

Introduction



ACE is in a very strong position in terms of Research and Knowledge Exchange.

In The Fine Print Research Centre, and The Digital Cultures Research Centre (and it's links to the Pervasive Media Studio) we have two research and innovation centres of recognised international standing. Both demonstrate sound

and imaginative leadership, as well as an excellent record of attracting funding from AHRC and other partnered sources. DCRC's successful lead-role in the South West's consortium bid to become a national Creative Industries' Hub was a major achievement, and the commitment and imagination of Jon Dovey and his team must be commended.

Our other leading Centres (Bristol Centre for Linguistics, Brille and PLaCE) continue to make significant strides forward to engage with the external landscapes that link to their activity. I am particularly pleased with The Regional History Centre's plan for the Writing the West Conference in early May. Steve Poole has brought together a genuinely collaborative event that will have real impact both in the region and beyond.

We, of course, have challenges. We may have up to seven submissions in the Forthcoming REF (more than any other UWE Faculty.) We are hopeful that one of these will submit in a new UoA for us, Philosophy, and I congratulate Philosophy colleagues for the real progress they have made in terms of research output, as well as the excellent series of events that the organise in the city. While the breadth of our activity is admirable, it clearly leads to a thin spread of our available resource. It is crucial, in what will be a challenging REF, that we foreground reputation and excellence in our tactics, and I know that Paul Gough and Gay Atwood will work towards that end.

Although it's not always wise to single colleagues out, I have particularly enjoyed, this year, reading Andrew Spicer's work on Producer culture and his plans for his forthcoming work on Sean Connery. I have also enjoyed reading extracts from Marie Mulvey-Roberts proposed work on the German Gothic. I am sure they typify, in terms of quality, much of the work of a wide range of our individual researchers.

Alex Gilkison, Executive Dean

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The 'Family Names of the United Kingdom' project (2010-14)

The AHRC-funded project "Family Names of the United Kingdom" reached its halfway point at the end of March. The project aims to provide linguistic and historical explanations for around 44,000 current surnames, and to make these available online. Progress has been excellent, and we have created acceptable entries for nearly 22,000.

We have opened collaborations with The National Archives, Family Search International, and individual scholars, with a view to amassing more medieval and early-modern indexed surname data, and already received some additional funding for this from the British Academy.

The project has been publicized and reported on widely: at three annual meetings of the Society for Name Studies in Britain and Ireland (2010-12), the workshop "Family names – from concepts to methods" (Musée de l'Homme, Paris, 2010), the International Congress of Onomastic Sciences (Barcelona, 2011), the Ivar Modéer seminar (Uppsala, 2011), the Gerald Aylmer seminar (Institute of Historical Research, London, 2012), and the Kent Archaeological Society (2010, 2011), as well as BBC Radio 4 (2010 "Today Programme" and 2011 "Word of Mouth"). Shine TV are developing a series of programmes, akin to "Who do you think you are?", to which we have contributed. We will also report at the Euralex lexicography conference (Oslo, 2012).

Richard Coates, Principal Investigator



'Banksy: the Bristol Legacy'

edited by Paul Gough

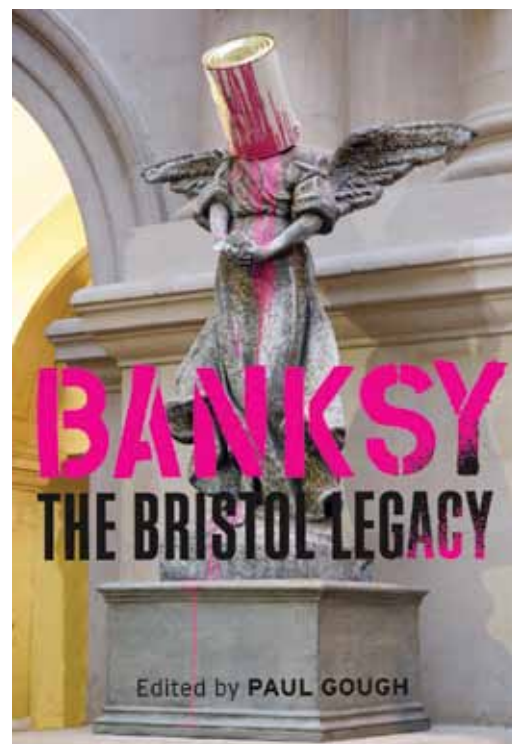
Published by Sansom and Company Bristol, 2012

A new book 'Banksy: the Bristol Legacy', collects a selection of viewpoints from a range of perspectives and analyses the impact of this phenomenal exhibition, from its legacy to the Bristol economy to Banksy's place in the history of the urban calligrapher.

Banksy: the Bristol Legacy is edited by Professor Paul Gough (Deputy Vice Chancellor) published by John Sansom at Redcliffe Press. The book launches in April 2012. It has 80 colour illustrations.

The 'Banksy v Bristol Museum' exhibition held in 2009 was arguably the most successful exhibition held in the city attracting record numbers of visitors who queued for hours to witness what some may consider to be the most anarchic ever takeover of an established regional museum.

In the introduction Paul Gough explains the clue to our fascination with Banksy as the celebrity who everyone has heard of but who chooses to remain anonymous, "His is the missing face from the weekly gossip mags, a global name that simply refuses to reveal himself, the empty seat on the ubiquitous chat show."



OUA – New Research Administrative Team

As from 1st January 2012 the new ACE/FET Research Administrative Team came into action. Although we have not long started the business change process, we trust that everyone has felt able to engage with members of the team and has felt well supported whilst the changes continue to take place. The team has endeavoured to maintain a strong service and trust that this delivery bodes well for the future success of One University Research Administration.

Location

Research Administration will be relocating to the third floor of E block in the autumn (date to be confirmed). In the meantime the team is split between Frenchay, rooms 2S101, 3S809 and Bower Ashton, OF18.

Research Administration Team

Jane Newton	Research Administration Manager	0117 32 83102	Jane.Newton@uwe.ac.uk
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Alexander Fanourakis	Research Administrator – Research Projects	0117 32 83498	Alexander.Fanourakis@uwe.ac.uk

Bid coordinators in the Research Administration Team are responsible for:

Arts: Lesley.Brock@uwe.ac.uk

Creative Industries: Patrick.Lansley@uwe.ac.uk

Education: Lynn.Goh@uwe.ac.uk

Research Council: Jane.Newton@uwe.ac.uk / Patrick.Lansley@uwe.ac.uk

EU: Patrick.Lansley@uwe.ac.uk / Jane.Newton@uwe.ac.uk

These arrangements for bidding support are being monitored and will be reviewed if necessary, so if you have any comments, suggestions or queries, please contact Jane Newton.

New Appointments

Director of Research – Professor Jane Arthurs recently took up a new post as the Faculty's Director of Research. For two days a week she is working closely with Gaynor Attwood, the Associate Dean of Research, to support the development and management of research across the Faculty.

As Chair of the Research Degrees Committee she works with administrators and the Department PGR coordinators to manage the key stages for our research students. Monitoring and enhancement of this process to meet student needs and to improve completion rates are a key aim. From April the newly formed UWE Graduate School will offer additional support.

Jane is also supporting the development of the Research Excellence Framework submissions, working with unit of assessment leaders in response to feedback on their current drafts to maximise the chances of a good result in 2014. Work to develop the impact case studies is a top priority alongside finalising the selection of outputs.

Maintaining a vibrant research culture in challenging circumstances is another important goal. Jane will be encouraging and supporting external funding bids alongside the use of internal funds to develop our research activities and environment. One project will be to set up a development group to scope the potential for a cultural industries research centre in partnership with Bristol's cultural organisations to create a stronger strategic fit for research that currently lies outside existing centres.



Am I institutionalised? Lynn Barlow

After 20 years at the BBC and now Director of Creative Media in the Faculty of Arts, Creative Industries and Education – maybe I have a phobia of the 'real world' – suggested my bright-spark friends on hearing I'd left 'Auntie' to join another public sector organisation experiencing the agonies and ecstasies of strategic change.

Maybe it's the change I'm really addicted to?

I joined the BBC from newspapers (where I'd caught the tail end of the winds of change from Wapping) to be a bi-media social affairs correspondent at a time when simply to utter radio and TV in the same breath ignited such passionate opposition from single media colleagues you soon learned - that delivering the goods was more important than challenging the digital direction of broadcasting in the bar after the programme.

Out on-the-road I covered the painful process of the NHS move into purchasers and providers and watched consultants battle with work load models called Fixed Consultant Episodes, which were anything but...

I changed to documentary making – director, producer and series producer (just as light weight cameras enabled everyone to shoot) – immersing myself further into social affairs and working with hugely talented people. My highlights include winning a Grierson and RTS awards for 'Anatomy of a Crime' – a six part series which followed indictable crimes from blue light to crown court sentencing; I made the first series of 'It's Not Easy Being Green' with the wonderful Dick Strawbridge and his moustache; two series co-funded with the OU – 'Barristers' and 'Silverville' – the latter about life in a retirement village (older people talking about sex on telly got us into the Daily Mail – never a good place for the BBC); then there was 'When Romeo met Juliet', a series following two very different schools coming together to stage a version of the classic love-story and after that, a bit of art provenance with Fiona Bruce and 'Fake or Fortune.'

Now I'm producing a documentary for Channel Four with some ex-BBC colleagues who run a small independent production company in Bristol and, here at UWE, I'm supporting my colleagues in Screen, Media and Journalism as they embrace the digital revolution and negotiate the challenges of change. And, I'm doing my best to persuade my colleagues in the professional sphere that they have a lot to offer the world of academia and the future talent for the creative industries of Bristol and beyond.



British Academy Fellowship for UWE Bristol Philosopher – Dr Havi Carel

A philosopher from UWE Bristol, Dr Havi Carel, has been awarded a prestigious British Academy Mid Career Fellowship. Dr Carel will use the research award to write a book about the experience of illness.

"I am delighted to be selected to hold such a prestigious fellowship," said Dr Carel. "It will enable me to write a book about the experience of illness that will be published by Oxford University Press. Understanding this experience is a real and pressing need and I think that philosophy can help with this task. So far philosophy has not taken a great interest in illness and health professionals have not utilised philosophy to help them understand the experience of illness. So there is a real opportunity here to develop philosophical tools and also to contribute to improving healthcare provision.

Dr Carel explains what the work will involve, "The experience of illness is a universal and substantial part of human existence. However, this experience has so far not received much philosophical attention. In order to fully understand illness it has to be studied not merely as an object of science but as a lived experience."

Professor Paul Gough, UWE Bristol Deputy Vice-Chancellor, says, "This is a fantastic win for Dr Carel. This is a hard fought for Fellowship and only awarded to people considered to be at the top of their field of study so we are very proud of her achievement."



Department of Arts

Explaining the memory 'boom' in Spain

Dr Mike Richards (HPP) is currently completing a major project on the history and politics of



civil war memories in Spain from 1936 to the present, for which he has been awarded an AHRC Fellowship (£20,511). The research aims to contextualise, explain and evaluate the recent public surge in war-related memories in Spain by showing how successive representations of cultural trauma were constructed on both sides of the divide, decade-by-decade, since the 1930s. It thus relates memories to state legitimisation in the 1940s, mass migration from the violent countryside, a developing Catholic conscience in the 1950s, the 'economic miracle' of the 1960s, transition to democracy after Franco in the 1970s, rapid modernisation under the Socialist government of the 1980s and early 1990s, and the current sense of collective identity of the 'grandchildren of the war' in relation to globalisation and global media. The resulting book, due for publication by Cambridge University Press in 2013, sheds light on the memories of the particularly intimate violence of intra-state conflicts in developing societies and assesses how they relate to reconciliation, social and political change, and collective identities.

Mapping Literary Bristol Project

Bristol has a rich literary heritage which is relatively unexplored. The city has been a setting and inspirational source for almost 100 notable writers from the eighteenth century up to the present day. The Mapping Literary Bristol Project is run by staff from the English Literature programme at St Matthias and sets out to link writers with place through a web-site containing downloadable literary trails, organised along the lines of place, period, gender or genre (eg Romantic poets, Gothic novelists, eighteenth-century women writers and writings on the slave trade). English Literature students will have the opportunity to gain experience of the heritage industry by participating in the project. Academic staff co-ordinating designed areas include Romantic writers (Dr Robin Jarvis), Victorian period (Professor William Greenslade), Gothic Literature (Associate Professor Marie Mulvey-Roberts), Children's Literature (Dr Cathy Butler), Historical Fiction (Dr Mariadele Boccardi), Contemporary Women Writers (Dr Zoe

Brennan), Women Dramatists (Dr Rebecca D'Monte) and Medieval and Early Modern period (Dr Melanie Ord). We aim for an inter-active web-site as part of this living heritage, which will enable local historians to assist with research and for members of the public to suggest additions. Further information may be obtained from founder and co-ordinator Marie Mulvey-Roberts.

European Union work on Cyprus

Dr. Kate Flynn (Politics/Arts) finished leading the EuropeAid project "Reconciliation and Peace Economics in Cyprus (April 2010 – February 2012). Awarded €12,997 (£176,758) by the EU, Dr. Flynn worked with an interdisciplinary UWE team, including Dr. Tony King (Politics), Christian Dadomo (Bristol Law School) and emeritus Professor Derek Braddon (Bristol Business School), to deliver research findings and recommendations to the EU. The research entailed surveys, focus groups, interviews, symposia and an October 2011 stakeholder event within the UN Buffer Zone in Cyprus in collaboration with the Oxford-based International NGO Training and Research Centre. Future research cooperation with Cypriot partners is under discussion.

The Cyprus project complements work on post-conflict societies also undertaken by Dr. Flynn in Northern Ireland, as detailed in "Decision-Making and Contested Heritage in Northern Ireland: The Former Maze Prison/Long Kesh", *Irish Political Studies*, 26.3 (2011): 383-401. It also dovetails with collaborative research on South Africa highlighted in co-authored publications with Dr. Tony King: "Heritage and the Post-Apartheid City: Constitution Hill, Johannesburg", *International Journal of Heritage Studies*, 18.1 (2012): 65-82; and "Heritage as Urban Regeneration: The Success and Failures of Constitution Hill, Johannesburg" in eds. J. McLoughlin, et. al, *Heritage Strategy, Management and Socio-Economic Impact Assessment*, Heritage Management Series: Vol. 3 (Archaeolingua: Budapest, 2012 - forthcoming).

Charlotte Crofts recently won an AHRC Creative Economies Exchange REACT Hub 'Heritage Sandbox' bid for a project on cinema mapping called City Strata: the Cinemap Layer:

www.watershed.co.uk/ished/projects/react-hub/

See also: www.watershed.co.uk/ished/

heritagesandbox/projects/2012/city-strata/ and here: www.watershed.co.uk/ished/heritagesandbox/projects/2012/city-strata/journal/more-on-the-partners/

I am working with creative economy partner Jo Reid from Calvium / AppFurnace (who helped develop the Curzon Memories App) and heritage partner Peter Insole from Bristol City Council, Know Your Place (<http://maps.bristol.gov.uk/knowyourplace/>), an interactive database map of Bristol used in the future planning of the city. The project will result in a prototype of a new database mapping platform for Bristol which other developers can use to design other layers (such as a literary tour of Bristol, or a heritage trail of Knowle West) and the hope is to go on to develop the cinema layer further in another AHRC Digital Transformations bid. Charlotte said "I'm delighted we've won the bid with such stiff competition and am really looking forward to developing the project in the 'Heritage Sandbox' process".

New App celebrates Curzon cinema history

Designed by Charlotte Crofts, a senior lecturer in Films Studies at UWE Bristol, the App delves into the history of the cinema, both inside and out, using QR codes and GPS technology to trigger memories in precisely the location where they actually happened.

"I have hidden QR codes in specific locations throughout the cinema. By scanning the codes with a smartphone a range of different memories are shared from snogging in the back row and dancing in the aisles to 'Rock Around the Clock' to information about particular cinema projectors from the Curzon Collection of Cinema Technology, including the Powers No.6, dating from 1909 which would have been used in the Bioscopes before purpose-built cinemas came into being."

Outside the cinema, the App shows a little map with flagged red points. "If users stand in the right place their GPS position triggers content", including those of Muriel Williams who was inside the cinema when a German bomb exploded outside the front door in 1941 and Lady Julie Elton (daughter of Sir Arthur Elton of the GPO Film Unit) who remembers enjoying a chocolate at the Saturday Matinee. You can also see images of how the street used to look, with old photographs superimposed onto present day scenes and the dramatised voices of Victor Cox (Ian Lavender, Pike in *Dad's Army*) and his stepmother Blanche

Harwood (Anna Farthing), the family who built the cinema, imagining what they would make of the Curzon today.

Charlotte designed the App with funding from the Digital Cultures Research Centre and a SPUR grant awarded to young researchers by the University to explore new areas of work that might lead to future research collaborations and enhance degree programmes. Charlotte says, "The grant has enabled me to learn about pervasive media and its uses in connection with bringing history to life. I am going to investigate potential for further heritage projects and use what I have learned to embellish course material for UWE Film programmes." Charlotte has recently been successful in winning an AHRC Creative Economies Exchange REACT Hub bid for a project on cinema mapping, called *City Strata: the Cinemap Layer* (<http://www.watershed.co.uk/ished/projects/react-hub/>).

The Curzon Memories App is now live on App Store: <http://itunes.apple.com/gb/app/curzon-memories-app/id510372362?mt=8>

Bristol Radical Film Festival 27th February – 4th March, 2012

Organised by students and lecturers in the Film Studies team at St Matts, the first Bristol Radical Film Festival demonstrated emphatically that explicitly political

cinema – and audience demand for it – is alive and kicking. Held in a variety of venues over the course of a week and culminating in a weekend of screenings, talks, workshops and debates at the entirely volunteer-run and not-for-profit cinema, The Cube, the festival showcased some of the most politically and socially engaged documentary films from around the world. From rare and classic works, from radical film history to the finest in contemporary radical documentary, it certainly achieved its aim to 'bring this kind of cinema out from the shadows and into the community', attracting national press attention and even a glowing preview in the *Guardian* (<http://www.guardian.co.uk/film/2012/feb/25/this-weeks-new-film-events?INTCMP=ILCNETTXT3487>).

Steve Presence and Humberto Perez-Blanco, lecturers in Film Studies at UWE and specialists in political cinema, decided to put together the festival programme given the recent upsurge of interest in alternative media and oppositional politics following the hacking scandal and its occurrence in the wake of the most recent recession. Neither expected quite such an overwhelming response from the public, who packed out each venue for every night of the festival. Following the success of this event, the Bristol Radical Film Festival looks set to return next year, with

the Film Studies team promising to continue with a series of screenings throughout the year in the meantime. Given the breadth and depth of the radical film history on display

this year, as well as the thriving body of contemporary work and the range of issues it addressed, this looks like one festival that's here to stay.

Email: stephen.presence@live.uwe.ac.uk



Heading?

Havi Carel (Philosophy, ACE) has recently been offered a publishing contract with Oxford University Press, for a monograph on the phenomenology of illness. The book will be published in 2014. Her paper entitled 'Objectivity and subjectivity in the clinic' (co-written with Prof Jane Macnaughton (Durham)) has been accepted for publication in the *Lancet* (second highest ranking general medicine journal) and will be out in April 2012.

Medicine and Philosophy at UWE

During weeks fifteen and sixteen of the academic year UWE Philosophy held three interrelated events on the topic of medicine and philosophy.

On 1st February Dr Havi Carel (UWE) gave a talk entitled 'Bodily Doubt', sponsored by the Applied Philosophy Research Group. Dr Carel's paper is forthcoming in the *Journal of Consciousness Studies* and she took this opportunity to get some feedback from colleagues and students for the final revisions.

On 3rd February, Dr Alison Stone (University of Lancaster) spoke on the subject of matricide. Despite the cold weather, there was great attendance and interest from students and staff. Dr Stone specialises in Feminist Philosophy and Philosophy of Nature; her talk drew insights from both of these areas and brought together these two of UWE Philosophy's areas of specialty. The Applied Philosophy Research Group also sponsored this event.

On 8th February at Park Street's Goldbrick House, Dr Niall Keane (University of

Limerick) gave an open seminar on the 'Hiddenness of Health'. This was the second instalment of UWE Philosophy's 'Medicine and Society' seminar series, sponsored by UWE's SPUR programme and the Royal Institute of Philosophy. This series of events is organised by Dr Darian Meacham, senior lecturer in philosophy at UWE. Drawing on Plato, Hippocrates, and Hans Georg Gadamer, the seminar explored the ambiguities of the notion of 'Health' in its relation to the concepts of harmony, nature and medical practice, and as a way of defining one's relationship to oneself and others. Dr Havi Carel (UWE) gave a response to Dr Keane's paper, asking what relevance Plato's and Hippocrates's conceptions of health could have for us today, more than two thousand years after they wrote on the topic.

Following the seminar, a reception was held to celebrate some of the

accomplishments stemming from UWE's Philosophy's partnership with the Royal Institute of Philosophy. Following from the 'Medicine and Society' seminar series, a volume, edited by Darian Meacham, will be published in Springer's prestigious *Medicine and Philosophy* book series. Darian Meacham and Havi Carel are also editing a special supplement of Royal Institute's journal, *Philosophy*, which will include papers from last year's conference on 'Phenomenology and Naturalism' – well worth celebrating!

Alison Assiter February 2012.

On 19th January, Richard Hornsey (Media Culture and Practice) gave an English and Writing Research Seminar at University College Falmouth on 'The Cybernetic Choreographies of Interwar London'.

On 29th February, Richard Hornsey (Media Culture and Practice) gave a Film and Television Studies Research Seminar at Warwick University on 'Queering the Reconstruction in Ealing's London'.

Publications

The politics of misrecognition

In 2011, Simon Thompson and Majid Yar (University of Hull) published an edited volume entitled *The Politics of Misrecognition* for Ashgate. In this volume, Simon and Paul Hoggett (Applied Social Sciences, UWE) published a chapter entitled 'Recognition and Ambivalence'.

Simon has also turned his attention in the idea of misrecognition as a distinctive idea and phenomenon in its own right. This interest led to an important international conference on The Politics of Misrecognition, which he organized with two colleagues from the University of Bristol in early 2010.

Two special editions of journals have just published collections of articles first presented at that conference. The special edition of *Ethnicities* was entitled 'Misrecognition and Ethno-religious Diversity'. It was co-edited with Wendy Martineau (University of Bristol) and Nasar Meer (now University of Northumbria).

In this volume, Simon published an article called 'Freedom of Expression and Hatred of Religion' which closely examined the UK's Racial and Religious Hatred Act 2006.

The special edition of *Res Publica*, entitled 'Theory and Practice in the Politics of Misrecognition', was also co-edited with Martineau and Meer.

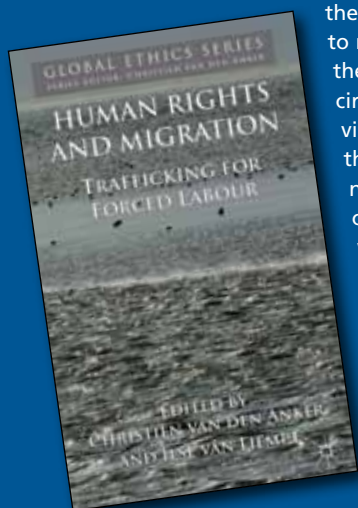


Human Rights and Migration

Human Rights and Migration: Trafficking for forced Labour. C van den Anker and I. van Liempt (eds) Palgrave, 2011

Dr van den Anker co-edited a selection of papers from her latest European-wide project on Trafficking for Forced Labour aiming to show links between the exploitation of migrants and restrictive migration regimes. The book looks at the relationship between human rights and migration regimes as the wider context of trafficking for forced labour. It combines rigorous analysis with country studies from across Europe. The book is divided into three parts which cover migration, labour and human rights approaches. The restrictive migration regimes put in place in destination countries has a dramatic impacts on the accessibility of many basic rights such as the Freedom of movement and the right to Rights. This means that often, migrants are under threat for trafficking

and that some types of exploitation in the field of trafficking are clearly linked to migration itself. This book explores the role of the state in creating the circumstances of trafficking and other violations of migrant rights. Finally, this book shows that the current narrow conception of trafficking not only excludes large groups of people who, due to their migration status, experience human rights violations, but also, it results in exaggerated emphasis on restricting migration rather than realization of labour rights for all workers.



Chapters in Books

'Shakespeare and Politics' in Gail Marshall (ed.) *Shakespeare in the Nineteenth Century* (Cambridge: Cambridge University Press, 2012) ISBN 9780521518246 – Bill Greenslade

Dr Gill Ballinger (Department of Arts) participated in the Victorian Spiritualities Colloquium on 17 March 2012 at the Leeds Centre for Victorian Studies supported by the British Association for Victorian Studies (BAVS). The colloquium considered the significance of Victorian spiritualities for the discipline and the keynote speakers were Dr Elisabeth Jay and Dr Michaela Giebelhausen. Gill gave a session on 'Dickens, Phantoms and "Psychic Projection": *The Haunted House*', examining Dickens's lesser known collaborative Christmas story. Gill's paper is published in *Leeds Working Papers in Victorian Studies: Victorian Spiritualities*. 12 (2012): 56-65. ISBN: 978-0-9559004-1-9.

Dean McSweeney (Politics, Department of Arts) spoke on 'Money and the Campaign' at a US Embassy conference, Tracking the 2012 Elections, 10 February.

Details of the conference programme are at: www.bl.uk/eccles/events.html#c2cfeb

On 18th February 2012 S Block played host to the UK Political Studies Association (PSA) Women and Politics Specialist Group Conference. Co-convened by Dr Lisa Harrison (Associate Dean) and Professor Sarah Childs (Bristol University) the event facilitated presentations and debate on the theme of 'Making a Difference for Women'.

Delegates came from far and wide – the UK, Ireland, Sweden, Germany, USA and Uruguay. In addition to the more traditional academic papers we were privileged to hold a roundtable entitled 'Feminist Activism, Representatives and the Political Representation of Women' which included representatives from Bristol Fawcett Society; Bristol feminist network and Ireland's 50:50 Group. The conference was a success in achieving the convenors' ambition of bridging the gap between the gender activist and gender researcher divide.

Fifty years of Jamaican Independence: Developments and Impacts

Peter Clegg (Arts) organised a conference on Jamaica's past, present and future at Senate House, London on 10th February. The event funded by the Joint Initiative for the Study of the Americas attracted over one hundred delegates from academia, government, the private sector, NGOs, the Diaspora, and the media. The conference, coming a few months before Jamaica's 50th anniversary celebrations (in August), considered the country's development as an independent state, as well as its impact on the Caribbean and the wider world. The conference also assessed the future of Jamaica and how the expectations of independence can better be met in the next 50 years. Specific questions included: To what extent has Jamaica been able to forge a new and self-confident national culture? To what extent does the political system – democratic in form – reflect principles of transparency and genuine accountability? How far has the economy moved away from traditional markers of dependency to become a pole of dynamism and development? To what extent has the Jamaican Diaspora contributed positively to the development of the Jamaican state? The discussions were framed by two key speakers – H.E. Anthony Johnson, Jamaican High Commissioner in London and Professor Brian Meeks, from the University of the West Indies, Jamaica. Papers from the conference can be found at <http://americas.sas.ac.uk/events/videos-podcasts-and-papers/>.

Two weeks later Peter presented a research paper at the same venue on the Turks and Caicos Islands, as part of a panel entitled 'Small Territories, Global Issues: Governance and Corruption in the Caribbean'.

Bristol Centre for Linguistics



Launch of Linguistic Fieldwork

The 21st of March saw the launch of the book *Linguistic Fieldwork* (Cambridge University Press 2012) at the UWE bookshop. Both authors Jeanette Sakel (UWE) and Daniel Everett (Bentley University, Massachusetts) were present.

Jeanette Sakel is a Senior Lecturer in Linguistics at UWE and has extensive fieldwork experience. She has conducted fieldwork on Greenlandic, a number of Amazonian languages (Moesetén, Chimane and Pirahã), as well as immigrant languages in the

UK. Among other things she has written a grammar of the indigenous language Moesetén (Bolivia), and worked on the language contact between indigenous Amazonian languages and colonizer languages (Spanish and Portuguese). She is furthermore the editor of a number of books and special journal issues, among others *Grammatical borrowing in cross-linguistic perspective* (Mouton de Gruyter 2007, with Yaron Matras).

The book *Linguistic Fieldwork* presents Sakel's and Everett's extensive knowledge of the various stages of fieldwork, from the preparation of the work to the presentation of the results. Drawing on over forty years of fieldwork experience between them, in over two dozen languages, the authors pack the book with examples and anecdotes from their experiences, and include practical exercises for students to test what they have learnt. Independent of any particular perspective, the methods can be applied to a wide range of fieldwork settings, for projects with very different theoretical backgrounds, and without the need to travel too far. The book covers 'traditional fieldwork' such as language description and documentation, as well as less typical methods, including language contact and quantitative studies with experiments or questionnaires.

Department of Arts Forthcoming event

8th UK Social Network Analysis Conference & Workshops, Bristol, 27th-30th June 2012

We are pleased to host two world-class keynote speakers:

- Tom W. Valente, University of Southern California
- Anuška Ferligoj, University of Ljubljana

A number of special events and roundtables are also planned. In keeping with previous years we anticipate a great wealth of academic papers across all disciplines and methodological fields. Details will be regularly updated.

Check: www.uksna.org/8th-uksna-conference.html

A programme of workshops in social network analysis techniques, theories and software applications will precede the conference on the 27th of June. Details can be found here:

www.uksna.org/workshops.html for the UKSNA, Bruce Cronin & Dimitris Christopoulos, Editor, Connections, Dept of Politics
www.insna.org/pubs/connections

Public engagement activity

To celebrate Charles Dickens's bicentenary, Dr Gill Ballinger (Department of Arts) gave an interview on the popular Emma Britton show for BBC Radio Somerset on 7 February 2012. Topics under discussion included how Dickens's idioms have entered the public consciousness, the reasons for the popularity of his fiction then and now, the cinematic qualities of his work, and reading recommendations for non-specialists.

Department of Education

Children's Literature Project Praised

Staff from ACE were celebrating in February, after the Education, Audiovisual and Culture Executive Agency of the European Commission gave a high rating of 8/10 to their research project on "The Learning and Teaching of Children's Literature in Europe", describing it as "an excellent project with important and useful products which really can have a positive impact directly at school level for both teachers and children."

The two-year, UWE-led project, carried out under the EACEA's Comenius programme in collaboration with partner institutions in Spain, Turkey and Iceland, investigated the ways in which children's books are used in schools – as an aid to literacy, as a means of communicating values and culture, and as a pleasurable aesthetic activity. Staff and pupils in some 50 schools across the four countries were surveyed and interviewed, and the results subjected to qualitative and quantitative analysis. The group's report can be downloaded at the project website (<http://www.um.es/childrensliteraturesitel/>), which also features video and Powerpoint presentations, and Continuing Professional Development activities for teachers wishing to explore the project's findings in the classroom.

L-R: Vanessa Luk (RBI), Dr Penelope Harnett (Education), Dr Catherine Butler (Principal Investigator – English Literature), Jane Carter (Education), Dr Elizabeth Newman (Education).



BRILLE – Bristol Research in Lifelong Learning and Education

On 25th January, Prof Ann-Marie Bathmaker, Dr Richard Waller and Dr Penelope Harnett (all Education) gave the first session in the new cross-university lunchtime *Enriching our teaching – 'bite size' development events*, an initiative of Deputy VC Prof Paul Gough and UWE's HR/Learning and Development Manager, Pam Fitzsimmons. The session was called "*Who are our students and why are they here? How students' biographical narratives may help to develop effective teaching and learning*", and built on ideas in the recent Routledge book edited by Ann-Marie and Penelope, and to which Richard also contributed, *Exploring Learning, Identity and Power through Life History and Narrative Research*.

The session was well attended and participants from across the university's academic faculties and support services enjoyed a range of activities including consideration of the story behind their names, learning how artefacts can prompt a greater understanding of students' personal backgrounds and motivations, and modeling how they saw themselves as learners using plasticine or playdough! Feedback to the session was very positive, and requests have followed from it including the writing of materials for GDP, running training sessions with the university's Complaints and Appeals team and helping develop a project proposal under the SPUR4 new researcher funding scheme.

Paired Peers academic conference outputs

Dr Richard Waller (Education) convened a symposium at the British Educational Association's annual conference at the University of London's Institute of Education in the autumn, based upon the work of the Paired Peers project (see entry elsewhere). The symposium was entitled '*It's the C word: Class matters in higher education*', and featured three papers. The first, Bathmaker, A-M., Ingram, N. & Waller, R. *Higher education, social class and the mobilisation of capitals*, came from the Paired Peers project, as did the second, *Gateways to success? The influence of class on transitions into higher education*, presented by project colleagues from the University of Bristol. The third paper was *The mis-measure of social class: the NS-SEC story* by Neil Harrison (ACE), Richard Waller (ACE), Sue Hatt (FBL), and Farooq Chudry (FBL), and came from a smaller project undertaken by the presentation team looking at undergraduate student experience.

Richard Waller is also convening a symposium entitled *Studying in austere times: University students' classed financial survival strategies* at the British Sociological Association's annual conference at Leeds University in April on behalf of the Paired Peers project. The three papers are *Students' Engagement in Extra-Curricular Activities: Constraints, Freedoms and Class Background*; *Social Class, HE Students and Term-time Paid Work* and *Unequal Peers: The Impact of Class on Student Budget Management at University*. Dr Richard Waller, Professor Ann-Marie Bathmaker and Phoebe Beedell (all ACE) were variously involved in these papers.

Regional History Centre

Dr Kath Holden, visiting research fellow at the Regional History Centre, was invited to deliver a lecture at a scientific meeting at the Tavistock and Portman NHS Trust on 13th February 2012. The title was 'The Long hand of the Nanny: Maternal Relationships in the families of John and Ursula Bowlby'. It was attended by 70 analysts, academic staff and trainees across all departments and included members of Bowlby's family in the audience, most notably John Bowlby's son Richard. The audience was impressed with Kath's detailed empirical research, both in the light it cast on the emotional roots of Bowlby's theories and its wider implications.

Kath was also invited to give the paper at a workshop at the Centre for Citizenship, Identities and Governance at the Open University on Thursday 16th February entitled 'What difference does the psychosocial make?'

Collaborative seminar series shows the way forward

The Regional History Centre's monthly seminar programme has been going from strength to strength since relocating to the Studio room at M Shed on Bristol's historic harbourside.

Not only have new audiences been developed, with an average of 40 people attending each one, but each seminar has been recorded on film and are all now available as podcasts on UWE's Youtube channel.

As well as running conventional academic seminar papers, the Centre has been working with M Shed to organise two curatorial roundtable events, at which members of the M Shed and RHC teams have discussed the development and collecting policy of the museum before a public audience.

Right: Detail of Thelwall from James Gillray, Promis'd Horrors of a French Invasion (1798)



Regional History Centre

Regional History Centre hosts protest history workshop

In February the Regional History Centre hosted a one day workshop at the St Matthias campus: *New Approaches to the History of Protest and Resistance in Britain: Protest, Memory and Public History*. The workshop brought fifty people together from diverse backgrounds – mostly academic historians and students, museum curators and trades unionists – to discuss the ways in which acts of historic social and political protest in Britain have been either remembered and commemorated, or ignored and forgotten by popular memory and the ‘heritage industry’. The workshop considered the very different

legacies left in the public arena by the TUC’s adoption of six transported Dorchester labourers in 1834 as the ‘Tolpuddle Martyrs’, continuing controversy in Manchester over a fitting memorial to the Peterloo Massacre of 1819, the ease with which Chartism has been celebrated in South Wales, and the difficulties experienced by heritage professionals in Bristol in finding appropriate ways to commemorate the Reform Riots of 1831.

Speakers included Nigel Costley, Secretary of South West TUC and organiser of the annual TUC festival at Tolpuddle; Andy King, from the curatorial team at M Shed; and Catherine O’Donnell, learning officer at the People’s History Museum, Manchester, alongside academic participants Carl Griffin



Dr Carl Griffin (Queens, Belfast) and Nigel Costley (Secretary, South West TUC) discussing the commemoration of the Captain Swing rural uprising of 1830.

(Queens, Belfast); Ryan Hanley (Wilberforce Institute, Hull); Iain Robertson (University of Gloucestershire), and Steve Poole (UWE).

New international scholarly society launched

Since 2006, the Regional History Centre has played a leading role in an international revival of interest in the late eighteenth century democrat, republican and poet, John Thelwall. In January, this association was secured through the establishment of a

John Thelwall Society, run by an international committee of cross-disciplinary scholars from Canada, the United States and the UK, with the eminent barrister Sir Geoffrey Bindman as President, and Regional History Centre Director, Dr Steve Poole as Chair.

The initiative follows the RHC’s successful bid to restore Thelwall’s grave at Bath in 2006, a series of conferences in Bath, Halifax, Nova

Scotia and Grasmere, and the publication of two collections of essays, the first edited by Steve Poole for Pickering and Chatto, and the second by Yasmin Solomonescu for *Romantic Circles* earlier this year. A new essay by Steve, ‘Configuring Jacobin Landscape: John Thelwall and Topographical Radicalism in the 1790s’, has been published this Spring on the Society’s web pages: www.johnthelwall.org.

New book series launched in UWE/Redcliffe Partnership

UWE’s Regional History Centre and Bristol publishers Redcliffe Press are to join forces to publish a series of regional history studies covering Bristol and its hinterland.

The first volume, on **Social Life on the Bristol Waterfront 1750–1880**, edited by Steve Poole, is planned for September 2012. Several contributors tell the amazing stories of the

people who lived and worked in and around the city docks.

Another commissioned topic is **A History of Women in Bristol: Shaping the city c.1700–2000**, to be published in autumn 2013. Edited by Madge Dresser, this will not be a celebration of ‘Bristol Greats’ but will explore the lives and achievements of a broad cross section of Bristol women.

Redcliffe have now published more than 230 books on aspects of life in Bristol, ranging

from architecture to football, and from cinema to Bristol’s suburban railway stations. Director John Sansom says: ‘It was almost inevitable for UWE and Redcliffe to join forces like this. I’m only surprised we didn’t do it years ago.

‘For us, it will ensure a flow of significant, authoritative studies of Bristol topics – scholarly yet accessible, jargon-free and aimed at an intelligent public audience – which will add greatly to our knowledge and understanding of this great city.’

Regional History Centre wins REACT funding

Thanks to a £43,000 grant from REACT, Steve Poole from the Regional History Centre has been working for three months with Bristol media start up company, Splash and Ripple, and Holburne Museum director Xa Sturgis, on an innovative digital research project in Bath’s historic Sydney Gardens.

The Gardens, laid out on the Vauxhall (London) model in 1795, once attracted vast crowds of Georgian pleasure seekers, with swingboats, a labyrinth, a ruined castle and an elaborate ‘Cosmorama’, flanked by brightly painted supper boxes and centred on an arena for fireworks,

acrobats, balloon ascents and musical extravaganzas. Now, by interacting with geo-located voices and carefully researched characters, modern visitors will be able to explore and walk through a recreated eighteenth century soundscape, and learn something about the history of Georgian pleasure grounds as they do so.

The *Ghosts in the Garden* project uses innovative technology and imaginative gameplay to reunite the physical space of the modern park with its historic past and with the recently revamped Holburne museum, its former entry-point, tearoom and hotel. ‘We’ll be creating character profiles based on real figures from the archival record’, said RHC director, Steve Poole, ‘and even retrieving some of the

music originally played at Garden galas and never heard since. It’s going to be a completely immersive experience and very much in keeping with Holburne’s commitment to pitching past and present together in creative dialogue’.



Caption

Department of Creative Industries

Living Document

Launched this January, a drawing project has been gathering momentum on Facebook and Twitter. It has just been included on the 'reportager' research site as a project,

Jez Hattosh-Nemeth, Senior Lecturer Graphic Design

www.Coast-line.co.uk

A 6440 mile journey around the British coastline GPS filmed in sequence as a way of drawing and tracing the physical border between land and sea.

The project is a 'living document', inclusive and participatory by nature, performance led land art immersed in the environment. The objective is to trace a line on film around the entire British coastline while drawing a continuous GPS line on a digital map. It is process-based research pushing the limits of gpx/kml/kmz data and digital HD film as a drawing medium measured against time and across landscape.

This website is not the finished artwork, but a mapping and evolving collection point, linking and recording others activities to this physical border. Experiences and relationships to the coast, stories and insights into lives that often go unrecorded and missed by history.



Project Dialogue at Bauhaus Weimar

"A transdisciplinary approach to postgraduate art and design education"

Project Dialogue is a transdisciplinary research group in the Department of Creative Industries, founded in 2005 primarily as a virtual forum for transdisciplinary arts and science researchers to explore commonalities of research approaches across the arts, sciences and humanities. Members include teaching and research staff, doctoral students and practitioners from both UWE and a variety of other academic and professional institutions.

Founder members **Barbara Hawkins** and **Dr Brett Wilson** (visiting 'Scientist in Residence') were invited in December 2011 to give a workshop for doctoral students and their staff at a conference at the University Bauhaus Weimar, focused on their recent developmental seminars for the postgraduate community at Bower Ashton. Barbara says "We were delighted to be invited to this conference on arts-practice led doctoral research at such a prestigious institution, and were equally pleased with the enthusiasm of the students and staff for the material we presented. Particularly exciting was the opportunity to present our workshop in the original Bauhaus building, in the room that had once served as Paul Klee's studio!"

Other forthcoming outputs from the group in 2012-13 will include a number of papers examining issues around the emerging area of ArtScience research-practice, including a chapter by Hawkins and Wilson in a Berg publication "Collaboration through Craft" in early 2013. The group hope to stage an exhibition of collaborative work at the Bower Ashton campus later this year, and are actively seeking external funding to further their research activities in this area.



Invisible Airs

Alistair Oldham has recently completed a short documentary film, "Invisible Airs", which follows the work of digital media artists YOHA, as they set about making the computerised database visible by means of a suite of physically engineered contraptions. Commissioned by the Digital Cultures Research Centre at the University of the West of England, the project uses Bristol City Council's local government expenditure to explore the relationship between the database, power and expenditure. The film has already been screened at the Glasgow Centre for the Contemporary Arts, the Bristol Radical Film Festival and the SEE Documentary Festival, Brighton, where Alistair's previous film "Bonnington Square" was also shown. "Bonnington Square" tells the story of a large squatted community in the heart of eighties London, that has now become a model of a modern sustainable urban living. The film recently won an award for Sustainability in Film at the Ekotop Festival in Slovakia and has also been selected for the Globians Doc Fest of Audiovisual Anthropology in Halle, Germany. All three films can be viewed online at <http://vimeo.com/acaciafilms>

Situations

In 2011; Situations declared a new nation and braved the icy seas of the High Arctic, discovered the islands and allotment gardens of the city of Oslo with artists and curators from across Europe and the US. In 2012; we will see Nowhereisland, one of the flagship public art projects for the London 2012 Cultural Olympiad, funded by the Arts Council England come to fruition.

Nowhereisland

This ambitious project has been gathering momentum since 2009 with over 5000 people from over 82 countries around the world signed up as citizens of this new nation. Since the arctic expedition last year, the online programme has grown from strength to strength. We launched 52 Resident Thinkers, which is a programme inviting people from all walks of life to write a letter to Nowhereisland. So far, letters have been written from Yoko Ono to Marcus de Sautoy and Keri Smith to Forward Maisokwadzo. There is also the opportunity for anyone to become a Resident Thinker through our competition Speak to the Nation. In January, the Nowhereisland Constitution went live and received 160 propositions in its first week ranging from "Wherever we may consider building a wall, fence or barrier we should instead place a table" to "One is considered an adult by the age of 60". Anyone can propose a proposition and you can vote for your favourites. Schools and groups across South West England have been working with Nowhereisland and our online schools resources include a wonderful animation about the project produced by pupils at Highview Primary School in Plymouth.

Nowhereisland will arrive in Weymouth on 25th July and end its journey in Bristol on 7th – 9th September 2012. Find out more and sign-up to become a citizen at www.nowhereisland.org

Collaborative Research Network on Euroscepticism

In March 2011, Dr Nick Startin (Senior Lecturer in Politics) successfully launched with Simon Usherwood (University of Surrey), a Collaborative Research Network (CRN) with £5,000 funding from the University Association of Contemporary European Studies (UACES) to develop interdisciplinary research in the field of Euroscepticism. The first of three annual workshops took place in Guildford in July 2011 and the network now has over 100 members – primarily academics but also EU practitioners – from 15 different countries. The second workshop, which will feature a number of prominent international speakers, will take place in June 2012 at UWE (in conjunction with the Faculty's Peace and Conflict research cluster). It will examine how, particularly in light of the crisis in the Eurozone, Euroscepticism has become increasingly embedded beyond traditional national parameters in transnational and pan-European terms.

Over the last 12 months as well as organising papers and panels at the UACES, Political Studies Association (PSA) and European Consortium of Political Research (ECPR) annual conferences, Nick Startin, Simon Usherwood and Simona Guerra (Loughborough University) put together a successful bid for the top-ranking political science *Journal of Common Market Studies* (JCMS) 2013 Special Issue Open Competition. The bid entitled 'Confronting Euroscepticism', chosen from more than 20 applications, is due for publication in January 2013.

Dr Nick Startin

The return of the woman pop artist

Dr Sue Tate's research on women pop artists has focussed on the British Pop Art movement, rediscovering and exhibiting 'lost' work by Pauline Boty (1938-66). Sue has published on Boty and helped to organise the first ever exhibition of women Pop artists (*Seductive Subversions*) which toured the USA in 2010-11 to great acclaim: the prestigious art journal *Art in America* describing it as "the rare show that encourages you to rethink an entire period." She contributed an essay (*A Transgression Too Far*) to the substantial catalogue and lectured on the inaugural symposium in Philadelphia. In November 2011 she gave a well attended public lecture at Dulwich Picture Gallery *Op and Pop: Hockney's female contemporaries* and has now been invited to co-curate a major exhibition on Pauline Boty at the Wolverhampton Art Gallery which is scheduled for June-November 2013.

Pauline Boty's vibrant work brings a female voice to what has been a male dominated movement – using Pop's visual language she explored the pleasures of an autonomous female sexuality, the politics of gender and a gendered politics. When she died aged only 28, Boty disappeared from cultural view for over 30 years. Sue Tate's work has brought her back to cultural visibility and the planned exhibition and accompanying publication will cement her place in art history.

Richard Hornsey (Media Culture and Practice, Creative Industries)

On Saturday, 18th February, Richard Hornsey and Gillian Swanson (both Media Culture and Practice) attended the second symposium of the 20s30sNetwork at Magdalen College, Oxford. Richard co-founded the network in 2011, along with Matt Houlbrook (History, Oxford) and Elizabeth Darling (History of Art, Oxford Brookes), as an interdisciplinary association for the study of interwar British modernities. Its membership currently consists of twelve UK academics, from across disciplines such as History, Visual Culture, Geography, English Literature, Media Studies, Film Studies and Cultural Studies, as well as curators from the Museum of London and the Pallant House Gallery in Chichester. The theme of February's symposium was *Interwar Associations*, and considered networks of influence, acquaintanceship and social connection in Britain between the wars. Gillian gave a paper on the conceptual adaptation of CK Ogden's Basic English, whilst other papers and workshops explored the London art market, architecture and preservation, network theory, and the social circle of BBC producer Lance Sieveking. The network's third symposium, on Authenticity and Trust in interwar Britain, is planned to take place in Bristol in September.

On 6th December 2011, Kate Brooks, Associate Head of Department Student Experience (AHoDSE), Creative Industries, and three Media and Cultural Studies and Film Studies students from the Work Placement and Experience module gave a talk at the second UWE Work based learning Internal Knowledge Exchange Network seminar series. Amy Kasprzyca, George Thompson and Jo Carnegie-Brown gave a lively and informative talk about their placements in the creative media industries, how they had drawn on their academic studies in analysing media in order to research and contextualise their experiences, and how the module had enabled them to think about their future plans post-UWE. The handbook for this module can be found on the UWE IKEN WBL repository. This comprehensive undergraduate handbook, designed by Helen Kennedy, AHoD Creative Industries, and Kate Brooks, covers the GDP and preparatory stage of applying for a work placement and enables the learner to integrate other forms of knowledge from the workplace with the theories they are studying on the course.

Kate Brooks, AHoDSE Coordinator

link to the WBL repository <http://wbl-ipd.uwe.ac.uk/RenderPages/RenderHomePage.aspx>

PLaCE Research Centre

PLaCE becomes International Consortium of Four Centres

In the summer of 2011, PLaCE Research Centre became an international consortium of four centres. The research centre located in the Department of Art and Design at UWE, Bristol, will now be known as PLaCE, England, and is joined by PLaCE, Minnesota (University of Minnesota Departments of Art and Landscape Architecture; College of Design) PLaCE, Scotland (University of Dundee, Duncan of Jordanstone College of Art and Design) and, in due course, PLaCE, Australia (University of Melbourne).

Under the aegis of the new consortium, PLaCE England will continue to investigate, re-imagine, analyse, re-invigorate and intervene in the following areas of concern: commissioning and curating in and out of place; site-specificity and situated practices; creative intersections with urban and rural geographies; interdisciplinary approaches to renewal and the environment generally; and the intersections of memory, place, and identity - including issues of commemoration and conflict - through its research projects, creative programmes, educational activities and international partnerships. However, now the four PLaCE centres will all act as agents for ensuring the dissemination and impact of this wide-ranging research as it finds application within the community, as a commitment to socially engaged practices.

Dr Iain Biggs and Dr Mary Modeen Contribute Installation to SENSORY WORLDS Conference, December 2011.

Mary Modeen and Iain Biggs contributed a collaborative installation piece entitled *The Enigma of Place* to the conference SENSORY WORLDS: Environment, Value and the Multi-Sensory held at the University of Edinburgh in December, 2011. *The Enigma of Place*, which was displayed at Inspace Gallery as part of the Conference, combined elements of sound, video, still images, printmaking in projection and tactile objects to address the question: What is the 'sense' in a sense of place? Collaborating for the first time, Biggs and Modeen brought their critical and creative focus to bear on states of physical and metaphysical awareness, challenging the viewer's notion of what it means to be here now and unsettling notions of certainty in this regard.

The collaboration presented aural materials that partially combined ambient sound with loosely woven song lyric fragments and sound effects that paralleled concerns of temporality, overlaying past and present in ways that sound does not ordinarily intend. The aim was to indicate why certain types of old, quasi-pagan songs might compel a participant to develop another sense of place, linking past with present. Combining visual images (video and print) with the haptic (objects), Biggs and Modeen encouraged greater attention to collective, communal, and social practices as influences on how place is experienced and interpreted.

PLaCE Research Associate Co-Convenes Public Engagement Event on Joseph Beuys at the National Museum of Wales

PLaCE Research Associate Dr Victoria Walters and University of Aberystwyth academic Dr Heike Roms convened a recent public engagement event on the work of German 20th Century artist Joseph Beuys at the National Museum of Wales, Cardiff. Entitled "Retracing the Spiral – Beuys and the National Eisteddfod 1977", the event was scheduled to complement a touring exhibition of work by Beuys as part of the ARTIST ROOMS scheme, and the new gallery display 'I Cannot Escape this Place'. The two hour event comprised two academic papers, the first by Walters on Beuys' interest in the Celtic world, followed by Senior Lecturer in Performance Studies Roms' paper on the dynamics around his contribution to the Wrexham Eisteddfod in 1977. This was followed by a panel discussion featuring artists interested in the Eisteddfod and the legacy of Beuys' work in Wales and beyond.

For further information, see www.museumwales.ac.uk/en/whatson/?event_id=5365

PLaCE Speaker Series Lectures: 2011-2012

This year's PLaCE speaker series has included an eclectic mix of speakers from across the country from a host of academic institutions including UWE, Central School of Speech and Drama, Liverpool Hope University, Bristol and Falmouth University.

PLaCE will host two more Speaker Series lectures this year. In March, artist Jethro Brice's will give a lecture entitled *Future Recall: the fluid tense as a creative strategy on his FutureMuseum* project, and share conceptual and creative tools with a view to exploring an archaeology of the future and then in May, Senior Lecturer in Architecture and co-founder of research team *Estranged Space* David Littlefield (UWE) will discuss the group's work as artists in residence at the Roman Baths, Bath.

Invitation to PLaCE to join next Mapping Spectral Traces Symposium

PLaCE Research Centre has been invited to contribute to a forthcoming Symposium to be held at the National University of Ireland, Galway. The Symposium, Mapping Spectral Traces V, is the most recent in a series devoted to the issue of Mapping Spectral Traces, work by a trans-disciplinary, international group of scholars, practitioners, community leaders and artists with and in traumatized communities, contested lands and diverse environments.

The Symposium is connected to an international MST network whose members have worked collaboratively and individually on projects that 'map' the unseen and unacknowledged difficult pasts that continue to structure present-day social relations. It will take place from 19th – 23rd April. For further information, contact the convenor Dr Nessa Cronin (nessa.cronin@nuigalway.ie).

European Network for Public Art Producers

2011 saw the pilot phase of the European Network for Public Art Producers draw to an end after six comparative study visits to six European network partners such as SKOR | Foundation for Art and Public Domain in the Netherlands, BAC (Baltic Art Centre) and Mossutställningar in Sweden. We bonded over the challenges facing producers of contemporary art in the public realm, shared resources and experiences and benefited from close session peer reviews.

The first ENPAP international symposium and network meeting *Going Public – Telling it as it is?* will take place 22nd – 24th March 2012 in Bilbao, Spain. For more information visit: <http://www.situations.org.uk/research/european-network-public-art-producers/>

Arts Foundation Sculpture Awards

Artist Ruth Claxton has been awarded the Arts Foundation Sculpture award for 2012 with special commendation given for her Situations commission *And My Eyes Danced* for Weston-super-Mare. For more information visit <http://www.situations.org.uk/awards/> and <http://www.wondersofweston.org/artworks/and-my-eyes-danced>.

Situations is an art commissioning and research programme based at the University of the west of England. www.situations.org.uk

Yvonne Buchheim: Song Archive Project Publication

Artist Monograph

PLaCE staff member Yvonne Buchheim has recently edited and launched an artist monograph on the *Song Archive Project*. The publication looks at the role of amateur song in contemporary culture drawing together contributions from the fields of art, music psychology, behavioural psychology, neurology, philosophy and fiction. The concept of the book brings together specialists from a wide range of disciplines and academic institutions. Selected works from the *Song Archive Project* facilitated a process of dialogue between the contributors, resulting in essays by Dr Oliver Sacks (Columbia University Medical Center), Dr Jens Asendorpf (Humboldt University, Berlin), Liam Devlin (University of Goldsmith, London), Dr Sean Ashton (Independent writer), Dr Alinka Greasley (University of Leeds) and PLaCE Research Centre Director Dr Iain Biggs (University of the West of England). The monograph was mentored and co-edited by Biggs and funded by the Arts Council of Wales. A copy of the limited edition can be purchased through the Song Archive Project website: <http://song-archive.org/Books.html>

Yvonne Buchheim and Iain Biggs (eds.), 2011. *Song Archive Project*, SAP Press, ISBN: 978-0-9570771-0-2



The Digital Cultures Research Centre

A fusion of Knowledge Exchange and research with the Digital Cultures Research Centre

The Digital Cultures Research Centre (DCRC) brings together researchers from across UWE who share an interest, in the transformations of everyday life that are being brought about by digital communications technologies. In the last year the research centre has won significant funding from the AHRC to advance its knowledge exchange (KE) and research activities. The DCRC was awarded funding for two projects and participated in the successful consortium for a large grant, all under the AHRC-led Connected Communities RCUK scheme. 'Keeping in Touch' investigated people's everyday use of mobile media and communication technologies that would support the aim of strengthening communities with a discussion document and report published online. Measuring Value Networks In the Cultural Industries involved qualitative research in the Pervasive Media Studio, Bristol, to construct a model of networked value production. The research involved collaborations with the International Futures Forum's Bill Sharpe and Goetz Bachmann from Goldsmiths. In other research activities, the DCRC is leading the publication of two themed issues of the journals *Culture Machine* and *Studies in Documentary Film* stemming from two international events: *Paying Attention*, concerning the commodification of attention through digital media, and *i-Docs*, concerning interactive documentary making, respectively. Marking a significant new venture, DCRC Director Jon Dovey led the successful application for a regional KE hub, REACT, to be led by UWE. Finally, and most recently, in 2012 the DCRC has teamed with the BBC to produce a pilot Fusion Lab, involving UWE students and alumni, to explore emerging creative tools and platforms for the enhancement of broadcast content development, delivery and audience participation.

UWE lead the delivery of the £4m Regional Knowledge Exchange Hub REACT to Boost the Region's Creative Economy

The University of the West of England has been chosen to lead one of the prestigious Knowledge Exchange Hubs and will be working closely with iShed at Bristol's Watershed to produce REACT. Funded by the AHRC, REACT (Research and Enterprise in Arts and Creative Technology) is one of four UK Knowledge Transfer Hubs in the Creative Economy. The Hubs have the task of building new partnerships and entrepreneurial capacity in the creative economy and increasing the number of arts and humanities researchers actively engaged in research-based knowledge exchange. Professor Paul Gough, UWE Deputy Vice-Chancellor said:

"The Hub will generate many brilliant and exciting projects that will have a direct impact on the creative economy, on businesses and education. UWE is delighted to be leading this project and working in collaboration with so many outstanding partners."

Investing in the Creative Economy in the South West region, REACT forms a unique collaboration between the University of the West of England, Watershed, iShed and the Universities of Bath, Bristol, Cardiff and Exeter and a range of creative industry partners. It reaches across two dynamic UK regions, and uniquely across three cultural areas and two languages and creative economies. Clare Reddington of Watershed, who will act as Executive Producer for REACT, said: "We are delighted to be a partner in the Creative Economy Hub which will expand our network of partners and strengthen our mission to share, develop and showcase exemplary ideas and talent."

REACT is working with iShed to deliver projects using the Sandbox process, designed to encourage collaborations between arts and humanities researchers and creative economy companies. The first iteration of this scheme 'Heritage Sandbox' will engage users, facilitate new kinds of social interaction and be designed with multiple audience touch points in mind for the Heritage sector. REACT will announce the first cohort of successful projects for Heritage Sandbox March 2012. More information is available from: <http://www.react-hub.org/>

UWE researchers deliver leading media practice events and resources in 2012

Researchers from the Digital Cultures Research Centre are offering significant leadership in the media practice research agenda in the UK with an international conference on interactive documentary and the production of the world's first pervasive media production resource. Fifty guests crammed into the Pervasive Media Studio on 29th February for the launch of the *Pervasive Media Cookbook*. The Cookbook is a resource where art and engineering mix to inspire entry level producers to get involved with the new world of location based media experiences. It promotes the emerging field of Pervasive Media by showing how 12 innovative experiments were made. The launch of the Cookbook is the culmination of a two-year AHRC-funded Knowledge Transfer Fellowship led by the DCRC's Professor Jon Dovey as a partnership with the Watershed Arts Trust. The project worked with Creative Economy partners to define the language of Pervasive Media and support the development of its market.

Running over two days, the i-Docs 2012 conference (22nd-24th March) is the only UK event dedicated to Interactive Documentary. Taking an international perspective on emerging trends, i-Docs features keynotes from *18DaysinEgypt* co-founder Jigar Mehta, Mozilla's Brett Gaylor discussing his work with *Popcorn* and HTML5 and Dutch pioneer *Submarine Channel* who produced the multi-award winning *transmedia* experience, *Collapsus*. In addition, Kat Cizek will discuss her massive web project *Highrise*, which is gaining worldwide recognition and the authors of exciting new web tools *Klynt* and *3WDOC* are not only joining the panels, but running day long workshops following the event.

Collaborative documentary making research brought to international audiences by Senior Research Fellow Mandy Rose

Mandy Rose, a Senior Research Fellow with the Digital Cultures Research Centre, has significantly raised the international profile of her UWE-based research on collaborative documentary making. Mandy has been working in participatory media since the mid-nineties. She was co-founder and producer of the BBC's "mass observation" camcorder project - Video Nation (94-2000) and Executive Producer of Capture Wales (2001-2007), a pioneering digital storytelling project in the UK. Mandy's current practice-based research, The "Are you happy?" project revisits Jean Rouch's seminal documentary "Chronicle of a Summer" in the context of global collaboration and the web. In the last six months Mandy has been invited to talk and teach about her research across the world, including: the ECREA (European Communication Research & Education Association) Digital Culture Workshop in Barcelona; the Czeck Institute of Documentary Film's East Doc 'platform' in Prague; the Media and Participation international conference, at the Media and Communication Research Department, Lund; and 'The New Arts of Documentary' summit at MIT. You can find out more about Mandy's fascinating research at her website: <http://collabdocs.wordpress.com/>

DCRC and the Student Experience

As well as the Fusion Lab collaboration with the BBC, our close working relationship with the Pervasive Media Studio continues to offer a wide range of opportunities for our students to engage with live projects in the field of innovation in creative technology. So far this year students have had the opportunity to work on the social media based publicity campaign for a project based around magic and performance – *Magna Mysteria* – and to work closely with experienced transmedia producer Rik Lander in the delivery of an iPhone/Android app to accompany recording artist Sandy Dillon's new album *Shipwreck'd*. Students are also regularly invited to come and test new applications, devices and experiences with the studio residents.

The Digital Cultures Research Centre hosted an exhibition of the pick of our MA *Media Practice and Culture* final projects on 10th February, 2012. We had a full house of studio residents, UWE staff and an invited audience from the creative sector in Bristol and beyond. The students' work received some very positive feedback and this was a great opportunity for them to do some initial networking and to achieve a public audience for their projects. Four projects were featured at the event: *The Passion of Malé* is a pop-up exhibition as a temple, altar and multimedia installation using the paraphernalia of praying as a metaphor to design interfaces that connect the tactile and the virtual by Maria Alejandra Lujan Escalante (Malé); *The Bristol Art Map* is an interactive collaborative art map that imagines the city as an urban sketchbook by Jess Robins; *Channel Weather Symmetry* is a locative media project that invited participants to don headphones and move slowly through the twin landscapes of Rhossili (South Wales) and Brean Down (Somerset), experiencing music and sound influenced by the weather, people, history and myths by Geraint Ffrancon; *Seven Hills* is a documentary that portrays the story of Mr Majothi – an expelled Asian Ugandan in 1972 – and the trials and tribulations of the long climb to start his life anew in Bristol by Taha Elmezughi.

The Centre for Fine Print Research (CFPR)

Towards a New Ceramic Future: Roundup of the AHRC project

The CFPR's collaborative project with Denby is coming to a close. Kicking off with a symposium for 100 invited delegates at the V&A in London this January, the project investigators will continue to disseminate the project's findings throughout 2012:

March 2012 - A review of the project findings and what the future holds is to be published in Ceramic Review.

April 2012 - The CFPR team will curate an online exhibition of 3D printed work by artists.

May 2012 - Stephen Hoskins and David Huson will present a paper at Rapid 2012 in Atlanta.

Summer 2012 - Product launch! The patented ceramic material will be available to buy online from Viridis.

Sept 2012 - The team will showcase findings at TCT Live, Birmingham, THE event for additive manufacturing.

Project details:

'Solid free-form fabrication in fired ceramic as a design aid for concept modelling in the ceramic industry'

Project team: CFPR, UWE / Denby Pottery.

Duration: March 2011 - March 2012.

For more information: www.uwe.ac.uk/sca/research/cfpr/research/3D/research_projects/solid_free_form.html



3D printed, fired and glazed ceramic plates, AHRC / CFPR / Denby Project, D. Hudson 2012).

3D Print Symposium: Towards a New Ceramic Future

January 2012. This CFPR symposium took place at the V&A on 17th January 2012, and presented results of the AHRC funded project 'Solid free-form fabrication in fired ceramic as a design aid for concept modelling in the ceramic industry', currently being conducted at the CFPR.

The symposium brought together leading experts in the field of 3D printed ceramics to disseminate recent research findings, share knowledge, and to discuss scope for future developments. Speakers included Stephen Hoskins, Peter Walters and David Huson from the CFPR, Tavs Jorgensen and Gayle Matthias from University College Falmouth, ceramic artist Jonathan Keep, and Gary Hawley and Thomas Allen from Denby Pottery.

Ceramic artist Paul Scott chaired the event. The programme of speakers represented both industry and crafts perspectives, in order to present a balanced overview of the field to a diverse audience, including artists, craftspeople and technologists.

You can download pdf's of the presentations, listen to the audio files, or view photos of the event by visiting: www.uwe.ac.uk/sca/research/cfpr/research/3D/research_projects/towards_a_new_ceramic_future.html

Please supply image

V and A.jpg. Credit: delegates at the V&A symposium, Jan 2012

New CPD Course: 3D Printing & Interactive Technologies

Two week summer school at Bower Ashton, UWE, 9th-20th July 2012, £1150 (£920 concessions).

This new and exciting two-week course is perfect for artists, designers, hobbyists, hackers and anyone interested in creating interactive objects or environments. You really don't need any previous experience, just the desire to release your inner inventor. We will provide you with a comprehensive, hands-on introduction to 3D computer aided design and fabrication technologies, interactive electronic hardware and software tools to enable the design and construction of interactive art and design artefacts - what you make depends upon your imagination!

The course will cover:

Rhino 3D CAD modelling software with practical tuition in Rhino 3D including geometric modelling, free-form NURBS modelling and preparation of watertight models for 3D printing - you will print in 3D.

Laser cutting in 2D - you can use laser cutters to make stencils, cut intricate shapes, create surface pattern on textiles, paper, card, plastics, vinyl's and some types of wood, create pockets, windows and cut outs, etch and score.

An introduction to interactive technologies with the Arduino microprocessor-based Physical Computing platform.

http://www.uwe.ac.uk/sca/research/cfpr/courses/cpdcourses/3dprinting_interactivetech.html

New European Colour network – Colour Printing 7.0

Project start date:
March/April 2012.
Duration: 4 years

The CFPR are partners in an exciting new European funded research project, 'Colour Printing 7.0: Next Generation Multi-Channel Printing (CP7.0)', which will address a significant need for research, training, and innovation in the European printing industry. The team, including CFPR's Carinna Parraman, will not only take the colour printing field to its next generation of technological advancement, by fully exploring the possibilities of using more than the conventional four colorants cyan, magenta, yellow and black, focusing particularly on spectral properties, but will also train a significant new generation of printing scientists who will be able to assume science and technology leadership in this traditional technological sector.

The project is to be led by the Norwegian Colour Research Laboratory, Gjøvik University College, and includes five full partners (HE Institutes and Print Companies) in the UK, Germany, Sweden and France, as well as eight Associate partners, including IKEA, Fraunhofer FIRST, and the National Gallery, England.

This project is funded under Marie Curie Actions, Marie Curie Training Networks (ITN) call: FP7-People-2010-ITN. The 'People' programme of the 7th framework programme aims to improve the career perspectives of early stage researchers by making a career in research more attractive to young people.

www.uwe.ac.uk/sca/research/cfpr/research/colour/Research_Projects/cp7_euproject.html



Paul Laidler's Early Career Researcher Grant/ SPURS 3

Paul's research project investigates what constitutes a print today for visual artists. Has digital technology diluted the medium so much that print is becoming a redundant term in creative practice? The investigation addresses how new technologies are blurring the boundaries between disciplines, whilst extending the definition and possibilities of the printed artefact and the graphic image.

Project Publications:

'Human Automation', *Printmaking Today*, Winter 2011 issue

The article was developed from a practice based section of Paul's PhD that explores the boundaries of print related methods as a means to question the mutability of print practice in the digital age.

"Defining Print: Paul Laidler's PhD focuses on the production process rather than the artefact itself. In his exploration of a means that is not quite print, he questions the boundaries of printmaking in the digital age." (*Printmaking Today*, Winter 2011 Issue).

You can order a copy of the journal here: www.printmakingtoday.com

'The Printed Reality', *The California Printmaker* (guest edited by Printeresting), November 2011.

(www.uwe.ac.uk/sca/research/cfpr/news/archive/2011/autumn11/printed_reality.html)

Project Exhibitions:

Work produced during the project will be exhibited at Northern Print Studio, Summer 2012.

And submitted to: Multiplied 2012, as part of the London Contemporary Print Fair at Christie's (12th - 15th October 2012)
Web address: <http://multipliedartfair.com>

Carinna Parraman at IS&T Colour Conference in the USA

Dr Carinna Parraman has presented two papers and chaired a session at the prestigious IS&T Electronic Imaging Color Imaging XVII conference in San Jose this January. Her paper 'Colour print workflow and methods for multi-layering of colour and decorative inks using UV inkjet for fine-art printing' builds upon recent work she has undertaken at the CFPR creative colour lab here at UWE. Abstract:

The study has used colour charts to measure colour to provide users with apriori understanding at a soft-preview level and printed colour circles to demonstrate the appearance of printed colour on different substrates. Test results relating to the appearance of print on different surfaces, and a series of case studies will be presented."

www.uwe.ac.uk/sca/research/cfpr/staff/carinna_parraman/presentations_papers/colour_print_workflow.html



CFPR Wallpaper Project wins Roland's National Creative Award

January 2012

The Wallpaper Project has won the People's Choice award for its innovative print designs for wallpaper and textiles in the first stage of the international Roland Creative Awards. The Wallpaper Project will be now entered into the regional competition with a prize to Japan on offer to the winning entry, fourteen winners will then compete for a Worldwide Grand Prize of a choice of a Roland machine.

The Wallpaper Project was led by CFPR Deputy Director Carinna Parraman, UWE, in collaboration with Roland DG (UK) Ltd and with funding support from European Research Development Funding (ERDF). The project produced a range of printed materials and surfaces that could be developed as print on paper, textiles and applied to walls, which could adapt to changes in the environment and be interactive with the user.

The project explored contemporary approaches to wallpaper design that combined craft, design, cutting-edge fabrication using the UV printing capabilities of the LEC300 onto a range of materials including plastics, metal, wood, card and fine-art papers. The backgrounds of the majority of the artists working on the wallpaper project are based in the fine arts, for example, printmaking, photography and ceramics.

<http://www.uwe.ac.uk/sca/research/cfpr/research/wideformatprinting/research%20projects/wallpaper.html>

Correspondence, 9th International Book Art Festival, Poland. A touring exhibition



CFPR artists, interns and MA Multi-disciplinary Printmaking students have been selected to exhibit in the touring book arts exhibition Correspondence, organised by Alicja Slowikowska, founder of the Polish Book Art Project, which encourages greater appreciation of the book arts in Poland and further afield.

The theme for the 9th Book Art Project was Correspondence, a creative and wide umbrella title for the Festival. The exhibition launched in January at Plocka Art Gallery, and will be shown in galleries and libraries throughout Poland over 2012-2014, and venues abroad later in the programme. Previous tours have visited Germany, the USA, Egypt, Bulgaria, Israel, Finland, Sweden, Denmark and The Netherlands. The core of the project is the exhibition, composed of works selected in a competition or invited by the organisers. Entries were submitted for a committee to judge at the historic Book Art Museum in Lodz, Poland run by Jadwiga and Pawel Tryzno.

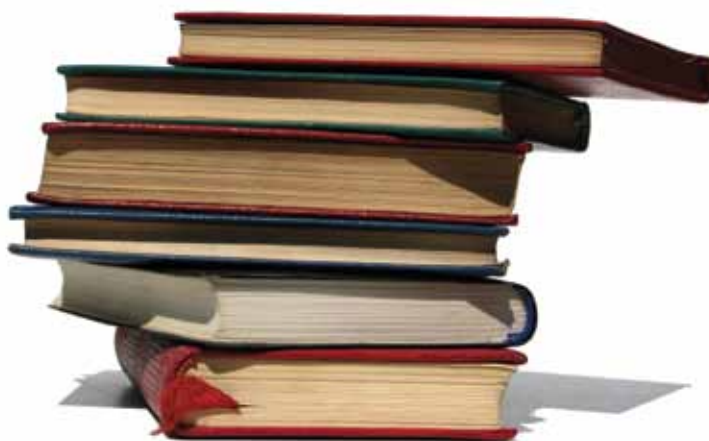
The CFPR affiliated artists in the exhibition are: Guy Begbie (CPD lecturer), Angie Butler (CPD lecturer and letterpress intern), Hazel Grainger (MA student and bookmarks 2011 intern), Charlotte Hall (MA student and artists' books archive intern) Sarah Bodman and Tom Sowden. These artists were invited to show three books each as a small cross-section of the wide range of works being created by UK book artists today. All timetable information on the travelling Correspondence exhibition will be posted online, with a catalogue accompanying the exhibition tour: <http://bookart.pl>

Industry showcase: Advanced Manufacturing Conference

Bristol and Bath Science Park, BS16 7FR. 23rd February 2012

Stephen Hoskins and David Huson will be manning the CFPR stand at the Advanced Manufacturing Conference on the 23rd February at the Bristol & Bath Science Park. Run by the Department for Business Innovation and Skills (BIS), this major event will be attended by key industry leaders and senior government Ministers. Subjects for discussion will include the commercialisation of technology, and how to bridge the gap between business and world class research.

Patrick Crogan (Digital Cultures Research Centre and Media and Cultural Practice programme) was happy when his first monograph was published last year by the University of Minnesota Press. *Gameplay Mode: War, Simulation and Technoculture* is no. 36 in the well regarded Electronic Mediations series of that press. A long time in the making, the project was funded substantially by an Australian Research Council grant Patrick held in his previous position in Australia, but underwent considerable revision before seeing the light of day in December 2011. Patrick was invited to speak about the book at a recent University of Bath-supported seminar series at their Bath Ventures Innovation Centre (see the video summary of the talk at <http://www.youtube.com/watch?v=X-wF5XCTgVA>). The DCRC also hosted a launch for the book along with the launch of Ph D student Tomas Rawling's recent (war) game, *Call of Cthulu: Wastelands*. See the DCRC blog: <http://drcr.org.uk/blogs/gameplay-media-practice-and-design-fiction-week-ending-10022012>.



Gameplay Mode is a groundbreaking work that will make readers regard digital games in new and important ways. Patrick Crogan makes impressive and skillful use of a range of concepts drawn from critical theory to call our attention to the complex and highly significant relationships between digital games and technologies of war. He explores with intelligence and subtlety the effects and influences that techno-militarism have had, and are having, on culture in general and digital games specifically.

Tanya Krzywinska, Brunel University

The *New Media & Technocultures Reader*, edited by Seth Giddings with Martin Lister, was published by Routledge in 2011. The book surveys the wide range of academic disciplines and theoretical paradigms that inform the study of new media. It gathers texts which map the cultural implications of new media, encapsulating and challenging key debates, theoretical positions, and approaches to research. It links closely to the key issues and topics raised in *New Media: A Critical Introduction* (Lister, Dovey, Giddings, Grant & Kelly, now in its second edition), and draws on various disciplinary stances (including visual culture; media and cultural history; media theory; media production; philosophy and the history of the sciences; political economy and sociology).

Media and Migrations - a book I co-edited with Kerry Moore and Terry Threadgold was published by Peter Lang earlier this year as volume 6 of the Global Crises and the Media series. See below for a short description.

Bernhard Gross, PhD Senior Lecturer in Journalism, Department of Creative Industries

Moore, K., Gross, B. & Threadgold, T. (eds.) *Migrations and the Media*. New York and Oxford:

Peter Lang ISBN 978-1-4331-0772-6 hb.

<http://www.peterlang.com/index.cfm?event=cmp.ccc.seitenstruktur.detailseiten&seitentyp=produkt&pk=65779>

Migrations and the Media critically explores the global reporting of "migration crises," bringing together original interdisciplinary research from the fields of migration studies and journalism, media and cultural studies. Its chapters examine some of the most important contemporary issues with which migration is entwined, investigating how migration is constructed as "crisis" within news narratives on human trafficking and smuggling, asylum seeking and humanitarian reporting, "climate refugees," undocumented and economic migrants, policy making and election debates, as well as the reporting practices through which migration coverage is produced, the responsibilities of journalism and the pressures facing journalists working in this area.

Diverse Perspectives on Inclusive School Communities (Paperback) By Jane Tarr and Diana Tsokova

What is an inclusive school community? How do stakeholders perceive their roles and responsibilities towards inclusive school communities? How can school communities become more inclusive through engagement with individual perspectives? *Diverse Perspectives on Inclusive School Communities* captures and presents the voices of a wide range of stakeholders including young people and their parents, teachers, support staff, educational psychologists, social workers, health practitioners and volunteers in producing a collection of varied perspectives on inclusive education. In this fascinating book, Tsokova and Tarr uniquely assemble a compilation of accounts collected through in-depth interviews with over twenty five participants, met throughout the course of their professional lives. The authors focus on how we can ensure all children receive the best education and social provision in inclusive school communities. Key learning points in this book emphasise: links between early life and educational experiences; constructions of inclusion; an understanding of roles and responsibilities; the power of agency in relation to inclusive school communities. The text contributes to current debates surrounding educational policy initiatives, highlighting similarities and differences across people and professions, and illuminating a way forward for a broader consensus on the concept of inclusion and ways it can be achieved. Including both UK and international perspectives that illustrate different stages of the inclusive education process, this text will be invaluable to anyone affiliated with inclusive schooling in a personal or professional capacity.

Conferences

Conference Activity – Bill Greenslade

Guest Lead Speaker, 'The Literary 1880s' Conference, University of Edinburgh, 23rd-24th March 2012 (British Academy funded).
Paper presented: 'Friends and Family: High-Mindedness and the Secular Turn'.

'Representations of Health Care in the Age of Thatcher' that is being published in the forthcoming edition of *Critical Studies in Television: scholarly studies in small screen fictions*. The paper is based on my work on television drama that took place within a larger 2 year AHRC-funded research that included colleagues from the University of Bournemouth Media School. The project was called *No Such Thing as Society?* and investigated the ways in which the national British broadcast media –radio and television– reflected and mediated the changing political, economic and ideological climate in the period of Margaret Thatcher's premiership. In addition, the project considered how and in what ways the broadcast media helped to renegotiate and redefine the concept of 'the public' itself. Since health was central to the economic and ideological changes of the period the research focused on output which dealt with the National Health Service and public health issues. The "No Such" Research website is a record of this project.
<http://www.nosuch-research.co.uk/>

Dr Sherryl Wilson, Senior Lecturer, Department of Creative Industries

Seth Giddings presented on a panel at the McLuhan's Message public symposium at the Watershed on 6th October. Part of a series of talks, screenings and events marking the centenary of the controversial and influential Canadian media theorist, this panel explored one of Marshall McLuhan's most radical ideas: that technology extends natural human abilities, changing how we think, feel, and act, even affecting the way we process information and perceive the world around us. Along with Rachel Coldicutt, a digital strategist and producer and the artist Simon Poulter (who curated the series of events), the panel explored the ways in which **social media** and digital games have transformed the way we communicate with one another, and subsequently overthrown the authority of traditional media.

A video of the panel is available at <http://www.watershed.co.uk/dshed/seminar-2-extension>

Seth Giddings presented a paper titled 'The phenomenology of Angry Birds' at the Creating Second Lives: blurring boundaries Conference at Bangor University in September 2011

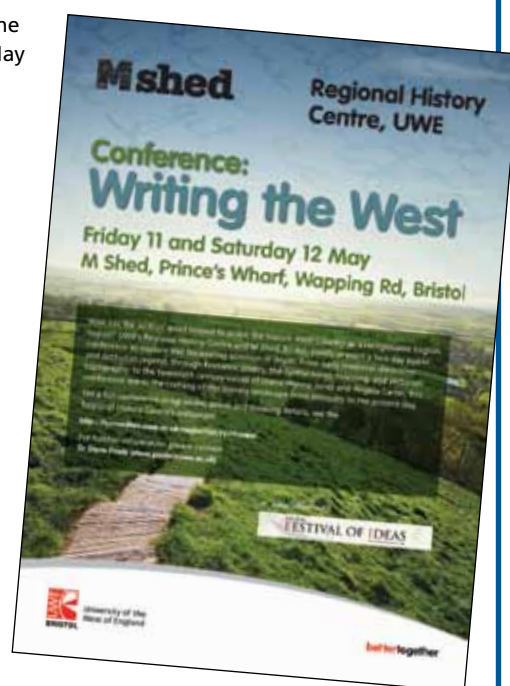
Seth Giddings screened *Gameworlds*, a compilation of his microethological video essays on virtual and actual play at the Digital Games Research Association conference at Hilversum, Netherlands in September 2011.

A conference jointly organised by The Regional History Centre at the University of the West of England, Bristol; M Shed, Bristol & The Bristol Festival of Ideas on 11 & 12 May 2012 at the M-Shed.

How should we assess the contribution made by the written word to the making of the West Country as an English (or English/Welsh) regional entity? This conference assessed the impact of writing and writers associated with the South West from the earliest records to the twentieth century – sometimes by insiders looking out, and sometimes by outsiders looking in.

The cultural and historical identity of the region has been shaped over the centuries both by imaginative geographies and geographies of record. Early urban histories made much of the historical longevity of the region's most politically and economically important towns, as evidenced by Toulmin's Taunton, Ledwich's Salisbury, Hooker's Exeter, Barrett's Bristol or Warner's Bath. How did historical and antiquarian narratives like these, or those of the region's earlier ecclesiastical establishments – its great abbeys and other places of learning – contribute to the building of both civic and regional identity in the wider South West? Of course, it might be argued that South Western geographies of the imagination have been more influential in the construction of place than writings of empirical record. Certainly, the written word has played a large part in the historical and literary creation of Alfredian landscapes of national becoming, of the Arthurian landscape in which Leland's 16th century identification of a Somerset Camelot played such a central role, but also in the construction of Hardy's 19th century Wessex. The South West, we might argue, has not one common regional and literary identity, but many, often perceived in parallel. Through the antiquarian writings of Aubrey and Stukeley, the West became a nexus of the 17th and 18th century revival of interest in Druids, megaliths, and the birth of 'Albion'. Yet it had an equally key role to play in the construction of both the Picturesque and the Romantic, most famously through the literary activities of William Gilpin, Thomas Chatterton, and the Coleridge circle, but also through the work of numerous lesser known poets, dramatists, folklorists, tourists and novelists. And we might consider writers of music as well as of poetry and prose – from work song, folksong and street music in past centuries to the vibrant regional music scene of the present day.

For further information about the conference, please contact the Director of the Regional History Centre, steve.poole@uwe.ac.uk



Research Degree Students

Successful completions – March 2012

Alan Carter	Prof Doc
Amanda Kinsella	Prof Doc
Ben Clark	PhD
Elizabeth Jenkinson	Prof Doc
Fiona McLeod	Prof Doc
Geoff Andrews	PhD
Gerard Moorey	PhD
James Korovillas	PhD
Jane Hart	Prof Doc
Jennifer Hall	Prof Doc
Michael Knappmeyer	PhD
Mohsen Mohammadi Alamuti	PhD
Paul Laidler	PhD
Peter Hale	PhD
Rachel Norman	Prof Doc
Rob Grieve	PhD
Robert Sheffield	PhD
Maryam Atoofi	PhD

Alan Carter

successfully defended his thesis in December 2011. He has since been asked to advise the awarding body Edexcel on their BTEC engineering qualifications.

Alan was supervised by Professor Ann-Marie Bathmaker and Dr John Ryan.

Assessment-in-Action: A Study of Lecturers' and Students' Constructions of BTEC National Assessment practice, in a College Engineering Programme Area

This research examined the nature and form of Edexcel's BTEC National assessment policy and practice, as found within a small college Engineering Programme Area. This single-site case study, involving the interviewing of seven lecturers and thirteen students during academic years 2006-2008, investigated the salient influences and considerations underpinning lecturer assessment constructs. Also considered were the effects assessment had on preparing students for progression from BTEC National programmes. The study found BTEC assessment significantly relied on the lecturers' integrity through which they accommodated and balanced various external and internal requirements and influences placed upon them. Notions of standards evolved through the local programme area community of practice, which were found to be significantly influenced by cultural considerations. This study also found an ethical departmental ethos in which all students should pass, and an assessment regime implicitly designed to aid student retention and

achievement, but from which emanated a focus on criteria compliance. This tended to produce assessment constructs encouraging instrumental learning, where students' achievements could be based on incremental improvement of the same assessment through multiple attempts, and where the potential for developing learning was diminished as formative assessment became conflated with summative intent. Both the assessment regime and the type of learning implicitly encouraged, had the potential to hamper some students' preparedness for progression from the BTEC National programmes.

Dianne Rees

successfully defended her thesis in Spring 2012.

Her supervisors were Professor David James and Dr Jane Tarr

'Plus ça change...? Structure and agency in health and social care pre-qualifying interprofessional education'.

This study explored a range of factors influencing the development and delivery of interprofessional education (IPE) initiatives in three universities in England. In-depth interviews were conducted with nineteen academic staff associated with IPE curriculum development - an under-investigated area to date. Additionally, the extent and nature of IPE in the UK were scoped utilizing publicly available, on-line data, as part of the contextualization of the study and to further an understanding of the broader field of H&SC professional education within which IPE is located. Issues of power were explored using Pierre Bourdieu's concepts of field, habitus and capital, shedding light on what facilitates or hinders pre-qualifying IPE from the staff perspective. The study shows that Bourdieu's concepts provide a robust framework for underpinning the development of, and research into, health and social care IPE, thereby contributing to an ongoing important debate in relation to IPE theory.

Martyn Sampson

successfully defended his thesis and is now employed as a Lecturer at UWE.

His supervisors were Professor Peter Rawlings and Dr William Greenslade

The 'uninstructed Catholic': A Reconsideration of Theological Aesthetics and Graham Greene

The central argument of this enquiry is that as an 'uninstructed Catholic' Greene rejects monolithic conceptions of religion. Its main question is: What is a Catholic novel? I answer this question within the

context of 'theological aesthetics' by exploring Greene's four 'Catholic' novels, including *Brighton Rock* (1938), *The Power and the Glory* (1940), *The Heart of the Matter* (1948) and *The End of the Affair* (1951), and his two 'post-Catholic' novels *The Honorary Consul* (1973) and *Monsignor Quixote* (1982). My aims are to comprehend what the conceptual frameworks invoked by Greene's novels might mean for readers whose critical positions are 'theoretical' or theological in nature, and to arrive at a way of defining the 'Catholic' novel appropriate to the diverse range of Greene's work. While critics have commented extensively on Greene's novels in terms of his religious thematics, they have seldom dwelt upon his formal dimensions. My overall argument, however, is that in Greene's work literature and Catholicism cannot be isolated not least because there are always critical interactions between form and content.

'Yr Ymgyrch yn Parhau!'

A Welsh phrase which originated on a banner on the fence at the Greenham Common Women's Peace camp in the 1980's is the title chosen to represent a current UWE History PhD project. It translates as "The Struggle Continues" and signifies how the project is concerned with understanding the narratives of the anti-nuclear peace movement from the perspective of participants from Wales.

Elaine Titcombe grew up in South West Wales and remembers how the Greenham protest was celebrated by the Welsh speaking community her family was part of. In addition to her interest in Women's History, it was the discovery that the protest roots could be traced to her local village, that it became apparent that this was the topic for her PhD thesis.

Since beginning the project in June 2010, Elaine has given a paper at the Women's History Network Conference at Warwick University, and subsequently written an article confirmed for publication in 2012, within a special edition of *Women's History Review* (Vol.21 No.5). The research has also included being at Greenham events attended by former participants and the interviewing of several women as Oral History recordings. In April 2012, Elaine will seek to further her understanding of this data collection method by attending a short Oral History course at the Institute of Historical Research, London. Later in 2012 the research itself will move to the London archives for three weeks following a successful application for a Theodora Bosanquet Bursary.

Elaine Titcombe, CAHE-HUMS PhD Student

*Supervisory Team: Dr Michael Richards;
Professor June Hannam; Dr Katherine
Holden.*

PhD Researcher Rob Irving gives a Paper on Trickster Strategies in Artists' and Curatorial Practice at The Institute of Art History, Wroclaw, Poland

Wroclaw, a city variously Prussian, Austrian, German, now Polish; what better place to hold a conference dedicated to that habitual boundary-crosser, the Trickster? 'Trickster Strategies in the Artists' and Curatorial Practice' was held over two days in October 2011 at Wroclaw's Institute of Art History. It was organized and hosted by Professor Anna Markowska. During the 1980s, the city's central square had played host to the Orange Alternative protests, part of the Solidarity movement which eventually led to the dissolution of the Soviet Bloc, giving the Trickster and Trickster-like behaviour a special significance to the Polish participants to the conference. The English bloc, as Markowska dubbed the contingent who had arrived via Ryanair, consisted of Gillian Whiteley of Loughborough University, speaking on Political Pranksters and Provocateurs, Jill Gibbon of The Open University, on the War Artist as Trickster, and Rob Irving of PLaCE, there to test drive his ideas about the Trickster as a methodological strategy. "I arrived slightly late," says Irving, "but I knew I'd found the right place because the first speaker was wearing headgear made of flashing Xmas lights." Trickster connoisseurs would have also been entertained by the bi-linguistic hum as papers were translated in concert - mainly, it has to be said, from Polish to English. The conference closed with a lively discussion, triggered by Irving's talk, about lines that divide not only nations, political ideologies and behaviour, but also notions of authenticity, genuineness, the 'real,' and the Trickster's role in keeping them moving, dissolving doctrine.

The Institute's publication of Conference papers, in English, is expected in 2012. Details at: http://historiasztuki.uni.wroc.pl/konferencje/2011_trickster_strategies.html

Creative Arts doctoral student presents film and paper in USA

Creative Arts doctoral student Katie Davies presented her practice-led research in the form of a film and academic paper

at a conference jointly organised by the Central Connecticut State University and the US Literature and Film Association in October 2011. The conference theme, "Border Visions: Borderlands in Film and Literature" was an ideal venue for the first academic presentation of Katie's film "The Separation Line" and the accompanying paper "Corridors of Power: the socialisation of the transgressive border". Both the paper and the film explore manifestations of borders and thresholds of re-interpreted border-space. The film interprets border through a unique observation of the repatriation ceremonies at Wootton Bassett during 2010-11.

Following her conference presentation, Katie's paper has now been accepted as a chapter for the publication "Border Visions: Borderlands in Film and Literature", as a selection of the conference proceedings to be published by Scarecrow Press later this year.

Katie said "This experience of presenting my current research at a mid point of my PhD has not only given me critical feedback in an international context, but the experience has also focused my approach and boosted my confidence when producing cross-cultural understandings of practice-led research."

Katie's Director of Studies, Barbara Hawkins, comments "Katie has produced a thought-provoking film work accompanied by a well-argued and innovative analysis of the concept of border. I am extremely pleased to see her work validated in this international arena."

The Patients of the Bristol Lunatic Asylum in the Nineteenth Century

Paul Tobia

This study forms the basis of my PhD for the History Department of UWE. The study of Insane Asylums has been an area of considerable study and much academic debate in the last thirty years. Most of this has centred on the nature of these institutions, however whilst not ignoring these controversies this work will concentrate on the patients themselves. It will utilise both qualitative and quantitative methodologies to examine their lives both during their stay in the institution and pre and post admission, if they were lucky enough to have a post admission.

The principle quantitative methodology will be a database of all the patients admitted during the nineteenth century. This will be I believe a unique resource and should be useful to other researchers. It will detail the approximately 5000 patients and their age, sex occupation, diagnosis etc. It will thus be possible to answer a number of questions including gender differences and diagnostic outcomes. Statistical work will be important but we will only comprehend their experiences if we examine individuals and luckily the records of the institution provide considerable material which can illuminate the lives of those labelled as insane as does the picture below by Stanley Spencer who was an orderly at the Asylum.

BBC Radio 4's More than Words Listening festival in Bristol

Sound Adventurers
Saturday 17th March 2012
Merchant Venturers Building
More Than Words Room One

More Than Words Sound Adventurer's series introduces you to unique and surprising experiences at the cutting edge of the listening experience. Sound artists, young documentary makers and inventors will be sharing the soundtracks of their lives. Find out about **Field Song** an amazing sonic installation by artist Harriet Bowman, musician Ben Socrates and technologist Charles Gershom which makes its debut at the festival after Harriet, who studies at UWE, won an Ideas Fund Innovators award to create her masterpiece.

Visitor

"Alicia Quintero Maqua of the Centro de Ciencias Humanas y Sociales in Madrid spent three months in HPP, commencing in October 2011, as a Visiting Research Fellow funded by the Spanish Ministry of Science. The CCHS is part of the Spanish Higher Council of Scientific Research, where Alicia is researching for an inter-disciplinary PhD (History and Anthropology). During the fellowship, which lasted until the end of January 2012, she worked with Dr Mike Richards on developing her research into Francoist prisons in the period 1939-59 and on the memories of Spanish anarchist prisoners, in particular. Alicia has also recently been working at the International Institute of Social History in Amsterdam."

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