

# Postcards From The Sea

## Inclusive Arts Workshops for people over 70



**Report by Emma Snowdon**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

# Contents

Summary	3
Ocean of the Sea of Stories	4
The Purpose of the Project	5
Methodology	7
Thematic Approach	8
Key Findings 1: Therapeutic Benefits of the Sea/Accessibility	10
Key Findings 2: Weaving/Storytelling/Postcards	15
Key Findings 3: Continual Becoming/Immeasurability	18
Conclusion	22
Bibliography	23

## About the Author

Emma Snowdon is an inclusive artist and facilitator, and dedicates this piece of writing to Joel Dobson, who died suddenly in 2021 aged 43, leaving his wife (my best friend) and their two young children. Joel was a man of the sea.

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

## Summary

The Covid-19 pandemic has profoundly affected the lives of everyone both in the UK and around the world. Each of us has been on a journey and we will all have our own related unique and individual stories and experiences. My own personal experience has changed me forever, and since lockdown in March 2020 I reflected time and again on the sea. I don't know why, but it kept coming up... in waves. I live close to the sea and always have done, but this wasn't at the heart of it. I reflected on the meaning of life and the sea's part in it.

I wasn't alone in being drawn to water and nature during this time. "Spending time by the water was the most highly rated activity in nature for improving people's mental health throughout the Covid-19 pandemic", according to a survey by the UK's Mental Health Foundation. <sup>1</sup>

40% of the world's population lives within 60 miles of the coastline. <sup>2</sup> In the UK, not everyone may live close enough to visit the sea regularly, if at all, but we can all still benefit mentally from appreciating and connecting with it. Even the sight of an image of the sea can have a positive mental impact. Art can bring the sea to life and engage the senses. The sounds, smell, sight, feeling and even taste of the sea, can all be brought into a room. The sea can be accessible to all.

This report details my findings from Arts Council-funded workshops specifically with people over 70, titled "Postcards from the Sea", which I delivered between June and November 2021. My last report (which should ideally be read in conjunction with this report) highlighted how the demographic landscape of our society is changing and we are an ageing population. The pandemic has only further highlighted the work that is needed to find an alternative future which positively promotes age and bridges the divide that leads many to feel isolated, alone and lacking a sense of purpose.

Older people have wisdom and experience to share and stories to tell, and inclusive art which activate the sea is a mechanism for bringing people over 70 together to weave stories collectively.

"The stories that we weave are multiple, fragmentary, interlocking, in constant motion. We are not stories, but we are ourselves a sea of stories, or else we are

---

<sup>1</sup> Wilige, Andrea. Spending time by the water to boost your mental health now comes on prescription, 2021.

<sup>2</sup> Cracknell, Dr Deborah. By the Sea: The therapeutic benefits of being in, on and by the water. London: Aster, Octopus Publishing Group Ltd, 2019: 9

eddies in the larger sea of stories that we are part...they do not have the tidy structure of a beginning, middle or an end”<sup>3</sup>

## Ocean of the Sea of Stories

“He looked into the water and saw that it was made up of a thousand thousand thousand and one different currents, each one a different colour, weaving in and out of one another like a liquid tapestry of breathtaking complexity; and Iff the Water Genie explained that these were the Streams of Story, that each coloured strand represented and contained a single tale. Different parts of the Ocean contained different sorts of stories, and as all the stories that had ever been told and many that were still in the process of being invented could be found here, the Oceans of the Streams of Story was in fact the biggest library in the universe. And because the stories held here in fluid form, they retained the ability to change to become new versions of themselves, to join up with other stories and so become yet other stories; so that unlike a library of books, the Ocean of the Streams of Story was much more than a storeroom of yarns. It was not dead but alive.” (Rushdie 1990)<sup>4</sup>



<sup>3</sup>Buckingham, Will. Finding our Sea-Legs. Ethics, Experience and the Ocean of Stories. Wind&Bone, 2019:44

<sup>4</sup> Ibid:16



## The Purpose of the Project

The project followed on from research that I carried out as part of my Masters Degree Research at Brighton University to explore inclusive art techniques with people over 70.

Inclusive Arts aims to shift the focus away from traditional art methods towards exploration, play and experimentation, and as a facilitator I would value the positive and unique contribution of each participant, recognising the assets in the room. Sessions would be adapted to suit participants, and the ultimate aim would be to minimise exclusion and exclusiveness.

“Postcards from the Sea” workshops utilised the key findings from the previous research, mainly: to never underestimate a person’s desire to learn new ideas; to never put anyone into a box; to constantly re-evaluate your perspective of a person since we are all constantly evolving.

The project investigated ways to bring the sea to life through inclusive arts, and acknowledged the cycle of life and perpetual state of becoming. It

also provided a safe, comfortable space for people over 70 to make art in a group whilst reflecting on the sea through a multi-sensory experience. Materials were carefully selected to bring the sea to life within a room space.

In the workshops we embarked on a journey to explore the relationship between materials, time, space, the sea, the pandemic and visual storytelling. The purpose of this report is to provide a snapshot of the time we spent together and provide an insight into the fluid tapestry that was woven.

# Postcards From The Sea - Research Project

## Inclusive Arts Practice Workshops for people aged 70+ (Socially distanced)

Two series of free workshops for people over 70 which can be adapted to suit people's needs. All abilities are welcome.

We will explore different art materials, mark making and textures together.

We will embark on a journey exploring the relationship between materials, time, space, the sea, the pandemic, our hands, and visual storytelling.



**Where:** The Shoreham Centre - Pond Road  
**When:** 11 June - 23 July & 10 Sept - 29 Oct 2021  
**Time:** Fridays 10.00am - 12.00pm  
**Cost:** Free - Includes refreshments  
**Booking essential:** Call/Text 07870 812551 or visit website below:  
[www.emmasnowdonart.com](http://www.emmasnowdonart.com)



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

(Please note spaces are limited to 15,  
with individual tables placed 2 metres apart)

I would like to thank Age UK Works for distributing my flyers locally in West Sussex. I placed flyers in various locations around Shoreham by Sea and advertised on Shoreham by Sea facebook group.

## Methodology

I advertised the Inclusive Arts Practice workshops locally and had 22 participants in total. Due to the pandemic I was required to socially distance all participants on tables set a metre apart. The result of this was that I held two identical series of "Postcards from the Sea" workshops with groups of 10 and 12 for 7 workshops and a final joint workshop and show at the end.

The workshops were held in a very large accessible room at The Shoreham Centre on Friday mornings between 11 June- 23 July and 10 September - 29th October. Workshops were offered free to participants, due to lottery funding kindly provided by The Arts Council.

The sessions were risk assessed and deemed to be safe in terms of Covid restrictions, and I adhered to all guidance, including keeping all equipment on separate tables, which was an interesting challenge. I had a volunteer helping me to set up, pack away and ensure participants were comfortable.

There was a mixture of ages and abilities at the sessions: fifteen participants were aged 70-79, five aged 80-89, two aged 90-99. Participants had a broad range of complexities associated with older age.

During the sessions I kept a photographic record of key moments, and this was really my key method of recording events. I audio recorded the workshops, but the workshops were full of music. For much of the time there was silence whilst participants made art, which very much formed part of the process and journey together. I therefore decided not to analyse the spoken words. The more I pondered the sessions, the more I realised that participants were free and their individual stories were boundless and uncapturable, just like the sea. We were together in space and time, our bodies bound into a woven tapestry through our art and hands.

"The moment we turn the quality into datum, the phenomenon is closed off, severed from the matrix of its formation".<sup>5</sup>

Participants gave feedback following sessions, and a selection of these accounts will be recorded in the report.

---

<sup>5</sup> Ingold, Tim. *Anthropology, why it matters*. Medford: Polity Press, 2018: 13

## Thematic Approach

The seven "Postcards from the Sea" workshops had the theme of the sea running throughout. Each session evolved organically in response to the last. Having a strong sea theme was deemed to be therapeutic and relaxing. I dressed the room with blue tablecloths and presented beach themed items. I had driftwood essence to smell in the background and played relaxing music throughout workshops. I provided tea and coffee and cushions if requested, all to provide a comfortable environment. Each session had two main activities held within the two hours.

### 1) Connections with the sea

- Exploring textures from the seashore – mark making using charcoal and Japanese ink, with postcard sized stencils.
- Creating a picture using acrylic paint, pattern, texture whilst reflecting on the sea.

### 2) Into the blue

- Sealife - exploring the dry clay with fingers, tools and gold leaf.
- Creating a sea themed collage using materials and papers.

### 3) Under the sea

- Painting postcards of seaweed using watercolour and ink.
- Weaving water with wool on looms.

### 4) Feather and stones

- Drawing sea birds and feathers in charcoal, pencil and pen.
- Printing pebbles – mixed media including lino printing and watercolour.

### 5) Message in a bottle

- Glass painting on a bottle and then writing a short story within it.
- Drawing beach wildflowers with oil pastels.

### 6) Seascape

- Drawing the sea. Planning your composition and exploring your colour palette.
- Painting a seascape on canvas.

## 7) Moon, Land and The Sea

- Painting land or sea with Japanese Inks.
- Painting in mixed media with Acrylic Paints, chalk pastels and collage... using the primary colours. the

### Session 3 - Under the Sea



Time	Activity	Title
10am	- Welcome - Purpose for the session	Under the Sea
10.10am	Seaweed	Painting postcards of seaweed using watercolour and ink
10.45am	Refreshments served to tables	
10.50am	Beneath the Waves	Weaving water with wool on looms
11.55am	Close	
12pm	End	If you could fill in the feedback form and leave it on the desk at the end that will help me plan the next session.

## Key Findings 1: Therapeutic Benefits of the Sea/Accessibility

“It is suggested that our inherent emotional connection to other living organisms is a basic human need, rather than a cultural amenity or individual preference, and if we don’t maintain contact with natural systems and processes, our physical and mental wellbeing will suffer”.<sup>6</sup>

The benefits of connecting with the sea have been widely accepted since the dawn of man. At first there was no choice, man was born of the sea. The sea was in us, and still is. It is no coincidence that man’s blood has a similar concentration of salt, water and other ions to sea water. All life began in the sea, and each human being today still begins its embryonic journey into life with gill like structures and share an ancestral DNA connection with fish. But in the more artificial modern world, it is easy to forget this innate connection to the sea.

The big bang occurred approximately 14 billion years ago, and our sun was born approximately 4.6 billion years ago. Our moon formed 4.5 billion years ago before the ocean existed, and as the earth gradually cooled over time the clouds eventually turned to rain which continued to fall day and night for centuries and our seas were formed 2 billion years ago. The Sun and the moon created a rhythm... a rhythm for our seasons, cycles and our tides. Humans evolved 300,000 years ago, and our bodies have traces of the metals from the first stars that ever existed. Humans depend on our sun, our moon and on our ocean. We depend on them for life as we know it, so it is unsurprising that an emotional connection to nature is inherent in us all, and when we stray too far from this connection we suffer. Just looking out into the night sky, catching sight of the moon can strike a deep sense of wonder, and is a good reminder of our space and place within the universe. Looking out at the sea, at the water on the horizon in the distance provides a mystical and ancestral truth. In a world where truth is feeling harder to pin down, the essence of truth provided by nature seems even more essential, important and comforting.

Watching waves is particularly relaxing since the repetitious nature of the waves is soothing and calming. Giving attention to nature clears the mind and is helpful when dealing with stress. The sea reminds a person to think about the bigger picture.

---

<sup>6</sup> Cracknell, Dr Deborah. *By the Sea: The therapeutic benefits of being in, on and by the water*. London: Aster, Octopus Publishing Group Ltd, 2019: 31

Dr Richard Russell was a British physician in the 18th Century and started a practice in Brighton which specialised in promoting the benefits of submerging yourself in and drinking seawater. His ideas at the time were widely acclaimed both in England and abroad, and started a trend in bathing in the sea to promote wellbeing. Antibiotics saw a decline in the use of seawater as a therapy, however the benefits of bathing in the sea continues to thrive. I regularly speak to swimmers who swim in the sea in Shoreham, even in the middle of winter. They talk repeatedly of feeling re-energised. I often wonder what the seawater does to our bodies and minds? Is there a deeper connection for our bodies to our ancestral heritage when floating or swimming in the seawater. The ocean covers 71% of the earth's surface and our bodies are made up of 60% water, so it is no wonder this natural connection with water runs deep within humanity.

Research has shown that the sound of the ocean alters the wave patterns in our brains, and lulls us into a more relaxed state.<sup>7</sup> The seaside engages all of our senses: touch, sight, taste, sound, and hearing, so it is no surprise that there are spiritual benefits of connecting with it.

Worldwide surveys reveal that colour blue has been found to be the most popular colour. "Blue is believed to reduce heart rates and blood pressure, promote relaxation and even reduce crime" according to James Fox in *The World According to Colour*.<sup>8</sup>

Although all participants who attended the workshops lived in or around Shoreham by the Sea, the sea themed inclusive arts workshops took place indoors, and "Postcards from the Sea" workshops could be delivered in any environment.

Workshops included numerous images of the sea, seaweed, sands, driftwood, fishing net, stones, rocks and wave patterns. I also provided multi-sensory objects including sand trays, driftwood and seaweeds. I provided sea themed music and participants sat at blue coloured tables. The whole room was set up to be a reminder of the ocean. I believe it was these touches that participants appreciated in workshops. With the room set up, I was able to facilitate and step back, whilst participants immersed themselves into a mystical seawater world.

---

<sup>7</sup> Cracknell, Dr Deborah. *By the Sea: The therapeutic benefits of being in, on and by the water*. London: Aster, Octopus Publishing Group Ltd, 2019: 125

<sup>8</sup> Fox, James. *The World According to Colour. A Cultural History*. UK: Penguin Random House, 2021: 7/8

Ensuring that materials were accessible and of good quality was important to the workshops. I spent a large proportion of the budget on good quality materials. If the quality was not there I re-ordered. Quality is essential for inclusive art I believe.

I brought the ocean to life by providing information about the sea, by presenting a variety of artistic mediums and detail on seascape artists. I described the restoration of sea kelp forests off the coast of Sussex and emphasised that over half the oxygen in the earth's atmosphere originates from marine plants. I detailed the wading birds from the local estuary, provided information on the local wildflowers and read poetry about the sea. The senses and imagination were engaged in a variety of ways. Participants were often familiar with the information provided but sharing it within this environment whilst making sea themed art was a reminder, and brought the natural environment to life and offered a more immersive experience. Language used was inclusive to the audience. I used a microphone to ensure participants could hear comfortably and gave handouts with photographs of nature to run alongside workshops.

Despite the profusion  
the messiness of it all,  
and with disorder everywhere,  
there is a precise vocabulary  
for nature and experience  
of the coastal strip,  
the area caught between  
land and sea.

Rocks littered.  
Sand pitted and patterned.  
Sea sounding, breaking, pulling back.  
Sky an overarching compliment to it all.  
...and the necessary story of coming  
and the 'just being here'  
and this path to the sea shore  
strewn so with anticipation,  
with forward-facing dreams, almost  
urgent imaginings as we let go  
the constraints of the squared space,  
the vertical architecture of daily life.

**Alice Fox, Tide Marks (A poem presented at a workshop)**





## Key Findings 2: Weaving/Storytelling/Postcards

“Stories are not material to be analysed but relationships to be entered”.<sup>9</sup>

“All art is a message” which may also tell a story. The earliest stories ever recorded were cave paintings, dating back approximately 40,000 year, however my favourite cave painting is the eight hundred hand stencils painted using pigment found in the Cueva de las Manos in Argentina dating back nine thousand years. These ancestral hands share a story about life, community, and shared experience and will continue to do so whilst they exist. The painting is a method of communication and expression which connects the past, present and future.



When we try to analyse a story too much, something inevitably gets lost, but as Arthur Frank suggests we can enter a relationship with it. The story in that cave does not deliver any certainties or answers, but rather provides a thread, a line, and a net of possibilities and throws open potential. The story provides an experience for others and has a social impact and value but there is no beginning, middle or end as it moves across time.

---

<sup>9</sup> Frank, Arthur W. *The Wounded Storyteller: Body, Illness and Ethics*. London: The University of Chicago Press Ltd, 2013: 46

Within "Postcards from the Sea" workshops each participant worked with their hands to lay down marks and have an experience with the materials. The process was not a closed system to produce a story as such, but rather was open and unbounded. Each line set down moved along a path and became interwoven in space and time and flowed on a journey. Movement, line, space, materials and hands formed the art, but the artwork formed a sea of stories, an outer expression of an inner purpose. Did the artwork produced have any relationship to the artwork produced in the caves all those years ago? Did the sea of stories have an impact, and if so how and on whom? When I reflect on these questions, I keep returning to why art matters at all. I keep being drawn back to the sea and its individual waves moving as one, no beginning, middle or end. As a person makes art they become observant to their surroundings, and these observations bring growth and insight. Art brings transformation, imagination and an engagement with life, similar to standing at one within nature. Being immersed in materials whilst making and doing brings a dream-like quality, that can transcend time and place and situational factors. If a transcendental impact is felt for two hours and there is a positive impact on participants, that feels significant. Will there be any impact for the future from the workshops, will they just form a positive memory in those who attended and in myself, I cannot know for sure, but writing this report helps to share the essence of that rich tapestry of the sea of stories, and that is my reason for writing it.





## Key Findings 3: Continual Becoming/ Immeasurability

What I hope has come across so far in this piece of writing is an appreciation for the rhythm of nature. The rhythm that runs through our monthly cycles, and binds us to the gravitational pull of the moon. I don't feel ashamed to bring natural rhythms and cycles to the fore, because it often seems to feel left out somehow. Many believe we are living in an Anthropocene era, a period where human activity has dominated and neglected the environment. With the human population ageing and set to rise from 7.6 billion to 11 billion by the end of the century, it feels more essential than ever to tune in more to the natural rhythms of life.

"It has become evident, as never before that, the existential certainties upon which the modern era was founded has taken the world to the brink. We need to forge alternative approaches to the problem of how to live, which might heal the rupture between ways of knowing the world and ways of being in it, between science and nature.<sup>10</sup>

Darwin noted that the descent of man in nature was also its ascent out of it.<sup>11</sup> As we connect more with nature, it grows within us. Our senses awaken. Nature is constantly in the process of becoming. Tim Ingold describes the geographer Torseten Hagerstrand's paper written in 1976 as he predicted the growing division between nature and society and argued that the division could be reduced by regarding "every constituent of the environment as a path of becoming". (Hagerstrand 1976:332)<sup>12</sup>

In my last report I wrote about this act of becoming, of Elan Vital, the living force which brings continuous renewal in nature and again it was a key finding of the workshops.

"Life 'splay' itself out in new forms that are not even conceivable before they exist, and were they to be quantified and measured, it would already be too late, for life will have moved on".<sup>13</sup>

---

<sup>10</sup> Ingold, Tim. *Anthropology, why it matters*. Medford: Polity Press, 2018: 24

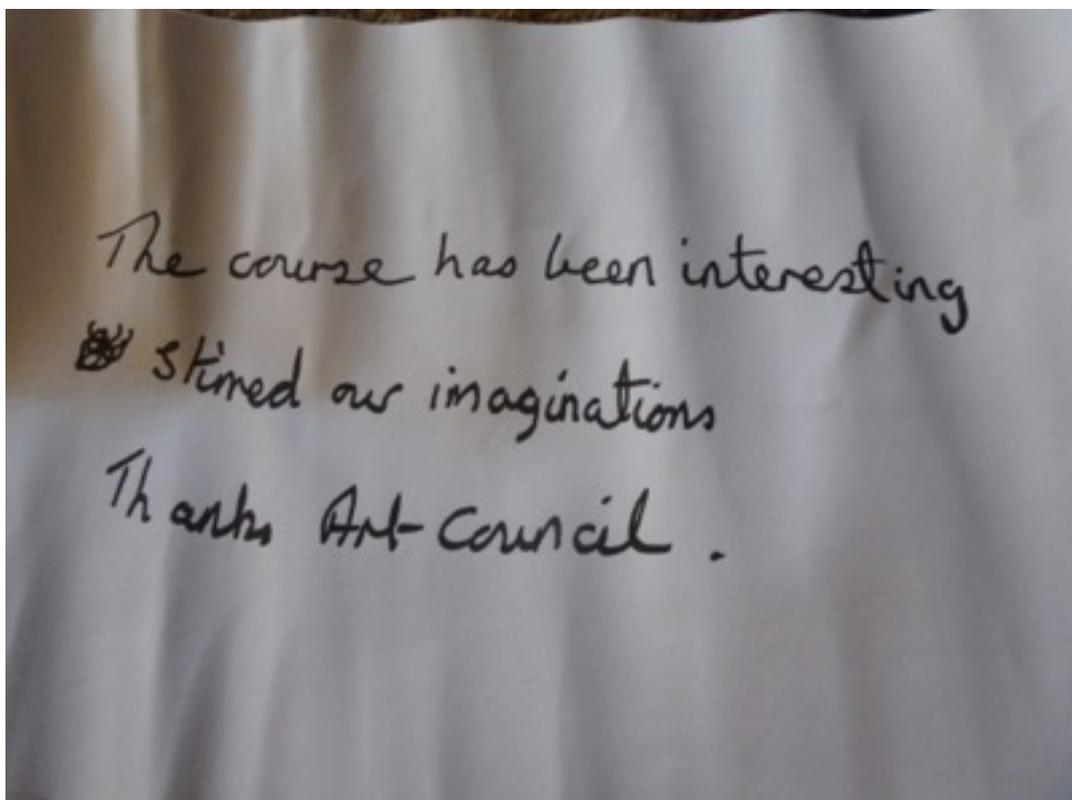
<sup>11</sup> Ingold, Tim. *Being Alive. Essays on movement, knowledge and description*. Oxon: Routledge, 2011: 35

<sup>12</sup> *Ibid*: 9

<sup>13</sup> Bennett, Jane. *Vibrant Matter, a political ecology of things*. Durham and London: Duke University Press, 2010: 72

Again I do not try to measure or stamp permanence on anything that took place at the workshops, as I would lose something in doing so. But I reflect on the unfolding that took place, the continuous coming into being. The laying of a trail. The weave which wound and spun with multiple perspectives and textures and linked together in the moment. To be there as it took shape. I remember this. This was the natural rhythm of the workshops. The listening to the music. The making and the doing. Coming together in a group of people and letting go of the troubles in that moment. Nothing else but that. A weaving of a sea of stories.

Participants came to workshops of their own choice and many reported an enhanced sense of wellbeing at the end of sessions. Many reported that they looked forward to coming each week, and connecting with nature through art making. Some participants reported that they had been lonely and felt isolated during the pandemic, and the workshops had eased and lifted this. The overall movement of becoming may have had an influence on this: the motion of the brushstrokes, the joining of the lines, the unfolding of the music, the exploration of different art forms and materials, and the connections made with new people. The stillness, and designated time to stop, to zone in on nature and let the hands work.



## Feedback from participants:

Emma has been a very welcoming and instructive teacher. The variety of work and her preparation is amazing - I look forward to coming to the morning. Eileen

I like that we do something different every week. Sessions are very relaxing and enjoyable. I thoroughly enjoyed each workshop and the variation of the mediums used. Very friendly environment and relaxing. I look forward to coming and found each week very interesting. Glynis

I enjoyed using mediums I have never tried before. I feel that Emma has inspired all members of the workshop which in turn has helped everybody in their wellbeing. Rodger

Emma is a brilliant teacher, sympathetic and encouraging. Have really enjoyed the group and trying out all the paints and inks. Mary

I would like more time - more than 8 weeks. Excellent workshops. Fab range of materials. Emma is very positive and encouraging. If I had the opportunity to do more with Emma, I would like a shot. There are very few regular art sessions in the area which is limiting. Jane

A great idea! Achieved most unexpected things for me. Excellent dream world for us. Emma wonderful.. in the background but always in control. Self effacing - exact on her timing. Always. Michael

For someone who has never done anything "arty" in her life this was a delight and so informative in all the different art mediums. It is two hours of no distractions. It has had a positive impact on my health and wellbeing. Susan

I have really enjoyed all the lessons and variety of methods used in these lessons. I have never done any artwork before with the exception of when I was at school many years ago. Working with Emma has been a lovely experience and exploring many different methods and materials has been a revelation. I have found it to be pleasurable and relaxing and will continue to explore the different ways of using materials to express and make art. Emma has proved herself to be a true facilitator to enable one to access an area that I would not have attempted in the past. The poetry and music was great. Diane

Fabulous 8 weeks. Thanks so much You have put so much thought and time into it. Jane

Emma is friendly and encouraging and offers helpful critique. This was a unique post pandemic environment, and for me, much appreciated as an opportunity to be part of a group after such a long time of separation. Claire

## Feedback from participants:

Thankyou for the great, absorbing experience at the art course at our local community centre. It was totally outside normal aged life with all its problems. A good number of people were introduced to the plethora of materials... I found it was the most therapeutic experience of any; problems and discomforts that come with age, were all totally forgotten. Everything was carefully timed with coffee and biscuits provided while we worked. I for one would greatly appreciate continuation of course, even if money contribution were involved. Michael

It has been lovely to mix with others of a similar age and varying talents. Rita

Emma has put 100% +++ into this 8 week course. Jane

I can't believe how much work this has been for Emma. Eileen

It was very good for discussing techniques. Best course I have ever done. Rita

I feel better for coming. Emma is a brilliant facilitator. Mary

Wonderful teaching. A very generous spirit. Elaine

Good to have time to oneself. Very peaceful. Elaine

Emma's workshop has been amazing. She is excellent at explaining and helping all topics and explained all materials to hand. Thoroughly enjoyed, The group worked well. Barbara

If you haven't been it must be done! This has helped me at a very difficult time. Brian

Emma's inspirational art class has helped me enormously deal with my feelings of loneliness and isolation, especially during the pandemic. My wellbeing has been greatly enhanced and I feel more confident to get out and about. Sue

Brilliant workshops, thank you for organising. Well thought out, kindly presented and encouraging. Lucy

Emma has been very friendly and helpful all through the course and is a relaxing person to experience new challenges with. Rita

Emma has been an extremely patient teacher and this course has enhanced my wellbeing and is giving me new skills. Anita

## Conclusion

Inclusive arts with people over 70 can promote wellbeing and can ease feelings of isolation and loneliness. Participants embark on a journey using a variety of art materials, and have the opportunity to explore and awaken new ideas. Inclusive art breaks down some of the barriers that stop people making art, including the sense of not being good enough, or feeling that art is only for the professionals. It gives older people an opportunity to immerse themselves in new art forms, without fear of judgement and comparisons. Participants can learn new skills, and have an opportunity to meet new people without pressure.

Inclusive arts can offer a comfortable and accessible space to become immersed in nature and art making, which can lead to an enhanced sense of wellbeing. It can also offer a space to weave a sea of stories, without pressure of having to verbalise the story in a narrative with a beginning, middle and an end.



## Bibliography

### Books

Bennett, Jane. *Vibrant Matter, a political ecology of things*. Durham and London: Duke University Press, 2010. Print.

Buckingham, Will. *Finding our Sea-Legs. Ethics, Experience and the Ocean of Stories*. Wind&Bone, 2019. Print.

Buckingham, Will. *Hello Stranger: How we find connection in a disconnected world*. London: Granta Books, 2021. Print.

Carson, Rachel. *The Sea around us*. New York: Oxford University Press, 2018. Print.

Clottes, Jean. *What Is Paleolithic Art? Cave Paintings and the Dawn of Human Creativity*. London: The University of Chicago Press, Ltd, 2016. Print.

Cracknell, Dr Deborah. *By the Sea: The therapeutic benefits of being in, on and by the water*. London: Aster, Octopus Publishing Group Ltd, 2019. Print.

Fox, Alice. *Tidemarks*. Great Britain: Stitch Print Weave Press, 2013. Print.

Fox, James. *The World According to Colour. A Cultural History*. UK: Penguin Random House, 2021. Print.

Frank, Arthur W. *The Wounded Storyteller: Body, Illness and Ethics*. London: The University of Chicago Press Ltd, 2013. Print.

Haraway, Donna J. *Staying with the trouble: Making Kin in the Chthulucene*. Durham and London: Duke University Press, 2016. Print.

Ingold, Tim. *Anthropology, why it matters*. Medford: Polity Press, 2018. Print.

Ingold, Tim. *Being Alive. Essays on movement, knowledge and description*. Oxon: Routledge, 2011. Print.

Ingold, Tim. *Lines, a brief history*. London and Newyork: Routledge, 2016. Print.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. London and New York: Routledge, 2012. Print.

Nicolson, Adam. *The Sea is not made of water: Life between the tides*. Great Britain, William Collins, 2021. Print.

Pinkola Estes, Clarissa. *Contacting the power of the wild woman*. UK: Rider, 2008. Print.

### **Articles**

Ferreira, Jon. *A tapestry of tales: How Storytelling Weaves Culture*. Anthology *Storytelling 2018*. Print.

Intrator, David. *The importance of rhythm in storytelling*. Insight Association, 2018. Print

Roark, Dwayne. *Visual Storytelling Strategy*, Linked In, 2017. Print

### **Websites**

Spending time by the water to boost your mental health now comes on prescription by Andrea Willige 2021.

<https://www.weforum.org/agenda/2021/05/time-by-water-prescriptions-mental-health/>