Becoming AGENDA:

The Making and Mattering of a Youth Activist Resource on Gender and Sexual Violence

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Abstract

What happens when 'the margin of manouverability' (Massumi 2015, p.3) in a specific socio-political context is buzzing with promise and possibility? What might some crafty and serious play with the feminist posthuman ethics of research/er reponse-ability (Barad, 2007) cook up in such a conducive soup? This paper shares the pARTicipatory praxis that informed the making of 'AGENDA: A Young People's Guide to Making Positive Relationships Matter' (Renold, 2016). AGENDA is a 75 page youth-activist bi-lingual (Welsh-English) interactive resource co-created with and for young people in Wales to address gendered and sexual violence. Crafted with an affirmative cut and nurturing a run-a-way praxis that secretes its own co-ordinates, AGENDA invites a care-ful re-mattering of 'what matters' when it comes to conventional healthy relationships education. The paper offers a careful cartography of how AGENDA unfolded as a lively resource that continues to matter as it connects to policy and practice assemblages that push-pull the agential becomings of AGENDA on its way.

Keywords: Activism, Arts-based, Gender, Sexuality, Violence, Post-qualitative, Post-human, New Materialism.

Introduction: Doing Something with the Something Doing
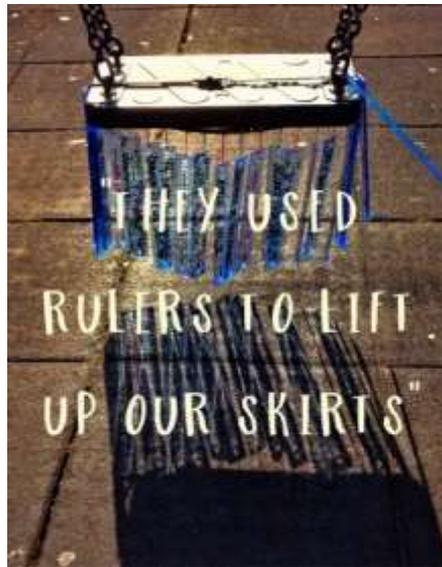
Figure 1 - Ruler-skirt[1]

In 2015, a group of six teen girls (age 14-15) took up our invitation[2] to work with some of the transcribed interview data on gendered and sexual violence generated in the first phase of a community engagement research project[3] (see Renold, Ivinson, Thomas and Elliot 2019). In one of the sessions, we ended up making a graffitied ruler-skirt to raise awareness of routinised sexual harassment and violence, in school, online, and in their community, a post-industrial, semi-rural Welsh valleys town. The idea to create a ruler-skirt was initially sparked from a comment made by one of the girls: 'Sometimes, boys lift up girls' skirts with rulers' (Figure 1; see also Libby et al. 2018). In a flash, the ruler comment seemed to become what Erin Manning (2016, p.1) calls a 'minor gesture' - an 'always political (…) gestural force that opens up experience to its potential variation.' In the ensuing weeks, the girls began re-making the rules inspired by the material-discursive affective qualities of what else a ruler could become (Renold, 2019).

During two school assemblies, just under 300 students (age 11-14) were invited by the girls to take-part in a piece of direct political action. Each student had the opportunity to complete the sentence,

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[1] Each image in this paper has been hyperlinked to the new and expanded agendaonline.co.uk resource.

[2] The ruler-skirt and its ripple out effects started life in the 'Relationship Matters' project. This was a partially funded spin-off research-activist project from the larger multi-phased project, Productive Margins: Regulating for Engagement.

[3] The title of the project was: 'Making, Mapping and Mobilising in Merthyr (4Ms): Using Creative Methods for Engaging Change with Young People. For details of this multi-phase ESRC/AHRC funded project and the Productive Margins programme, see https://productivemargins.blogs.bristol.ac.uk/projects (Reference: ES/K002716/1). Our aim for the 4Ms project was to invite young people to come together and co-produce new forms of research, engagement, decision-making and activism on issues related to safe and unsafe places in their locality. The full research team for the 4Ms project included: Eva Elliot, Eve Exley, Gabrielle Ivinson, Emma Renold and Gareth Thomas.

'We need a healthy relationships education because …' printed on one side of a paper ruler. The plan was to push the affective buttons of policy makers in a final attempt to strengthen the education amendments of the new Violence Against Girls and Women, Domestic Abuse and Sexual Violence (VAWDASV) bill, which was failing to respond to the voices and experiences of young people. I shared our activism with two further secondary schools, which culminated in the collection of over 1000 annotated paper rulers (Figure 2).
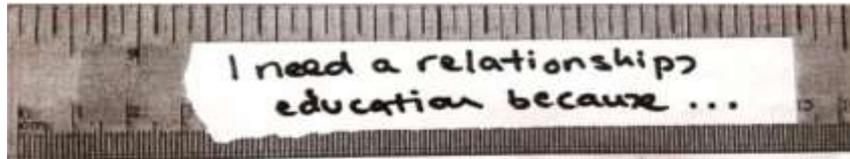
I want a healthy relationships education because …

I didn't know what an unhealthy relationship was until I was in one

we've never learnt about consent

we need a place to talk about our feelings

I don't know what a healthy relationship is

girls are thought of as objects not human beings

me and my girlfriend constantly argue

they forced me to do stuff that I didn't want to do

they called me a slag

I wish boys knew how much their comments hurt

people are forced into relationships

rape culture

Figure 2 – I need a healthy relationships education because …

Teaming up with Citizens Cymru (see www.citizensuk.org/cymru), we invited 40 other young people from urban and rural south wales to join our Valentine Card heART Activism. Three paper rulers were hand-pasted inside a cut-out heart of a tri-folded red card (Figure 3), so 'the messages would

swing out as the card opened' (Libby, et al. 2018). The card also included a poem with lines written from each of the three participating schools, a list of recommendations and illustrated research findings on children's (age 10-12) experiences of everyday sexism and sexual harassment from the Speak Out research (Renold, 2013). Each card was sealed with a lipstick kiss and connected our local action to the global Violence Against Girls and Women campaign, *Red My Lips* (www.redmylips.org). Every assembly member (AM) in Wales (60 in total) received a hand delivered valentine card in their office pigeon hole. I also tweeted each AM's professional twitter account to see if they received their card. This led to a flurry of images and accompanying tweets from all the political parties with comments that supported both our recommendations and their creative delivery. The bill was passed on Tuesday 10th March 2015. It included many of the Relationship Matters campaign's education amendments for mandatory teacher training on VAWDASV, a national advisor to oversee the implementation of the Act, and whole school guidance for educational practitioners.

Figure 3 - Valentine Card HeART Activism

The passing of the landmark VAWDASV Act was, as Massumi (2017, p.65) writes, a rare 'grand gesture … opening up a relational field.' Acutely aware that the Act hadn't quite achieved the educational measures set out in its preventative aim of addressing VAWDASV, there was an opportunity to exploit this potential, and tap into the policy-practice assemblages (Savage, 2019,

Baker & McGuirk, 2017) being created with the development of the new Welsh Government practitioner's (2015) whole-school guide to healthy relationships. I seized the moment during a minister-led twitter thread celebrating the potential new guide and ACT, boldly tweeting, 'how about a guide for young people?'. The minister tweeted back an immediate affirmative response. Carefully crafting a highly speculative proposal for developing a Young People's guide, within two months, the work was once more on its way. A flurry of emails between Welsh Government and key agencies (Welsh Women's Aid, NSPCC Cymru and Children's Commissioner for Wales) garnered enough support to secure a 'real time' secondment from a new research council 'impact' funding stream. Aptly named the 'impact accelerator' programme, the speed with which this new phase could get going matched the fast-forward pace of policy and practice cycles – something which research grants very rarely make possible. Over the next 9 months, I facilitated the stARTer project (Safe To Act, Right To Engage and Raise) with an advisory group of 12 young people from three different schools (including two of the members from the Relationship Matters project) and partners from core agencies with whom I had been supporting and forging collaborations for over 5 years (NSPCC Cymru, Children's Commissioner for Wales and Welsh Women's Aid). During the process, over 50 young people participated in the making of '*AGENDA: A Young People's Guide to Making Positive Relationships Matter'* (Renold, 2016; www.agenda.wales).

In brief, AGENDA is an open access, bi-lingual (Welsh/English), 75-page activist resource to address gendered and sexual violence, co-created with young people, for young people. Its focus takes forward the Welsh Government's practitioner guide on whole school approaches to healthy relationships education and its explicit encouragement for schools to 'support young people to campaign and raise awareness of gender and sexual violence' (Welsh Government 2015, p. 23) in the context of social justice, rights, equalities and diversity. AGENDA invites young people to learn about gendered and sexual violence through the rule-bending and rule-breaking practices of others. Carefully designed, it entangles fields of knowledge and practice that are often estranged through divisive disciplinary paradigms (e.g. arts, science, humanities) or policy terrains (e.g. anti-bullying, children's rights, child protection, violence against girls and women, etc.) that too often categorise, contain and individualise subject positions (e.g. victim, perpetrator, bystander) and experience (e.g. sexual bullying, sexting, child sexual exploitation).

The making of the ruler-skirt, the Valentine Card activism and the stARTer project entangled in ways that sparked what more our 'healthy relationships guide' might become. It was one of those rare moments when art-ful praxis (Renold and Ivinson, 2019), young people's change-making desires (Renold, 2018, 2013), place-based historical legacies of revolution, national policy development (Welsh Government 2015a 2015b), a political context that platforms children's rights, equalities and social justice (Rees and Chaney 2011), multi-agency feminist partnerships (Charles and Davies, 2010) and researcher expertise and experience (Renold, 2005, 2013; Renold, Egan and Ringrose, 2015) *intra-acted* (Barad, 2007) and released a tiny thousand minor gestures with room to 'amplify and bloom' (Massumi 2017, p.65). It is a journey that ruptures any linear formation of research-engagement-activism (Renold and Ringrose 2017; Kitzinger and Kitzinger 2019; Leavy 2019; Coll, O'Sullivan and Enright 2018; Ollis 2019; see also www.scholaractivism.com).

The process also blurred and nurtured personal and professional boundaries, where friendships and alliances were forged in a generative dance of break and relate, enabling us to 'gain a foothold in multiple political registers' (Guatarri, 1995/2006, p.128). This 'dance' with the potential of what might be/come, joins a wider movement of feminist and queer posthuman and new-materialist scholar-activist practices in education (see for example, Coleman & Ringrose, 2013; Taylor & Hughes, 2016; Taylor & Ivinson, 2013, Hickey Moody, 2015, 2017; Hickey-Moody and Page, 2015; Gray, Knight and Blaise, 2018; Denzin and Giardina, 2018; Harris and Taylor, 2016; Gallagher, 2018; Strom, Mills and Ovens 2018; Coleman, Page and Palmer, 2019) that are experimenting with artistic cartographies to do something with the 'something doing' (Massumi, 2016, p. 152). Drawing on some of the conceptual moves from these thinkers and doers, there is a vibrant body of scholar-activists in the field of gender and sexuality education and schooling, each marbling their practice with ethico-political onto-epistemologies that invite experimentation with what else their research can do, be, and become (e.g. Allen & Rasmussen, 2017; Ringrose, Warfield and Zarabadi 2018; Allen, 2018; Coll and Charlton 2018; Coll, Ollis and O'Keefe, 2019; Niccolini, 2018; Talburt, 2018a 2018b; Quinlivan, 2018; Alldred and Fox, 2019; Fullagar, Parry and Johnson 2019; Page, Coll, van Leent and Taylor, 2019; Robinson and Osgood, 2019; Taylor, Amade-Escot and Abbas, 2019).

This paper offers a careful cartography of the praxis in-forming the making of the AGENDA resource, and its affective-discursive-material matterings as it makes its way into the world. This has been a challenging process to map, and after several failed attempts over the years, I have structured the paper through the 'order-words' (Massumi, 2017, citing Deleuze and Guatarri, 1987, p.75-110) that make up AGENDA's title. Massumi (2017, p.65) draws attention to how an order word has an 'illocutionary force' that carries the potential to traverse both micro- and macro-political landscapes of policy and practice in ways that 'subvert, pervert and hijack in alternation and concertation'. Materialising the more-than of 'order-words' has been and continues to be one of the core processes of how AGENDA has taken shape. Each order-word (i.e. AGENDA: GUIDE : MAKING : POSITIVE : RELATIONSHIPS : MATTER) not only expresses and agitates what else a 'healthy relationships' guide might be/come but crafting each section through the carefully coded order-words is one way to orient readers to AGENDA's ethico-political response-able roots and routes. Each order-word is attached to a mode of becoming which carries a 'performative schizz' (ibid) that leaves a 'proliferating pattern of cracks' (ibid) for all manner of minor gestures to seep through. In each section, I play with the 'performative shizz' of each order-word. In doing so, I hope to offer a glimpse into some of the making and mattering moments of becoming-AGENDA. First, however, I open up the iterative process of how the guide unfolded and, specifically, its collective crafting via a speculative run-a-way pARticipatory praxis.

StARTing Out: Choreographing the Political with a Run-a-way pARTicipatory Praxis

> "A choreographing of the political sees minor gestures everywhere at work, and
> it seizes them. Choreographing the political is a call not only for the collective

crafting of minor gestures but for the attunement, in perception, to how minor gestures do their work" (Manning 2016, p.130).

 "Artfulness is an immanent directionality, felt when a work runs itself, or when a process activates its most sensitive fold, where is it still ripe with intuition" (Manning, 2016, p. 59).

Like many 'post-qualitative' (Lather and St. Pierre, 2013; St Pierre, 2014, 2016, 2017) arts-based youth researchers working with taboo areas of inquiry (see for example Gallagher, 2018; Hickey-Moody, 2013, 2017, 2018; Springgay and Truman, 2018; Shefer, 2018; Hodgins, 2019), the 'art' in our *part*icipatory approach did not involve deploying pre-conceived arts-based methods (Grosz, 2004, Manning, 2016). It involved co-creating art-ful encounters that facilitate emergent, speculative ways of working, where new techniques are invented, and where new things might be noticed, felt, made and enacted. The 'way[4]' in our run-a-way praxis, draws directly from Erin Manning's medieval appropriation of art as process, as 'the way' we engage and take response-ability for what emerges (2016, p.28). It's about becoming care-ful and resource-ful with how to attune to the ineffable proto-possibilities of ideas as they roll, flow, and are transformed though words, artefacts, and new events.

To conceive of art as a transversal process that is 'always on its way' helps us glimpse 'a feeling forth of new potential' (Manning, 2016, p.47). Keeping the feeling forth of potential lively was a persistent refrain in the StARTer Project's process and gatherings. These included 3 days of full group meetings with the young people and the wider team[5], between 6-8 site visits in the 3 core participating schools, and over 15 site visits to other schools and youth groups. Indeed, in our first meeting[6], located at the Children's Commissioner for Wales' offices[7], I shared how the guide (un-named at the time) would evolve iteratively in and between each gathering, taking shape and form over the next 9 months through sharing (with films and artefacts) how the stARTer project unfolded: from the ruler-

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[4] The concept of the run-a-way was also inspired by one of the girls in The Relationships Matter' project's own analysis of the unanticipated twists and turns of our research activism ("not knowing where our project might go to next", and how "our ideas were always running away from themselves", see Libby et al. 2018).

[5] The wider team included myself, a researcher-practitioner from the NSPCC, and teachers, learning support assistants and youth workers that accompanied each sub-group of young people.

[6] The process of selecting and inviting four young people from each of the three schools was a care-ful doing, and it operated differently across each site. The only two core criteria were ensuring diversity across the group (in terms of social class, sexuality, gender, ethnicity and religion) and an interest or passion to 'do something'. It is also worth noting, that none of the young people (with the exception of the two members from the original Relationship Matters project) had ever been involved in any formal political participation or activism. I visited each sub-group of young people to introduce the project and explained the process of 'becoming-participant' (Renold et al. 2008) and what a research-engagement-activist project might involve and become through sharing the stories of previous projects, through artefacts, media stories, reports etc.

[7] This venue was specifically chosen to foreground the high profile nature of the project and its explicit affirmative, rights-based philosophy. Holding the meetings in the NSPCC or Welsh Women's Aid offices would have immediately connected the project to an assemblage of safe-guarding and child protection, the practices of which some members of the group were already familiar with, and with mixed feelings of being supported and neglected by their services.

skirt Valentine Card activism to the tweet that sparked the funds and friendships that enabled the project to get under way.

At this first session, we introduced the group to three interactive stations around the room. Each area offered something different to encourage debate on the content, style and format of the potential guide. For example, one table had different logos and fonts, and another offered a suite of resources, each representing a contrasting range of formats and features, from zines to educational booklets. The third table had colourful print-outs of local and global stories of young activists from Malala Yousafi to a school-based feminist youth group in south Wales, Newid-ffem. It was during this first session, that the group united in their rejection of making a guide that 'tells us', 'this is what a heathy relationship looks like'. As one participant said, 'we want just enough to find out for ourselves, but we don't want to be told'. Another young person chipped in with, 'we need to know *where* to go to find out more'. We noticed how young people's interactions with the change-making stories sparked conversations about how they could or couldn't try out different modes of activism (e.g. arts-activism or petition) or form support groups of their own (e.g. a trans* awareness group).

The ways in which they seemed to be enlivened by the different images and stories of micro- and macro-political change, and the ways in which these moments seemed to ignite so many debates and questions, including their eagerness to want to find out more, and with an immediacy which saw many going straight to their phones, jolted our attention to a 'feeling forth' of how the guide might become resource-ful and in ways we had not anticipated. By the end of the session, learning about 'healthy relationships' through the affirmative change-making practices of others became the heart-beat of the resource. Manning (2016, p.58) writes that 'the art of participation is the capacity, in the event, to activate its artfulness, to tap into its yield.' Working in the speculative mode enabled us to respond directly, to tap into what was happening. The "guide" very quickly shifted from a clear-cut, unambiguous 'what is' approach to 'healthy relationships education' into a more curious and questioning 'what if' approach to what more 'healthy relationships education' could be/come . Our p*arti*cipatory approach was on its way - a making process that was secreting its own co-ordinates as it unfolded and became more-than what any of us could have predicted in advance.

What began as a short and snappy 20-page guide rapidly expanded into a lengthy 75 pages! Stirred by our first session, we agreed that two sections should form the bulk of the resource. One section was to feature modes of change that offered young people ideas on *how* to 'do something' that mattered to them, with hyperlinks to trusted organisations or websites that they could follow-up on issues themselves, and at their own pace. This section became 'Ideas for Change'. Each group's enthusiasm to 'get going' on their own change-making projects, so that they could become one of the stories that might inspire others ('like the ruler-skirt story'), became the section, 'Young people in Wales Making a Difference.' This section included the group's own case studies, and additional case studies from schools and youth groups that we visited to co-author with young people and their support workers/teachers (e.g. 'Voices Over Silence' and 'GirlZine Chatter'). It also included creating new engagement projects to ensure that the wider learning from our speculative arts-praxis with more marginalised groups living in more rural areas of Wales featured in the resource (e.g. 'Reclaiming Relationships').

In our second meeting, we introduced two creative activities to support the development of their own projects, 'What jars you?' (Figure 4) and 'Stop/start' plates (Figure 5). The former was adapted from a previous arts-based engagement activity which has a long and jarring herstory (see Renold and Ringrose 2019) and the latter was adapted from a US change-making tool-kit for young people. Both activities were highly successful in safely and creatively enabling young people to think about and share what mattered to them, with each other, and importantly, their adult allies. These Jars and Plates activities were accompanied by a third activity, 'Change-Makers Around the World'. This was developed from the first task that we invited young people to undertake before the group met, so that they could get to know each other through their own activist role-models. It simply invited young people to share, in images and/or words, their 'inspirational change-makers'. Each activity eventually formed the first section of the resource, 'Getting Started'. It was also during this second session that we began to firm up the 'Keeping Safe' section of the resource with young people, including developing the 'support cloud' (adapted from trying it out in our first session), and tips for 'Going Public with the Personal and Political'.

Figure 4 - What Jars You?

Figure 5 - Stop-Start Plates

With each session the resource was slowly evolving, by taking in and folding-with all that we were learning about and from each other and the process. When each group returned to their locale to start-up their own project, a process which we supported and in some cases directly facilitated, it became possible to regularly share and thus co-create multiple versions of the different sections, from the construction of titles and order-words which they commented on and adapted, to the stories or links that would populate the further information section in 'Ideas for Change'. So, for example, regarding the latter, one young person's engagement with feminist fanzines and queer shipping (see Ng and Russo, 2017) informed the 'comics and zines' mode of change. Another young person's experience of sexual harassment in music gigs inspired us to include the five girls from @girlsagainst who were raising awareness of this form of assault and producing their own 'gig etiquette' (see Eaton, 2015), and the Rewind-Reframe online platform for young women to identify and challenge racism and sexism in music videos (see www.rewindreframe.org). Learning from each group, and the wider group of young people, how they differently engaged with local and global forms of micro- and macro-political movers and shakers was a productive, non-linear participatory journey that enabled us, through 'being there', to pay careful attention to the thought-feltness of ideas as they surfaced in event-time. This, Manning (2016, p.59 argues, is 'what makes an event artful' and it was a process that in-formed the making of AGENDA.

In our final session, the group worked with our AGENDA designer, Adam. He already had a strong steer from the group that the resource must be colourful, with a rainbow quality to connect to its inclusive principles. It must 'not look child-friendly', which for this group meant avoiding Microsoft Word's 'comic sans' font at all costs. They wanted an 'edgy' quality. We incorporated this suggestion literally. There are no straight lines. Edges are rough and jagged. Blocks of content over-lap and encroach on each other's territory, emphasising their entanglement. They also wanted to choose their own AGENDA colours for their case study and design their own project logos, which we expanded to all the 'ideas for change' logos, which became a lot of fun (e.g. the sign for 'direct action' becomes a fist with a middle finger pointed up when turned upside down). Adam also created their own font for every letter of the alphabet, which could then be used for the core title pages and headings.

Choreographing the political with young people in the making of AGENDA was a collective crafting process where 'each actual occasion (becomes) a world fluid with the potential for relational deviation' (Manning, 2009, p.78). We seized and incorporated where possible the 'minor gestures everywhere at work' (Manning 2016, p.130). While the guide materialised into a final product, its process, contents and design features constantly alert you to a resource that 'remains on the edge, at the outskirts of a process that does not yet recognise itself, inventing as it does its own way' (Manning 2016. p.59. The process may have looked to others as if the project was running away with itself, but careful attention was paid to the 'immanent directionality' (Manning, 2016, p.59) of what each case study or mode of change could become. This involved an embodied and embedded process of being there so that, where possible, each encounter (with the group as a whole, or in each site visit) could be crafted with bendy structures so that a new hyperlink, design feature or DIY activity might be inserted or take shape. It required a studied openness to hold onto each event's 'hot spot' (see MacLure, 2013, 2018) or 'rife intuition … where a vague incipiency becomes a directionality' (Manning 2016, p.59) - moments which happened at each stage of the journey, across every case study, some of which I have shared in this section (but that future papers, in time, will open these moments up to their more-than). And, it was a process informed by years of learning how to ethically attune to and craft research-engagement-activist encounters on some of the most sensitive of issues with and for young people (Renold and Ivinson 2019).

In the six sections that follow, each order-word is aligned with a becoming-concept, a 'concept-in-the-making' (Manning and Massumi, 2014, p.89) with the aim of opening up how each mattering-concept (see Lenz-Taguchi and St. Pierre, 2017) is informed a 'practicing process' (Mol, 2002). Like all becomings, however, they are difficult to pin down in all their bubbly uncertainty. Nevertheless, inspired by Silvia Geradi's (2019, p.50) notion of 'groping experimentation' and 'imagining forward' how post-qualitative research might come to matter, I hope that they become "generative of further inventions, since they are both future-event oriented and pragmatic" (Lather & St. Pierre, 2013, p. 631).

AGENDA: becoming-political

The making of agenda emerged at a time of increasingly visible youth activisms around the globe calling out and calling time on the new twists and turns of enduring gender and sexual violence (see Damodar, 2012; Atluri, 2013; Coe, 2015; Mitchell and Ezcurra, 2017; Shefer, Hearn, Ratele and Boonzaier, 2018; Terriquez, Brenes and Lopez, 2018; Ridwan and Wu, 2018; Mendes, Ringrose and Keller, 2019). Enabled by a macro-political statement in the Welsh government practitioner guide which specifically invites young people to get involved in local and global activisms as part of a whole-school approach to healthy relationships, AGENDA as order-word could be up front about its proto-political intentions from the get-go. Inspired by Braidotti's (2010) affirmative ethics and feminist activist philosophy, AGENDA has become a resource that puts the act(ion) back into activism. Defining activism, by drawing on its Latin roots, as a 'doing – a driving force and an impulse' (p.21) – AGENDA's explicit activist philosophy attends to the formative force of making politics matter in ways that keep the ongoing differentials at play and on the move.

AGENDA's focus on harnessing, supporting and platforming young people's change-making energies and desires however can all too easily be co-opted by a neo-liberal consumerist logic that places the locus of change inside, and as the responsibility of, the individual (Mukherjee and Banet-Weiser, 2012). Such critiques increasingly plague 'post-feminist' (Powell, 2016) and post-post feminist (Gill, 2016) accounts of youth feminist activism (Jackson, 2018; Akane, 2019; Mendes, Ringrose and Keller, 2019). To counter this logic, the majority of the change-making examples in 'Ideas for Change' and 'Young people in Wales Making a Difference' emphasise the power of the collective (e.g. the local-global *One Billion Rising Revolution* as an example of 'Movement and Dance', Renold, 2016, p.29). The resource also begins with the collective Valentine Card Activism and the transformative power not only of people but of artefacts and thus the potential affective politics of matter (e.g. the ruler-messages inside the cards and the ruler-skirt, see Meissner 2013).

From the outset, imagination, possibility and how 'the smallest gesture can make the biggest change' (Renold 2016, p.7) emphasise the importance of minor gestures, a refrain that is reiterated throughout the resource, including in the final section, 'Putting Your Agenda into Action' which explicitly emphasises the unpredictability and the process not the 'success or failure' (Renold, 2016, p.70) of a project or campaign:

> "Plan, but plan lightly. Not all ideas will take off. Make space for the unpredictable. Sometimes the most exciting things happen when and where you least expect them" (Renold, 2016, p. 67)

Each case study also vibrates with agencement, that is, "the directed intensity of a compositional movement that alters the field of experience" (Manning, 2016 p.134). Stories focus upon the process, each sharing the unfolding of how their agendas have come to matter. Some explicitly signal how projects rolled out, took root and/or re-routed in ways that young people and their adult allies had not anticipated. As the girls from the Ruler HeART case study describe: "we had no idea when we first started talking about what mattered to us, that we would end up making these amazing things – and things that opened people's minds on what sexual harassment can really feel

like" (Renold, 2016, p.56). Becoming-political, throughout the resource, thus puts emphasis on *response-able*, *artful, affirmative* minor gestures that locate the micro-politics of transformation as always already entangled in complex *posthuman* assemblages. The following sections draw out some of these formative forces or 'becomings' which from the outset demanded a resourcefulness in what a guide might be/come.

GUIDE: Becoming-Resourceful

AGENDA might be best described as an anti-guide, not only in the speculative process that enabled its runaway unfolding, but in its explicit aim to subvert the often-patronising pedagogical tone of many texts aimed specifically at/for young people. The group were clear from the outset that they did not want to be 'informed' by an all knowing dictatorial 'this is what you need to know, feel, do, become, or act'. Rather, they wanted a process that might invite them to experiment with different ways to learn about areas that were all too often deemed taboo to discuss or do something about in school. They wanted to explore their own matters of concern and connect with the concerns of others in ways that might orient them to new ideas and possibilities. In response, and in dialogue with much post-critical (Lather 1995) posthuman feminist pedagogy (Taylor, 2019; Shefer, Hearn, Ratele & Boonzaier, 2018) we created a guide that shifts from 'what is' (i.e. the idea that we already 'know' what's happening) to 'what if' (i.e. opening up the space for not knowing, and un-learning). This shift requires a process which can keep 'information' lively – a curriculum in formation, in movement. The guide is thus better theorised as a resource, in ways that fold-with and spring from the Latin and old French origins of surges and rises, and thus connect directly to the micro and macro political movements of Wales' history of revolutionary rises.

AGENDA nurtures its adventitious tendencies and keeps things on the move in a number of ways: through the stARTer activities; through the interactive conceptual word-cloud; through its intra-disciplinarity that never lets an area settle; through language and design; and across the 100+ hyper-links scattered throughout the document. I take each one of these, briefly, in turn. The StARTer activities were designed specifically to offer young people different ways to enter into the speculative middle of experience, that is, to out matters of concern in the 'now', and as far as possible, without constraints on what can be communicated. While the activities invite them to begin from the personal, they each offer art-ful propositions for how individual matterings can become a collective of multi-dividual expressions[8]. The word cloud (see Figure 6) is made up of over 50 concepts, from equal pay and human rights to slut-shaming and FGM (female genital mutilation). Not only does this create a visual relational web to show how making positive relationships matter involves addressing their interconnections, but when you click onto a concept, it does not provide a singular definition—in fact, it offers no definition at all. Rather, it connects the reader directly to an activity or case-study specifically chosen to re-imagine or challenge assumptions of how concepts

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[8] Since the launch of AGENDA these stARTer activities have become hugely successful in very quickly tapping in and outing matters of concern, with small groups and large groups of young people (see these activities in action at the first AGENDA conference, https://vimeo.com/224546331).

might come to matter. For example, click on 'diversity,' and you are connected to *The Rotifer Project,* which explores sex and gender diversity in the wider context of queer trans*ness of human and non-human worlds, including human and animal socio-biology, popular culture, social history, law and fiction, through a card game (gender-snap pairs) and cooking (gender-berry muffins). Indeed, many of the case studies cut across disciplinary thresholds. The hyper-links work in a similar way, by not only creating internal assemblages inside the document, but in addition, the information icon at the end of each case study keeps AGENDA in-formation and opens it up and outwards to its more-than.

Figure 6 – Word Cloud Assemblage

AGENDA is thus replete with intentional and unknown relational deviations. Each section has been carefully constructed to demonstrate their entanglement and with refrains that encourage experimentation (e.g. this might, why not try, explore how …). Becoming resource-ful, AGENDA (which is continually expanding; see www.agendaonline.co.uk) has evolved as a dynamic pedagogical assemblage informed by speculative (i.e. where what matters is open to its more-than) pragmatism (i.e. doing something with the more-than of what matters) - the art-fulness of which is described next.

MAKING: Becoming-Artful

Writing in *Chaosmosis* on the 'new ethico-aesthetic paradigm,' Felix Guattari (1992/2006, p. 106) argues, 'while art does not have the monopoly on creation', it does have the capacity to invent and 'engender unprecedented, unforeseen and unthinkable qualities of being'. 'Becoming-artful' with AGENDA draws on the ethical-political aesthetic yield of making what matters matter, and keeping what matters lively and open to change. Almost all of the activities combine arts-based methods (e.g. drama, drawing, dance, poetry) to ensure that uncertainty and curiosity are folded into the mix. Each of the 'Ideas for Change' and each 'Making a Difference' case study, 'carry a history, a commitment to a cause, a mobilizing of politics in the making' with art-activism as their way. Manning (2016, p.59) argues that 'the force of art as way is precisely that it is more-than-human,'

which is why Agenda is filled with stories of collective creative activisms. It illustrates how *darta*, a working concept for the process of using art-ful practices to craft and communicate experience in our research-activisms, can become change-making *dartaphacts*. Dartaphacts[9] (see Renold, 2018) are the art-ful posthuman objects that mobilize a more-than-human affective politics as they carry affects and feelings of crafted experience, communicating what matters into new places and spaces with an onto-ethical transindividual power (see also Renold and Ringrose 2019). Note, for example, how the graffitied acrylic and paper rulers (darta) became the 'ruler-skirt' and 'shame-chain' (dartaphacts) in the case study Ruler HeART (Renold, 2016, p. 54-55). See below (Figure 7) how the salvaged motor-bike wing mirrors (darta) became their 'project logo' and 'heart' (dartaphacts) in the case study, 'Reclaiming Relationships.'

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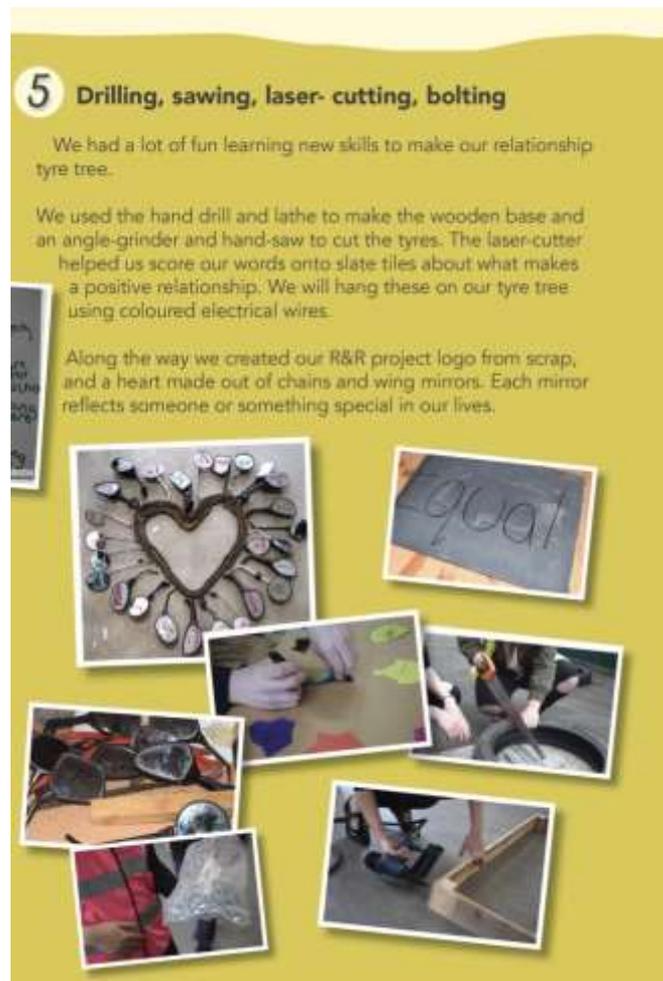
[9] Mixing data with art to form the hybrid da(r)ta is an explicit intervention to trouble what counts as social science data and to foreground not only the value of creative methodologies but also the speculative impact of art-ful practices (Renold 2018). The 'ph' replaces 'f' in da(r)taphact, to signal the posthuman forces of art-ful objects as potential political enunciators and to encourage a move away from fixed, knowable and measureable social science facts. The 'act' in da(r)taphacts signals our explicit ethico-political activist intentions.

Becoming artful with AGENDA, then, is not just about the making and mattering of youth arts-activisms (Aitken 2016). Becoming art-ful is also the way an event, artefact or experience unfolds to show the potential of what more it might become (see Renold, 2019; Springgay and Truman, 2018). A collective of minor gestures, each case study, through image, film, sound and text, becomes a political enunciator, vibrating with the potential to interrupt the conventional discursive-material-embodied practices of healthy relationships education. Informed by our run-a-way pARTicipatory praxis, the resource offers young people and their adult allies a series of suggestions that they can build on creatively and experiment with by co-creating art-ful encounters that facilitate emergent, speculative ways of working, which can encourage new responses to familiar or unfamiliar feelings, ideas, movements, concepts or situations. This process is vital not only to catch-up with the rapidly evolving and complex landscape of how gender and sexuality assemblages are mediating everyday lives and imagined futures, but to bridge the ever widening intra- and inter-generational gulf on 'what matters' and 'how' (see Renold, Ringrose and Egan, 2015; Allen and Rasmussen, 2017; Lamb and Gilbert 2018; Page et al. 2019). It is a process that involves learning to unlearn what we think we know about ourselves and others, and attuning to the many unknowns.

With its 'what if' refrains, AGENDA invites you to stay curious with 'what matters' to young people and share in some of the process and experience through the making of dartaphacts for others to interact with and re-matter in multi-sensory ways[10]. As the next section highlights, this is an affirmative pARTicipatory process that aims to support young people to learn about, communicate and potentially transform oppressive sexual cultures and practices.

POSITIVE: Becoming-Affirmative

AGENDA is an affirmative resource with potentially generative qualities. The 'positive' of positive relationships in AGENDA's title, connects to but departs from the dominant and over-coded policy discourse of 'healthy' or 'respectful' relationships education. Not only does the order-word 'positive' have more subversive play, or more schizz, than 'healthy' or 'respectful' might offer, it also connects directly to the Spinozian-inspired potential of Braidotti's and Manning's politics of affirmative ethics.

Every section of the resource has an affirmative beginning that operates as 'a launching pad for sustainable becoming or qualitative transformations of the negativity and the injustice of the present' (Braidotti, 2016, p. 192). At one level, '*affirmation*' explicitly calls out the shame and blame pedagogies that often shape healthy relationships education by noticing or creating new feelings or practices in ways that 'neither predict nor (de) value in advance of its coming to be' (Manning, 2016, p.201). Notions of good or bad are kept in movement. Affirmative praxis counters the categories

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[10] And while this process is implicit inside each story, in www.agendaonline.co.uk there is a dedicated section, which I co-wrote with Gabrielle Ivinson that distills some of the core elements at play when working with creativity (e.g. curiosity, imagination, art-fulness, multi-sensory, ethical, inclusivity etc).

that lock experience into individualised subject positions that betray the complex, situated human and more-than human assemblages of which they are all a part, and whose methods of identification and intervention, obfuscate the micro-processes of how change and transformation might occur. For example, the word cloud (as described earlier) invites you to re-imagine what 'consent' looks like, the 'ideas for change' section explicitly does not begin with 'the problem'. Instead, 'visual art' and 'social media' (Figure 8) become the entry points to address sexual violence or child sexual exploitation, and, with refrains that immediately connect each issue and mode of change with transformation.

Figure 8 – Social Media Activisms

As previous sections have outlined, AGENDA offers a range of stories that invite young people and their adult allies to take a trip across different fields of experience they may not have encountered before. The DIY (do-it-yourself) activities that bring each case study to a close were specifically designed as interventions to keep the more-than of what they can become, open and moving. Framed with a line of scissors, each DIY makes an affirmative agential cut (see Figure 9). They consolidate a moment from a case study and, with a few short encouraging steps, invite young people to make it their own, to trust in the not-yet of what might happen if they experiment for themselves and share with others. From Avatars designed to infiltrate video games where sexual harassment is rife, to posthuman relationship-webs crafted from local scrap materials, each DIY

invites young people to take up 'a differential rhythm that activates a new process' (Manning, 2016, p.61). The relationship-webs DIY, for example, has been adapted by Wales' only funded 'Healthy Relationships Education' outreach programme, specifically in their work with marginalised young people.

An affirmative approach, however, does not deny conflict, tension or violence. On the contrary. The politics of affirmation that runs throughout AGENDA is not a 'fuzzy feel good' (Massumi, 2017, p. 22) politics. It does, nevertheless, explicitly encourage the movement of negative affects and experience into positive affects and experience. The most explicit example is in the making and mattering of the ruler-skirt, which transformed the object of sexual assault into a piece of wearable fashion activism (Renold, 2018). However, the resource is replete with examples that simultaneously identify an experience of gendered and sexual violence through a process of change-making. The Lego workshop, for example, led by teens with primary school aged children, involves creating gender-stereotype crushing machines to address commercial sexism (see Figure 9).

Figure 9 - Crushing Commercial Sexism

This activity involved identifying the harmful effects of commercialising gender norms through a machinic assemblage designed to both crush *and* transform. Becoming-affirmative taps into the more-than of a negative experience, not as a naïve form of optimism that denies, fear, hurt or pain,

but a way of connecting and transforming negativity. This can be achieved through the small and big hopeful stories of others, or by creating their own micro-politics of matter, that, in turn, might re-matter a collective consciousness of social injustice.

RELATIONSHIPS: Becoming-Posthuman

Attending to the more-than-human dynamics of gendered and sexual violence in young people's lives is pivotal in unsettling the bounded neoliberal individualism in anthropocentric approaches of 'healthy relationships' education (Renold, 2018). AGENDA thus starts from locating young people's relationship cultures as always already entangled in the ethical relations of shifting and dynamic human and more-than-human others across different scales of time and space (Quinlivan, 2018). While most of the AGENDA case studies gesture towards this implicitly (e.g., The Rotifer Project), two of the research-engagement case studies were crafted to make explicit and accessible the often-unrealised potential of posthuman approaches to relationships and sexuality education (Alldred and Fox, 2017; Allen, 2018). In the case study, 'Reclaiming Relationships,' young people living in a post-industrial ex-mining community transformed materials from a local motorbike salvage yard to create plant-animal-human cyborgs and a more-than-human relationships tree and heart. This process brought into play the 'untapped possibilities for bonding, community building and empowerment' (Braidotti, 2013, p.54) and legitimised the formation of affirmative non-human attachments and relationships, vital for this group, whose human relationships had broken down or become unbearable. In just a few sessions, we were re-imagining what else healthy relationships might be/come in ways that re-claimed and re-sourced the often-violent forces that criss-crossed their lives and their communities past and present (see Ivinson and Renold, 2013a, 2013b; Renold and Ivinson, 2014, 2015, 2019).

Forces are re-mattered in different ways in the *Under Pressure?* project taking inspiration from Barad's (2007) *Meeting the Universe Halfway*. Here, a group of fifteen students (age 15-16) experimented with how their physics curriculum might support an exploration of coercive control and consent. First, we[11] selected key concepts on 'forces' from their physics national curriculum (e.g. pressure, gravity, atmosphere, friction, elasticity, speed, stopping and thinking distance, acceleration, deceleration, velocity, mass, drag force). We then invited young people to think, feel and move with each concept as they considered safety, risk, happiness, sadness, control and freedom in their relationships and interactions with others. Researching their curriculum, I stumbled across a learning objective in their physics textbook that invited an exploration of 'the forces that make movement possible'. I shared this with the group and encouraged them to consider: 'what

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[11] The full team for this project included doctoral student Matthew Abraham and movement artist and choreographer Jên Angharad.

forces make some feelings or movements possible or impossible?' We recorded their conversations. Here are some of their reactions:

> Elasticity: 'When relationships become everybody else's business'

> Gravity: ' Carrying a worry,' 'feelings that hold you down'

> Stopping distance: 'Knowing when to stop,' 'not going too far'

> Atmospheric pressure: 'When you feel judged", 'when you feel pressure to do something'

> Speed: 'Going too fast in a relationship'

They then identified areas that they wanted to learn more about and 'do something' with. These included everything from addressing hostile racist and sexist environments to cat-calling, poverty and environmental degradation. Movement was part of every session. We invited the group to move with their bodies and make voice sound-scapes that encouraged experimentation with their thoughts and feelings on forces. While some of the group 'loved making the sound-scapes with our voices … it really helped bring things to life,' others appreciated how 'if you're not a talker you can show it through movement.' Many were surprised by the ways they were thinking, moving and feeling:

'You didn't know you could move in a certain way.'

 'You learn things through your body.'

 And in ways that didn't make them feel too exposed:

> 'It's hard to talk about personal stuff, the workshops helped us express and share
> our feelings with others, without having to name them out loud.'

Their final movement piece, which they performed live (only for each other), was eventually shared more widely through their 'glitched' and thus anonymized digital story (see Renold, Abraham and Angharad, 2018, https://vimeo.com/166068771). The film incorporated their collective poem – a discursive dartaphact that none of us had predicted might emerge from the process of intra-acting with the science concepts. Co-composed by the group from all their spontaneous expressions that we recorded and transcribed (see Figure 10), its attention to human and more-than-human affective relationalities and transformative potential surprised us all. The final line turned the established curriculum into a collective call to action: 'Let's work together with the forces that make movement possible.'
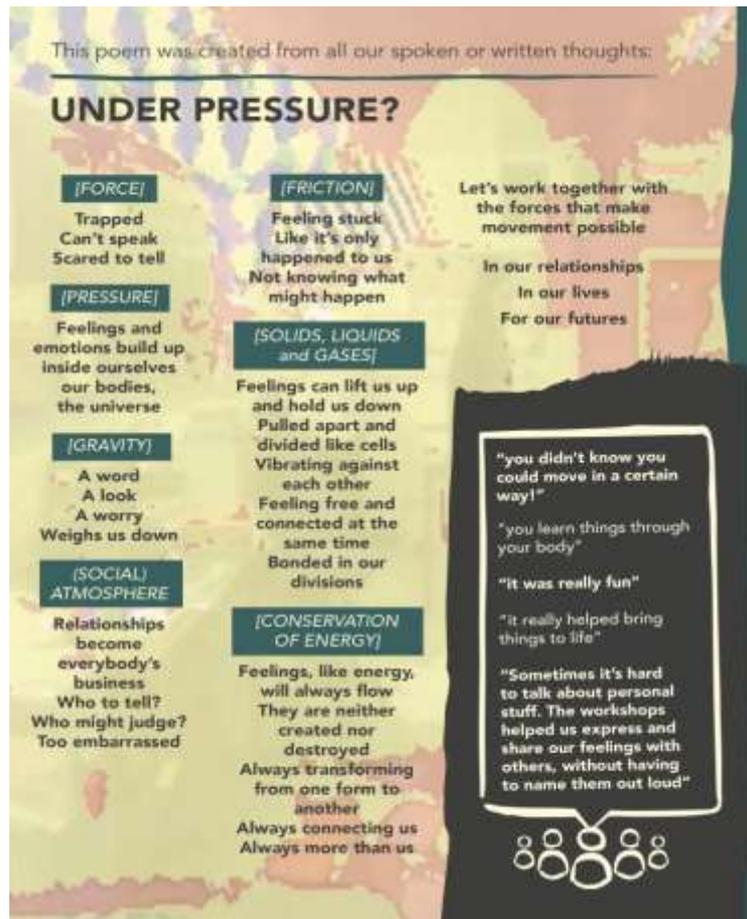
Figure 10 - Under Pressure? Poem

Both case studies stress the importance of re-animating the posthumanizing of 'relationships education' so that 'an enlarged sense of inter-connection between self and others' (Braidotti, 2013, p. 190) including more-than-human others can be explored. From the posthuman 'Relationships Tree' to the molecular movement piece and poem, experimental and uncertain posthuman pedagogy was vital to the making and mattering of AGENDA and a holistic relationships education where we can all be involved in shaping and sharing response-abilities across things and living beings.

MATTER: Becoming Response-able

> Questions of ethics and of justice are always already threaded through the very fabric of the world. They are not an additional concern that gets added on or placed in our field of vision now and again by particular kinds of concern. Being is threaded through with mattering (…) matters of concern, and matters of care are shot through with one another. (Barad, 2012, p. 69)

Creating an ethical-political resource that is 'capable of creating new conduits for expression and experimentation' (Manning, 2016, p.55) has demanded a care-ful re-mattering of 'what matters' when it comes to 'healthy relationships education' in both senses of the term: first, in mobilising affirmative pARTicipatory 'practices of engagement' to register the complex and relational *matters of concern* in human and more-than-human worlds, and second, in becoming response-able with how matters of concern are shot through with 'matters of care'. In many of the case studies, a Baradian (2007) response-ability involved attending to the more-than of how these concerns might materialise in activist assemblages, so that 'the activity of the work's potential is opened up by the process itself' (Manningm 2016, p.55). For example, in *The Rotifer Project* (Figure 11), the core 'matter of concern' was the violent grip of assuming and imposing rigid gender binaries in everyday school practices, 'by dividing us up into "boys" and "girls" for class quizzes, sitting "boys" next to "girls" in tests, or have a gendered uniform policy and gender segregated toilets' (Renold, 2016, p.51). For young people who 'didn't want to be identified through gendered categories at all' and for those 'who want to change our gender pronouns,' these practices were particularly fraught and upsetting (see Kjaran and Sauntson, 2019). The ethical practices of response-ability (matters of care) in this project was in the learning together about the ever evolving world of 'sex' and 'gender' across time and place (Fausto-Sterling, 2012; Halberstam, 2018). This included noticing and affirming the queer life of nature (from the micro-bacterial Rotifer to the sex-switching Slipper Shell) and nurture (from the contemporary celebrity world of trans-youth to gender-queer historical figures). Materialising their concerns and sharing their learning was achieved through designing and inviting over 25 senior school staff members to take part in a game of gender-snap pairs aimed to 'raise awareness of gender diversity' through showing how diverse sex and gender already is and has been. Their reflection speaks directly to the mattering of this journey: 'As staff turned over each card, they got to learn a fact about each gender diverse creature, character or person. When they found a pair, and shouted SNAP, we felt we cracked open a little bit of those rigid gender binaries that constrain who we can be and what we can do' (Renold, 2016, p.52).

Figure 11 - The Rotifer Project

Making what matters come to matter in a game, or a drama, or through visual art is a care-ful response-able doing. AGENDA includes a safe-guarding section with activities like the 'support cloud', which orient young people to know and exercise their rights and identify sources of support for exploring difficult and challenging issues and experiences. However, the 'safe' in 'Keeping Safe' is not only about attuning to what feeling secure, protected or cared for looks and feels like. It also draws on the Latin roots of 'safe' as in 'whole' and 'connecting to others', thus creating environments that allow room for risk-taking, feelings of discomfort and for the potentiality of the new to unsettle in ways that might open up alternative figurations of being and becoming (see Fields, Gilbert and Miller, 2017). This process is in dialogue with Braidotti's (2013, p.85) affirmative approach to 'posthuman ethics' - a process 'that traces transversal connections among the material and symbolic, concrete and discursive, lines or forces.'

Since AGENDA's launch, The Rotifer Project has been creating transversal connections with lines and forces that unsettle, particularly with the increasing scrutiny of what counts as 'sex' and 'gender' and at a time when young people are moving with more expansive ways of doing gender (Bragg, Renold, Ringrose, and Jackson, 2018). For example, 18 months after its launch, this case study was explicitly targeted by right-wing press who refused to engage with the holistic, posthuman assemblages of sex

and gender and wilfully engaged and printed irresponsible individualising critiques based on the very 'gender norms' that the young people in the project clearly state 'get under our skin and stop us doing things' (Renold, 2016, p.51). These attacks make AGENDA tremble and involve a good deal of repair work with young people, parents, schools and agencies. However, while the resource will always bring risk, and there will always be moments when lines of flight are temporarily blocked, restrained or re-routed, at moments like these, AGENDA takes solace in the art-fulness of speculative pragmatism and in its collective mattering in care-fully supporting young people to communicate their concerns. This is a response-able resource which demands practices of engagement that the collaborating partners, schools, youth groups, and dartaphacts will continue to make matter.

By Way of Concluding …

'Under certain conditions – and these conditions are rare – a grand gesture may open a relational field in a way that the minor gestures swarming in it have room to amplify and bloom' (Massumi, 2017, p.65).

In a hyper-rationalist 'what works', 'post-truth' world, becoming crafty (MacLure 2018) in experimenting with new ways of practicing immanent 'critique' (Manning and Massumi 2014, p.87) and 'discrimination' (Stengers 2014) – of doing something with the 'something doing' (Massumi, 2016, p.152) - is an ongoing struggle for those who want to create the conditions for how our educational research-engagement-activisms can be enlivened and made to matter in the world (Rhodes, Right and Pullen, 2018; Leavy, 2019; see also paraacademia.org). This paper has offered a glimpse at this process through the making and mattering of a potentially radical co-produced youth-activist resource crafted with an affirmative cut and an explicit intention to subvert and transform the normative practices of how healthy relationships education, and educational assemblages more widely (Snaza, et al. 2014), can come to matter.

As the introduction sets out, AGENDA emerged under certain rare conditions and in a relational field buzzing with potential – a field that I had the privilege and opportunity to be moving with and shaking up from the inside-out and outside-in for a number of years, and with a speculative artful praxis that enabled some serious play with the posthuman ethics of research/er reponse-ability. Massumi writes about this inside-outside work as practicing 'processual duplicity':

Processual duplicity is an ontopowerful tool. It is not the same as dishonesty: it is the fuzzy-set capacity of the dividual to truly belong to two sets at the same time … The practice of processual duplicity is a way (…) of prolonging the 'schizzing' of bare activity into the institutional landscape – a way of keeping a hold on potential, of continuing to be on the move with a quantam of becoming. (Massumi, 2018, p. 31)

Struggling to find a way in to share how AGENDA has come to matter, I organised the paper around a series of becomings: political (agenda), resource-ful (guide), artful (making); affirmative (positive); posthuman (relationships) and response-able (matter). Each becoming operates in the 'schizz' of AGENDA's order-words, an artful duplicitous process that allows AGENDA to operate as a research-activist-pedagogical object. In many ways, they entangle to fulfil the criteria for a posthuman ethical praxis, which Braidotti (2013, p.191) suggests involves "non-profit; an emphasis on the collective; an acceptance of relationality; concerted efforts at experimenting with and actualising potential or virtual options; a new link between theory and practice, including a central role for creativity," and "a transcendence of negativity." Indeed, since the launch of the resource in November 2016, AGENDA's journey continues to be lively, as new conducive conditions connect to assemblages that form and reform in ways that push-pull the agential becomings of AGENDA on its way.

Always on the move, and on the make, AGENDA has expanded in ways that none of us could have imagined possible at the outset. Keeping the order-words and their becomings in play and mattering, with some funding and plenty of invisible labour, AGENDA has expanded into a (non-profit) resource that now supports primary and secondary school aged children to 'make positive relationships matter'. 75 pages have become 175 pages!, with 28 case studies, co-authored by Kate Marston and Vicky Edwards, and including research-engagement-activist work from many phEmaterialist scholars, including Gabrielle Ivinson, Hanna Retallack, Jessica Ringrose, Clare Stanhope, and Camilla Stanger (see Figure 12). A new interactive educator's website (www.agendaonline.co.uk) is also evolving to make the internal and external hyper-links intra-act with ease and flow, with additional sections on creative pedagogy (co-authored with Gabrielle Ivinson) and making 'voice' matter differently (co-authored with Sara Bragg).

Anchored with sponsorship from Welsh Government and multi-agency support, and enhanced by the rising tidal waves of the global #metoo movement (Mendes and Ringrose 2019) and UK attention to sexual violence in schools (see the Women and Equalities Select Committee Inquiry, 2018), AGENDA's affirmative approach to risky, radical and overtly political content continues to flourish. Schools are reaching out for support, and AGENDA (via our outreach team[12]) is responding. Dartaphacts co-created with young people with each site visit, event, workshop or conference are made to matter (see Renold, Edwards and Huuki 2020 forthcoming). With permission, they are becoming resource-ful as they transport ideas and experiences for others to intra-act with and in ways that are informing future pedagogy, practice or policy from the micro (e.g. to support a local LGBTQI youth group) to the macro (e.g. as case studies in the draft Welsh Government (2019) Relationships and Sexuality Education (RSE) Guidance for Schools (see also Renold and McGeeney 2017), and with sponsorship from the National Education Union and its 450,000 members, a potential UK wide cascade of AGENDA activities; see Renold, 2019).

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[12] Matthew Abraham, Victoria Edwards and Kate Marston make up the core outreach AGENDA team.

Figure 12 - 28 Change-Making Case Studies

With expansion and increased visibility, AGENDA has the potential to open up new waves of momentum. However, lifting the silence with an explicit activist, yet curious and questioning, agenda will always bring risk, and there continue to be moments when an AGENDA activity or project will tremble and fold. As Guattari (1995/2006, p.129) writes, artistic-academic 'toolkits composed of concepts, percepts and affects' will be used by 'diverse publics at their convenience' – and AGENDA can affect and be affected in all manner of ways depending upon the 'margin of manouverability' (Massumi, 2015, p.3) in each assemblage AGENDA finds itself inside. Being 'open to the insistence of the possibles, and of the pragmatic, as the art of response-ability' (Debaise and Stengers, 2017, p.19) is the post-qualitative praxis that keeps AGENDA moving, for now. It is an entangled embodied and embedded praxis – a physical and emotional labour cultivated and sustained over many years of folding-with a specific relational field, of local and national policy-practice-activist assemblages. And while it has involved working with the in/tension of speculative middles (Springgay and Truman, 2019), it's a situated hope-ful middle that involves 'staying with the trouble' (Haraway, 2016; Zaliwska and Boler, 2019) and not getting too stuck when you get stuck in.

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people from the stARTer project (see www.agendaonline.co.uk/thankyou for a full list of all of the schools, youth groups, artists and organisations who have feature in or have supported AGENDA). We hope that AGENDA, as resource, as people, as dartaphact, as affect, as process, might continue to spark recognition, imagination and change in how positive relationships can come to matter.

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