



Title: Threads of Conversation  
Julie Samuels

# Creativity

# Offers Us A New Formula For Life 2.0



# AugmentedSocietyNetwork



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## **AugmentedSocietyNetwork**

The Mission of the Augmented Society RSA Thematic Network is:

To create an inspiring and safe place for collaborators and thinkers to explore the impact of augmentative technology on society and the environment.

To generate real and virtual content that will inform, generate conversation, assist in the development of policy, and inspire others.

To implement experimental theoretical and real products and publications combining unlikely or disruptive sources to generate new and exciting thought, creativity and partnerships.

To reflect RSA mission and strategic work to extend its influence and presence globally.

**Find out more at [AugmentedSociety.org](https://AugmentedSociety.org)**

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**To flourish and be everything you can be requires, in our opinion, creativity. The ability to be agile, responsive, and open to new things and new thoughts. We need to be able to see the unseen, consider different ways of doing things and question our approach to the way we live our lives, it is absolutely essential to being and staying alive.**





**"If you want creative workers, give them enough time to play."**

**John Cleese**

Title: Resistance To Let Customer Service Win  
Michelle Graves

**AugmentedSocietyNetwork**



**“When you make music or write or create, it’s really your job to have mind-blowing, irresponsible, condomless sex with whatever idea it is you’re writing about at the time.”**

**Lady Gaga**

# Foreward

How can we creatively think ourselves into a better and more sustainable future? If we are able to understand the power of creativity and how it can drive positive change perhaps only then we can create a world where everyone has the chance to thrive, where everyone has the chance to reach their full potential. Let’s not put limitations on what creativity is and can be. Let’s harness it and embrace it. Together we can start to imagine a creativity-rich future.

Our vision and exploration of creativity culminated with the collaboration across disciplines including artists, makers, musicians, dressmakers, futurists, scholars, gardeners, and writers. That is creativity in action.

We have created a real world portal into a Virtual Reality gallery, we have used words, images, sounds and all forms of media to bring the creative experience to life. We have created a platform to explore creativity, connectedness, the joy of creating, and the fundamental need to be creative.

Everyone, whether a contributor, technical advisor, or RSA staff have helped make our vision a reality. Technology has been integral to how we have connected and communicated. It has facilitated our connection, despite the fact that many of us have never met in person to work towards a common goal, sharing a love of creativity.

## Augmented Society Network Mission Statement

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**Zoë Camper FRSA and Julie Samuels FRSA**  
**Exhibition Curators and ASN Network Leads**

**RSA** | Fellow





Title: The Best Friends  
Zoë Camper

**“There is no doubt that creativity is the most important human resource of all. Without creativity, there would be no progress, and we would be forever repeating the same patterns.”**

**Edward de Bono**

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**"There is no innovation and creativity without failure. Period."**

**Brene Brown**

**"Creativity is intelligence having fun."**

**Albert Einstein**

**RSA** | Fellow

## Why this Creative Journey?

The Creativity Offers Us A New Formula For Life project is our second major project using our Augmented Society RSA Thematic Network as a way to connect with amazing people around the world, both fellows and non-fellows.

This latest venture evolved through discussions that followed the success of our ASN Network paper An Opportunity to Reimagine Learning in 2021. Through these discussions, it became apparent that one of our concerns was for the direction of travel regarding what is deemed to be essential in our society, and what was considered extraneous and unnecessary. Discussions both in private and in the public domain during and initial post-pandemic, gave us a sense of positive change.

We were beginning to reevaluate and understand what was needed to survive. It also gave us a space to debate what it means to be human, to spotlight what we need to survive, and conversely, what we need to thrive. We are convinced that creative thinking is integral to how our world will be able to adapt to the increasing unexpectedness of both natural and human-made challenges, and the rapid consequences that we continue to navigate.

## What is Creativity?

To flourish and be everything you can be requires, in our opinion, creativity. The ability to be agile, responsive, and open to new ways of thinking and new possibilities is the cornerstone of creativity. It is imperative we are able to see the unseen, consider different ways of doing things, and question our approach to the way we live our lives, and how our interactions impact others and the world at large.

Have you ever wondered what the opposite of creative is? Is it being uncreative? What does it mean to be uncreative? To us it is looking to the same solutions to every problem, dismissing rather than exploring new ways of thinking and working. The phrase, 'the same old, same old' springs to mind! A crushing monotony that thwarts joy and reduces the human experience to one of day-to-day survival.

## Valuing Creativity

We believe creativity has been diminished, we want a world where a parent can say, 'my daughter will be a creative'. We want that parent to be as joyful as a parent who says my child will be doctor. We also want to understand why we have allowed creativity to be diminished? Is it because we do not see creativity as practical, it isn't intrinsically useful, it won't feed us, or build us shelter. Or is it that we cannot measure creativity, or rank its impact in the same way we can with other skills? Is it that we just don't understand how

important it is to us and our ability to survive on a planet that is undergoing rapid and uncontrollable change? We think it is a combination of our need to evaluate and understand the world we live in, the speed at which we live our lives, and a deep seated survival instinct that has resurfaced as it becomes more and more of a challenge to just live.

## The Creativity Revival

The importance of creativity is reemerging; it is making its way back into our lives. In educational terms STEM was replaced by STEAM, in some schools Design Thinking, as a basis for learning, is being tested. and rolled out. Recognition of the creative process is returning but it still needs more attention, and that is where our 'Creativity offers us a new formula for life' project is a small but needed piece of affirmative action.

The RSA's Design For Life work theme is drawing more attention but we should all work to push the importance of creativity into mainstream society. We would like a creativity 'pathway' to be established and embedded in all areas of education. What Dr. George Land concluded after his research into creativity, in 1968, "is that non-creative behavior is learned." His research with 1,600 children found, when asked the question: "Do you think you're creative?" 98% of 5 year olds answered yes, 30% of 10 year olds said yes, and at the age of 15 only 12% answered yes. Only 2% of the 280,000 adults asked said they were creative. Whilst we recognise the age of this research we don't believe much has change. This must be reversed, and it could be by making creativity as important a skill as maths and english.

"Another word for creative is resourceful" (Source: Weisburgh 2023). Does replacing the word creative with the word resourceful help you to understand how important creativity is in terms of living well and maximizing our worlds resources? Technologies like Generative AI, home printing in both 2 and 3D, are making creation easier. There are more outlets for creators, and experiential entertainment is growing in popularity. The tools for physical creation are plentiful.

The opportunity to experience creativity is growing but it should not be seen through a 'nice to have' lens, but as a career, as a mission, and as the most incredible opportunity to help all of us experience a more beautiful, exciting world that is packed with potential for everyone.

**"The power of our dreams and the creativity we employ can break the chains of injustice and oppression."**

**Desmond Tutu**

**"You can't use up creativity. The more you use the more you have."**

**Maya Angelou**



# Contributors and the Creative Experience

The work on display in this exhibition is the result of a years work with many individuals who saw, as we do, that creativity is intrinsic to their lives. Our contributors range from professional artists, to thinkers, business owners and to people trying to portray a complex idea using an artistic output for the first time. All contributors experience creativity in different ways and there is no one or right way.



## **Sawyer Rose FRSA MRSS**

As a multi-disciplinary artist and researcher, my job is to take complicated data – and in this case, historical socio-economic data – and present it to viewers in a way that helps people understand and interpret the issues that the datasets bring up. In the With My Name in Your Hand project, my role is to transform Angela Williams Bickham's research on Free Women of Color in the pre-Civil War U.S. South into artworks that resurface and commemorate the lives of the women in this important, under-researched demographic.

Using historically-relevant fibers and patterns further contextualizes the artworks, grabbing viewers' attention and giving them a layered sensory experience that pulls the data off the page and into their imaginations.

By engaging people creatively and artistically – by telling them a robust visual story – the tapestry artworks in With My Name in Your Hand transform passive viewers into passionate and curious historical learners.

## **Angela Williams Bickham**

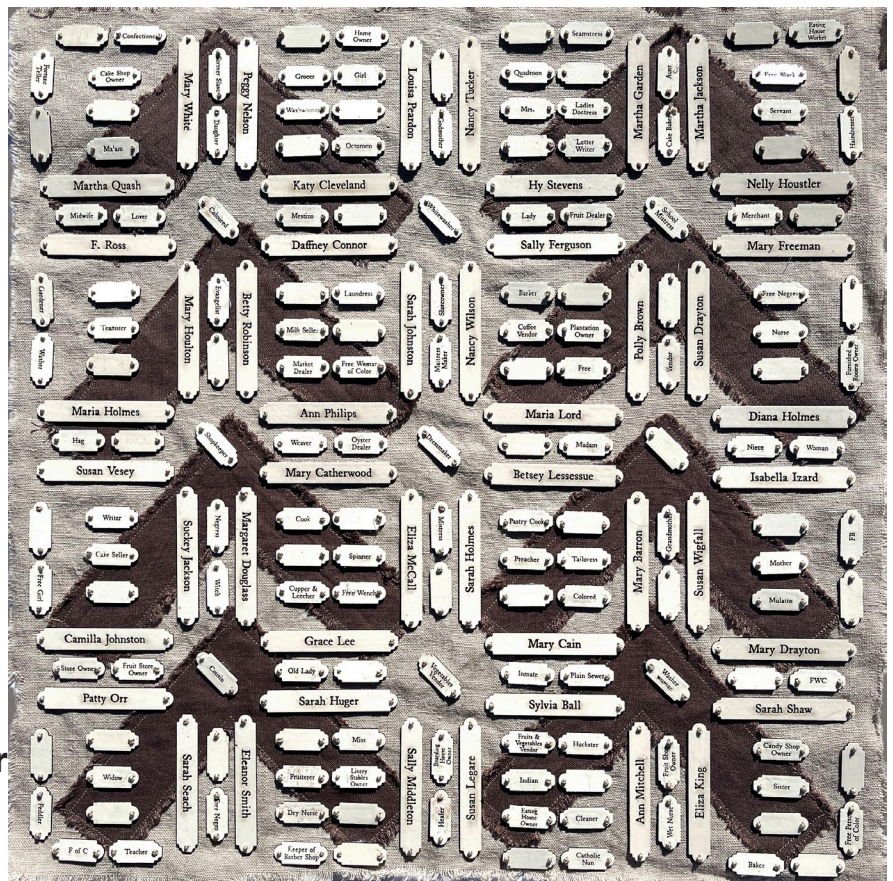
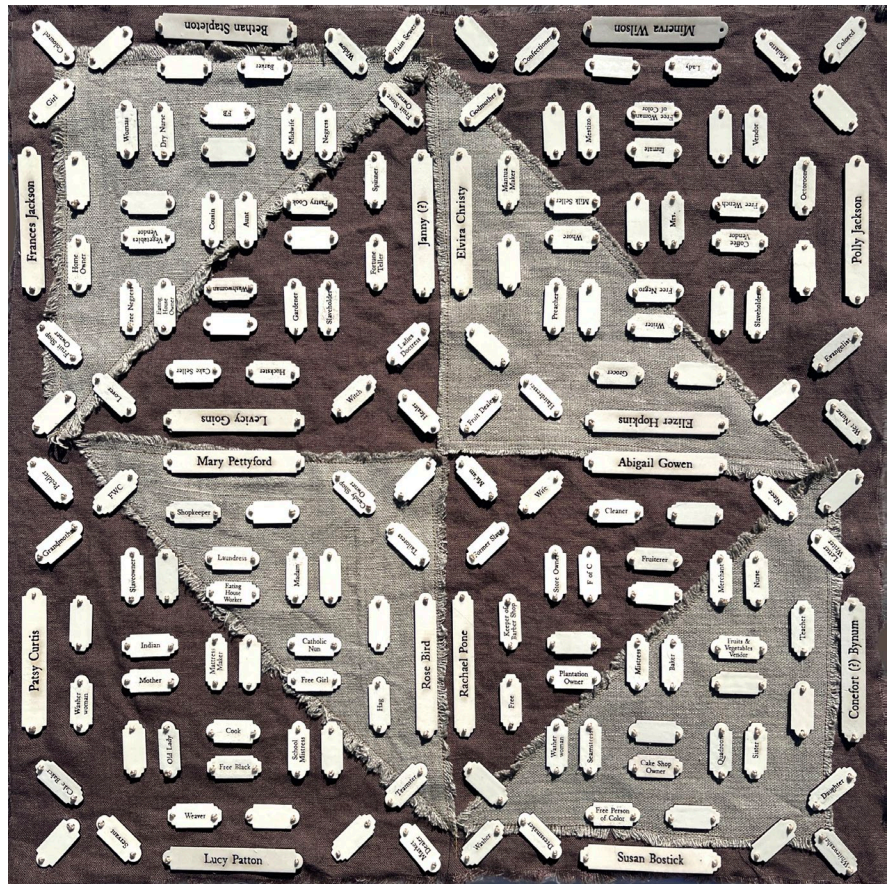
All of my creative work has been dedicated to giving voice. I am compelled to dig through extant archives in order to locate traces of lives lived. I bring those traces together for the express purpose of painting pictures of lived experiences through poetry.

I start in backrooms of libraries, in microfiche and digitized records, in graveyards, and in stories passed down through generations. I then begin an internal conversation with the people I have been researching in order to pinpoint the stories they want me to tell for or about them. The stories become personal to me.

They move from historic record keeping into aiding me in living my own life and hopefully into influencing the lives of those who read my work or those who listen to me present my work. I have utilized the mediums of poetry, poetic prose, and playwriting. And this history-based work is the work I feel is my mission and my poetic purpose.

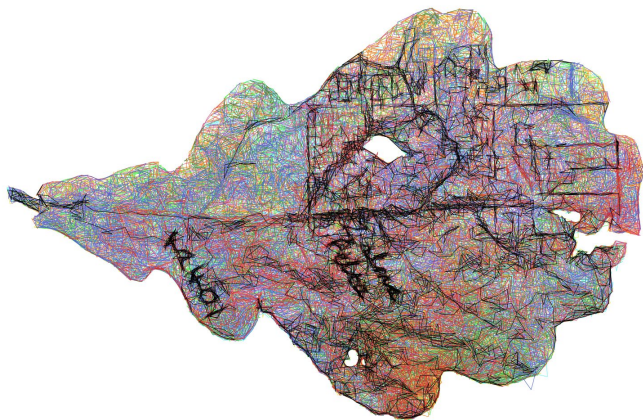


Title: With My Name in Your Hand  
 Panels SC3 and SC4  
 Sawyer Rose FRSA MRSS  
 and  
 Angela Williams Bickham



Dr





Title: 100 Leaves From Auschwitz  
Dr Ivan Pope

This work is a text. The production of texts is my working method. My texts are assembled from fragments. This work originated during my doctoral research which concerned itself with the assemblage of fragments into a larger text which is more or less my definition of the creation of an artwork. My creative life has consisted of a variety of forms.

I have moved between art and entrepreneurship and writing and then back and forth between these ways of being in the world. Eventually I realised these all had the same underlying creative driver. It came into focus as I undertook my doctoral research.

I saw a connection between neuronontypicality (attention deficit) and my internal creative drive. Everything is a manifestation of this. This work assembles a group of found objects which have been transmogrified through a digital process and regurgitated in analogue form.



## Nancy Good

Faced with creative culture being tipped more towards AI and digital tools, I am creating a series of linocut portraits that weave analog tools with AI (digital) to generate images that I then transfer and hand cut onto linoleum sheets for hand-pulled prints (analog).

My personal discomfort with the potential for misuse of AI has transformed to the understanding that AI, on its own, is not the source of misuse. Rather, human agenda is the origin. By changing my agenda to be one of collaborative appreciation, I can work with the strengths of AI to co-create portraits (originally sourced from my own photographs and text input) that I then bring back to "hand-craft" or analog print techniques.

Title: Mystic  
Nancy Good



## Brent Holmes

The cowboy myth as it exists in the larger cultural context is an isolated, individualist, white supremacist mythology via manifest destiny. The true history of settler expansion is multi-ethnic and multi-gendered. My work is a reclamation of that identity.

I reimagine a West where African traditions were not lost in the transatlantic slave trade. I envision an alternate and inclusive history using fantastical and re-appropriated imagery. My works are simply the afterbirth and remnants from the act of creativity. The act itself is the actual art artist only makes art in the doing.

The works I create are simply echoes of the process. I am embarked on a journey dissecting the American mythic figure of "the Cowboy." I study this American mythos and icon through the lens of African American identity, the lived Black experience, and presence of the Black body in the context of landscape.



Title: Lariat (Image 1 and 2)  
Brent Holmes



Title: Misty Macabre  
Sophie Lavender



## Sophie Lavender

Being creative feeds my soul and nourishes all the fibers in my heart. To be creative means finding joy in all the little things, and falling in love over and over again. Creativity gives life wonder, magic, connection, and meaning. When developing this project, I got the opportunity to do new things with my camera and then at the editing desk.

Because of this project, I have been able to expand my capabilities and produce something which will light a spark in people, that will lead to them being kinder to themselves. When people see their photos, they radiate sunlight. It's a feeling you want to bottle up and take with you everywhere, and to be able to show others how wonderful they are makes being a photographer incredibly fulfilling. The importance of creativity must never be underestimated, imagine a world where we couldn't share ideas and express ourselves?



## Diane Bush

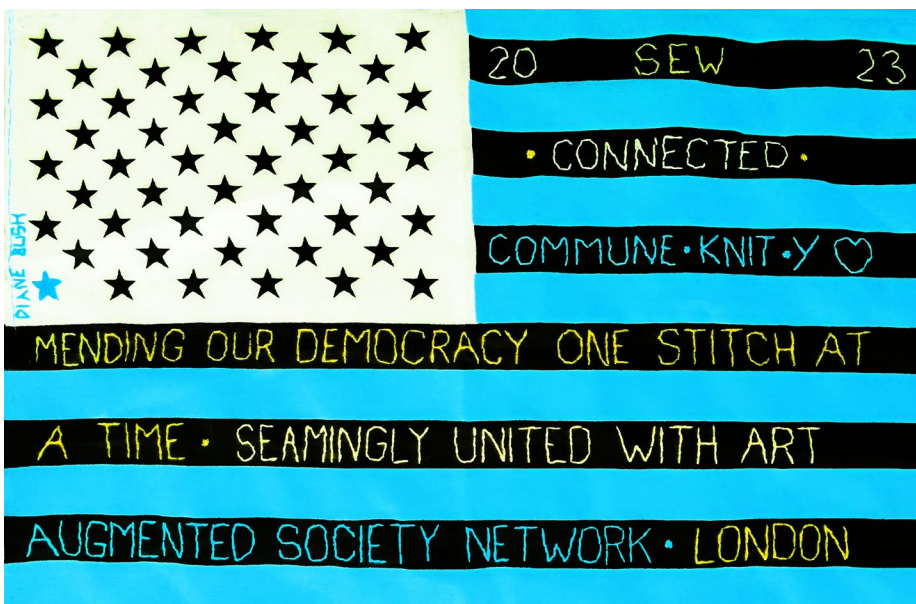
Expressing myself creatively works on many levels. Akin to meditation, or working out, it removes me from the daily pressures and anxieties that plague us all. I do this, knowing that, after 65 years of creative “making”, the results are going to be satisfying.

This project helped me reconnect with a community of women who normally do not identify as artists, yet spend the majority of their time creating objects that are beautiful and functional. I enjoyed using my fine art background to expand their ideas about how textiles can be used.

They were excited about being challenged, being allowed using their imagination, and being able to express themselves, using materials and skills they were already familiar with. This project embraced re-purposing, recycling, sharing, satire, word-play, laughter, personal expression, and Commue-knit-y. Who could ask for more?



Title: We Are So Screwed  
Title: Sew Anxious  
Title: Connected Commune.  
Knit.Y  
Diane Bush



## Dr. Micheál O'Connell

1st Class Rail headrest covers, it turns out, function perfectly as langots or loincloths, as beachwear or underwear.

Creativity is an overused, and often lazily used word, and one which is not at all easy to define. Margaret Boden devoted much of her energies to addressing the question scientifically, but that too may be problematic. Creativity has now also become a corporate buzzword.

Very limited ideas of what creativity means permits the notion to be instrumentalised, or sold back to those who presume that creativity is good for them. So, to begin with, I am very skeptical of the idea of creativity.



Title: Go South Image One and Two  
Dr. Micheál O'Connell



## **Dr. Stace Constantinou**

My soundscapes are most often freely intuited musical works, with perhaps some kind of conceptual framework delineating the boundary of the sonic exploration. I started with *The Lost Body Of Nothing*, which then became a series (*The Lost Body of Nothing II* followed by *The Lost Heart Of Nothing* was composed during Lock-Down in 2021).

I have created various soundscapes over the years. Working with a visual artist afforded me a lot of creative freedom, whilst, injecting insightful ideas into my stream of thought. The collaboration felt like a natural extension of my own creative individuality, without conflict. This project also gives me an opportunity to explore this method of working and its themes with my students. To have the soundscape mixed by sound engineer and record producer Tony Platt is a real honor.

## **Anne Waldon FRSA**

The Listening Project has its roots in the Listening workshops I run from time to time, which continually surprise me with their impact and the depth of feeling that people discover in themselves. I started simply to talk to people about the experience of Deep Listening, with friends and colleagues, to people I met in the street, at meetings, and of course to coaching clients. The excited and lively responses surprised me again, and I found myself co-running a series of sessions about caring for people with Dementia with Alexandra Vik from Norway, talking about comedy, creativity, and podcasting with Jim Kinloch of the Jelly Trumpet podcast, planning workshops on "Listening to Death", being offered contributions by writers, poets, artists, activists...

It was meeting Julie and joining the wider RSA Project that she and Zoe run that put this unexpected activity into a wider context. They have brought together an enormously varied group of people, working on utterly different projects, held together by a shared sense of exploration and wonder at the possibilities that emerge when you follow the threads of personal meaning and let them lead. By folding my work - which had been, and still is, without goals or plans, but full of meaning and vitality - into their bigger project, I saw freshly that creativity is a form of play. Rather than the guidelines, objectives, and pre-ordained outcomes of most work projects, we were all engaged in work whose form, meaning, and value emerged as we continued to explore and build for its own sake. In a world that increasingly insists that we should know where we're going before we set out, despite the enormous environmental, social, and cultural shifts happening all around us, this is important work. We are living in circumstances that are more and more unfamiliar to us, more and more distant from what we have known, and what we might have expected...

Cultivating respect for and familiarity with the creativity that we all possess, however, covered over it has become with disuse and our ideas about ourselves, is a necessary, vital part of meeting the future with aliveness, flexibility, and hope.



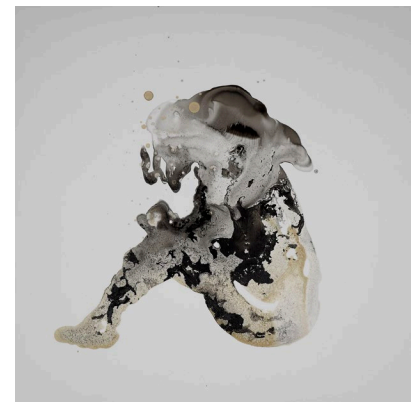
## Sapira Cheuk

My creative practice is a way for me to explore and interpret my lived experience. I often paint without a clear intention, letting my body take the lead. It is only afterward that I understand the ways in which the painting encapsulates how my body attempts to make sense of certain events.

My physical self possesses an unarticulated wisdom, a reservoir of embodied knowledge that I uncover through the analysis of my paintings. This process hints at a knowing that transcends my conscious thoughts.

Through my creative practice, I unpack and translate this way of understanding, offering a deeper comprehension of my engagement with the world.

Title: Body and Time #1 - #3  
Sapira Cheuk





Title: Cracks in the Culture of  
Complicity  
Fiona Middleton

## Fiona Middleton

"For every woman who manages to stand up and say No, there is another harasser who will think twice next time. For every bystander who intervenes, there's another crack in the culture of complicity" Laura Bates – Everyday Sexism, 2014 Sexism is a pervasive and deeply rooted social issue and continues to persist in varying forms.

While blatant acts of discrimination garner attention, it is crucial to recognise the prevalence of everyday sexism, seemingly harmless and subtle manifestations of gender bias that perpetuates inequality. This work is a personal reflection of instances and experiences of everyday sexism and hopefully a reminder to all that we need to oppose everyday sexism, make cracks in the culture of complicity, and be mindful that sexism, however, benign should not be our norm.

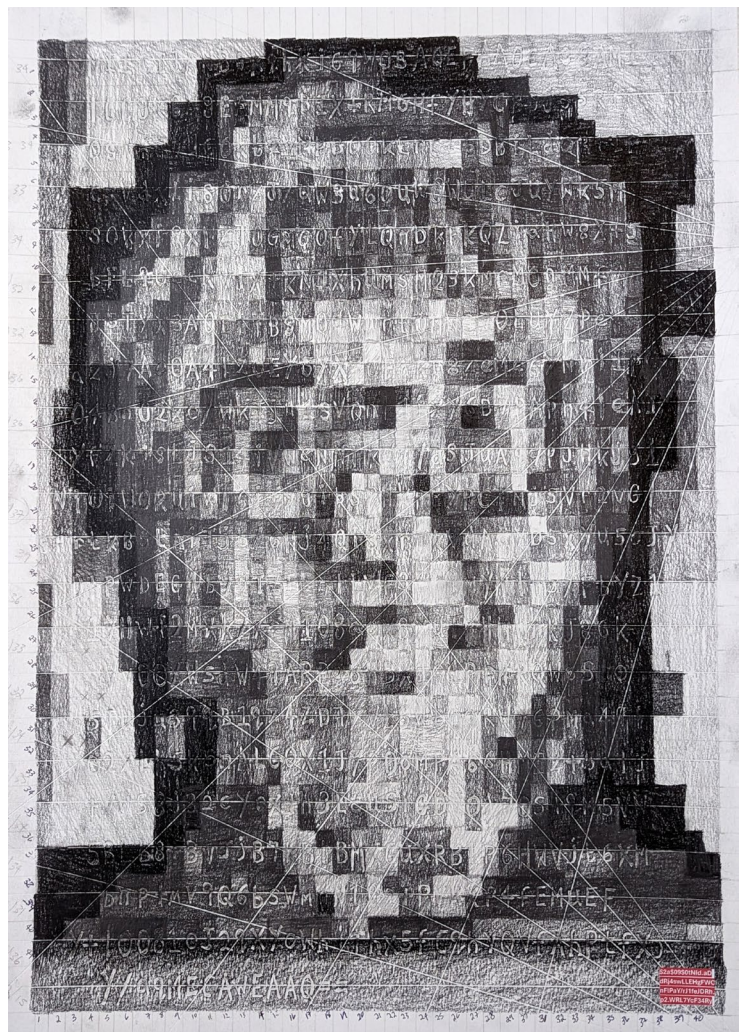


## Zoë Camper FRSA

I use portraiture to make connections with friends, acquaintances, and sitters. I use the connection I make when interacting with sitters to talk about ownership in what is an increasingly complex world where your image has been claimed by many agencies, including, for example, law enforcement, border control, and in many public spaces. I use cryptographic hashing to state ownership in the portraits and share ownership with the sitter by giving them the digital image. Each sitter has a portrait drawn and has a share in the ownership of a large-scale satin banner that will be displayed at an exhibition in the UK in May 2024. All owners and sales information is also recorded using encryption and the blockchain.

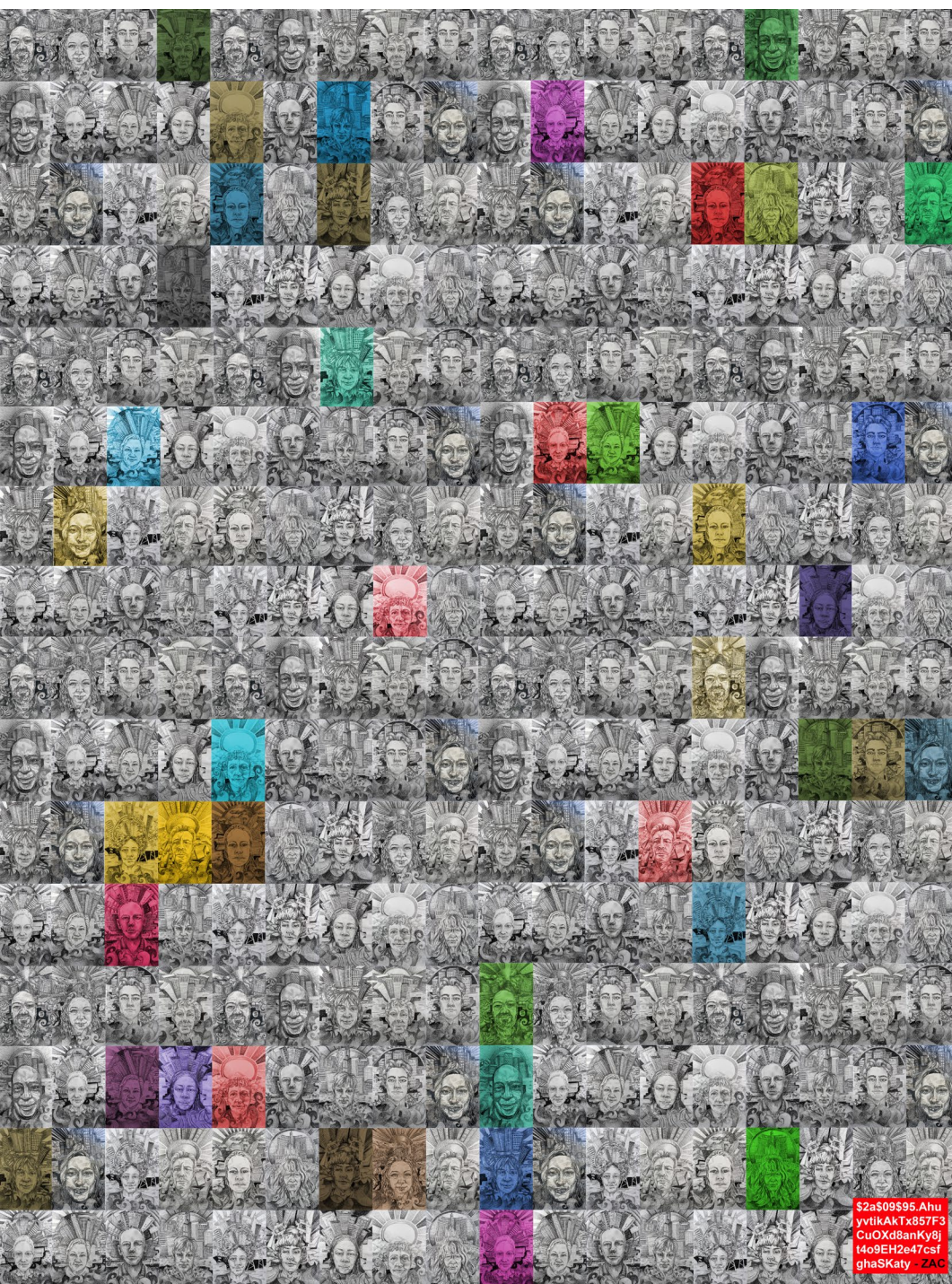
Creativity and making has been a key activity from an early age. I do read, I love reading, but my default state is to draw, and to make. I think visually, not numbers or words, or with a view to create order. I create the world I am happy in and want to express that visually for others to enjoy. Visual excitement, celebrating difference, and personal expression, are fundamental human experiences and I promote a world where it is available in abundance.

Title: The Artist Makes the Work  
Zoë Camper



RSA | Fellow





Title: The Best Friends - Variation 18  
Zoë Camper

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ghaSKaty - ZAC

## Ismael Kherroubi Garcia FRSA

Examining the history from the medieval era demonstrates that advancements in artificial intelligence (AI) respond to forms of thought and work from centuries ago. Medieval societies already imagined a future where machines were autonomous. The future thinking of the medieval era captured many of our wonders today. What is life? What are machines? Can these machines act for themselves?

The goal of this sort of content is to challenge assumptions about innovation and our present by drawing on relevant stories from our shared past. In this instance, I began workshoping the thought with Julie Samuels, FRSA, that our current “obsession” with artificial intelligence (AI) couldn’t have possibly come out of nowhere.

We were intrigued by the possibility of imbuing artefacts with “life” in the medieval era. With a broad interpretation of “AI” in mind, I prioritised accessible information over going as far back in time as possible (which I would do if I had the time!), and landed on Albertus Magnus’ story.

The task then was to create a narrative based on rigorous research, and Kang and Halliburtons Android of Albertus Magnus provided an excellent foundation to build on.

## Lorraine Curtis

I have always loved sewing, drawing, and crafting. With the exception of a school level qualification in dressmaking I am self-taught. For many years I have been designing and making dance costumes for a dance studio in Hertfordshire, UK. This is something that I did alongside my main employment. It has always given me great pleasure to watch the dancers perform wearing my creations.

This is the first time that I am putting myself in the spotlight showcasing the clothing I love making for myself. I love the 1940s. I love the women’s fashion of that era; the functionality of women’s clothing that was intertwined with glamour. I am excited to have my creations on display in both the real and digital world. I don’t currently have an online presence that showcases my creativity. It is something that I need to explore.



## Dr. Rachida Marbough FRSA

The evolution of styles in couture is the reflection of creative production, industrial revolution, and the significant development of the media channels. Cultural costumes in Morocco are influenced by the historic evolution of traditional wardrobe, the emergence of iconic models and through social connectivity. So, I have searched for a new formula for life starting from a creative experience in authentic costume designing. The conclusion of my work in "Rethinking design in couture" is a simple formula or a process that calls for thorough programming, researching the modern changes and developing talents like drawing and painting. While working on this project, I had a great time conceptualizing new ideas and techniques that helped me greatly:

First, I started with the idea of enabling a cultural experience where creativity takes place. I was then very happy and enthusiastic to help artisans show their true talents and to get insights into a very old Moroccan industry.

Second, studying creativity was a catalyst for imagination. I needed new sketches and old techniques that will gain popularity and that are suited to the materials and techniques that we used.

While I was designing my model, I was taken by colors and their effects on the image of the costume, and how shapes and the fluidity of materials will give us a sense of change. This model was designed and inspired by nature, flowers, the importance of fluidity and sheer materials, how they get together with golden embroidery, and how they affect the image of the costume and its historic heritage.



Title: Group Influence on  
Creativity, Costumes of Morocco  
Dr. Rachida Marbough FRSA

## Michelle Graves

Prolifics in Resistance became the confrontation to resistances as I repeated the prompts generating image after image. My thoughts and mood shifted as I realized I was making (a version) of what I was resisting to make. I had also completely shifted my infuriated mood using another prompt after a generated image gave me a nice giggle.

I embodied my previous conclusion - when looking for or directly at resistance, I found the potential for change. I do not know life without creativity but if I had to categorize my conscious experience, I would say there is plenty of over-analyzation, extreme exertion, quiet observation, insatiable curiosity, and a longing for validation that keeps me within the opinionated range of the public eye.

I am grateful that creativity has been encouraged my entire life by my parents and extended family and friends I surround myself with. As I have evolved as an artist while exploring relationships and occupational roles, I now consider my art-making practice my true lifelong unconditional relationship.

Title: Prolifics In Resistance  
Michelle Graves



The Hive: Dream Series

I have been writing down my vivid and typically morbid dreams for years in hopes of a Jungian psychoanalyzation of my shadow and unconscious self. These AI images were generated with a paraphrased prompt describing a few of many dreams I have recorded. It has been a contemplative process to paraphrase the main points of my dreams to build a potential composition. Which adjectives gain hierarchy in hopes of their presence in the generated image? Which result really is the best representation of the tone of the dream? Once the image is created, it still feels very personal that my creative brain somehow produced this imagery from deep within my subconscious. To bring back this human element into the final printed output, the prompt and the date of the dream is handwritten on the page.



## Dr. Sylvia Schroer

Working under the guidance of my mentor and teacher Karlton Terry, I have created three sculptures to show how the compressive forces of vaginal birth can potentially shape us for life. Planned and unplanned caesarean births also bring challenges and potential trauma imprints.

Using the perinate's perspective of birth stages, each stage of birth leaves a different potential trauma imprint – with deep and long lasting physical and psychological consequences. The sculptures are called No Way Down, Nowhere to Turn and Hitting the Wall.

## Linda Shaffer

Being creative has had a transformative effect on my life. It requires dedication, perseverance, a willingness to take ongoing risks, and embracing failures as opportunities for learning and growth.

My visual creative medium provides an outlet for self-discovery and self-reflection, allowing me to express my thoughts, emotions, and experiences in a meaningful way. The germination of one visual idea of "Love" became the catalyst for the unlimited.



Title: All Love  
Linda Shaffer

## Marina Moreno

The Way to Meditation Going back to the very beginning of my practice: I started my creative journey as a photographer. My photographs always seem to tell a story and in this project, they reflect a time in my life that has been quite difficult. They tell my story in this particular time and the way I have coped. It gave me a chance to capture a moment, a moment of creativity, a moment of visual poetry and calm.

Those stills are a moment in time, they also represent my identity and the way I have always looked at my town: Others experience it through the glamour it represents but for me, it has always been the water, the sound of the water, the smell, the stillness and the movement in it.

I was looking after my 90-year-old aunt who suffers from dementia and had been in hospital for almost 5 months after she fell on her head. And there I was jumping on the first plane, and suddenly leaving all my work and project and being submersed by hospital life. There was no time to carry on with my work, but one day I came out of the hospital late in the evening as usual and there it was: a beautiful sunset. I took a picture, and I continued to do so every day. I found my creativity and this new project began.

Title: Water Identity - the way to  
meditation  
Marina Moreno





## Julie Samuels FRSA

Maps have shaped our understanding of the world. The story of human existence, our connection, and our disconnection is documented by them in both the real and digital world. The construct of the complex systems of human culture and conversations can be visually articulated through maps.

Maps are both aesthetically beautiful and complex in their makeup. Each map has its own unique relationship between the spaces, contours, colours, connecting lines, and grid systems. Humans fill this space by making new connections in both the real and digital world through travel, words, and deeds that can often be misaligned due to miscommunication, leading to conflict.

Maps have provided us with a unique way of navigating the world and documenting our experiences. This project is an exploration of the conversations and the spaces that exist between them.



Title: Below The Surface  
Julie Samuels

Title: Using Sci-Fi D.I. for  
Expanding Creative Self-Images  
Carlos Largacha-Martinez and  
students

## Carlos Largacha-Martinez FRSA

The concept revolves around expanding and enriching one's perception and understanding of their own creativity. Our experience highlights that 'non-creative professionals' often possess a notably limited sense of creativity, a societal concern we are dedicated to remedying. Utilizing Singularity University's methodology, Science Fiction Design Intelligence (Sci-Fi D.I.), workshop participants are prompted to foster innovative thinking by envisioning an inspiring future in 2060.

This exercise challenges cognitive boundaries, leading to a pioneering creative process. The approach nurtures a mindset where individuals perceive themselves as capable and imaginative across various facets of life.

This involves challenging self-limiting beliefs, exploring novel creative avenues, and cultivating a positive self-view in harmony with creative expression. Ultimately, the goal is to empower individuals, enhancing their grasp of creative potential and pushing the boundaries of creative achievement.



Drawing on three years of prior 2-hour Sci-Fi D.I. workshops, participants typically conclude with an elevated self-perception of their creative prowess.



## Montaysia Yuneek Sims

My work is rooted in expanding Western figurative traditions through paintings and drawings that engage both the physical and spiritual, the past and the present. In order to be as free as I possibly can, with my imagination, I must play, and take up space on the canvas and in life. Influenced by my lineage and inspired by thinkers like Bell Hooks, and Toni Morrison, my work aims to create a space of hope, love, and curiosity.

Depicting the black experience beyond tragedy, I paint my canvases, conjuring a dreamscape with motifs and figures that embody unbounded freedom. Through abstraction and figuration, I tell these untold stories, honoring the multifaceted nature of my ancestors and I, creating my own hopeful possibilities.



Title: bearing witness  
Montaysia Yuneek Sims

## Henrietta Veys

Focusing on the natural environment and taking elements that are visually exciting for me. When possible, I like to paint from observation and to “feel and breath” the landscape around me. My paintings are frequently done quickly, with watermarks, and are sometimes affected by the weather, the wind, and the sun.

My work varies with the seasons, but is always based on colour, nature, and the play of the light. On fine, sunny days the sun plays on water and the clouds in such a memorising way, and in the winter the drama of a dark sky unfolds onto stormy seas and casts deep shadows on hills. I try to capture this movement and atmosphere in my paintings.

I enjoy using many different unconventional tools to get the effects I require. I like to work on-site, weather permitting, finalising work in the studio. I aim to give the viewer a reflection of my interpretation of nature’s harmony, beauty, and power. I spend a lot of time beach combing and using driftwood, sea glass, and flotsam as inspiration.

Title: SW Scotland, UK  
Henrietta Veys





## Philippa Mothersill

Starting with an image of an original piece of text, Creative Liminality [x] AI encodes layers upon layers of glitches to subsequent interpretations of the text made using ChatGPT; visually reducing the clarity of the text and manipulating the authenticity and impact of its original intention, just as these AI-driven tools can do when overused.

Entering the liminal space of creativity and discovery can feel like a risky, uncomfortable endeavour to many. I believe the answer to this challenge is not to make the experience less risky, thus limiting the great rewards that this ambiguity can offer, but to develop tools that help people feel more confident as they wander through the chaos of creative unknowns. One could argue that today's AI-mediated tools are doing just that; helping to speed up our creative processes by summarising and regenerating content at the touch of a button. However, what does this frictionless efficiency take away from the things we can discover and create?

What glitches in our knowledge or inspiration may appear? I like to play with code and push GenAI tools to unfamiliar outputs to explore and critique these questions, hopefully revealing new approaches to our digitally-augmented creativity in the process.

Entering the liminal space of creativity and discovery can feel like a risky, uncomfortable endeavour to many. The answer to this challenge is not to make the experience less risky, thus limiting the great rewards that this ambiguity can offer, but to help people feel more confident as they wander through the chaos of creative unknowns.

However, when it comes to today's AI-mediated tools, we expect them to be fast and make our creative process more efficient. But what does this speed take away from the things we can learn while using the tools?

In a digitally liminal creative future, our tools are not just there to speed up our tasks through frictionless automation. The new philosophy for this alternative future of digital augmentation requires us to redefine our expectations for tools; they are not efficiency machines to do our bidding, they are slower, more conscientious computational partners that can challenge us to explore unknown horizons and extend the boundaries of our creativity.

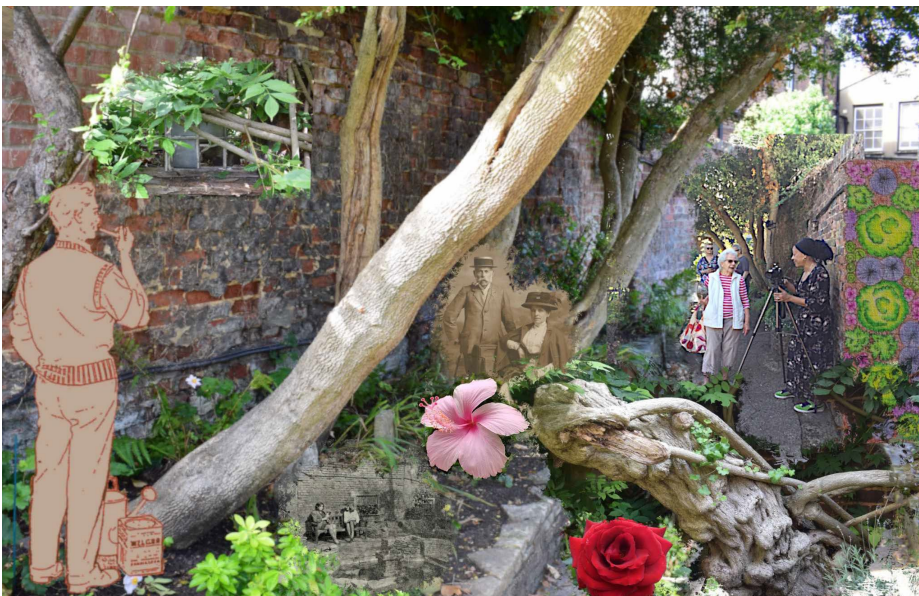
-- original\_text



Title: Liminal Creativity [x] AI^0  
Pip Mothersill

Title: Liminal Creativity [x] AI^4  
Pip Mothersill

Title: Creativity in commerce  
Dawn Mitchell



## Dawn Mitchell

As somebody who spends a large percentage of the day designing in pixels and lines of code, it has been refreshing to approach business development from a different creative perspective. The project has allowed me to adopt my artist persona and explore elements of the project in different mediums. Being able to create an environment utilising physical strength, and different tools, and working in different weather conditions using nature as canvas has allowed me to appreciate the elements of discovery and surprise that come part and parcel in garden design.

This is in stark contrast to my usual prescriptive design process. Combining a love for heritage and arts, the project has taken many different forms, from the start of the living art installation, through to printmaking, photography, film, and textiles.

## Rachel Newson

Creativity is central to my life, work, and this project. It runs through the gardens I design, through the people enjoying them, and the plants and wildlife that thrive within the ecosystems created. Creativity is a reciprocal force in the self-sustainable gardens I nurture and create, giving beauty, joy, and a connection to nature.

Witnessing the gardens; yearly growth and the beauty that unfolds through nature's influence is a constant source of inspiration, perpetuating this creative cycle. As a busy Garden Designer accustomed to working within budget constraints, this project has provided a welcome opportunity to reconnect with producing hand-drawn designs whilst pushing me to embrace the challenges of using digital tools to convey my vision and creative style. In researching the garden's history I have found inspiration in the depiction of plants and gardens of the past and have enjoyed working creatively with this rich historical content.

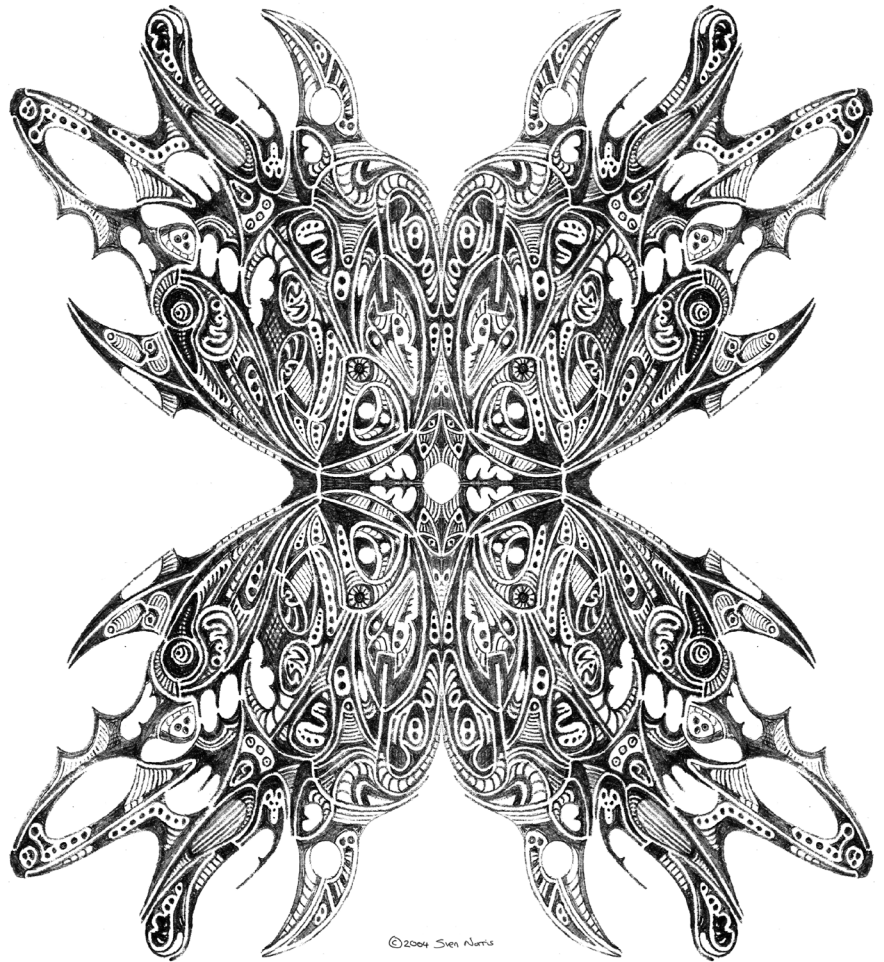




Title: Upcycled Elegance  
Cristina Baysac Norris

Step into the world of Cristala Creations, a vibrant creative endeavor spearheaded by the talented Cristina Baysac Norris. Here, you'll discover a captivating array of handmade accessories, bespoke bags, and custom clothing, all meticulously crafted with a fusion of contemporary fashion and Cristina's cherished Filipino heritage. Within this tapestry of creativity, Cristina's design prowess, love for upcycling, and fashion-forward vision converge in a symphony of style. Each piece is inspired by instinct, the world around her, or blending cultural richness with a modern aesthetic, offering a truly unique and inspired collection. Sven J Norris stated: "When I first met Cristina, I was soon made aware of her creative tendencies when an old pair of my jeans disappeared and re-emerged on one of our early dates as a handbag. Since then I have been trying to encourage Cristina to nurture this particular skill which I later learned could be categorised under 'upcycling'.

Title: Regenesiis 1  
Sven J Norris



There is a sort of therapeutic freedom that comes with drawing that I do not get with digital work which makes up 95% of my usual working life. Creating the "Regenesiis" piece for this project has taken me back to 1997 which was the last time I drew in this style (apart from the occasional doodle on a napkin). I have no explanation as to why I stopped but I suspect it was due to focus on my undergraduate degree as well as a newly found passion for HTML and dabbling online building websites in Yahoo Geocities.

I have thoroughly enjoyed returning to drawing in this style and am also finally realising an earlier goal of integrating it into 3D. I see "Regenesiis" as an alpha version rather than a finished work and I hope to continue developing this project further, as well as creating more traditional 2D versions on paper in pencil, ink or other mediums.



## Bex Nikols



Title: E2.25  
Bex Nikols

I received my first paint set at the age of 16, and immediately began blending colors and playing with techniques and shapes. 13 years ago, I really started painting, trying to find myself, and my style. Only to realize by looking at my original paintings, I had my own style all along. Not much has changed from my early days. The palette is pretty much the same, if not more vibrant. The shapes change with my mood.

I still play around a lot. Now with texture. Whether it be burning things, breaking record albums, or sculpting on the canvas there is always something new I want to experiment with. I always say never stop playing, never stop growing.

## Phnesha Marchette Jefferson FRSA

A collaborative project with my two daughters resulted from a conversation about whether Artificial Intelligence harms mankind.

Initially, Phnesha was going to approach this project as a solo artist. However, a conversation with her two daughters prompted her to realize the importance of having different perspectives. When they had a simple conversation during a car ride, Phnesha knew this had to be the best direction to take this creative project.

The outcome was very interesting given how each generation views issues through their own lens. This is a Generation X and Z collaborator. This has been a collaboration between Phnesha Marchette with Gabrielle and Gianna Dixon.

## Môrafon

As a multidisciplinary artist, my investigations explore relationships between people, nature, and architecture. I seek ways to connect humanity more closely with the natural world; sometimes my work describes a melancholy sensed between physical and emotional space – roads, junctions, and the places in between. I've exhibited in Bristol, Slimbridge, Exeter, and London.

During a residency with Bristol Archives, I used animation and installations to re-draw landscape features lost to the 1960s road development for a show titled Stone Landscapes. For Big Green Week, I curated artists' work, alongside my own.

The final show, Propagate Way, brought together a green bridge concept for Bristol's M32, envisaging new ways to traverse the motorway that runs from the city's heart to its edge.

Title: Mycelium Moss - An Ideation  
Môrafon





## Mitch Weisburgh

Over the past 7 years, Mitch has been accumulating research and practices about how people make sense of situations, how they can make better decisions, and how they can maintain flexibility and resourcefulness in the face of opposition or obstacles. He has created three Mindshifting courses from this material, but the question arose, was there a more engaging or fun way to learn the material than to participate in a class.

From this thought came the idea, why not see we the learning could be incorporated into a role-playing game? In role-playing games there is an imaginary world, the players have different roles, and the players belong to teams that confront those challenges. In this case, the imaginary world became a village in Medieval times.

The roles were based on inhabitants of medieval villages, and the challenges or opportunities came from threats that existed at the time, dragons attacking townspeople, pestilences of uncertain origin, and greedy lords taking advantage of commoners. Participants are directed to use specific problem-solving strategies that are commonly used today in order to jointly devise solutions to the problems, and then the different teams debrief about the effectiveness or ineffectiveness of the different strategies and when or where they would deploy them to the situations they face today.

# The Future of Creativity is in Your Hands

The future of creativity is in your hands, to help you explore its potential we have included some advice developed by Dr. Robert Epstein, Editor in Chief of Psychology Today. Good luck and please save us from the ordinary.

## Creativity Competencies Inventory for Individuals.

**Capture your new ideas.** Keep an idea notebook or voice recorder with you, type in new thoughts on your laptop or write ideas down on a napkin.

**Seek out challenging tasks.** Take on projects that don't necessarily have a solution—such as trying to figure out how to make your dog fly or how to build a perfect model of the brain. This causes old ideas to compete, which helps generate new ones.

**Broaden your knowledge.** Take a class outside psychology or read journals in unrelated fields, suggests Epstein. This makes more diverse knowledge available for interconnection, he says, which is the basis for all creative thought. "Ask for permission to sit in on lectures for a class on 12th century architecture and take notes," he suggests. "You'll do better in psychology and life if you broaden your knowledge."

**Surround yourself with interesting things and people.** Regular dinners with diverse and interesting friends and a work space festooned with out-of-the-ordinary objects will help you develop more original ideas, Epstein says. You can also keep your thoughts lively by taking a trip to an art museum or attending an opera—anything that stimulates new thinking.

**Thank you for your interest.**

**We hope you can see that,  
with creativity,  
everything and anything is possible.**



## **Gallery One**

**Dr. Stace Constantinou**

**Nancy Good**

**Brent Holmes**

**Ismael Kherroubi Garcia FRSA**

**Fiona Middleton**

**Dr. Ivan Pope**

**Julie Samuels FRSA**

## **Gallery Two**

**Zoë Camper FRSA**

**Sapira Cheuk**

**Michelle Graves**

**Sophie Lavender**

**Dr. Micheál O'Connell**

**Linda Shaffer**

**Anne Waldon FRSA**

**Mitch Weisburgh FRSA**

## **Gallery Three**

**Cristina Baysac Norris**

**Dianne Bush**

**Lorraine Curtis**

**Carlos Largacha-Martinez FRSA**

**Dr. Rachida Marbough FRSA**

**Dawn Mitchell & Rachel Newson**

**Marina Moreno**

**Sawyer Rose FRSA**

**& Angela Williams Bickham**

**Dr. Sylvia Schroer**

## **Gallery Four**

**Môrafon**

**Pip Mothersill**

**Bex Nikols**

**Henrietta Veys**

**Montaysia Yuneek Sims**

**Sven J Norris FRSA**



## Contributors

### Cristina Baysac Norris

Cristina Baysac Norris stated: "When I was young, my mother taught me the basics of sewing. It wasn't until a few years' ago that I started to experiment. I was involved with some pageants in Singapore where I created a few costumes and wearables for some other participants. Most of what I create is experimental and intuitive or inspired by things I see around me. I am, of course, also influenced by my heritage and I am increasingly trying to incorporate aspects of Filipino culture into my creations."

Sven J Norris stated: "When I first met Cristina, I was soon made aware of her creative tendencies when an old pair of my jeans disappeared and re-emerged on one of our early dates as a handbag. Since then I have been trying to encourage Cristina to nurture this particular skill which I later learned could be categorised under 'upcycling'.

[www.instagram.com/cristala\\_creations](http://www.instagram.com/cristala_creations)

### Diane Bush

At 18, Diane Bush emigrated to England during the Vietnam War. After 10 years of perfecting her photography she returned to Buffalo, N.Y. There, Bush earned an M.F.A. from S.U.N.Y. As Photography Chair at Villa Maria College, Bush won awards from Kodak, Polaroid, Nikon, etc. Bush has exhibited / published locally, nationally, and internationally.

Her work is in the collection of MOMA and the Tate. After moving to Las Vegas, Bush received numerous grants and an Artists Fellowship from the Nevada Arts Council. Lately, she expanded her practice to include experimental fiber arts, creating temporary public art projects in urban locations around the world. Diane lives in Las Vegas with her husband and cat. Recently retired, Diane is now a full-time artist.

[www.diane bush.net](http://www.diane bush.net)

### Zoë Camper FRSA (Exhibition Curator and ASN Network Lead)

Zoë Camper is a practicing artist and technologist. She is CEO of Zoë Camper LLC, an RSA Fellow, and Co-Founder of the Augmented Society Network. She is a London native based in Fabulous Las Vegas.

Zoë works at the intersection of art and technology, her creative practice combines labor-intensive, highly detailed drawings with technology to explore storytelling, pattern making and cryptography.

She combines technologies to experiment with encryption, and the process required to encrypt, obscure, hide, and reveal messages in her work. Using XR and other digital tools to both produce, and influence her work, has enabled her to push the boundaries of both analog, and digital formats. She also uses encryption to ensure provenance, and proof of authenticity, using the same decentralized encryption techniques as the blockchain and NFT's. She has exhibited in the UK and USA and has spoken at many conferences around the world, and led the team that created the UK's first IBM Watson AI virtual health companion.

Everything starts with an idea, a story, and my pencils (my favorite medium). My work falls into different styles and categories including fantastical landscapes, portraiture, and conceptual works. I am inspired by built environments, fantasy, and simply experimenting with different types of structural elements. I love playing with what is real, what is made-up, or partially obscured, and combining that with stories, people, characters, and technology.

Her intellectual work explores creativity, privacy, kinship, and trust in all its forms. The Augmented Society Network creates an inspiring, and safe place for collaborators and thinkers to explore the impact of augmentative technology on society and the environment. It has produced experimental exhibitions, and publications combining unlikely, or disruptive sources to push creativity's boundaries, and generate exciting thinking, and new partnerships.

Zoe taught Design Principles, Convergent Journalism, and Advance Coding at the BBC Academy, holds a Post Graduate Cert of Education and Hons Degree in 3D Design.

**[www.ZoeCamper.com](http://www.ZoeCamper.com)**

## **Dr. Stace Constantinou**

Dr. Stace Constantinou is a senior lecturer and programme leader for the Popular Music course at the University of Northampton. He has 20 years of experience as a musician, composer/songwriter. He also makes the occasional radio programme, sporadically writes about music, and has recently started making podcasts. His works have been performed in concerts, festivals, and exhibitions in Britain, Greece, Finland, Australia, and more recently in the USA and Japan.

His music has also been featured on the radio, including Resonance FM and BBC National Radio. Stace is currently working on part two of a trilogy of programmatic electronic music works, exploring artificial intelligence in relation to science and ontological ideas, from writers as diverse as Joanna Zylinka, G. I. Gurdieff, Kurzweil/ Minsky, Nick Bostrom, Caroline Bassett and Kate Crawford.

**[pure.northampton.ac.uk/en/persons/stace-constantinou](http://pure.northampton.ac.uk/en/persons/stace-constantinou)**

**RSA** | Fellow



## **Sapira Cheuk**

Sapira Cheuk is an ink painter and installation artist. Cheuk has exhibited in numerous exhibitions, including those at the Institute of Contemporary Art Los Angeles, Center for Contemporary Art Texas, Masur Museum, The Neutra Museum, Yellowstone Art Museum, and Rochester Contemporary Art Museum. Cheuk works for the Nevada Arts Council, serves as the Art Editor for the museum of americana, and teaches at the College of Southern Nevada. She received her MFA from California State University, San Bernardino.

**[sappycheuk.wixsite.com/works](http://sappycheuk.wixsite.com/works)**

## **Lorraine Curtis**

Lorraine Curtis has been a keen seamstress and crafter since her teens. Dressing in vintage style, 1940s clothing for themed events is one of her passions. Using original vintage patterns and modern reproductions, she makes authentic clothing. Lorraine sources suitable fabrics that have a distinctive 1940's look. Occasionally she is lucky enough to find vintage fabric. Together with her husband and a group of friends, they enjoy attending many 1940s events across the country.

The events are an opportunity to pay tribute to the servicemen and women, reminisce, and feel nostalgic about the era. Since retiring Lorraine has been able to devote more time to sewing and crafting. Whether it's clothing including wedding dresses, patchwork quilts, cushions, designing and making dance costumes for a dance studio, or upholstering furniture Lorraine can turn her hand to it. Since 2013 Lorraine has adopted three dogs. She has made patchwork quilts that have been auctioned to raise funds for the dog charities that her four-legged family members came from.

## **Ismael Kherroubi Garcia FRSA**

Ismael is the founder and CEO of Kairoi, the AI Ethics & Research Governance consultancy. Since 2021, Ismael has also led the project An Incomplete History of Research Ethics, which is open for public reuse and contributions. He has been trained in analytic philosophy and recently convened the RSA's Fellow-led AI Interest Group.

**[kairoi.uk](http://kairoi.uk)**

## **Nancy Good**

Influenced by synesthesia and her diverse DNA, Good's work weaves materials and tools of modern times with ancient mark-making. Published and award-winning, Good's work is exhibited across the country and internationally, in venues like Marjorie Barrick Museum of Art (UNLV), Doyle Arts Pavilion in Costa Mesa, San Diego Museum of Art, Reno/Tahoe International Airport, Meow Wolf

Las Vegas, Las Vegas Strip, St. Mary's Arts Center, HERE Arts and Superchief Gallery in NYC, Nashville International Airport, Nashville Convention & Visitors Bureau, Burning Man, Life is Beautiful Festival and galleries in the Southeast, New York, Montana, Nevada and California.

Her work is also found in important collections throughout the U.S. and overseas. Good has received four Congressional Commendations for her artistic contributions, and has been inducted into the National Association of Women Artists, a 134-year old professional arts organization.

**[www.nancygoodart.com](http://www.nancygoodart.com)**

## **Michelle Graves**

Interdisciplinary artist Michelle Graves received her BFA in Photography from Indiana University (2003) and an MFA in Interdisciplinary Arts and Media from Columbia College Chicago (2012). She thrived as a working artist, curator, and teacher in Chicago from 2004 - 2020 then began a new life exploring Las Vegas, Nevada in January 2021. Graves' interdisciplinary and existential art practice involves intersecting science and consciousness by breaking down its essence, finding patterns across disciplines, and forming a conclusion of sorts.

She analyzes and embodies themes including quantum physics and time, gun violence, breath/breathing, and resistance among other topics. In both large and small scales, she works with but is not limited to painting, drawing, abstract videos and documentation, sculpture, installation, and zine formats.

**[www.gravesmichelle.com](http://www.gravesmichelle.com)**

## **Brent Holmes**

Brent Holmes is an artist, curator, and cultural animator. Holmes utilizes art and the written word to generate narratives centered around African American history, and brilliance. Holmes has exhibited his at Light & Space Contemporary (Manila, Philippines), the Markeaton street gallery in Derby England, The Momentary art museum in Bentonville, Arkansas, the Torrance Art Museum in California, the Nevada Museum of Art Reno, and the Marjorie Barrick Museum of Art.

Holmes has won accolades for his writing and art criticism for. He is the host of Neon Hum Medias' Spectacle: Las Vegas a twelve part series on the city's history as a representation of American cultural values. His cinematic work has been featured in the London Biennial Las Vegas and at the Momentary Museum.

**[www.instagram.com/bread\\_n\\_circuses](https://www.instagram.com/bread_n_circuses)**



## **Carlos Largacha-Martinez Futurist FRSA**

Social futurologist and Quantic humanist specialising in crafting and advancing social innovations through the marriage of quantum mechanics and artificial intelligence. Carlos asserts that societal authenticity is pivotal for heightened humanity, particularly within workplaces. At the helm of the startup 'FlourishingAi,' he pioneers the fusion of humanistic management and natural language processing (NLP), aiding businesses in embracing purpose and amplifying human well-being.

Esteemed as a consultant awarded by HBR/McKinsey M-Prize, TEDx speaker, quantum coach, and B-Corps devotee. Carlos is the Colombian Co-Creator for the Swedish global endeavor 'Inner Development Goals-IDG' and a researcher at the University Areandina (Colombia). Holder of dual Ph.D. degrees in International Studies and Quantum Sociology, plus a Fulbright Post-Doctoral Fellow from the University of Miami.

**[www.quantichumanism.org](http://www.quantichumanism.org)**

## **Sophie Lavender**

Sophie Lavender is all about capturing magic and making memories last forever. 26-year-old Lincoln-based expert in making others shine (and getting your best side). Photographer with over 5 years of experience shooting everyone and everything from faraway places, prestige events, TED talks, fabulous folks, and gigs for notable artists such as Scott Mills and Jedward.

My goals are to document the world through my lens as an autistic and ADHD lesbian woman. Not only a photographer, but an all-round "creative wizard" (nicknamed by friends) who writes all sorts from pantos to radio shows, is a poet, stand-up comedian, has made films, a TEDxBrayfordPool Alumni with a talk on autism, and a multi-instrumentalist recently trying to learn guitar.

**[www.facebook.com/sophielavenderphotos](https://www.facebook.com/sophielavenderphotos)**

## **Buttercup (Consultant)**

Buttercup is a burlesque performer, producer, instructor and costumer in Las Vegas, Nevada. She hails from New York City, where she studied at The American Academy of Dramatic Arts. Along with her skilled voice and movement, Buttercup incorporates traditional burlesque elements into her routines.

Buttercup produces multiple successful burlesque shows including Tease: A Burlesque Revue for The Burlesque Hall of Fame and Revusical, a live Jazz and Burlesque revue. Buttercup is Program Coordinator at the Burlesque Hall of Fame, managing its School of Striptease.

**[www.buttercupburlesque.com](http://www.buttercupburlesque.com)**

## **Caron-Jane Lyons (Technical)**

Caron-Jane Lyons is an Independent Creative and Consulting Producer at PCM Immersive Staged Productions. As a creative producer she is currently in 'Page to Stage' R&D for an immersive stage production with an NFT twist looking for angel investors and sponsors. Caron was the PBH digital venue producer for the Edinburgh Fringe 2023.

[www.pcmcreative.com](http://www.pcmcreative.com)

## **Dr. Rachida Marbouh FRSA**

Rachida Merbouh is a project lead at the ASN, she joined the RSA in 2020 and became an elected RSA fellow. Rachida is a Doctor of Business Administration (Dr BA), a certified Expert in Renewable Energies Finance and a Management specialist. She first met the members of the ASN in 2020 and worked within the ASN projects. The creativity project is her first exhibition.

[www.linkedin.com/in/rachida-merbouh-b930319](https://www.linkedin.com/in/rachida-merbouh-b930319)

## **Phnesha Marchette Jefferson FRSA**

Phnesha is a CEO, artist, and children's author. After her first successful solo exhibit in 2014, she shifted her attention to completing a passion project with her two young daughters, Gabrielle and Gianna. In 2016, the threesome published the first Gabby and Gigi book series book. Three years later, books two and three of the series were published. They have worked as a team developing storylines, and cover concepts and even designed and launched Gabby and Gigi plush dolls in 2021. They are Reading is Fundamental of Southern California contributing authors and the recipients of a Gold Mom's Choice Award.

[www.linkedin.com/in/phnesha-jefferson-036348272](https://www.linkedin.com/in/phnesha-jefferson-036348272)

## **Fiona Middleton**

I am a practicing image maker and work mainly using analogue equipment in medium and large formats, at my happiest in the darkroom. At the age of fifty I decided on a career change and completed a BA in photography at the University of Derby and am now in the process of finishing a Fine Art (Photography) Masters degree. Recent projects have explored issues which face women, menopause, sexism, and sexual violence, however, I also enjoy landscape and have an ongoing, long term project which considers the British and tourism and leisure.

[www.femphotography.com](http://www.femphotography.com)



## **Dawn Mitchell**

Dawn Mitchell is a highly experienced UX designer with a track record of success working with businesses to ensure they make a greater impact online. Dawn was a founder member of ThinkMonkeys.com creating secure digital solutions for Professional services, Retail, and Not-for-profit organisations. She is a keen photographer with a BA Hons degree in Design, Arts, and Media focusing on printmaking and textiles. Dawn also works as an apprentice gardener, currently being mentored by Rachel Newson of Bloom Room Gardens in basic horticultural skills.

**[www.thinkmonkeys.com](http://www.thinkmonkeys.com)**

## **Môrafon**

With a background spanning two decades at the Wildfowl & Wetland Trust, Môrafon is a seasoned conservation interpreter for UK and international clients.

Now, leading Creative Direction at VisitMôr, their work supports powerful storytelling in natural and cultural heritage, whether places of worship, leisure landscapes, visitor centres, charities, NGOs, or local authorities.

Their contributions have earned award nominations and doubled peak visitation. Formerly chair of the Association for Heritage Interpretation, Môrafon co-wrote the Interpretation for Diversity and Inclusion Best Practice Guide and remains a trustee, leading EDI.

**[isitmor.co.uk](http://isitmor.co.uk)**

## **Pip Mothersill**

Pip Mothersill is an interdisciplinary, human-centered designer and technologist who is passionate about exploring, critiquing, and creating new applications for A.I.-driven technologies.

Her research is situated at the intersection of cognitive science, AI-driven technologies, and experience design and investigates the nature of human connection, knowledge and shared experiences when much of the content we consume--from text to images to music--is not 'real'.

Through creative computation, visual design and writing, Mothersill's work explores how the power of generative AI to reinterpret content can both impact our ability to discover new ideas and be leveraged to build more inspired, divergent creative practices.

**[www.liminality.design](http://www.liminality.design)**



## Marina Moreno

Marina Moreno is an interdisciplinary British/Italian/Hispanic artist and performer working internationally as an artist, curator, producer, and educator. Her use of media ranges from Installation, Live Art, Video, Sculpture, Photography, Film, Dance, and Theatre. She creates innovative collaborative and public work, visually stunning with clear artistic strategy and sustainable development plans connecting the local to the global, providing opportunities for people to collaborate in finding positive ways forward.

Marina's work has been shown internationally, most notably at: the 57th Venice Biennale, Tate Liverpool, South Bank Centre, Yan Huang Museum Beijing, Arnolfini, Yokohama Design Labs Japan; ExpressiveArts Institute San Diego, Kultergallery Amsterdam, Galerie Mekki Mghara Tetouan, Cap Spartel Tangiers Morocco, Pan African creations Bilbao, Blue Coat Liverpool. Marina is a cultural collaborator with the Marta Czok Foundation (Venice and Rome) and part of CREATURE Research Networks (The Centre for Creative Arts, Culture and Engagement) at London Metropolitan University, London, UK.

[www.marinamoreno.co.uk](http://www.marinamoreno.co.uk)

## Rachel Newson

Rachel Newson, a horticulturally trained Gardener and Garden Designer, uses nature as her canvas, working with the land, soil, plants, and the elements to craft beautiful spaces. Nature's rhythms guide her, from blooming flowers to changing leaves, and she orchestrates a symphony of plants to tell a story, merging nature's creativity with her own. Rachel holds a BA Hons in Design Art and Art History and is an RHS Qualified Gardener, she is passionate, fascinated, and inspired by plants, nature, and the living world.

[www.linkedin.com/in/rachel-newson-05bb34249/](https://www.linkedin.com/in/rachel-newson-05bb34249/)

## Bex Nikols

A self-taught artist originally from Anaheim California, Bex now resides in Las Vegas, Nevada. Specializing in large scale, maximalist abstract expressionist paintings. Practicing artist, founder, and CEO Bex Nikols Fine Art. Fully creating art at BexArt Studio inside The Arts Factory, Las Vegas. Member of NAWA (National Association of Women Artists) 2023 Recipient of a project grant from the Nevada Arts Council & National Endowment of the Arts.

Recently published in Promote Magazine, honored with the cover story. Currently exhibiting in galleries across the USA and has sold art globally.

[www.bexnikolsfineart.com](http://www.bexnikolsfineart.com)



## **Sven J Norris**

Sven has worked in the creative industry since 2000 at various companies and agencies as well as independently as a freelancer, working in the fields of 3D visualisation, web development, print, and UI/UX. In addition, he has also accumulated 18 years in higher education, Up until 2022, he was a member of faculty for 16 years at Nanyang Technological University, Singapore but is now back in industry as a full-time designer.

[svennorris.artstation.com/](http://svennorris.artstation.com/)

## **Dr. Micheál O'Connell**

Appropriation and unearthing the absurd in everyday, often dysfunctional, technologies and systems are key activities of mine. Outcomes include photographic and video material, digital as well as substantial physical readymades, and there is a performative aspect to the interventions.

Past work was presented in established locations - one early series Contra-Invention was part of the important Les Rencontres Internationales de la Photographie d'Arles, I have been consistently interested in project and off-site spaces, as well as thoughtful online sharing. An Arts Council (Ireland) Commissions Award facilitated the production of new work for a solo exhibition,

System Interference, which is currently touring. Philosopher of Aesthetics John Roberts, completed a book in 2022 that riffs off the work: Art, Misuse, and Technology: Micheál O'Connell's 'System Interference'.

[mocksim.org](http://mocksim.org)

## **Eva Pascoe (Support and Technical)**

Eva Pascoe is a Polish-born internet entrepreneur and consultant. In 1994 Eva co-founded Britain's first internet café, Cyberia. She created the first HTML courses for the public in Cyberia and ran the first women-only courses for women interested in getting into technology.

She has previously written for The Independent newspaper and is a commentator on technology matters in the media and her own blog. Eva was a key figure in introducing online shopping to Topshop. She also co-founded and is chair of the thinktank Cybersalon.

[en.wikipedia.org/wiki/Eva\\_Pascoe](https://en.wikipedia.org/wiki/Eva_Pascoe)

## Dr. Ivan Pope

Ivan Pope is a writer of fiction and non-fiction, artist and long distance cyclist. He is an artist who graduated from Goldsmiths College Fine Art BA with the YBA generation. As an entrepreneur he invented the cybercafe and founded the world's first web magazine.

He has taught at art colleges in London, Newport and Brighton. He has an MA in creative non-fiction from UEA and a PhD in creative from Plymouth University. He is an Associate of the Centre for Memory, Narrative and History at Brighton University and his current interdisciplinary research examines the landscape as archive.

[en.wikipedia.org/wiki/Ivan\\_Pope](https://en.wikipedia.org/wiki/Ivan_Pope)

## Julie Samuels FRSA (Exhibition Curator and ASN Network Lead)

Julie has extensive experience teaching and leading degree-level courses in digital media and creative arts, as well as corporate training for clients such as FDM Group Plc. and the BBC Academy. She worked for the world's first digital terrestrial television network pay-tv service ITV Digital as an interactive television developer Whilst her career has always been in the creative sector, it has often taken her on a non-practice-based artistic path.

Her passion lies in that area. Her first true love, making art, has been rekindled through every opportunity, whether it's for personal enjoyment or shared publicly. Julie's theoretical research is in the field of social sciences. Her research has been presented at conferences in the UK and internationally, and she has written numerous articles. She is the author of *Adoption in the Digital Age: Opportunities and Challenges for the 21st Century* (Palgrave Macmillan).

Julie holds the position of Honorary Research Fellow at the University of Lincoln, International Business, UK. She holds a BA Hons in Visual and Performing Art, an MA in Fine Art, a Post Graduate Diploma in European Digital Media, a Post Graduate Certificate in Teaching and Learning, and a Master of Philosophy research degree.

[www.linkedin.com/in/julie-samuels-frsa-40b8681](https://www.linkedin.com/in/julie-samuels-frsa-40b8681)

## Dr. Sylvia Schroer

Dr Sylvia Schroer has worked as a therapist (working with Chinese medicine and craniosacral therapy) for over 30 years, and she holds a PhD in Health Sciences. She qualified as a craniosacral therapist in 2013 and completed a 'birth mask reveal' training with Karlton Terry in 2023.

RSA | Fellow



## **Karlton Terry (Consultant)**

Karlton Terry is a world-renowned baby therapist, author, and educator. He is the recipient of the David Chamberlain Award (2022) for the Baby Pioneer Dedicated to the Safety, Health and Wellbeing of the Unborn Child.

[www.re-connectiontohealth.co.uk](http://www.re-connectiontohealth.co.uk)

## **Sawyer Rose FRSA MRSS**

Sawyer Rose, FRSA, MRSS is a sculptor, installation and social practice artist. Throughout her career, Rose has used her artwork to shine a spotlight on contemporary social and ecological issues. Her work on The Carrying Stones Project addresses women's work inequity and has been featured by the New York Times, Ms., and BUST.

Rose is a Fellow of the Royal Society for Arts (London), a member of the Royal Society of Sculptors (London), and the Sculptors Guild (New York). She is the Past President and current VP of the Northern California Women's Caucus for Art (San Francisco). She currently lives and works in the San Francisco Bay Area.

[www.carrying-stones.com](http://www.carrying-stones.com)

## **Linda Shaffer**

Linda Shaffer is an award winning full time artist.. She has a Graduate degree from Loma Linda University and after completing the Gemological Institute of America's Graduate Jeweler program in 2010, she created the Red Pearl Art brand to encompass both her jewelry designs and art. She currently teaches art classes in Nevada encouraging people to find their authentic fun approach to making art. She is represented by Priscilla Fowler Fine Art Gallery, NV, and UGallery.

[www.redpearlart.com](http://www.redpearlart.com)

## **Montaysia Yuneek Sims**

Montaysia Yuneek Sims hails from Rockford, Illinois, but found herself navigating life's complexities in Las Vegas, Nevada, during her formative years.

Raised amidst familial challenges and frequent relocations, she sought refuge in the sanctuary of creativity, delving into art and music within her room. This birthed an exploration of romantic movies, coming-of-age stories, and soupy cartoons. Stuck in her head, she vomited on the internet during her high school years. In other words, she became immersed in the world of online art, creating art illustrations digitally.

During her sophomore year of college, she took an African American studies

elective with Dr. Valerie Taylor, a woman she will never forget. Her trajectory changed. Grounded in an understanding of herself, a wanting for more, she connected her art practice to these studies and began minoring in the subject. Her academic pursuits became an exploration of identity, delving deep into themes of belonging, blackness, and joy through her art. During her senior year of her undergraduate degree, Montaysia became inspired by creative black figures like James Baldwin, Jacob Lawrence, Toni Morrison, Faith Ringgold and Bell Hooks. Her paintings became studies and reflections, a language between herself and her artwork.

She continues to explore these themes at the University of Nevada, Las Vegas.

**[byuneek.com/montaysiayuneekportfolio](http://byuneek.com/montaysiayuneekportfolio)**

## **Henrietta Veys**

Working as an Artist for many years with extensive experience in teaching, Henrietta Veys embraces the natural environment for inspiration. After a BA at Oxford Brookes University and a stint working in the Alps, Henrietta began lecturing at the University of the Arts, London for 20 years while maintaining her own artistic practice.

A complete change of life led to her and her family moving to a small mountain village near the sea in southern Spain. Working from a rustic outbuilding, artworks were produced based on the local surroundings. Henrietta continued to sell, exhibit, and teach her craft in Andalusia.

A shift to Lincoln, followed by Scotland followed, where Henrietta continued to teach and practice painting and art. Work has been exhibited globally with many joint and solo exhibitions. She now lives with her husband, children, 2 sheep, 2 horses, a dog, and a cat in Scotland.

**[www.facebook.com/profile.php?id=100039815297672](https://www.facebook.com/profile.php?id=100039815297672)**

## **Anne Waldon FRSA**

Anne Waldon is a transformational coach, working with activists, and anyone who wants to make a difference, as well as people suffering from anxiety, depression, and stress. She specialises in learning and teaching about Deep Listening, and the powerful simplifying insights it offers into living a rich, meaningful life.

She teaches tai chi and qigong in person and online, and runs River Dragon's Online Teahouse. She has been a Fellow of the RSA since 1996.

**[www.riverdragon.org](http://www.riverdragon.org)**



## **Mitch Weisburgh FRSA**

Mitch helps organizations succeed in the US K-12 education sector. Mitch co-founded Academic Business Advisors in 2005, which helps organizations develop business strategies to align their products and services with the ways purchasing decisions are made and technology is used in schools and districts so that they can scale and make a difference to kids and educators.

In 2014, Mitch co-founded Edchat Interactive with Tom Whitby and Steve Anderson, a service to share best practices among educators through live online interactive events. In January 2015, Mitch cofounded the nonprofit Games4Ed with Larry Cocco, to facilitate collaborations between educators, researchers, game developers, publishers, and policymakers to further the use of games and other immersive strategies in schools.

Mitch served on the Board of the Ed-Tech Industry Network (ETIN) of the SIIA from 2012-2019, was co-chair from 2015-2016, and was chair in 2019. If you are at all interested in what Mitch did before 2005, buy him a glass of wine and ask.

**[academicbiz.typepad.com](http://academicbiz.typepad.com)**

## **Angela Williams Bickham**

Poet and independent researcher. She earned her BA in English Literature from the University of Virginia, her MFA in Creative Writing (Poetry) from the University of Notre Dame, and her MA in American Studies from the College of William and Mary.

Since 1996, she has published poetry and essays in journals such as Obsidian, The Black Scholar, The Journal of African Travel Writing, Xavier Review, and Catalogue. She is also published in Gathering Ground: Cave Canem's First Decade and Role Call - A Generational Anthology of Social and Political Black Literature & Art.

**[www.linkedin.com/in/angela-williams-bickham-203286252](https://www.linkedin.com/in/angela-williams-bickham-203286252)**



