds. October 2018

## **The dream.mp4**

Digital story by Tallulah (pseudonym) Video with audio. 3 mins 21 seconds. October 2018

## **Frames.mp4**

Video with audio. 3 mins 29 seconds. May 2019

## **Stopmotion.mov**

Stopmotion animation made by Mark Taylor and Tallulah as a warm up Video (no audio). 52 seconds. October 2018

## **Timelapse of workshop Friday 26 oct.mp4**

Timelapse capture of 1st day of workshop. Video (no audio). 25 minutes. October 2018

## **Timelapse of workshop Saturday 27th oct.mp4**

Timelapse capture of 2nd day of workshop. Video (no audio). 26 minutes. October 2018. N.B. this file plays in VLC but may not play in Quicktime.

Sub folder: Site file

## **Baseline interview notes 21 Oct 2018.docx**

**Workshop discussion transcripts.docx** - transcripts of discussions we had during the workshop. October 2018

**Mark.docx** - transcript of follow up interview with Mark. May 2019

**Tallulah.docx** - transcript of follow up interview with Tallulah. May 2019

## **Notes on timelapse footage.docx**

## **Occupation based analysis.docx**

## **Ethics and governance.docx**

Ethics application and approval, including data management plan, Scans of participant information and consent forms, interview schedule for follow up interview.

**Right:** Workshop participants at baseline interview. **Top:** Tallulah and Eric, **Bottom:** Mark.

**Opposite:** Tallulah and Mark on arrival.





# The process - Friday

time	Activity
9:30	Arrival of Talullah and Mark – E dropped them off and then he went to work: Refreshments
10:00	Morning session – in the sitting room. Plan of the day and what to expect – shared the plan of the day Ground rules – confidentiality – going over the participant information and consent form 10:30ish: Story Circle: Listen Deeply. Tell stories. Mark and Talullah share their evolving ideas. Both came prepared. Talullahs script was almost fully formed and she decided she wanted to use illustrations for her images. Mark came with several aspects he wanted to include in his faith journey, Bright eyes – a piece of music that has significance to him, the poem “footprints”, family photographs, and the idea of a candle flame in the darkness. 11ish: What makes a good digital story? Some thoughts and examples. I showed the introduction to the 2008 movie WALL-E, to point out how much storytelling can be done without dialogue. I showed my digital story “dear hospital”. I purposefully did not show my more personal and emotive digital stories because I did not want to raise expectations that this amount of disclosure was expected.
1pm	Lunch
1:30	Afternoon Session 1 Activity/tutorial: Group stop motion animation. 2ish: Individual story development 3:45ish Technical tutorial 1 - Introduction to storyboarding
3pm	Refreshment break
3:30	Afternoon Session 2 Individual story development – Mark works with Julie on his script. Tallulah makes her storyboard and is ready to record her narration at 4pm
6pm	Technical tutorial 2 – Premiere Pro basics using the built in Premiere Pro tutorials and exercises. With elbow support from Julie (working with Tallulah) and Rog (working with Mark)
7pm	Dinner/supper (joined by E )
9:44pm	Sum up of the day (transcribed)



**Right Top:** Group stop motion animation. **Right Bottom:** Talullah records her improvised score.  
**Opposite Left:** Mark rehurses his music. **Opposite Right:** Talullah records her narration.



# The process - Saturday

time	Activity
8:30	
9:00	Breakfast
9:30	Prayer and worship – E [redacted] leads worship on guitar in the front room
10:00	Morning session Story Circle: share progress so far – this is just a quick catch up. 10:30: Mark rehearses Bright Eyes on the flute in the sitting room Individual story development – mark records his narration and also works with Eirik to produce the music for his story 12 noon – Tallulah works on the drawings she will use in her story and she and I have a conversation in the living room (transcribed)
1pm	Lunch
1:30	Lunch time discussion (transcribed) Afternoon session 1 Individual story development at 2pm Mark works with Julie to make his footprints animation 2pm – Tallulah records her improvised music with Rog
3pm	Refreshment break
3:30	Afternoon session 2 Individual story development. We split into two teams – Rog and Mark and Julie, Tallulah and E [redacted]. Neither Tallulah or Mark feel confident to operate the computer despite the tutorials. So Julie and Rog are directed by them to put together the stories in premiere pro. We get to the rough edit stage, including some basic ken burns and transitions, but without beginning or end credits.
7pm	Film premiere and celebration (transcribed)



**Top Right:** Technical tutorial. **Bottom Right:** Rog Walters, sound editing.  
**Opposite Left:** Mark creates stop motion animation. **Opposite Right:** Talullah's storyboard.



# The Digital Stories

**Right and below:** The Dream. A digital story by Tallulah (pseudonym). Original drawings: Tallulah  
**Opposite:** Faith is a journey. A digital story by Mark Taylor. **Opposite left:** Photograph of Mark being baptised at age 11. **Opposite Right:** Text of the poem "Footprints", with Marks potato foot prints behind it.





## Footprints

One night I dreamed I was walking  
along the beach with the Lord.  
Many scenes from my life flashed  
across the sky. In each scene I  
noticed footprints in the sand.  
Sometimes there were two sets of  
footprints, other times there was one  
only. This bothered me because I  
noticed that during the low periods of  
my life, when I was suffering from  
anguish, sorrow or defeat,  
I could see only one set of footprints,  
so I said to the Lord,

"You promised me Lord,  
that if I followed you, you would walk  
with me always. But I have noticed  
that during the most trying periods of  
my life there has only been one set of  
footprints in the sand.

Why, when I needed you most, have  
you not been there for me?"

The Lord replied,  
"The years when you have seen only one set of footprints,  
my child, is when I carried you."

author unknown - attributed to Mary Stevenson 1936

## Post Production and Frames



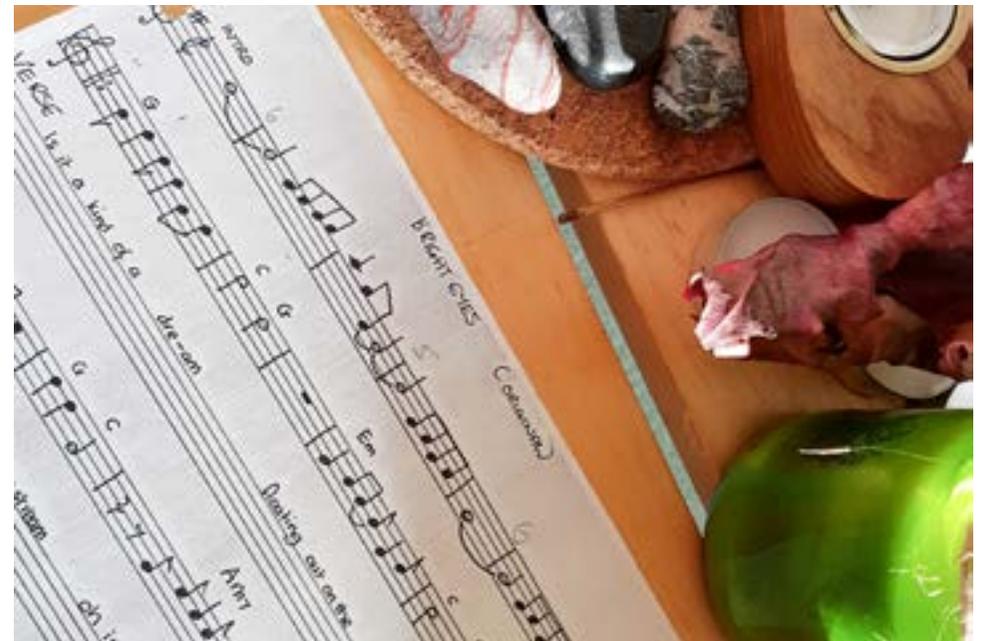
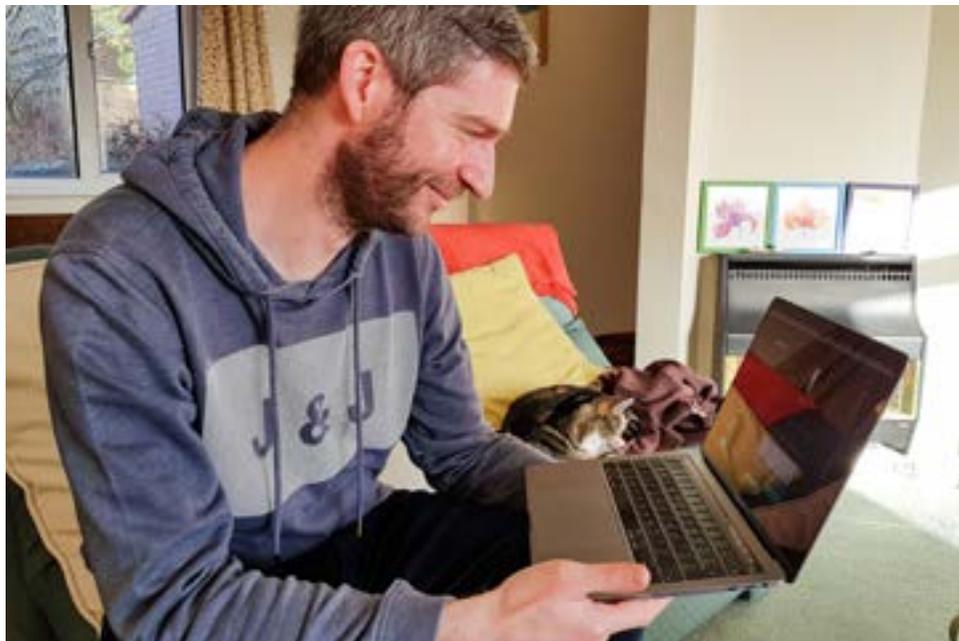
**Above:** Mark and Tallulah at our meetings to review each story and discussing post production. 11th December 2018. **Opposite Left:** Mark and Tallulah each watching frames.mp4 at the start of their follow up interview. 28th May 2019. **Opposite Right:** Photos taken at follow up interviews.



**Frames.mp4** is the “response” digital story that supported the follow up interviews. These interviews were conducted on 28th May, some 7 months after the workshop. The Frames story was shown at the end of the interviews. The development of this story started by composing and recording the music. - before the script or any consideration of images. It is unusual for me to work in this way.

This may reflect that the story responds not just to what happened in the workshop, but also my knowledge of my participants as musicians outside of the research context. We (Rog and I, who made the music for Frames) have a wealth of shared experiences, with Mark and Tallulah, including making music together, so it was natural to we were responding to the music they made.

The images are all photos taken during the workshop. I cropped out “Tallulah” as she chose to remain anonymous in the study - but she has said since that she does not mind being shown in Frames, so I will re-edit it at some point so that she is more visible. The title “Frames” reflects the thinking I have been doing about workshop facilitation and the realisation that this participatory media practice is not co-production or co-design, as it is me who makes the frame and set the process and the stages of it and the form of the output.





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# Collaboration One. Pathway Busters



Media: USB stick folder Three

**Pathway Busters.pptx**

Slideshow including embedded "Dear Hospital" Video with Audio.  
2 minutes. November 2017

**patient information leaflet.pdf**

A5 full colour 8 page patient information leaflet. November 2017



artwork credit: Sarah (Smizz) Smith 2017



Pathway Busters (and Double Agency (see page 37)) grew out of informal conversations that began in 2016 between a group of C3Ri doctoral researchers who identified as both art and design practitioners and health professionals along with having Patient/Health care Service User expertise, this becoming a feature of our individual doctoral research. These conversations included Debbie Michaels and Sarah (Smizz) Smith. We began by speculating about what these multiple perspectives could offer to health service design. We shared examples from our personal experiences as the recipients of health care. Often emotive illustrations of poor practice and health professionals doing their best, but in services that were fragmented and difficult for patients to navigate and understand.

We fantasised about a consultancy service made up of people who had these multiple perspectives - an extraordinary multi-disciplinary team who could be commissioned, flying squad style, to take on one patient pathway at a time and using collaborative methods with patients and staff, build understanding and solutions that would iron out all the kinks in a patient pathway.

This idea developed into a collaboration between myself and Sarah (Smizz) Smith. An abstract for a proposed 5-7 minute "flash" session. It was accepted at the Health Humanities & Arts in Health International Symposium. 27th and 28th November 2017, held at Derby Enterprise Centre, UK.

Here is the abstract: written jointly by myself and Smizz

**Pathway Busters: How art and design practice can facilitate service improvement and enhance care.**

This provocative and light hearted flash session proposes the idea of Pathway Busting. The idea came out of creative discussions between the authors, who are both art and design PhD students who also happen to be both healthcare professionals and 'experts' by experience of health care. Within today's health and social care delivery, patient pathways are increasingly complex, involving many different professionals and organisations. In order to navigate these systems, patients often find themselves in a mass of incoherent information and processes! We know that poor patient information can lead to poorer outcomes and poor patient satisfaction, so better person-centred pathways and information is integral to enhancing care.

If we are going to improve quality of care we need to find ways to understand the experience and needs of patients as they move through a pathway. We will argue that this involves much more than simply "involving patients" or consulting them. We often hear and use the words 'participants' and 'empowerment' but how meaningful is this? In this presentation, we will use our own creative practice to illustrate and pathway bust actual episodes of care that we have experienced using digital storytelling, graphic design, and illustration. These examples will show how art and design methods are able to look at complex problems and pathways with a more holistic perspective, and enable solutions that are built with the people who experience them. Throughout the flash session, we will show how we can bust your pathways and we will show you how to bust your own pathways using art and design methods.

**The Pathway Busters 7 minute Flash Session**

My contribution to Pathway Busters was the light hearted digital story "Dear Hospital" and accompanying patient information leaflet. It was about an episode of care I received and was intended to illustrate how easily communication between staff and patient can go awry. By making the patient information leaflet I learned how difficult and time consuming it actually is to



make good patient information, which is tailored to the individual. The leaflet was designed (hypothetically) as a possible starting point for discussion with the stakeholders involved in that particular pathway, in that particular hospital. It was the leaflet I would have liked to have had. Smizz's research about patient information in radiotherapy should be acknowledged here, as her thinking and the conversations we had about her work influenced my decision to make this leaflet.

### Reflections on the Conference

This conference was key to me understanding what my contribution to knowledge might be and also what my place in this world of health humanities/arts in health might be. In this note book page (right), which I made while watching a presentation at the conference, I respond to the subject of the presentation, which to my eyes was work deemed innovative that, to me was about the basic concepts of occupational therapy. I lamented about the things that hold me back from making a contribution, and how easy it is to be thinking you are being innovative without realising that outside of your own discipline its all been done before. Pictured below are Smizz, Debbie Michaels and myself. Debbie also presented her PhD work at the same conference, and the conversations the three of us had between sessions shaped what became Double Agency (see p37) and CAHN (see p45).



Myself and Smizz about to present our flash session. Derby, Nov 2017. "Pathway busters" T-shirts designed by Sarah (Smizz) Smith



## How do I wash my hair while keeping my dressing dry?

Cover your dressing with a plastic bag e.g. a freezer bag. Either tape it closed or use a hair band. Keep your hand elevated as much as possible while showering. A pump dispenser for your shampoo makes showering easier when you have limited use of one hand.



## When can I drive?

Generally you must be able to show that you are in complete control of a vehicle. With a bulky dressing and/or a splint this would be very difficult to prove and you should not drive.

## Where can I find out more about what to expect from a general anaesthetic?

<https://www.nhs.uk/conditions/general-anaesthesia/>

# Collaboration Two. Double Agency

Media: USB stick folder Three  
**Double agency a5.pdf**

Publication edited by Sarah (Smizz) Smith and Julie Walters. 68 pages. September 2018. Design and layout credit: (Sarah Smizz) Smith

**Double agency presentation for Dec 12.pptx**

Slideshow including embedded Audio (helpline) and Video animation (no Audio). 5 minutes. December 2018

**double agency booking system.pptx**

slideshow showing booking system screens. Programming credit: Neil Mayne

**co produced animation design4health2018.mov**

video (no audio). 1 min 27sec. September 2018



**Top left:** Design4Health2018 conference programme. **Top right:** Critical Arts in Health Network launch event (photo credit: Sarah (Smizz) Smith)

**Middle left:** with Debbie Michaels, Smizz, and Lacin Aksoy (photo credit: Smizz)

**Middle Right.** Conference delegate using Double Agency booking system. Pictured: Dr Molly Hashmi-Greenwood by permission

**Bottom left and right:** Double Agency waiting room. Bottom right picture credit: Smizz (crop)

## Our proposal to the Design4Health2018 conference organisers:

This is an intervention. A series of encounters with double agents – who are both health practitioners and are also artists & designers working with creative methods to critically look at the healthcare system.

Often with service design techniques, it is designers working with healthcare professionals and/or patients as separate entities claiming co-production. Whereas what is unique about this "exhibition of encounters with double agent practices" is that each of the researchers taking part is both artist/designer AND healthcare professional. We all bring at least two sets of lenses to the practice of design for health.

We envision that the "exhibition of encounters" will consist of 5 researchers and our practices, we all individually are dealing with the experiences of healthcare and its systems in different ways. Each researcher will have their own 'station' where an audience of one or two delegates will be invited to enter into an experience or encounter with the double agent and their practices. These encounters will be materially critical and dialogical.

One of the big challenges of facilitating co-design processes is managing power & equity. This "exhibition of encounters" format allows each double agent researcher to facilitate engagement with critical questions and to draw out different insights. The conference delegate will also have a meaningful and nuanced encounter with the researcher and their practice.

There will be a printed "way" map and electronic booking system to enable delegates to navigate the exhibition. These in themselves will offer up critical discourse on how healthcare systems and pathways are arranged and delivered.

The double agent researchers come from the fields of Occupational Therapy, Radiotherapy, Art therapy, Social Work & patient experience. We envision that each "encounter" will be 10-15 minutes in length. There will also be a printed book, with critical pieces and essays on these practices and documentation of work.

## Welcome to the *double agency intervention* booking system.

This booking system is designed to:

Help you critically reflect on the sometimes baffling process of accessing health care and

Generate an actual booking for the double agent encounters taking place at the Design4Health conference..... or will it?

Work your way through the booking system to find out!

Next



Need help?  
Our friendly staff are waiting for your call  
01223 333000

These are your details.

Name:

Date of Birth:

Address:

Height:

Food preferences:

Shoe size:

Amend

Submit

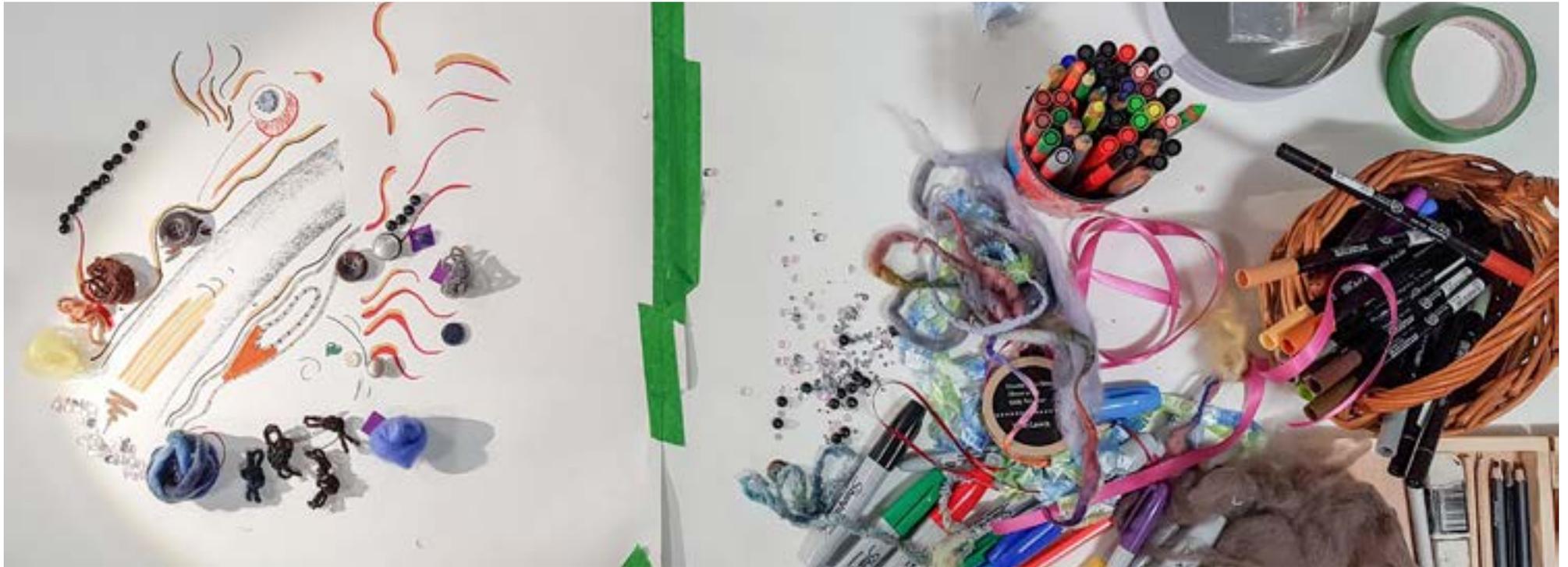
[skip to next screen >](#)

[skip to end >](#)

**Double Agency Interventions:** Left to Right: Debbie Michaels, Lacin Aksoy, Sarah (Smizz) Smith



screen shots from Double Agency booking system: Julie Walters, Neil Mayne and Sarah (Smizz)



**Above and Opposite:** Double Agency Intervention. Julie Walters

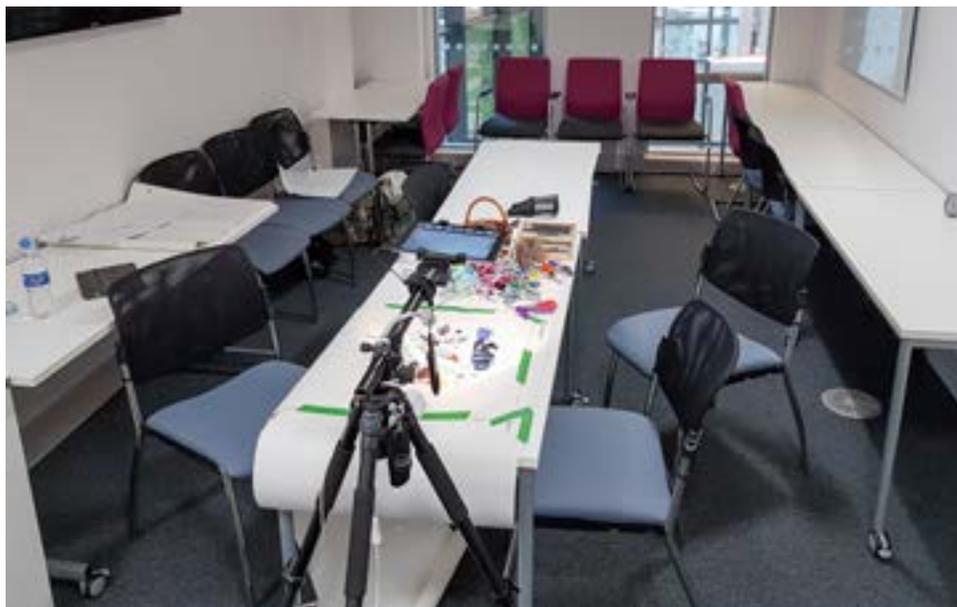
A conference is like a banquet. The banqueting table is full of the most carefully prepared dishes – these dishes are the presentations and panels and everything that is on offer on the conference programme – each dish is really rich and concentrated – prepared by the best chefs in the world in their field – the chefs are the presenters who had their abstracts accepted and who then laboured to produce their contribution to the banquet.

Delegates at the conference are like the guests at the banquet. They have to choose which dishes to eat, and each one is so complex and rich that the delegate can only have a taste, and there is a limit to how many and how much of the delicious banquet can be consumed, and the banquet, for some reason, needs to be consumed so fast! The human body becomes quickly full and then everyone just wants to lie down because they are stuffed.

So why do we make conferences so packed, so condensed, to be consumed so rapidly that indigestion sets in?

I wanted to slow down the conference and make an opportunity for more meaningful and individual encounters with presenters for delegates – and to have a conversation – a conversation that was mediated by making. And Smizz was keen to try something different from the more familiar conference forms of poster, presentation, keynote etc.

There were many logistical challenges to managing the flow of people through the “intervention”. The process we created was deliberately difficult to navigate, and meant as a commentary on the challenges to access health services, for example accessing a “choose and book” appointment. Even with the signage, waiting room, consent forms and booking system, a human



being was also needed to promote engagement with the intervention and help people to navigate it. We were asking delegates to invest 40 minutes of conference time – this was a big investment of time and it meant missing out on some other aspect of the conference.

In our society we put up with badly designed booking systems and processes to access health care, because at the point of need, we are in pain, we are unwell, so we will do what it takes to get the help we need. In the health care system, the patient's time is wasted and the medic's time is privileged. It does not matter how important or busy the patient is - they have to be patient.

With our double agency intervention we created our own little bureaucracy of power wielding by framing people into little 10 minute slots. But comparing conference attendance with attending a GP appointment – the power is more equalised, as delegates did not NEED to do our intervention. They chose to do it, over another conference activity, like the decision to choose one dish over another at a banquet.

And if delegates chose to take part in our intervention? They experienced 4 very different encounters with 4 double agents.

**My double agency intervention.** I invited people to spend 10 minutes with me to collaborate on a stop motion film and have a conversation at the same time. An interesting mix of designers, health professionals and students contributed to the film. The focus shifted back and forth from the artwork being made and remade on the paper, to the artwork being made in the camera with the creation of the illusion of movement, the sequence of photographs in the stop motion film. This shift in focus can be seen by watching **co produced animation design4health2018.mov**. I thought I would do more talking – have more of a conversation – but what happened is that I would get caught up with the doing– the dance with the other person – and also, the previous double agency encounter spilled out of its frame into the next one. Often there was the need for the person to de-brief Debbie's emotive 10 minutes, as my intervention tended to follow hers. So we did that and I asked the person about that, but mostly we engaged in a doing – there is nothing particularly special about what we are doing – it doesn't have great meaning – it is play - doodling... and what we talk about - it depends on if I knew the person or not... sometimes I tried to explain my research but I stopped doing that and just enjoyed being with the person and the relational making.





Who am I?

# Julie Walters

When I think of myself as a double agent, I am struck by the number of different perspectives I bring to a design and health enquiry. I am an Art School, Design Trained Educator of Health Professionals, with dyslexic brain that thinks first in image and makes sense through metaphor, with a wealth of expertise by experience of mental distress and a survivor of the psychiatric system in the role of patient and carer. By this I specifically mean that; a) I have tried to care for people who have found themselves in the psychiatric system. b) At times I have become so distressed that admission to psychiatric ward occurred. c) I know being psychotic. d) I have a psychiatric diagnosis. e) I have experienced a number of medications and treatments, including Art Psychotherapy. That is the extent of my "service user credibility". As I recovered and found accommodation with all that, I became a mental health advocate, I became a Christian with a lay ministry as a Worship leader, a by-ear musician and singer. I also became a mother. I became an Occupational Therapist - that less understood health profession which is as much Art as Science, and who's practitioners doggedly hold on to the philosophy that "Man", through the use of his hands as they are energised by mind and will, can influence the state of his own health' (Reilly, 1962, p2).

In 2007 I found Digital Storytelling, the facilitated, personal short film making practice of Joe Lambert and colleagues at StoryCenter ([www.storycenter.org](http://www.storycenter.org)). I fell in love with the potential it affords to express and create, to be heard and seen and known. And so began my long journey of exploration with this practice and ultimately my submission to the pain and privilege that is interdisciplinary research.

Double agents like me bring a multi-faceted way of thinking to challenge the practices and culture of health care. We use art and design methods to critique, disrupt, reveal and explain. We can "pathway bust" because we are simultaneously insider and outsider. Both credible and vulnerable. And, because we know only too well, what being a patient is, getting it right really matters. It's personal.



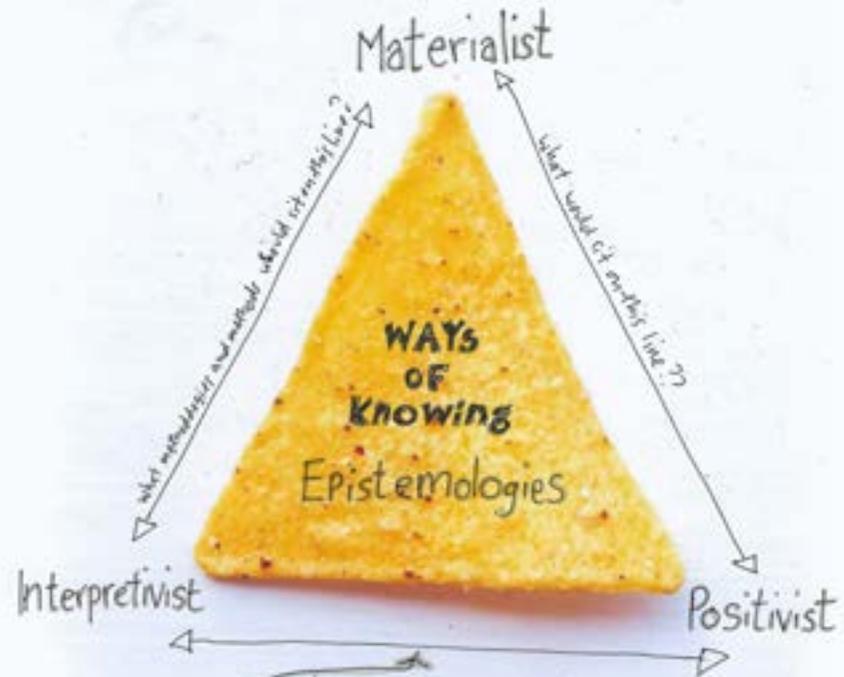

Crisps. I use these snacks as stimuli because they were in a shop I was passing while I was thinking. They are more than illustrations. They are thinking tools.

The onion ring is the frame for seeing. Who is holding it? What is it framing? Questions of power, Epistemic injustice and Hermeneutical injustice (Fricker 2007). The screaming silences (Serrant-Green 2011) The clinical gaze. (Foucault 1973) Co-Creation, Co-Design, Co-Production – what do these terms really mean?

1

Visibility and invisibility. Research participants are protected by being made anonymous, but what about their right to be acknowledged as author of works that are made as part of research? By protecting, the researcher may be silencing and stealing. Can my research contribute to the development of a new ethical framework for visual research?

2



Research Paradigms in health and social care are often conceptualised as a LINE – a Spectrum between these two ways of knowing e.g. (Allsop 2012)

But what if it's not a line but a Triangle??



**DESIGN4HEALTH**  
 5<sup>th</sup> International Conference  
 4-6<sup>th</sup> September 2018

**Double agency intervention credits:**

Booking system programming and  
 loan of vintage laptop:  
 Neil Mayne.

With grateful thanks to the  
 Desing4Health conference organisers  
 and  
 Lab4Living.

The four double agent encounters/interventions were  
 designed and lead by  
 Debbie Michaels  
 Lacin Aksoy,  
 Sarah (Smizz) Smith  
 and  
 Julie Walters.

Contributors to Double Agency Publication:  
 Frances Williams,  
 Jonathan Michaels,  
 Becky Shaw,  
 Lacin Aksoy,  
 Debbie Michaels,  
 Claire Craig,  
 Sarah (Smizz) Smith  
 and  
 Julie Walters

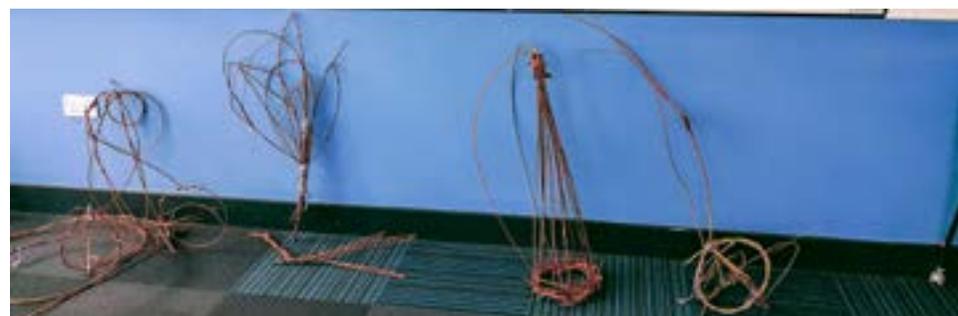
Sheffield Hallam University | Art and Design Research Centre  
 LAB4 LIVING



**Above: Example of double agency signage**, illustrating the complex bureaucracy we created as a provocation designed to provoke thought about patient pathways at the Design4health conference Sept 2018

# Collaboration Three. Growing the Critical Arts in Health Network

Media: USB stick folder Three  
**Growing the Critical Arts in Health network report.pdf**  
4 page final project report written by Debbie Michaels (with input from myself and Smizz). July 2019





Growing the Critical Arts in Health network was a series of events funded by the Sheffield Hallam University Doctoral School researcher led activities fund, between April and June 2019. It was led by myself, Debbie Michaels and Sarah (Smizz) Smith. In applying for the funding, we were responding to the need to bring together people from different disciplines to critically explore the roles of creative arts practitioners and health professions working and researching at the interface of arts and health. The aim was to facilitate and promote interdisciplinary dialogue and connections. We framed each event in three ways: with a setting - a class room environment, a critical focus and lastly a making practice. Each event generated lively, thoughtful and sensitive discussion between around 8 people attending. The events seemed to offer a space for critical thinking without the pressure to perform, produce, or defend a position as well as slow down and connect with what might be important to us personally and professionally. Sometimes we were moved, and this helped us all to reflect on what it means to be a human and vulnerable in professional and educational settings, and the conflicts this raises.

The following is a reflection that focuses on the final event, which I lead with Smizz. Inspired by Ingold (2013) and the stigmatised place crafts have in the history of occupational therapy, we brought willow withies into the university buildings. To do so felt provocative. The willow looked out of place in the learning environment.

When planning, I resisted the temptation to make the event structured. We had learned that the frame is enough, for this time and this place with these people. So I just brought the willow and the refreshments. We began by reading out the quote from Ingold (2013) and introduced the two words - resilience and resistance, which all at once reflect the material properties of willow, and also are topical and provocative words when thinking about health care.

I reflected that each piece of willow is unique - some of it was dry and some greener - some needed more soaking than I was able to give it in advance, so if it was worked too fast it broke. Some of the willow arrived green, pliable and soft. I thought about health care education and what we put students through, these very intensive periods of learning about how to care and how to be a professional, and what the demands of a caring career are.

People are individuals just as the pieces of willow are - each piece needed a different strategy to get the best out of it. If we try to work someone too hard and fast who is dry and burnt out and there is not enough nourishment in the environment for them to be soaked in, then they will crack.

I noted the very gentle twists one of the event participants made, and noticed how she did this slowly and gently so to coax it into gentle and beautiful shapes, just by applying the right pressure and taking time with it. This is what we must remember to do for each other and for ourselves.

She is a talented and experienced health professional and educator of health care students, and she knows how to get the very best out of people just as she knew how to get the very best beauty out of those bits of too dry willow.

When we are making something in a group we have a different type of conversation - the dialogue that happens while we are doing something else - it has a different quality and a different tone. While we are talking there is a kind of slowing down. Space to think. The making connects the body to the mind and helps us bring our whole selves into the room. That is why we were moved.

The willow making was playful. It had no agenda. There was no expectation of end product.

We left one of the pieces that we made in the building in one of the communal areas. It was still there 1 month later. But 2 months later it had gone.

Photos feature workshop participants, with permission.

On the next 2 pages are the flyers for the 4 workshops, devised and facilitated by myself, Debbie Michaels and Smizz, with guest workshop facilitator Dr Joan Healey for Event 2. **Design and layout credit:** Sarah (Smizz) Smith



**Below photo credit:** Sarah (Smizz) Smith



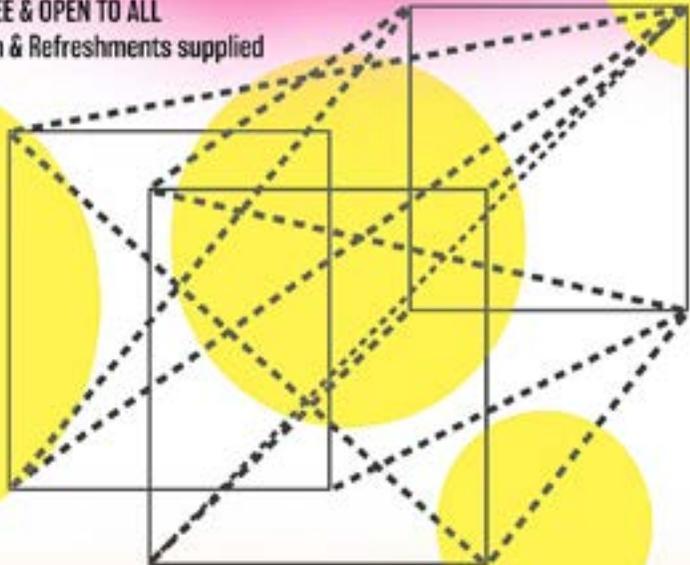
**\*CRITICAL\***

## ARTS IN HEALTH NETWORK

4 events creating a critical & creative space to think about how arts+design and healthcare research & practices can work better together.

FREE & OPEN TO ALL  
Fun & Refreshments supplied

criticalahn.tumblr.com



#CriticalAHN

### EVENT 1: A QUESTION OF VALUE?

1st APRIL 2019

4:15-6:30pm

Robert Winston Building  
RWB-F520  
Collegiate Campus  
Sheffield Hallam University

A making session investigating through dialogue, debate and practice about what value means to you in the context of your work/research.

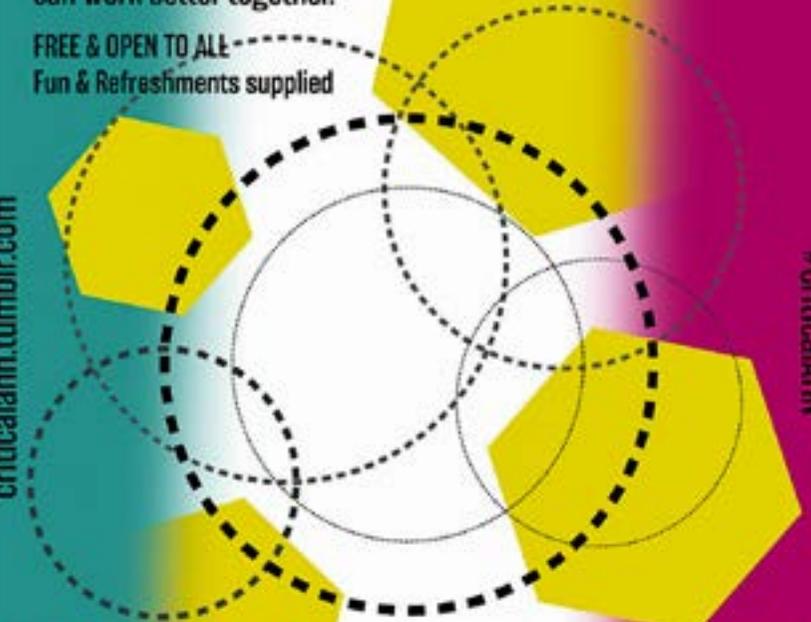
**\*CRITICAL\***

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#CriticalAHN

### EVENT 2: Emotional labour in healthcare: The affect of words.

29th APRIL 2019

4:15-6:30pm

Sheffield Hallam University  
Charles Street Building  
Room 12:5:08

Dr Joan Healey and Julie Walters  
An exploration of some creative writing techniques to reflect on emotional aspects of studying and working in the health arena.

**\*CRITICAL\***

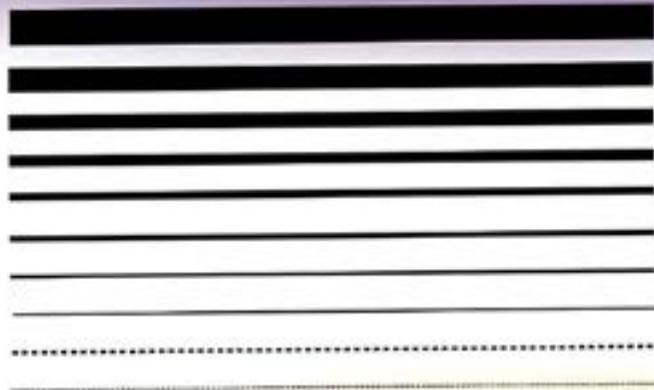
## ARTS IN HEALTH NETWORK

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#CriticalAHN

**EVENT 3: Using artistic strategies to explore the ethics of (un)packing, (un)wrapping and handling what doesn't belong to you.**

13th MAY 2019

4:15-6:30pm

Sheffield Hallam University  
Robert Winston Building,  
Room F205, Collegiate Campus

Debbie Michaels

This workshop invites you to suspend judgement - to engage with and respond to an artwork as a starting point for thinking about ethical dilemmas in healthcare and research.

**\*CRITICAL\***

## ARTS IN HEALTH NETWORK

4 events creating a critical & creative space to think about how arts+design and healthcare research & practices can work better together.

FREE & OPEN TO ALL

Fun & Refreshments supplied

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#CriticalAHN

**EVENT 4: Resistance and Resilience.  
Working with Willow Withies.**

24th JUNE 2019

4:15-6:30pm

Sheffield Hallam University  
Charles Street Building  
Room 12.3.16

Julie Walters & Sarah Smizz

We will attempt to make wearable structures with willow, and as we consider a quote from Tim Ingold's book, Making, we will discuss the ways in which the term resilience is used within healthcare.

“[we] were surprised by the recalcitrant nature of the material, In a finished basket, the willow seems to sit so naturally there, as if it had always been meant to fall into that shape and was merely fulfilling the role for which it was predestined. But the willow did not want to be bent into shape. Sometimes it put up a fight, springing back and striking the weaver in the face. One had to be careful and coaxing. Then we realised that it was actually this resistance, the friction set up by branches bent forcibly against each other, that held the whole construction together. The form was not imposed on the material from without, but was rather generated in this force field, comprised by the relations between the weaver and the willow. Indeed as novices, we had little control over the precise form and proportions of our baskets”

Tim Ingold

## Other Creative Practices One. Failed Pot



This pot means the world to me. It represents the choice I made - in 2015 I think it was... to live and to self care. To get up, carry on and make a plan.

Making a thumb pot is a process with its own discrete stages, its own demands and attributes. Its a basic hand building technique. Some of the process is about direct shaping with the fingers - attending to feedback from the sensation of the clay between thumb and finger to judge the thickness of the pot. And then using tools - scraping, turning, smoothing - applying just the right amount of pressure, using just the right amount of water to smooth the surface. Then I have to wait until the clay is drier to get it thinner to avoid the risk of sagging. I wait. I chat while I wait. I talk about being off work. I give the pot over to the elements. When a pot is fired the alchemy happens there and it is transformed into something else, by itself.

I was off sick from work with anxiety and depression. I chose a workshop at ArtHouse Sheffield - the social enterprise where they know about the arts and how to use them to influence wellbeing. I organised myself to get there at the right time and the right place. I took my self there on my bicycle. When I am depressed this is a major achievement.

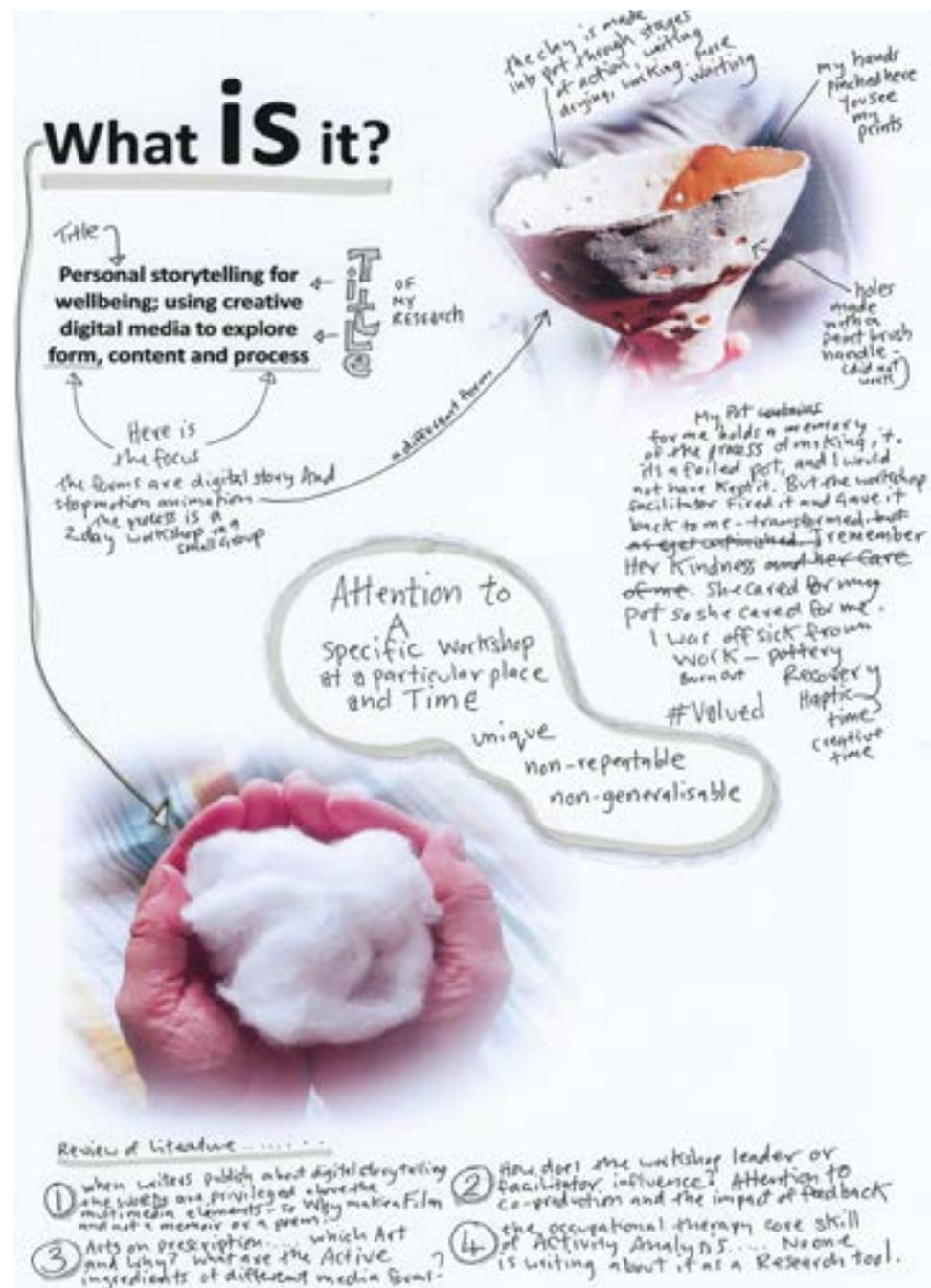
Pottery was the only thing I was good at in school. In pottery class I felt mastery and I felt competent.

I knew the workshop facilitator and I trusted her and I liked her. I knew she was experienced and kind. I knew she could hold it. I knew she would create a space of safety.

I took part in the workshop and what I made was influenced by the other people there and the way the workshop was facilitated and also the space. An art space that was beautiful and special and where other peoples work was on the shelves and the tools of the making were all around. A space with light and quiet. A space with the distinctive, familiar watery, dusty smell of all pottery studios.

I was pleased with the pot until I put holes in it. Then, for a time it was a failed pot, and I would have discarded it, broken it, squashed it. But the skilled workshop facilitator, she kept my pot and she fired it and she found me weeks later and she gave it back to me. So the pot now for me is a reminder of recovery from yet another episode of mental distress and of the way I was cared for in that workshop and the fact that I chose to self care. I kept the pot. It holds a memory.

A digital story holds the memory of a process that occurred in a particular place at a particular time. A pot also.



## Other Creative Practices Two. The Axe



Media: USB stick folder Three

**P62 walters.pdf**

Poster presentation at Royal College of Occupational Therapists annual conference 2018. June 2018

**jules poster talk.mp3**

audio accompanying poster. 3 minutes. June 2018

**woodchoppingactivityanalysis.mp4**

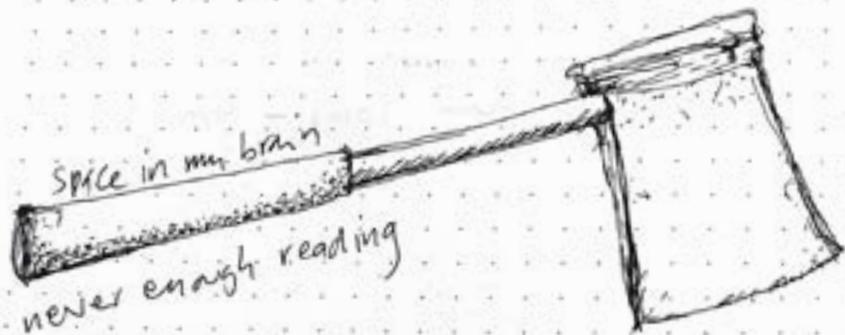
Video with audio. 2 mins 29 seconds. January 2018

“Hard work makes memories.  
Memories that etch themselves into our tools.  
Every scratch  
on the saw, the axe and the lifting tongs  
serves as a memento of days  
spent sweating in the forest”

Lars Mytting



HACK OUT SPACE TO CREATE  
2ND TIME



This form is flat and still. I have carved out space and time to MAKE - precious time STOLEN from the shoulds and the agendas of others. I would rather this form be moving, be happening some other form but this is the form that has been prescribed - this academic poster, something flat and still to convey and analogise to convey my PhD research - which is about digital moving film. Making the digital making personal films to use ~~as~~ co-produce in a group to listen and be heard and out of this richness to MAKE and to team grow through making - and all the while to be encouraged and re-assured so that making is life giving and not lonely. Making is honoured.

And words. I don't like words - I wish there was a device which could let you see all the moving pictures and metaphors in my mind. ~~which~~ but No. I am required to translate them into this flat still form and use words - because I have not done enough picture making to convey it all that way. <sup>time to be</sup> So here I sit in my front room, a brief ~~boxed~~ purple blanket over my knees. I wake up ~~and~~ realised that I must MAKE before the others crowd in - before ~~all the~~ ~~shoulds~~. The others are here now we are talking about Art and not Doing it now it is quiet except that my phone is not on silent and I can hear an email has come in

emergency making and now another one and another one. Resist the urge to pick up the phone and see what it is about. Resist the urge to put a load of ~~wishing on~~   
 - a story about an episode of health care

Becky organises for us to have a poster show at Creative Sparks, the 2018 art and design degree show at Sheffield Hallam University. The idea is to critique the academic poster.

"to the eyes of professional designers, artists and film-makers the academic poster is often clunky, gauche, stuffy, uncommunicative and just plain ugly - with the demands of text overwhelming all other concerns. Working with the poster, then, offers a context to explore, experiment with, attack and enjoy a space where professional practice and research collide, offering frames for the communication of practice research"

Becky Shaw, June 2018

**Right:** a rare prep workshop Becky organises for the art and design PhD students. We consider and critique the academic poster and do some rare making. I make an angry piece which allowed me space to express my frustration with positivist epistemologies and the constraints of my role as an educator of health professionals. It consists simply of my lunch and the contents of my bag on that day. But this process lead to the finished form of the creative sparks poster - which consisted of the drawing of the axe on its own, photographed on the table, with the QR code pointing to the audio file **jules poster talk.mp3**





Inspired by Mytting (2015) and my own enjoyment of wood chopping, I begin to think about using the activity of wood chopping as a teaching tool. In January 2018 I make a series of videos to introduce the concept of activity analysis to Occupational Therapy students. See **woodchoppingactivityanalysis.mp4**.



Making a drawing of the axe rather than simply photographing it, affords what Lucy Lyons calls "delineation" through drawing the axe I heighten and become more aware of the relationship between me and my axe. My appreciation of the object increases. I become more aware of the back edge of the axe which has been deformed by my blows with a metal mallet, and I emphasise this in my drawing, paying close attention to the detail of the deformation and the rust.



It is satisfying when the log splits. As I write this I remember that I left my axe outside again.

It feels counter cultural - to be a middled aged woman axe wielder.

The axe features in my poster for the Royal College of Occupational Therapists annual conference 2018 see **P62 walters.pdf** I use the axe as well as the failed pot, to explain my research about digital stories.



# **Four**

## **End Pieces**

Timeline of the PhD  
and Reference List

# Timeline of the PhD

**2011-12** - Arthouse. Pls Claire Craig and Paul Chamberlain young people in care and old people. I did some timelapse footage and shared it with residents of a care home. I also facilitated some digital stories with young people in care.

**2012 -2013** - Personal Reflective digital story One for RF1.

**2013** - Emergence Yorks and Humber regional learning network. Animation with service users, carers and professionals working with personality disorders. With Jude Mitchell. Group animation.

**2013** - Animation show-reel with MSc students and LD performers Supertroopers.

**2013** - Presentation at ENOTHE (European network of Occupational therapy in higher education) with MSc students and Helen Mason of the animation work.

**2014** - Failing on Placement. Digital story workshop with Occupational Therapy students and Shirley Masterson OT. Poster presented at Royal College of Occupational Therapy annual conference.

**2014** - 3rd digital story with Pilgrim Projects (Mother Story).

**2014** - Re-Animation therapy training level 2 show-reel.

**2014** - Lankelly Chase bid. This funding application would have given me funding to do a much larger primary study than I ended up doing.

**2015** - Jan model making and animation with undergraduate Occupational Therapy students - Creativity and Occupational Therapy module with Dr Nick Pollard OT and Sheffield Hallam University Faculty of Health and Wellbeing technicians. This was a 6 week storymaking and model building activity for 1st year Occupational Therapists. Students were supported to make a short animation using playmobil characters and their own sets, which they made to scale using modeling card. We had a lot of help from HWB technicians with this project and we ran it twice in consecutive years.

**2015** - Failed pot - a key source of reflection which I came back to in 2018.

**2015** - Sept Sues Story 1:1 work with Dr Sue Walsh. This was a digital story I facilitated 1:1. It was meant to be a method of communicating Sues Doctorate research with her participants. I don't think she ever shared it, as we never found the time to finish it. I thought I would reflect on the emotional labour both for her and for me, and on reflection it was for us forcing a form on something that probably would have been better communicated in a different way.

**2015** Nov - Prezi three stools presentation - heading for RF2.

**2015** - Dec Shout talk. This was a talk I gave to an OT audience about my work and reflects my thinking at the time.

**2016** - Jan RF2 Presentation - this was my actual RF2.

**2017** - May lamp shade animation and S1 studio musings - just a bit of animation and photos I did - I was very depressed at the time and almost giving up with the PhD and Becky suggested I just make something - so I made a lampshade with some string and glue I had. Making as thinking, Making as recovery.

**2017** - May presentation for Method Conference where I tried to get my head around research methods - the triangle idea really came from the work I did for this presentation.

**2017** - July Attend Untold UnConference international Digital Storytelling gathering in London. I take part in Ethics Deme. This UnConference involved a 3 month online collaboration in advance. Involvement was by invite only and involved an international group of collaborators. The link is one of the working documents we produced. At the UnConference we did not take our collaborations and discussions to the point of any output or action. It did inform and shape my knowledge of ethics in the field.

**2017** - Sept PhD as a double diamond sketch. Just a bit of wimsy reflection about what the PhD process is - how difficult the RF2 was.

**2017** - Nov Pathway Busters/Dear Hospital. Digital story called Dear Hospital pathway busters presentation at an Arts in Health conference derby.

**2018** - June The Axe poster for creative sparks. PhD poster show critiquing the idea and form of an academic poster. It just had the Axe on it (see below poster which also has the axe).

**2018** - July poster about my PhD at Royal College of Occupational Therapists conference in July.

**2018** - Sept Double Agency and Critical Arts in Health Network (CAHN) launch at design 4 Health conference, Sheffield (see above) publication which I co-edited with Smizz (the design and layout of it is Smizz).

**2018-2019** - "primary study" this is the study I received formal ethical approval for. A workshop at my house in October 2018 where we made 2 digital stories. Mark's story (3 mins) and Tallulah's story (3 mins). I have interviewed them both since the workshop (in May this year) and made the Frames digital story (3 mins) in response to what they made at the workshop, which was shown to them at the end of each interview.

**2019** - April - June CAHN events. Smizz encouraged Debbie Michaels and myself to put the application in and we ran the events together.

# References

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Selected projects from timeline:

**Top right:** lampshade animation 2017 in S1 studio. **Middle right:** 1:1 DST with Sue Walsh (pictured).

**Bottom right:** Heading for RF2 prezi presentation 2015.

