

Bodiam Castle project up and running



'A Knight's Peril', the Regional History Centre's partnership project at Bodiam Castle, Sussex, with the National Trust and Bristol pervasive gamers, Splash & Ripple, was launched in the summer and is already proving a hit with castle visitors.

The RHC's Peter Fleming and Steve Poole worked on the digital design brief for the Castle after helping Splash & Ripple to win a prestigious £100,000 contract with the Trust last summer.

'Bodiam is one of the National Trust's most popular showpiece properties,' said Steve, 'They asked us to produce an innovative and technologically savvy visitor experience that would engage families and offer researched historical interpretation without being an information-heavy guided tour'.

Developed along similar lines to Steve's earlier REACT-funded collaboration with Splash & Ripple at Sydney Gardens, Bath, 'A Knight's Peril' invites visitors to take part in an interactive mystery, listening to the voices of characters from the period on a specially designed 'Echo Horn', activated by RFID chips installed around the castle, and learning some medieval history as they go.

'We've built a great deal of freshly researched historical context into the story,' said Peter. 'so rather than do the usual thing of offering a factual account of the castle through a mobile app tour, we've experimented with a more experiential learning model'.

The RHC is fast establishing itself as a brand-leader in practice-led research in game and critical play for history and heritage. 'For all its popularity in other fields of culture, gameplay remains an under-explored medium for making and disseminating histories and for using them to drive social action', said Steve. 'These are completely new ways of thinking about research and the uses to which it is put.'

<http://www.nationaltrust.org.uk/bodiam-castle/visitor-information/article-1355848942624/>

The 3D3 Centre for Doctoral Training

- Partnership between 3 institutions in the South West with an established reputation in the creative and performing arts: UWE, Plymouth and Falmouth, pooling and strengthening existing expertise in Digital Design, Digital Media and Digital Arts (including Music and Performance) hence 3D3. 7 PhDs and 2 MRes studentships each year for 5 years funded by the AHRC and match-funding for 3 PhDs and 2 MRes.
- Each institution has research centres contributing to the consortium:
 - UWE** Fine Print; Digital Cultures; Moving Image
 - Plymouth** i-DAT; Interdisciplinary Computer Music (ICCR); Theatre, Dance and Performing Arts; Transtechnology
 - Falmouth** Academy for Innovation and Research (AIR)
- Formal partnership with REACT (Research and Enterprise in Arts and Creative Technology) led by UWE – one of the AHRC's 4 knowledge exchange hubs connecting arts and humanities research with creative and cultural organisations.
- Aim is to train a new generation of researchers to meet the creative and design opportunities of the future, exploring the possibilities and challenges presented by rapidly evolving technologies and building research capability in design, media and creative arts.
- All students will be practice-led and, typically, engage in an interactive cycle of doing, making, testing and producing. There is a bespoke training programme designed to foster synergies, peer-support and the cross-fertilisation of ideas and approaches, including 2 annual residential cohort workshops.

<http://3d3research.co.uk/>



Introduction

While this winter's forthcoming publication of REF results is focusing our minds across a wide range of Units of Assessment, Research Centres in ACE continue to demonstrate successful leadership of significant AHRC Collaborative Projects.

Our recent lead in Bristol and Bath by Design, attracting funding from both AHRC and the Design Council, demonstrates our ability to drive regional and national collaborative projects (in this case with the University of Bristol and Bath Spa University). Bristol and Bath by Design, a comprehensive analysis of the value and impact of Design in the Bristol City Region, will have a major influence on Bristol's burgeoning creative sector and further establishes our influence on Bristol's creative economy. Both Professor Stephen Hoskins and Adrienne Noonan worked extremely hard to deliver a team success that not only included external partners but also collaborations with Martin Boddy, RBI and the Bristol Business School.

Similarly 3D3, our successful bid to AHRC (partnered by Falmouth and Plymouth Universities) enhances our capacity for Doctoral Training in creative disciplines and brings significant benefit both to Centre for Moving Image Research and Digital Cultures Research Centre. Thanks to many colleagues (Andrew Spicer, Jon Dovey, Mandy Rose and Terry Flaxton) who worked, and are continuing to work, to make this succeed.

Our abilities to establish research leadership in many cultural areas, from Jane Andrews' research in Multilingual Communication, Richard Coates' on-going success with UK Family Names Project, and Cathy Butler's Palgrave Macmillan New Casebook Publications on Roald Dahl and Philip Pullman, further demonstrates our strengths across Departments in areas relating to language and literature.

Our commitment to Outreach in the City, typified especially by Steve Poole and the Regional History Centre, and Sam Thomson's work with our partners in Low Participation Cultural Networks, exemplifies the real impact and range of our work across Bristol and the City Region.

At this time, Peter Rawlings and I are looking to identify areas of the Faculty where we need to enhance strategically our Research capacity through Professor and Associate Professor Appointments; we will move on these as this academic year progresses.

Many thanks, and best wishes, to research colleagues across departments who continue to demonstrate excellence in so many key fields, grant capture, publication, and cultural engagement.

Best wishes, and good luck to all who participated in REF 2014.

Alex

Stop Press: UWE lead in Design bid success

Colleagues

I'm very pleased to announce that we have won a very significant award – just under £750,000 – from the AHRC/ Design Council for an 18 month research project, Bristol and Bath by Design.

Researchers from UWE, Bristol and Bath Spa will collaborate to undertake a comprehensive analysis of the value and impact of design in the Bristol and Bath region, a 'creative hotspot'. Using quantitative and qualitative methods, the team will strive to articulate the social and economic value of design, in addition to an assessment of the nature and quality of the regional design networks. They will work in collaboration with REACT, West of England Design Forum (WEDF), Bristol Media, Creative Bath and The West of England Local Enterprise Partnership (WLEP), to map and analyse the distinctive nature and characteristics of design in the Bristol and Bath region. A combination of approaches and methods drawn from both the social sciences and arts and humanities will enable the project team to move beyond the raw statistical sector mapping that has occurred to date through analysing the importance of the region's unique cultural heritage, and the social, historical and cultural context within which designers operate. In this way, the project will create a robust framework for the understanding and evaluation of design in the region whose findings will benefit the research councils, the government, HEIs and industry.

The project will be led by Professor Stephen Hoskins (Principal Investigator) working with co-investigators: Professor Jon Dovey, Professor Don Webber, Adrienne Noonan ACE, Dr Glen Parry (FBL), Professor Chris McMahon (Bristol), Dr Graham Morton McLaren and Professor Anita Taylor (Bath Spa). The project will employ two research fellows and two research associates.

Congratulations to all those colleagues involved in constructing this exciting bid, including research manager Nick Triggs and Professor Andrew Spicer.

Helen Rana



Helen Rana has recently joined UWE as Senior Research and Business Development Manager. She will be working with colleagues in ACE and RBI to lead on key research and knowledge exchange initiatives. The three key priorities of the role are to increase: grant capture, research capacity, networking and collaboration – within ACE, with other faculties, with external partners and communities.

Helen is working 18.5 hours per week: Mondays at Bower Ashton, Tuesdays and Wednesdays at Wallscourt House, Bristol Business Park (0117 32 83671) Helen.rana@uwe.ac.uk

Part of Helen's role is to help with bid development, to ensure strategic alignment across the faculty. So, although she will be happy to review and advise you on individual bids, she will be looking at the totality of

bids produced across ACE rather than spending a great deal of time on individual bid writing. She will be working closely with our Research Centres to help them increase their strategic and implementation plans for grant capture in the short, medium and longer terms. She will also arrange a number of capacity building and briefing events to support staff across the faculty. She will provide more details on this.

Helen has enjoyed a varied career including roles as Head of Policy for JISC, Policy Manager at Sheffield Chamber of Commerce, Private Secretary to the Ambassador of Finland, and Acting Executive Director for a non-governmental organisation in Africa. She has a BA(Hons) in Communication and Media Production, an MA in Film and TV Studies, a Postgraduate Diploma in Diplomatic Studies and an MPhil in Historical Studies. She is currently studying for an MSc in Strategy, Change and Leadership.

Creative Media Research Group



The Creative Media Research Group has evolved from the lens based media courses within ACE and has developed an increasing orientation towards Practice as Research. The CMRG particularly encourages interdisciplinary approaches to creative practice, to work that examines the nature of creative process, especially across different disciplines, and to any work that examines how practice can evolve over different platforms, either digitally or in more traditional forms.

Toward the end of last year, the CMRG hosted a short series of Pecha Kucha, events that saw work being presented from a range of different disciplines, including photography, filmmaking, animation, graphic design and illustration. We started this year with a seminar that presented recent short films from Shawn Sobers, David Neal and Alistair Oldham, that each dealt with some aspect of mental health (Parkinson's Disease, Dyslexia and Post Traumatic Stress syndrome, respectively). This was followed by a screening of John Akomfrah's "The Stuart Hall Project", in recognition of the death of Stuart Hall, the pioneer of Cultural Studies and the principal theorist of multiculturalism in modern Britain. The third seminar of the year, due to be held at the beginning of May, will be a presentation of Work in Progress from Tom Abba, Angus Fraser, Terry Flaxton, Liz Banks, Alistair Oldham and Gary Embury, that will collectively present creative practice around documentary film, illustration, photography, physical/digital book interaction, experiential audio and cinemontage.

For more detail of the work of the Creative Media Research Group, please go to:

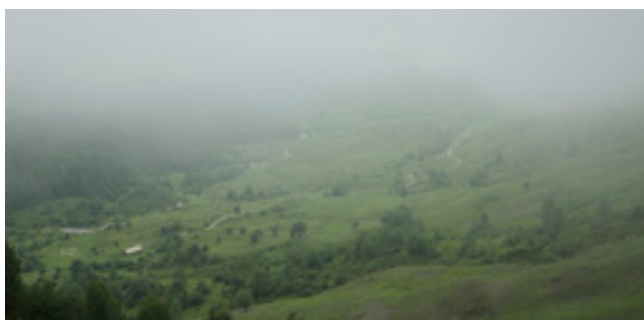
<http://creativemediaresearch.wordpress.com/>



Angus Fraser: Santa Muerte (Saint Death) – an investigation into the contemporary portrayal of Death via the photographic medium.

Tom Abba: A Volume of Circumstance – involving physical / digital book interaction and experiential audio.

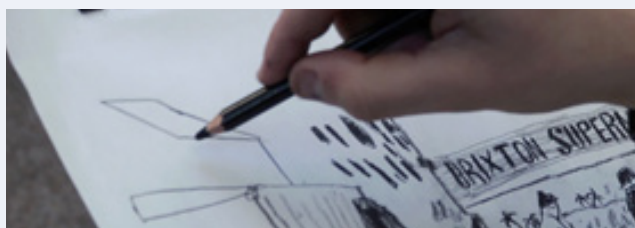
Terry Flaxton: Cinemontage – a Cinema of Exigencies – how lack produces excess – and research.



Liz Banks: Las Cuestas – preserving the past through memory and belonging in the Asturian landscape.

Alistair Oldham/Gary Embury: Drawing on Topolski – an exploration of the relationship between documentary film and reportage drawing.

Alistair Oldham



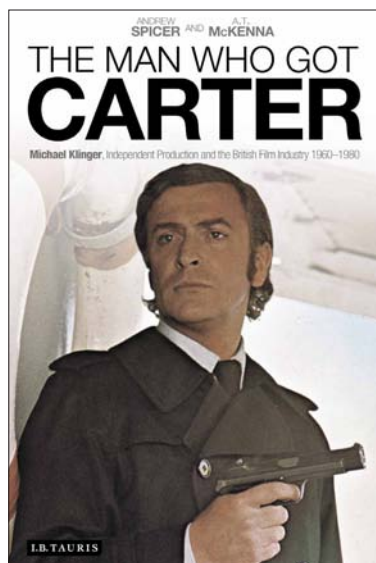
Alistair Oldham is making a short documentary film called "Drawing on Topolski", which follows the story of a residency programme for young illustrators that has been inspired by the memory of the renowned Polish emigre artist Feliks Topolski. The programme has been set up by Gary Embury from Illustration in conjunction with the Topolski Studios in London. As Practice as Research, the project is

also exploring the connection between documentary film making and reportage drawing. Alistair is due to give papers on the project this July at the AVANCA cinema conference in Portugal and the Talking Shop conference at the British Film Institute.

Recent screenings of his previous films include 'Invisible Airs' being shown as part of a year long exhibition 'Data as Culture' at the Open Data Institute (set up by Tim Berners-Lee and Nigel Shadbolt in 2012) in Shoreditch, London, 'The Gardens of St George' showing at the Green Image Environmental Film Festival in Tokyo, Japan and at the Arnolfini in Bristol, 'Bonnington Square' at the Arquiteturas Festival in Lisbon, Portugal, and 'The Bristol Bike Project' at the Cambridge Velo Festival (to coincide with the Tour de France) and at a pedal powered screening as part of the Bristol Radical Film Festival.

For more details please see: <http://acaciafilms.tumblr.com/>

Andrew Spicer



Publications

The Man Who Got Carter: Michael Klinger, Independent Production and the British Film Industry, 1960-1980

(London: I.B. Tauris, November 2013) – Andrew Spicer and A.T. McKenna

Michael Klinger was the most successful independent producer in the British film industry over a twenty year period from 1960 to 1980, responsible for 32 films, including classics such as *Repulsion* (1965) and *Get Carter* (1971). Despite working with many famous

figures – actors Michael Caine, Peter Finch, Lee Marvin, Roger Moore, Mickey Rooney and Susannah York, directors Claude Chabrol, Mike Hodges and Roman Polanski, and author Wilbur Smith – Klinger's contribution to British cinema has been almost entirely ignored.

This definitive study, largely based on Klinger's previously unseen personal papers, examines his origins in the Sixties' Soho sexploitation cinema and 'shockumentaries' through to major international productions including *Gold* (1974) and *Shout at the Devil* (1976). Klinger deftly combined commercial product – the hugely popular 'Confessions' series (1974-78) – with artistic, experimental cinema that nurtured young talent, including Polanski and Hodges, Peter Collinson, Alastair Reid, Linda Hayden and Moshe Mizrahi the Israeli director of *Rachel's Man* (1975). Klinger's career is contextualised through a reassessment of the British film industry during a period of unprecedented change and volatility; the importance of his Jewishness; and a detailed analysis of the essential but often misunderstood role played by the producer.

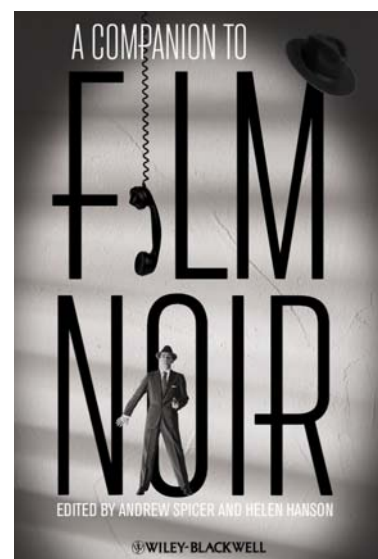
A Companion to Film Noir

(Boston: Wiley-Blackwell, September 2013), edited by Andrew Spicer and Helen Hanson

Film noir has generated lively debate since the term was first used in post-war France to describe dark crime films emanating from America. The films that constitute the disputed canon of film noir continue to be highly valued and enjoyed, and critics have found the problematic category film noir to be a productive object of study, opening up avenues into film history, questions of genre and categorisation, issues of style, production and industry and questions of identity.

In the process of this debate the understanding of film noir has widened to include neo-noir, film noirs in other countries (in Europe, Asia, Latin America and Australasia), and noir in other forms: comics and graphic novels, posters, radio, television and videogames, what James Naremore terms a global and interrelated 'noir mediascape' (1998/2008).

A Companion to Film Noir intervenes in this ongoing debate by addressing key topics rather than single films or figures. An international and highly distinguished group of scholars question and analyse film noir from a range of angles, exploring its conceptualisation, its hidden, hybrid and transmedia histories, its social, industrial and commercial contexts, its aesthetic fabric, its presentation of identity, its proliferation in other media forms and its emergence in new geographical territories.



Conference presentations:

1-2 Nov. 2013: A British Star? Sean Connery and International Stardom, *Exploring British Film and Television Stardom* conference, Queen Mary College, University of London (keynote)

Recent PhD successes:

Stephanie Black (p/t): 'Illumination Through Illustration: Positioning Illustration as Practice-Led Research', March 2014

Abstract

This thesis represents a practice-led enquiry into contemporary illustration from a UK perspective. This thesis argues for illustration to be recognised as an inductive practice-led research process, within both education and developing criticism. The methods and methodological discussion to support this are derived from the practical aspect of the enquiry.

The inductive approach outlined through the methods chapter focuses on the benefits of removing the known outcome from

projects, and of illustrators maintaining their own practice alongside commissioned work. The discussion of methods proposes that the commissioned strand of illustration adopts research in illustration as research for illustration. The discussion of performative forms adopted within illustration contributes to the discourse surrounding practice-led research outcomes, in particular Brad Haseman's performative paradigm for creative arts research.

The methodological approach is proposed as a supplementary strand of teaching, which equips illustrators with long-term skills to generate their own projects and employment. These enable illustrators to be flexible and able to adapt to economic and technological changes to industry practice. The thesis examines research processes within illustration which are transferable to different contexts. These include the increase in digital screens and their time-based communications, and the development of three-dimensional objects and environments within the field.

The practical work undertaken employed these processes and generated a contribution to the growing discourse surrounding contemporary illustration in the UK. Illustration suffers from a lack of published analysis and as a result its critical discourse is limited.

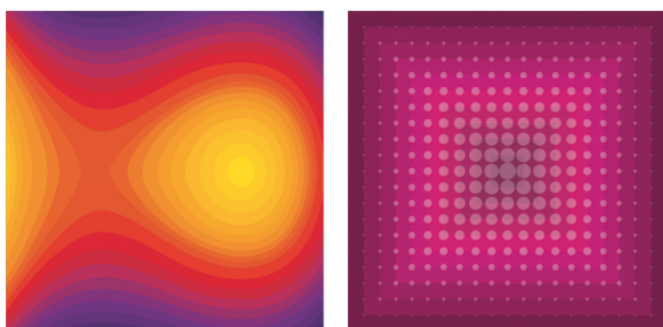
Andrew Spicer

Therefore this study bases its argument upon themes identified within existing illustration commentary, the work of key practitioners, and the studio practice. The focus of research undertaken is mainly on self-initiated projects, but includes commissions where the outcome is not prescribed from the outset. Conversations with Matthew Richardson, Luise Vormittag, Steve Braund, Andrzej Klimowski and Henrik Drescher provide supplementary primary research.

The outcome is a contribution to the development of a critical framework derived from practice, which acknowledges the shortcomings of existing frameworks available. The thesis proposes that the concept

of time be adopted as a key characteristic of illustration, the discussion of which references Henri Bergson, comics and artist's books. The utility of time lies in its productive application to both the production and analysis of work. Illustration's unique negotiation of time through spatial manifestations is used to situate the field in relation to key shifts within culture such as Fredric Jameson's postmodernism and Nicolas Bourriaud's altermodernism. The thesis outlines the diversity of temporal achievements within illustration in this regard, and calls for greater recognition of illustration practice and discourse within such discussions of the time we live in.

Frederique Swist (p/t): 'Between Physics and Art: Imaging the un-image-able', April 2014; Between physics and art: imaging the un-image-able



Abstract

This practice-based research is concerned with an artistic practice and its particular engagement with science, and the difficulties in articulating and situating this body of work within the wider context of art and science, but also between theory and practice. The practice in itself testifies to a deep interest in and fascination with the latest research in physics and the complex problems associated with the aesthetic visualisation of scientific concepts related to extreme scale, distance and mathematical abstraction. The concept of visibility is considered as central to both the practice and the research, and is deployed as a shared notion between scientific and artistic production. The research asks: how can meaning be translated, transformed, and amplified between one domain (science) and another (art), using the visual as its mode of mediation?

To address this, the research scrutinises the art practice, and provides insights into its immediate context, underlying motivations and methods of production. In its present form, the art practice does not fit any of the current sub-domains identified in the landscape of contemporary art, and is often situated outside the dialogues and concerns of fellow practitioners. Equally, it does not fully belong to the realm of scientific visibility (or an "aesthetic science"): the field has shown some limitations in relation to art's own field of images, where modes of practice are not shared. In this instance the art is often reduced to explaining and communicating science in visual form. In contrast, the practice deploys a more sophisticated engagement with its reference source, which needs to be positioned in relation to other practices. Hence the research constructs a contextual framework of domains and sub-domains of visibility, to enable the art practice to be situated within (or between) this landscape, as well as in relation to the dominant dialogues in art and science.

The practice also reveals how the notion of research is intricately embedded in the creative process: the investigation argues for the

production of artwork as artistic research. Taking the position of the reflective practitioner, the enquiry intends to participate in (and challenge) the existing dialogues in art and science. Through the articulation of a three-fold proposition – a practice-method-discourse – the thesis demonstrates the practice as research, which in turns forms the contribution to knowledge. The enquiry testifies how this body of work can challenge established models in the study of visibility by articulating an alternative form of engagement between two specialist domains, and presents its proposition as a model for both practitioners and academics.

Additional components to the thesis

a Thesis and supporting material

The research is divided into two volumes: the main thesis (volume one), and the supporting material (volume two). Volume two features a selection of artworks, which are discussed with their accompanying stages of research and visual exploration. This document serves to reveal insights into the creative journey and to illustrate the extensive nature of the preparatory research (the underlying method), leading to the production of art. Volume two also aims to mediate between the main thesis and the art exhibition, as it supports the more theoretical aspects discussed in volume one, and informs the display of artworks.

b Exhibition of artworks

A number of artworks have been selected to form part of an exhibition, to be presented alongside the thesis as a core component for the research. The artworks are discussed at length in the thesis, but they also need to be seen in their intended context, at their actual scale and in their original form of production. Two artist's catalogues are also included as part of the exhibition.

c The presentation of the research

As a graphic designer by profession and an art practitioner, the presentation of my work has always been considered integral to the practice. A particular commitment to the design components of any material (art catalogue, material to promote an exhibition, the display and captioning of artworks, or the present research) plays an important role as it contributes to convey a specific look-and-feel about the work, and how it ought to be presented. Also (as is argued in the thesis) because in its origins, the art practice is seen as an extension that developed from its design counterpart, the two remain connected through the sharing of visual strategies in the conception and the presentation of work. These shared values are defined through the ordering of information, the use of a grid system, the exploration of geometrical and proportional forms, a functional approach to both colour and typography, and a focus on clarity and legibility of the information conveyed – all deployed in the presentation of this research.

Andrew Spicer

Jerry Walton (p/t): 'Archaeological Aesthetics: A Study into the Use and Evaluation of Supplimentarity in Art'; June 2014

Abstract

This thesis analyses the shifting, complex and problematic relationship between the 'work of art' and various forms of supplementary material associated with that work. Through the use of philosophical and critical theories by Heidegger, Benjamin, Adorno, Deleuze and Derrida that explore the nature and status of art works, different uses of supplimentarity are identified and developed in order to discuss the cultural significance of supplimentarity itself. This theoretical analysis is complemented by a cultural history that demonstrates, through a discussion of changes in artistic practices, theoretical perceptions, markets and 'cultures of display', the ways in which conceptions of the work of art and hence of supplimentarity are historically contingent.

The main body of the thesis is composed of four case studies. In the first, Heidegger's distinction between art and equipment and his notion

of causality is used to analyse Henry Moore's maquettes, plasters, and bronze works, in order to distinguish preliminary and preparatory material from complete works of art. The second focuses on hierarchy and supplimentarity, developing Deleuze's concept of the simulacrum by showing how the drawings and sketches of Antonio Sant'Elia can be considered works of art, despite being traditionally identified as supporting material. Walter Benjamin's theory of aura, and Theodor Adorno's notion of enigmaticalness are deployed in a third case study that analyses the significance of the relocation of Francis Bacon's studio from London to Dublin and the use of biographical material to reveal aspects of the creative process. The final case study deploys Jacques Derrida's analysis of Antonin Artaud's confrontation with historical definitions of art, and his notion of the subjectile, in order to emphasise the often ambiguous status of ostensibly supplementary material.

Overall, the thesis re-evaluates the cultural significance of supplimentarity by analysing various ways in which supplementary material affects how works of art are experienced and understood.

Current PhD students

Karl Rawstrone (p/t): 'Negotiating Dependence: The Role of the Independent Television Producer'.

This research aims to investigate the independent television production sector in the UK and, in particular, the practices and perceptions of the independent television producer. Having achieved 'maturity' over a period of 30 years, independent production may be seen to represent the outcomes of sustained neo-liberal statutory interventions in the name of deregulation, diversity and competition. While independents provide UK public service broadcasters with nearly half of their original output, the sector is stratified (Born, 2005: 141) between a few large companies with global business outlooks, a body of medium-sized independents with sustainable businesses and a large number of "precarious" small independents (Mediatique, 2005: 3).

The research recognises the complex nature of the term 'independent'. While the designation is defined under EU (European Commission, 2011: 7) and UK law (Broadcasting (Independent Productions) (Amendment) Order 1995: Art. 2), there is a wide variance of business practice across the sector. On a discursive level, the term 'independent' belies the fact that producers exist in negotiated dependencies with broadcasters and/or distributors and that these relations are formed within economic and political contexts.

Key research questions:

- 1 Who and what are 'Independent Television Producers' – what do they make (programmes, money, connections) and how are their roles defined?
- 2 What organisational structures do independent producers occupy and how do they operate?
- 3 What external drivers govern the practices of producers and how are they changing?

Tim Tarrant: (p/t): 'Finding an Audience: Evaluating New Digital Marketing and Distribution Strategies for Low and Micro Budget British Feature Films'

Research aims:

How can low and micro budget feature films use digital marketing and distribution strategies to engage audiences in the absence of large marketing budgets?

How do the production teams negotiate any conflict between their cultural and commercial aspirations for the projects in the way that their films are marketed?

Can the iFeatures production and distribution model offer a sustainable framework for regional film making in the UK?

The research has been supported by the AHRC as online marketing of low budget films has not been evaluated within the UK film industry or from an academic perspective. iFeatures has cultural, educational and commercial objectives to promote distinctive 'British' narratives, raise Bristol's profile as a location for feature film production, portray the city to international audiences and build a sustainable regional feature film industry that can compete in the open marketplace. Research is required to examine whether online marketing may offer a solution to the identified tensions between cultural and commercial objectives in the UK film industry and which new media methods and processes are most successful in reaching audiences for cultural film projects.

**Professor Jeremy Diggie (based at RMIT):
PhD through publication.**

Jeremy intends to draw together the common threads of narrative and technological investigations that have underpinned his professional and artistic activity over thirty years, arguing that they form an interconnected and coherent body of work that makes a contribution to knowledge.

<http://rmit.net.au/browse;ID=oc57mngt7b5sz>

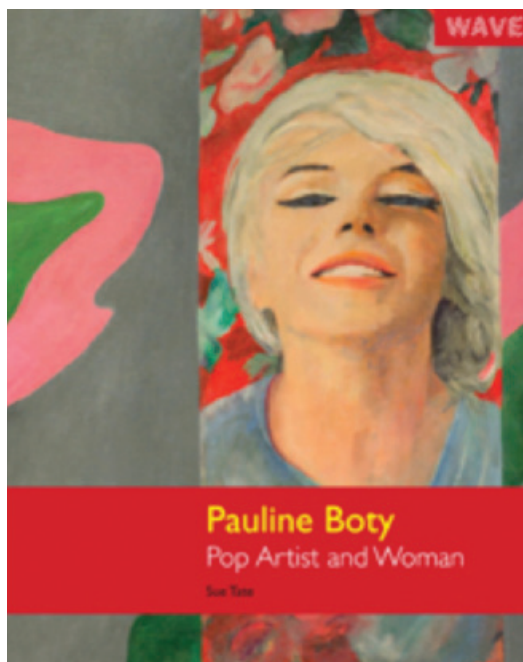
Visual Culture Research Group

The VCRG brings together practitioners, theorists and historians from within UWE and beyond to analyse visibility and visual culture. Recent successes over the last year include the following publications:

Andrew Spicer published two new books in September 2013: *A Companion to Film Noir* (with Helen Hanson) and the culmination of his major AHRC funded project on the British film producer, Michael Kinger, *The Man Who Got Carter* (with A.T. McKenna).

Alex Franklin's new journal *Clothing Cultures*, published by Intellect, was launched in December 2013 (co-edited with Jo Turney).

Clare Johnson's book, *Femininity, Time and Feminist Art*, was published by Palgrave Macmillan in August 2013 in hardback and as an e-book.



Sue Tate co-curated the first full exhibition of Pauline Boty's work in a public gallery – originating in Wolverhampton Art Gallery the show has travelled to Pallant House and is currently in The Lodz Museum of Art in Poland. Sue's book, *Pauline Boty: Pop Artist and Woman*, was published alongside the exhibition.

Dorothy Price's (née Rowe) new book, *After Dada: Marta Hegemann and the Cologne Avant-Garde*, was published by Manchester University Press in 2013

Over the last calendar year the VCRG held the following events:

- 'When Is Now? The Historical Present in Creative Practice', Watershed, Bristol, June 2013
- 'Clothing Cultures' seminar, Watershed, Bristol, December 201
- Work in progress seminar, UWE, April 2014
- 'New Directions in Women's Art History', May 2014.

Clare Johnson, April 2014



New book on ArtScience

Former ACE staff member and current Visiting Research Fellow Barbara Hawkins has just completed co-editing the multi-authored book '*Art, Science and Cultural Understanding*', along with Project Dialogue colleagues Brett Wilson, Stuart Sim and Iain Biggs.

The book is being published by US publishers Common Ground, and will be available from mid to late summer either direct from the publishers website or via Amazon. Exploring the emerging movement

of ArtScience practice and transdisciplinary research approaches, the book includes essays from scientists, historians, philosophers, curators and artists, featuring amongst them a number of colleagues who have long-standing research connections with ACE.

For more information on Project Dialogue members, and to read a range of recent conference papers and journal articles, visit the website www.projectdialogue.org.uk

BERA research group



Room to breathe: Insights from pre-service teachers and NQTs on professional development through informal complementary placements overseas.

Abstract

Teaching is a complex affair in which teachers manage a range of classroom variables and dynamics in the pursuit of pupil learning. Teacher education and NQT probationary monitoring tends to focus attention on systems and protocols such as planning, assessing and lesson pace for example, which are easily measurable, but tend to promote a technicist view of the profession. In this climate, in which the imperative to be 'Outstanding' at all times has never been greater, opportunities for pre-service and novice teachers to take risks, follow their emerging pedagogical intuitions, develop comfort with uncertainty and hone professional judgements are often limited. This study examines how an informal overseas teaching placement might support pre-service and novice teachers' professional development in ways which traditional school experiences might not. Using the theoretical lenses of Structurism and Agency (Giddens, 1979; 1998) and novice-to-expert rubrics (Dreyfus, 1981), this research looks at the developing professionalism of three cohorts of ten initial teacher education (ITE) students before, during and after a four week informal teaching experience in township primary schools in South Africa. Beginning at the end of their second year of training and following each cohort into their NQT year, a series of periodic group and individual interviews examines the participants' professional growth from their own eye-view. Whilst the research is still ongoing, initial conclusions strongly indicate that increased professional trust, minimal or reduced monitoring and increased curricular and pedagogical autonomy can have a significant positive effect on trainee and NQT motivation, risk taking, experimentation and confidence. The analysis suggests that these important features of professionalism can easily be undermined by the structure, prescription and monitoring of formal placements, and argues the case for the value of informal teaching placements during teacher education.

Possible audience for the research:

Teacher Education and development

Key words:

- Professional judgement
- Autonomy
- Risk-taking
- Teacher agency
- Novice to expert

Paired Peers project

Dr Richard Waller gave an invited presentation on an aspect of the Paired Peers project to a Higher Education Academy event at the University of Surrey on 26 March. The event was entitled 'Promoting and balancing effective learning and employability within the undergraduate curriculum'. Richard's contribution was entitled 'Higher education, social class and the mobilisation of capitals; Recognising and playing the game'.

Jumpstart! Geography

A recent publication by Mark Jones and Sarah Whitehouse in August 2014. Jumpstart! Geography see

<http://www.routledge.com/books/details/9780415728034/>

The book is aimed mainly at Primary school teachers and contains a wealth of simple to use and fun activities which aim to jumpstart pupils' understanding of the geographical skills of enquiry, outdoor learning, graphicacy and communication. The activities will help children to develop their knowledge and understanding of people, places and issues through being encouraged to 'think geographically' about the world they live in. Areas covered include:

- Places in my world (personal geography)
- Continents and oceans of the world
- Human geography (including population, migration, towns and cities, and recreation)
- Physical geography (including rivers, forests, coasts and deserts)
- Environment, Sustainable schools and global citizenship.

Designing for Digital Learners (D4DL) Research Group

D4DL's John Cook gave his Inaugural talk given 5 March 2014:

"Social Network Innovation in the Internet's Global Coffeehouses: Pandora, Learning Layers, Design Seeking and Scaling."

Link to slides: <http://goo.gl/cuQkBJ> Talk on YouTube: make some coffee and take a peek?

<https://www.youtube.com/watch?v=HWnyfqOxR6E>

On the 6-7 March D4DL ran the first edition of the Bristol Ideas in Mobile Learning event (BIIML) at the Watershed. This event brought together practitioners, industry players and researchers who exchanged their visions of how to use mobile technology to fundamentally change the way we teach and learn. Twenty-four 'Ideas' papers were reviewed, accepted and registered for the event. There was a very strong European feel to the Symposium, with contributors from: 10 European countries, plus we have colleagues from the USA presenting. While most of this event was closed to registered participants, it included an open session – the MobiLearnFest, where the general public had the chance to participate (free of charge) in provocative experiences that challenge our perception of learning, teaching and indeed living in a constantly-connected world. Among these experiences were: augmented choreographies – using augmented reality to enhance dance in public spaces, a local history quest – using mobile phones to challenge your local knowledge, a social game using twitter where you are asked to reveal intimate details of your life, and a remotely shared walk in the city. This event was co-chaired by Professor John Cook (D4DL Leader), Dr Patricia (both UWE) and Dr. Yishay Mor (external consultant) and part-funded by QR (Quality Research) funds from UWE Bristol. You can find more information here:

- Programme that includes links to YouTube videos of talks and slides: <http://cloudworks.ac.uk/cloud/view/8540>
- Storify of the event: <http://tinyurl.com/latpl2g> where you can see tweets and pictures shared by the participants during the event.

The Bristol Ideas in Mobile Learning Symposium (BIIML)



Led by UWE Bristol's Designing for Digital Learning Research Group (<http://cloudworks.ac.uk/cloudscape/view/2435>) Professor John Cook, researcher Dr Patricia Santos and guest chair Dr Yishay Mor organised an international symposium with a theme of public engagement through the 'mobiLearnFest' symposium stream. Keeping the 'digital' flavour, all delegates signed up through Cloudworks, the free OU software a social networking site for finding, sharing and discussing learning and teaching ideas and designs. This site enabled the uploading of the abstracts, a mechanism for processing the extended abstracts, links to updates and an evolving conference framework. Other free software was used to collate and present the Proceedings of the Symposium, which can be accessed here: <http://ceur-ws.org/Vol-1154>

Symposium Presentations

The more formal international symposium saw both local and international researchers share their ideas and experiences in all 'things mobile'. The keynote from Professor Dr Marcus Specht can be accessed from Programme: <http://cloudworks.ac.uk/cloud/view/8540> along with the videos and slides of all the other presenters.

Of interest to UWE staff may be the presentations by University colleagues:

UWE researchers **Jane Andrews** and **Mark Jones** from the Department of Education shared their experiences of working with undergraduate students: What's happening in 'their space'? Exploring the borders of formal and informal learning with undergraduate students of education

in the age of mobile technologies which explores how two groups of undergraduate students engaged with their own mobile devices in spontaneous ways during their time studying at university

Bernhard Gross – Journalist, citizen and learner? A consideration of context in learning mobile journalism through mobile learning

Patricia Santos – Interaction matters in m-learning in situ

John Cook – gave a cutting edge review of User Generated Contexts: Thinking about changes in mass communication in terms of agency, innovation, trust and risk

And UWE visiting research fellow, Debbie Holley spoke about how education students at her home University are being supported by SMS text messages: Mobile 'comfort' zones: overcoming barriers to enable facilitated learning in the workplace

RoundTable discussions

Part of the conference offered themes 'Round table' discussions, where delegates discussed aspects of mobile learning. Each roundtable summary was filmed for Google plus and can be accessed here:

<https://plus.google.com/105941544613476615848/posts>

'mobiLearnFest'

'mobiLearnFest' offered an experimental, interactive, hands-on, open session which aimed to give participants an opportunity to experience the ideas discussed at the Symposium and engage the general public in the conference conversations. The above link to the Programme gives links to a range of different experiences shared with both conference delegates and the public, in the Watershed and its local surroundings. Sessions included:

#taggedlife: a mobile game and social experiment

etiquetAR: a living demo during the MobiLearnfest!

Exploring Practice-based Learning through the Living Archives and the AffeXity Projects

Questinsitu – The Game: a living demo during the MobiLearnFest!

Experiencing street art with SharedWalk: a living demo during the MobiLearnFest!

For further information, please contact UWE colleagues direct, or Dr Patricia Santos: patricia.santosrodriguez@uwe.ac.uk

UWE academics support teachers in implementing the new National Curriculum in schools

A new National Curriculum is due to be implemented in England's schools from September 2014. Academics from the Department of Education are providing support for teachers in a number of publications.

Drawing on their work in local schools, Penelope Harnett, Sarah Whitehouse and Jane Carter have written a chapter, It depends on your point of view. Exploring different representations of the past in, *Writing History 7-11. Historical Writing in Different Genres*. Ed by Hilary Cooper to be published in June.

Two new publications concerning history and geography in primary schools are to be published by Routledge in August 2014. The books are

aimed to support teachers in their planning the new curriculum for these subjects and include activities and ideas for teachers. Sarah Whitehouse and Mark Jones have written *Jumpstart Geography*, and *Jumpstart History* is written by Sarah Whitehouse and Karan Vickers-Hulse.

Jane Carter has written a chapter in a book about English in the new curriculum, *Primary English For Trainee Teachers* (ed. Wendy Joliffe and David Waugh).

Her chapter, 'Vocabulary Development' focuses on the teaching of vocabulary across the English curriculum; as part of the teaching of reading comprehension; spelling and grammar.

Inaugural Lecture

Professor Penelope Harnett's – Inaugural ACE IPublic Lecture – and what shall we tell the children? Studying history in contemporary classrooms on 19 February attracted an audience of over 80 members of the public, staff, teachers, LA advisors, and academics from other universities. In her inaugural lecture Penelope discussed why history is such a divisive subject and has created so much controversy. She considered the role of history within children's education and the range of historical knowledge which should be available to them. Drawing on her research in Bristol schools, Penelope explored ways in which primary aged children might develop their understanding of how the past is represented and some of the challenges which teachers encounter in teaching history. <https://www.youtube.com/watch?v=eZYfqI82JZ0>

Penelope will be drawing on her inaugural research in her forthcoming keynote presentation at the International Symposium on History Education 25-27 June, Sakarya, Turkey.

<http://www.historyeducation.org/english.html>

Shared Histories for a Europe without Dividing Lines

Professor Penelope Harnett has written the Report on the dissemination conference for Council of Europe's project *Shared Histories for a Europe without Dividing Lines*, held in Vienna in April 2014. The project has run for three years and involved leading European universities and training institutions, NOGs, Research Institutes and museums.

Project objectives were:

- a To reveal the chief interactions and convergences which have characterised the development of Europe as a spatial entity and created the conditions for European construction;
- b To produce definite proposals for strategies and methods towards awareness and knowledge of these dimensions of European history particularly in the context of history courses;
- c To define the content and also the skills essential to a sound understanding of shared trends in European history within a global context.

During the past 3 years the Council of Europe has held seminars focusing on 4 themes:

- The impact of the Industrial Revolution
- The development of education
- Human Rights as reflected in the history of art
- Europe and the World.

These themes have been viewed from three perspectives; interactions (exchanges, mutual influences); convergences (parallel developments, although not necessarily with systematic contact); and tension and conflicts that may have arisen (origins, management and reconciliation processes)

The main outcome of the project is an interactive e-book aimed at teacher trainers, trainees, practising teachers and their pupils. The e-book contains examples of teaching materials, methods and academic papers. Professor Penelope Harnett and Dr Dean Smart have contributed papers to the e-book which will be launched on 5 May 2014

<http://shared-histories.coe.int>

Engineering Projects in the Department of Education

Professor Penelope Harnett is leading the evaluation of the ENGINEER (BrEaking New Ground IN the science Education Realm) project with Juliet Edmonds, Benjamin Knight and Kate Last. The ENGINEER project is funded by the European 7th Framework Programme – supporting and co-ordinating actions on innovative methods in science education: teacher training on inquiry based teaching methods on a large scale in Europe.

ENGINEER is developing 10 engineering design challenge units suited to European environments using the 'Engineering is Elementary' (EiE) programme developed by Boston's Museum of Science (BMOS). Each unit focuses on one engineering field and uses inexpensive materials for student-led design problem solving. ENGINEER'S consortium features 10 science museums and 10 primary schools across Europe.

An ENGINEER dissemination workshop for primary teachers was held at UWE in March. The workshop was led by Natalie Ford and Bridget Holligan from Science Oxford. Materials from the project were shared in the workshop which was evaluated highly.

The ENGINEER project has led to further successful bids in the Department of Education. Fay Lewis has been awarded a University SPUR award (£12,655) for early career researchers for an evaluation of the impact of a new model for engineering education for primary school children. Juliet Edmonds is part of a successful team including Professor Catherine Hobbs (Engineering) Laura Fogg-Rogers (Science Communication Unit) and Penelope Harnett awarded £10,000 by the Engineering Professors' Council in April for a project entitled Engineering is Elementary – Paired Peers Mentors. The project will explore the benefits of Year 3 ITE students working with UG Engineers in primary schools in terms of their career development, and will also analyse pupils' and teachers' perceptions of engineering. A children's engineering research conference is planned for December 2014.

Developing primary school children's understanding of chronology

The first phase of the comparative project researching the experiences of primary children in the Netherlands and the UK in developing their chronological understanding has now been completed. Marjan De Groot-Reuvekamp from Fontys University for Applied Sciences conducted her research in several Bristol schools and visited academics teaching primary history throughout the UK. The second phase will be evaluating classroom interventions designed to promote children's understanding of chronology. Penelope Harnett was the UK partner in this research and has jointly authored a recently published article. M.J. De Groot-Reuvekamp, Carla Van Boxtel, Anje Ros and Penelope Harnett, *Journal of Curriculum Studies* (2014): The understanding of historical time in the primary history curriculum in England and the Netherlands, *Journal of Curriculum Studies*, DOI: 10.1080/00220272.2013.869837. To link to this article: <http://dx.doi.org/10.1080/00220272.2013.869837>

Children's Identity and Citizenship in Europe Research Network

Penelope is an Associate Director of the European Centre for Research on Citizenship and Identity which promotes cross disciplinary research in this area. The Centre organises research student conferences on an annual basis. Several UWE students have attended these conferences and have enjoyed sharing their research with European students from a range of disciplines. This year's conference will be held at Olsztyn, Poland in June.

Research news

Researching Multilingually at the Borders of Language, the Body, Law and the State

Dr Jane Andrews is co-investigator on a 3 year AHRC funded project entitled 'Researching Multilingually at the Borders of Language, the Body, Law and the State'. The project will be launched in Glasgow on 27 May 2014. The project involves a collaboration between researchers from a range of disciplines (education, law, health, languages) and Pan Africa Arts Scotland. Research sites include Arizona, Gaza, Ghana, the UK, Bulgaria and Romania. Professor Alison Phipps at University of Glasgow is the principal investigator and the award is for £1,968,749. More details can be found on our website

<http://researchingmultilingually.com>

International Journal of Applied Linguistics

A special issue of the International Journal of Applied Linguistics was published in November 2013 with the theme of Researching Multilingually. The guest editors were Dr Jane Andrews, Dr Prue Holmes (Durham University) and Dr Richard Fay (the University of Manchester). Jane Andrews has a paper in the special issue entitled "'It's a difficult question isn't it?': Researcher, interpreter and research participant negotiating meanings in an education research interview".

Part-time route for doctoral study in education

The Professional Doctorate in Education (EdD) has successfully recruited a cohort of 20 students to begin this part-time route for doctoral study in education. Participants have expertise in a range of educational sectors from nursery and primary education through to further and higher education. Part 1 begins in May 2014 and modules explore Action Research & Evaluation in Education, Researching Professional Identities & Education Policies, Theoretical Perspectives on Teaching & Learning and Advanced Preparation for Research.

Exploring the borders of learning

Mark Jones and Dr Jane Andrews presented a paper entitled 'What's happening in 'their space'? Exploring the borders of formal and informal learning with undergraduate students of education in the age of mobile technologies' at the Bristol Ideas in Mobile Learning symposium held at the Watershed from 6-7 March 2014, organised by Professor John Cook, Dr Patricia Santos Rodriguez and Yishay Mor.

Key milestone reached in largest ever study of UK family names

The largest ever study of UK family surnames, the AHRC funded 'Family Names of the United Kingdom Project', carried out by a team at UWE Bristol, has reached a key milestone with the completion of the first phase of the database with 45,000 surnames researched and explained. The full dictionary of surnames is due to be published by Oxford University Press in 2016.

Professor Patrick Hanks and Professor Richard Coates have led a team of researchers which includes historical linguists, medieval historians, lexicographers and expert advisers on Irish, Scottish, Welsh, and recent immigrant names. The team analysed records from published and unpublished sources dating from the 11th to the 19th century to enable new and detailed explanations of names to be provided, which will be more reliable and up to date than those currently available. Each entry includes the frequency of the name, its main location, origins and references to documents in The National Archive, Parish Registers, and other sources, illustrating early occurrences of the name. The Arts and Humanities Research Council (AHRC) has funded the research.

Professor Richard Coates, says, "There is widespread interest in family names and their history. Our research uses the most up-to-date evidence and techniques in order to create a more detailed and accurate resource than those currently available. We have paid particular attention, wherever possible, to linking family names to locations. Surnames are part of our identity, so most people are interested in knowing about their names. My main interest is in the linguistic side, in the language of origin and the original meaning of the names, but this research is interdisciplinary, drawing also on history, family history, place-name study, geography and official statistics."

Professor Patrick Hanks adds, "We very much hope that our database will be used in schools as well as by genealogists and the general public. I have found that by studying the origins of their own name and those of their classmates, children can be inspired to want to find out more about language and history in general."

Surnames covered in the research range from the very common to less well-known names with unusual origins.

The name Senogles has only 76 bearers in the UK and only 1 in Ireland. Both a nickname and an occupational name, it is German in origin derived from the surname 'Zinnagel', literally meaning 'tin or pewter nail'. The first known bearer in England was Conrad Zinnagel, a coppersmith, as recorded in 1579 in Augsburg city archives. He came to Keswick in Cumberland as one of the German miners brought here by Queen Elizabeth 1.

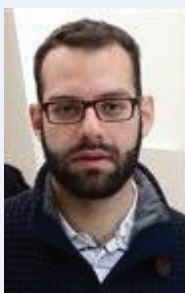
The colourful name of Threadgold, with 730 bearers has its origins in the old English words for 'thread' and 'gold' for an embroiderer who used golden thread. It was first recorded in 1166 and now has numerous variants including the Norfolk name Trudgill. Most English surnames have several variant spellings. The Family Names project has tracked these down and explained them.

The study included not only names of English and Scots origin but also names of Irish, Gaelic, Welsh, and Cornish origin as well as Huguenot and Jewish. Special procedures were developed to study recent immigrant names (i.e. those appearing after 1881) such as Indian, Chinese and a range of Muslim names, with the cooperation of overseas consultants.

The main product of the research will be a database accessible like an online dictionary, to be published by Oxford University Press in 2016, who also intend to publish it in book form. Each entry has separate fields which include: the meaning of the surname, the linguistic origin, the geographical origin, the distribution at the time of the 1881 census, and the modern numbers and distribution.

In January 2014, AHRC awarded UWE a further grant to continue the project so that surnames in the UK with more than 20 current bearers (instead of the present 100) could be included.

Petros Karatsareas - British Academy Postdoctoral Fellow



The development of heritage grammars in present-day London: the case of Cypriot Greek

The 2011 census suggested that the UK is one of Europe's most multilingual countries with big cities like London and Manchester emerging as rich mosaics of languages from every corner of the globe. However, the nature and

extent of multilingualism in the UK has changed dramatically over the past decades alongside changes in the demographic and social profile of immigrant and ethnic minorities, contributing to the formation of what Steven Vertovec has described as Britain's superdiversity. Linguistic pluralism is now more than ever one of the key traits of British society, a national asset and resource that we need to understand better to ensure that its benefits can be shared more widely among communities and individuals.

This project addresses this goal. It aims to advance our knowledge of the patterns that define the diverse linguistic landscape of the UK by concentrating on innovation and change in London's heritage languages, that is, the languages used by immigrant communities in addition to English, which is the majority or socially dominant language. Answers to the following overarching questions are sought:

- How do ethnic minorities – with ties to both their country of origin and their British community – use and introduce innovations into their heritage languages?
- What is the social, demographic and linguistic profile of innovators?
- What are the social factors that favour the introduction of grammatical innovations?
- What are the linguistic mechanisms that bring about change?
- What can innovations in heritage languages tell us about the universal principles that drive language change and its relation to language acquisition and language contact?

The project concentrates on the heritage variety of Cypriot Greek that is spoken in the Boroughs of Barnet and Enfield, which have among the highest concentrations of Cypriot Greek speakers in the capital. Employing state-of-the-art qualitative and quantitative methods, it investigates cross-generational variation and change in the community, focusing on the reduction of grammatical gender distinctions and noun inflectional morphology for number, case and inflectional class. In addition to a series of research publications (articles, conference papers), a number of outputs of societal impact are planned including an advisory report on the status of heritage languages in present-day London to be written in collaboration with **Dr Jeanette Sakel**, a series of public engagement events targeting heritage language speakers and their teachers within the community, and an online knowledge transfer network.

David Harry Parkin

Change in the By-names and Surnames of the Cotswolds, 1381 to c1600

This thesis builds on previous studies of English by-name and surname history. Many have identified the regionally specific nature of name development in England (McKinley, 1990: 20; Hey, 2000: xi; Redmonds, 2004: xiv), yet most of our knowledge comes from national name surveys (see Reaney, 1967; McKinley, 1990), or research carried out at county level (see Redmonds, 1973; McKinley, 1975, 1977, 1981, 1988; Postles, 1995, 1998). While it has been recognised that our understanding of by name and surname development 'will need to be focused on particular parts of the country, looking at how groups of names were formed at different times in particular local communities' (Hey, 2000: xi), there have been no studies of this kind.

By carrying out a diachronic study focussed primarily on the influence regional identity has had on surname development in the Cotswolds, a region with its own distinct cultural, economic and topographical history, it has been possible to reach a greater degree of accuracy on

the causes of regionally specific name development than previously managed. The names from a period when hereditary surnames had only recently been established, 1381, have been compared with those from a period of greater surname stability, c1600, showing that there had been considerable change in the names of the Cotswolds between these two periods. Often, this change can be related to the regional wool trade. Within the Cotswolds, change in surname heredity, names of migrants, name distribution, name frequency and dialect lexis in naming can all be linked with the change in focus from raw wool exportation to cloth production, as well as other historical factors.

Through this research project, it is clear that there had been major changes in the names of the Cotswolds between 1381 and c1600, many of which have not been identified in previous research, suggesting that there are some aspects of English by name and surname history that are not yet fully understood. The national significance of these cannot be known without further regional studies for comparison, and it is hoped that such research will be carried out in response to the findings of this thesis.

Centre for Fine Print Research Highlights 2014

Professor Stephen Hoskins is principal investigator in a major funding award by the Arts and Humanities Research Council and the Design Council worth £750,000. 'Bristol and Bath by Design' is in collaboration with Bath Spa University and Bristol University. The multi disciplinary project team are looking to undertake a comprehensive analysis of the value and impact of design in the region. Steve has also undertaken a summer residency at the Frans Masereel Centre, Belgium. His book on 3D printing for artists published last year is about to enter its second edition.

Argillasys 3D printed ceramics is a new 'spin-out' company under the directorship of Senior Research Fellow David Huson and Professor Stephen Hoskins. The company is due to officially launch in the Autumn having secured seed funding from the AHRC and UWE. A 2-year Technology Strategy Board funded, Knowledge Transfer Partnership project has been successfully awarded to CFPR's Deputy Director and Senior Research Fellow Dr Carinna Parraman and Pulse Roll Label Products, Yate. Interviews are underway. Carinna is also co-authoring a book on 2.5D printing and has a chapter in a new book entitled "Art, Science, and Cultural Understanding". Other funding successes include a 3-year AHRC collaborative doctoral project in collaboration with Joe Padfield at the National Gallery and Carinna is also principal investigator on a 1-year AHRC follow-on project on specialist ink development for 2.5D printing with Paul O'Dowd and Mikaela Harding.

Another successful completion for MA Printmaking students, managed by Senior Research Fellow Sarah Bodman, and with a full student attendance for this year. Sarah's The Blue Notebook Vol. 9 No.1 has just been published. She has a regular column on artists books in Printmaking Today, Sarah was also an PhD external examiner in Australia. Hosted by Sarah Bodman and Book Arts, Jeff Rathermel from Minnesota Centre for Book arts delivered a Flux Lab, An exploration of Fluxus History, contemporary history and creative expression.

The Design MA, managed by Senior Research Fellow Tom Sowden, was quickly filled for this academic year with a waiting list for next year. Tom also presented his work at a conference entitled 'Beyond the Book' in May 2014.

Research Fellow Dr Paul Laidler, has held two successful CFPR Editions open studios this year, and has been accepted for Multiplied Art Fair, Christies London in October 2014. CFPR editions will also go on tour next year to a selection of American universities.

Research Fellow Cecilia Mandrile has been creating a publication with Senior Curator Jill Saunders from the V&A.

CFPR visiting Professor Adrian Geisow, has been working with Paul O'Dowd, Carinna and Melissa Olen. Adrian joined the CFPR in January 2014 to help develop projects in colour and 3D printing, and to help further enhance the Centre's industrial links. He previously directed research into printed electronics and electronic paper displays at Hewlett-Packard Laboratories in Bristol.

Research Fellow Dr Paul O'Dowd gained 1-year SPUR6 funding 'a craft-based approach to 3D printing'

Research Fellow Dr Peter Walters gained another 1-year funded project, in collaboration with University of Bristol, to develop Auxetic foam pads for alleviation in MS patients.

The Burleigh Project was successfully completed with an end of project event at the V&A, London. Lindsay Proctor has been working with artists to test the underglaze tissue process.

PhD Student Angie Butler ran Lenvention II at University of Gloucester, and also had a residency at Yarrow Press, in Selkirk

PhD Student Katie Vaughan has produced some new coloured Egyptian paste artefacts

PhD Student and Research Associate Melissa Olen and PhD Student Peter McCallion have both received Santander travel awards to attend imaging conferences in Berlin and America.

New appointments include:

Mikaela Harding who is working on a 1-year AHRC follow-on project on specialist ink development for 2.5D printing with Paul O'Dowd and Carinna.

Xavier Aure will be starting as our new AHRC collaborative doctoral PhD student with the National Gallery.

Aurelio Sánchez, designer from Barcelona, has been working at the CFPR over the summer to redesign and rebrand the CFPR.

Great success for summer and evening CPD with over 70 attendees on 10 courses ranging from traditional printing, letterpress, artists books, inkjet printing to 3D printing.

The dates for the next IMPACT conference in China have just been announced for 22-25 September 2015.

Liz Banks

The film Look Up has been screened and a paper completed on the practice research for the film at the 3rd Global Interdisciplinary conference on Time Space and the Body at Oxford University in September. The title of the paper was Look Up – Exploring grief, landscape and time through film, showing how our relationship with place and time changes during grief. The paper will shortly be published in an e-book called and will be available online soon.

Liz has also worked with students from UWE and the Bristol Old Vic Theatre School to produce a promotional film for the Alzheimers Society supported charity, Lighting Up, which facilitates arts workshops for

people with dementia and their carers in Bristol.

For the second year running Liz has worked with Film Academy Bristol and Bristol Old Vic Theatre School as a visiting filmmaker to produce a film working with a group of 16-19 year olds who are passionate about making a career in the film industry. Some of the young people were selected for the National Film and Television School's residential course.

watch the film Lighting Up at <https://www.youtube.com/watch?v=-VVQw1U8rlk&feature=youtu.be>

Dr Kit Poulson

Exhibition

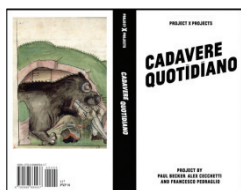
**After the enlightenment, Exeter
Phoenix, Nov 2013-Jan 2014**

A show of new paintings and sound works.

Publications

**Cadavere Quotidiano
A daily mourning**

Contribution of a short story 'The Death of the Corporal' to this anthology. *Cadavere Quotidiano* is structured as a straight anthology of writers and artists preoccupied with the lumbering nature of the object and its relation to the written word. Conceived and organized by Paul Becker, Alex Cecchetti and Francesco Pedraglio. X-tra, Project X Foundation for Art & Criticism, Edited by Shana Lutker. Los Angeles. 2014.



Fas: Rituals for a future unknown

Contribution of a short story, 'Gethsemane.' The publication was a set of responses by six artists to the Ancient Roman ritual of the Fas.

Laura Mansfield publication, designed by an Endless Supply, published by Podia 2014

Conference Papers

**'Buildings and the Body
Symposium,' June 2014,
University of Southampton**

Never Less Lonely than When Alone

A description of the construction and use of an early modern woman's meditation chamber. The meditation chamber constructed around 1605 was an immersive environment the walls of which were covered with emblematic panels. This was a site (or even device) for a specific practice of Protestant sceptical meditation, and contains references that allow an exploration of the room and the small country house in which it was sited as being understood by their occupants as both mundane and metaphorical constructions.

**'Twice Upon A Time: Magic,
Alchemy and the
Transubstantiation of
the Senses,' June 2014, B.I.A.D
Birmingham City University**

'Zaumy Constellations and Malevich's pulverising machine'

The approach to the works of Kasimir Malevich which positions them as the foundation of conceptual modernist abstraction is problematic. In this view much of his thought becomes inconsistent, and his works often illogical. I would argue that many of these problems disappear if we pay attention to the elaborate thought apparatus that Malevich constructed. Here the artist follows a path as much about internal reconstruction as about creating objects.

Terry Flaxton

The Centre for Moving Image Research (CMIR) is a new UWE Centre of Excellence, situated in Creative Industries in Faculty of ACE, directed by Professor Terry Flaxton RWA, Professor of Cinematography and Lens Based Arts. CMIR is comprised of Emeritus Professor (UCLAN) Chris Meigh-Andrews who was appointed as Visiting and Consulting Professor in September 2013. Dr Steve Presence joined as Research Associate September 2013 and Dr Sarah Sparke joined as Research Associate also in September 2013. Sarah has recently been awarded a SPUR award for research in how the young respond to the changing parameters of the Digital Image. Geoff Boyle FKBS was also appointed Visiting Professor in January 2014. Geoff is currently shooting a feature film (with UWE undergraduates working alongside him) that will be post-produced at Bower Ashton with ACE staff and students.

In January 2014 Terry Flaxton was invited to become an RWA academician – this is useful for UWE given Paul Gough's departure as an active knowledge exchange person with the RWA. As a practicing artist Terry's next work, 'The Intersection of Dreams' is exhibiting one of his research artworks, a moving image triptych of which the restaging of Salvador Dalis 'Crucifixion' is pictured, at the Cathedral of St John the Divine in New York in 2015. This work has been co-funded by Steve West VC of UWE and by Eric Thomas, VC of University of Bristol. Chris Meigh Andrews, Emeritus Professor at UCLAN and Consulting Professor to CMIR is also a practising artist and is currently exhibiting his work in Sydney.

CMIR have had various publishing and conference successes including Dr Steve Presence presentation of the Bristol Radical Film Festival and attendant colloquia in March 2014, Flaxton's chairing of a panel at both last year's International Symposium of Electronic Art in Sydney and this years ISEA in Dubai. Dr St Steve Presence is a panel member on radical



film at the International Communications Association in Seattle and Dr Sarah Sparke is chairing a panel at the Atiner Conference on Mass Communications – both in May 2014. We are running Higher Dynamic Range Labs together with University of Bristol's Bristol Vision Institute at Encounters, at Camerimage in Poland both in 2014 and also at our forthcoming Bristol Cinematography Conference and Festival in Spring 2015.

CMIR will present it's research strategy at Bournemouth University BFX Conference in September and we are hosting a one day symposium on the radical image in September at Encounters. Professor Lev Manovich is an affiliate academic to CMIR and will be presenting the symposium keynote. Last September at Encounters, CMIR brought another affiliate – this time a cinematographer, Roberto Schaeffer ASC, AIC Director of Cinematography on the Kite Runner and Quantum of Solace (besides many other major movies), with Flaxton hosting a retrospective of his work.

Flaxton wrote the chapter on *Data Cinematographic Capture for Digital Light*, eds Cubitt et al Sydney, fibreculture/Open Humanities Press, 2013, Steve Presence wrote a chapter on *Maintaining a Critical Eye: The Political Avant-garde on Channel 4 in the 1990s for Cinema, Television and history: New Approaches* eds Lee and Walker, published Cambridge Scholars Press 2014, plus *Reel News in the Digital Age: Radical Video-Activism in Britain*, in Tzioumakis & Molloy's *Film and Politics* Routledge 2014 – and importantly: Chris Meigh Andrew's Second Edition, of 'A History of Video Art' was published by Bloomsbury in December 2013 and launched at Eyebeam in Network in February 2014 with Meigh-Andrews chairing and Flaxton speaking at that event.

For immediate events, research initiatives and funding opportunities, please see <http://cmiresearch.org.uk>

Gillian Swanson

In August Gillian attended the inaugural symposium and open space workshop of Transnational Creatives, a joint endeavour between Stockholm University, Bath Spa University, the University of Adelaide and City University of Hong Kong. The symposium was held in Stockholm, and resulted in the establishment of The Pool: Transnational Creatives Network, designed to facilitate inter-institution collaborations and develop initiatives relating to research, teaching, programme development, funding and digital engagement on reading, writing and creating across cultures. The themes of the first meeting were empathy and voice.

Paper title and abstract:

The Limits of Empathy

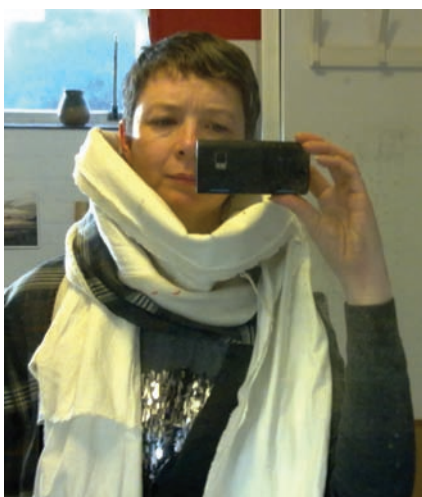
As a cultural historian Liz is interested in discovering the origins, and different understandings, of empathy and what this means for its role in creative practice. What is the value, as well as the danger, of investing in what is, essentially, a state of feeling? Can empathy become the platform for pro-social feeling and action in the interests of others, and is this, essentially, the value of empathy in the context of its cultural manifestations? If the dangers of empathic relations are that we project our own emotional states and assume these as the basis of our understanding of others, should we instead focus on the limits of empathy, in order to ensure that we acknowledge difference? And can we thereby restore the mutuality and reciprocity of 'fellow feeling' that the concept of empathy was first designed to address, without assuming a universal subjectivity?

Stephanie Wooster

Plymouth College of Art, September 2013, Making Futures

So, why do we still knit?

The 'Making Futures – Interfaces between craft knowledge and design: New opportunities for social innovation and sustainability' conference last September set out to discuss how 'traditional' makers and advanced technology can work towards a positive future. "Within my paper I presented the work of my practice led Masters, exploring one aspect of the visceral role of making as an integral knowledge in our lives and how this can be captured through the use of experience as part of the design process to increase our connection to objects. Arguing that this extend the life of things and reduced the strain on natural resources."



Full text due for publication April 2014.

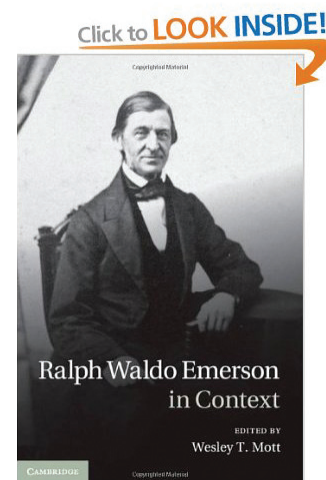
www.makingfutures.plymouthart.ac.uk

David Greenham

Publication: 'Nature' in Ralph Waldo Emerson in Context. Ed. Wesley T. Mott. Cambridge: Cambridge University Press, 2014

Conferences: 'Adversarial Appreciation: The Practice of Close Reading after Theory.' The Return of the Text, Lemoyne, Syracuse, NY, September 2013

'The Atlantic Adam: Emerson and the Origins of American Literature.' British Association of American Studies. University of Birmingham, April 2014



Kerry Sinanan

Dr Kerry Sinanan gave a paper in October 2013 at the Ireland, Slavery, Anti-Slavery and Empire conference, University College Dublin.

The paper was entitled,

"A longing I have to se my native country" [sic]: Slavery, Mastery and Selfhood in Nicholas Owen's Journal of a Slave Dealer'.

It offered an account of how this unique record of an Irish slave traders residence in West Africa in the eighteenth century offers interesting details about the realites of the slave trade and importnat insights into the loves of the Europeans who conducted it. The journal details a life of hardship, exile and cultural alienation but refuses to express any common humanity with the slaves themselves who ar emere commodities for trade.

In March 2014 Dr Kerry Sinanan was awarded the James M. Osborn Fellowship in English Literature and History by Yale Beinecke Rare Book and Manuscript Library. The fellowship is for the research project: **'Slave Masters and the Language of Self: Thomas Thistlewood in Jamaica'**. Amount \$4,000 plus travel expenses.

Dr Sinanan will spend part of the summer at Yale as a research fellow examining the extensive archive of writings left by the notorious slave overseer Thomas Thistlewood.

With the help of Christie's Auction house, Dr Kerry Sinanan has gained access to the long lost autograph maunscript of the slave trader Nicholas Owen. Owen's ms was published in 1930 but has not been scrutinised by scholars since as it has been privately owned. Dr Sinanan will be able to read the ms in New Haven at Reese's Rare Bookshop when she visits Yale in the summer.

Dr Kerry Sinanan was one of two researchers in the Department of Arts to be published in the same two-volume collection on Travel Writing, in December 2013. (Dr John Fisher is the other contributor).

Her essay is:

"The Feelings of an Officer": John Stedman in Suriname'. In *The British Abroad Since the Eighteenth Century. Volume 2 Experiencing Imperialism*. Eds. Martin Farr and Xavier Geugan. Basingstoke: Palgrave Macmillan, 2013: 137-153.

Dr Rebecca D'Monté, Department of Drama

Books

British Theatre and Performance 1900-1950,
London: Methuen Drama, 2015

Edited Books

Cool Britannia: British Political Drama in the 1990s,
ed. with Graham Saunders (Palgrave, 2008)

Female Communities 1600-1800: Literary Visions and Cultural Realities, ed. with Nicole Pohl (Macmillan, 1999)

Chapters in Books

'Drama, 1920-1945', in Maroula Joannou (ed), *The History of British Women's Writing, 1920-1945*, Basingstoke: Palgrave Macmillan, 2013, pp.182-98.

'Moving Back to "Home" and "Nation": Women Dramatists, 1938-1945', in Teresa Gómez-Reus and Terry Gifford (eds), *Women in Transit Through Literary Liminal Spaces*, Basingstoke: Palgrave Macmillan, 2013, pp.139-50.

'Passion, Penury, and Psychosis: Representations of the Spinster by Interwar Dramatists', in Josie Dolan and Estella Tincknell (eds), *Aging Femininities: Troubling Representation*, Cambridge: Cambridge Scholars Press, 2012, pp.3-16.

Conference Contributions/Talks

- 'Theatres of Resistance: Political Drama during the Second World War' (invited speaker, The War Group, Strathclyde University, 2013)

Postgraduate Student

Co-Supervisor for Frosoulla Kofteros, 'The Construction of Childhood and Violence in "Castaway Fictions" from *The Swiss Family Robinson* to *Lord of the Flies*' (2010-)

Marie Mulvey-Roberts

Activities from October to April 2014

Public Engagement

Marie Mulvey-Roberts is the organiser of a series of Sea Readings to accompany "The Power of the Sea" exhibition curated by Jeanette Kerr at the Royal West Academy for members of the public. Readers include English Literature teaching staff (Zoe Brennan, Catherine Butler, Kerry Sinanan and Marie Mulvey-Roberts), an Emeritus Professor from the University of Bath and students from Bristol University. Sea Readings are live events taking place during the exhibition. These consist of lunchtime readings and performances about the sea from poems, extracts from novels, biographies, journals or short stories from canonical and lesser-known writers across the centuries up to the present day. These are situated in the galleries next to appropriate works of art to enhance the experience of the exhibition.

<http://www.rwa.org.uk/whats-on/events/2014/04/seareadings/>

Media

Marie Mulvey-Roberts was interviewed for a short film made at the University of Surrey about the International Gothic Association for which she is a founder-member and member of the executive committee. She is also on the editorial board of the Association's journal *Gothic Studies*.

www.youtube.com/watch?v=O843LAL2smc

Conferences

Marie Mulvey-Roberts gave a paper at the first Gothic conference to be held in Costa Rica. The title of the paper was "Slavery, Emancipation and Mixed Race in Mary Shelley's *Frankenstein*" and given at the Dark Latitudes conference held at the University of San Jose in December 2014.

Journals

Marie Mulvey-Roberts has been invited onto the editorial board of a new international journal Aeternum: the International Journal of Contemporary Gothic Studies run from Auckland University of Technology, New Zealand.

Publication

Marie Mulvey-Roberts had two poems "The Scholar and the Countess" and "Women who Love too Much" on Gothic themes published in an online journal *Dissections: A Journal of Contemporary Horror* 9 (March 2014). <http://www.simegen.com/writers/dissections/>

Michael Woodiwiss – publications so far in 2014

Chapter entitled 'Transnational Organized Crime: The Strange Career of an American Concept' in *Transnational Organized Crime*, edited by James Shepticki (Sage)

Chapter entitled 'Organized Evil and the Atlantic Alliance: Moral Panics and the Rhetoric of Organized Crime Policing' (co-written with Professor Dick Hobbs) in *Transnational Organized Crime*, edited by James Shepticki (Sage)

Journal interview, 'Enterprise not ethnicity: an interview with Dwight C. Smith Jr., *Trends in Organized Crime* (March)

Journal interview, 'Fifty years fighting organized crime: an interview with Frederick Martens', *Trends in Organized Crime* (March)

Chapter entitled 'Made in the USA: The Export of Organized Crime Control Narratives and Policies' (co-written with Professor Margaret Beare) in the *Oxford Handbook on Organized Crime*, edited by Letizia Paoli (Oxford University Press)

Book review of *Smuggler Nation: How Illicit Trade Made America* by Peter Andreas, in *Register of the Kentucky Historical Society*, Volume 112, Number 1.

Judith Aston



The award-winning Sacconi Quartet, associate artists at Bristol Old Vic, follow up their exquisite interpretation of Schubert's Quintet in C (Bristol Proms 2013) and their unforgettable semi-staged Beethoven 131 (Bristol Jam 2010), with the magnificent Beethoven's great Quartet opus 132. In collaboration with Judith Aston and her colleagues from the UWE Filmmaking department, the performance will experiment with cameras, multiple projections and vj-ing to explore how a cinematic environment can be created to help evoke the imagination and emotion that comes with the music. You should expect a traditional recital performed in a non-traditional setting, creating respectful new ways in to the sublime beauty of Beethoven's late work.

Judith scoped-up and directed a Prom with the Sacconi Quartet for the Bristol Old Vic Theatre in July.

Building on her work with The Russian Winter (<http://www.colstonhall.org/shows/russian-winter/>), Judith Aston (Senior Lecturer in Filmmaking and Creative Media) was recently invited by the Bristol Old Vic theatre to direct a visual response to one of the Bristol 2014 Proms. After workshoping with Artistic Director Tom Morris, the Quartet and her small team of recent graduates, she scoped up the brief listed as follows:

The performance was held on 30 July to a sell out audience in the intimate space of the Old Vic Studio. Classic FM documented the result in words and pictures <http://www.classicfm.com/artists/sacconi-quartet/pictures/beethoven-132-bristol-proms/> and further national coverage was received in a review from BBC Music Magazine <http://www.classical-music.com/blog/sacconi-quartet-bristol-proms>.

For further information on the thinking and processes behind this project, please read the documentation on her practice-led research blog: <http://21stcenturyfilmmaking.com/category/bristol-proms/>

Elizabeth White

'The Struggle against Denationalisation.
The Russian Emigration in Europe and Education in the 1920s',
Revolutionary Russia, (Dec 2013), pp 126-152

Papers on her work on Russian refugee children at 3 different events are:
Symposium, 'The League of Nations and its work on social issues',
31 October - 1 November 2013, Geneva, Switzerland

Workshop, 'History of Post-World War II Migration from Europe to Overseas Countries', 25 January 2014, University of the Peloponnese, Corinth, Greece

Annual Conference of the British Association for Slavonic and East European Studies, 11-13 April, Cambridge, UK.

Current PhD History students and their supervisors

Gary Evans, 'English-Language Military History and Historiography, c.1650-1794'. (Dr Peter Fleming and Dr David Parrott, University of Oxford).

Rose Wallis, 'The relationship between English rural magistrates and their communities, and the decline of paternalism, 1790-1832'. (DOS Dr Steve Poole; Dr Madge Dresser)

Philip Legg, 'Civil, Military and Police Relations in the King's County and Donegal c.1870-1900'. (Dr Phillip Ollerenshaw and Dr Kent Fedorowich)

David Whittington, 'An assessment of the performance and influence of Leo Amery as Secretary of State for India during his term of office from May 1940 to July 1945'. (Dr Kent Fedorowich and Dr John Fisher)

Sue Hardiman, 'To future worlds thy virtues and thy praise': A study of the Bristol Hotwell spa and its contribution to the health and well being in the late 18th and early 19th century'. (Dr Steve Poole and Dr Madge Dresser)

Elaine Titcombe, 'Yr Ymgurch yn Parhau: An exploration of the historical narratives emerging from the anti-nuclear peace camps at Greenham Common' (DOS Mike Richards)

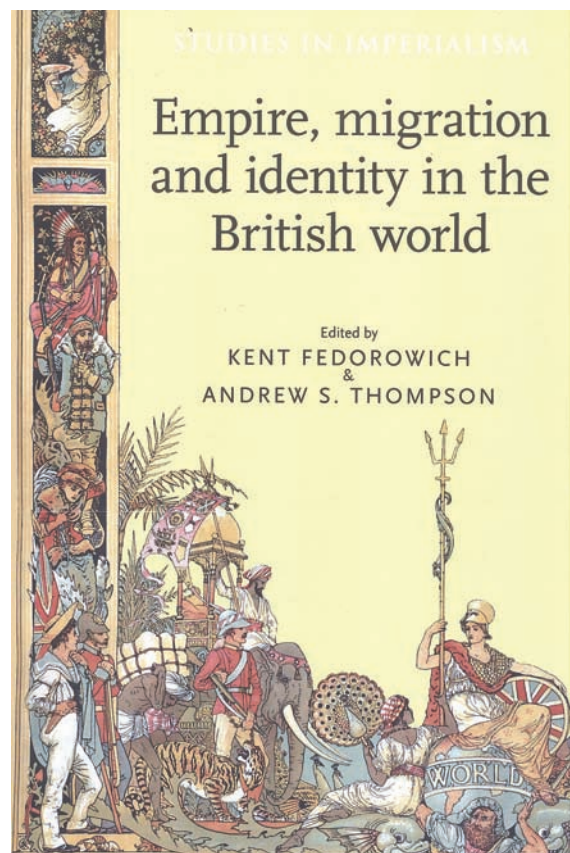
Paul Tobia, 'The Patients of the Bristol Lunatic Asylum in the 19th century' (DOS Steve Poole, and Mike Richards)

Alison Bolitho, 'Changing Perceptions: The Effects of Enlightenment Thought on the Identity of a Mercantile City', (DOS Madge Dresser)

Nick Conway, 'The Post-War Irish Community in Bristol', (DOS Dr Madge Dresser and Phillip Ollerenshaw)

Bridget Deane, 'Transit Routes and Destinations: A Survey of the Experiences of Evacuees and their Reception within the British Empire during World War II' (Kent Fedorowich)

Regional History Centre



Publications

Kent Fedorowich and Andrew S Thompson (eds), *Empire, Migration and Identity in the British World* (Manchester: Manchester University Press, 2013), which includes the co-authored introduction by the editors, 'Mapping the Contours of the British World: Empire, Migration and Identity', 1-41.

Conference papers

'The Wartime Diaries of a Truant Surgeon: Sir Earle Page and his Mission to England, October 1941 to June 1942', Public Lecture, National Library of Australia, 26 August 2013. This lecture was given as part of the NLA's Harold White Fellowship programme and in association with the Australian Prime Ministers Centre, Museum of Australian Democracy, at Old Parliament House.

<http://www.nla.gov.au/podcasts/collections.html>

On 7 September 1941, Sir Earle Page was appointed Australian minister resident in London. He was there for eight months, at a time when the fortunes of the British Empire were at rock bottom and as Anglo-Australian relations reached an all-time low. Tucked away in his vast collection of private papers in the National Library of Australia is an extensive but neglected wartime diary which reveals Page's account of his mission. It provides crucial insights into wartime relations between Australia and Britain, into Page's exaggerated sense of the importance of his role as minister in London, and into the clashes he had with Winston Churchill during a critical phase of the Second World War.

'Considering Commemoration in Canada', Seminar Series on the International History, Memory and Commemoration of the First World War, Foreign and Commonwealth Office, 10 April 2014.

Beginning in December 2013, these monthly seminars have been designed to inform and allow British diplomats and other government officials to establish contact and develop professional relations with international historical experts. Government representatives have subsequently been able to bring their enhanced knowledge of national sensitivities arising from the experience and memory of the war to bear in their approach to diplomatic policy. Also, and importantly, the seminar series has led to the formation of an informal panel of international experts whose expertise the FCO can draw upon over the course of the First World War centenaries between 2014 and 2019.

PhD successes

Graeme Whitehall, 'The Import(ance) of History and Modernity: Home, Parish and Imperial order in the photographic representation of Simla, 1860-1920' (2014). Director of Studies - Dr Kent Fedorowich; Second Supervisor - Professor Steve Poole.

Grant Capture

Since April 2013, Kent Fedorowich (ACE) together with Charles Booth (FBL), have been working in partnership with the BBC on an AHRC-funded project 'World War One at Home'. The team were initially awarded £10,000 to work one day a week each for 13 weeks (mid-April to mid-July) with Katherine Morrison of BBC English Regions and Matthew Pick of BBC West to help broadcast journalists in Bristol, Somerset, Gloucestershire and Wiltshire compile 100 stories on people and places as part of the joint venture established in 2012 by the AHRC/BBC to commemorate the outbreak of the First World War. 'World War One at Home' has become one of the BBC's flagship projects as part of the commemoration process, which by 2015 will have produced 1,400 stories that will be broadcast on regional radio and on-line. The success of the pilot project in BBC West has meant that when the national scheme was rolled out in the autumn of 2013 in the remaining 11 BBC regions in England, as well as the three Celtic nations, UWE has been at the centre of the project's development. In addition, UWE has already profited from the liaison work with regional history associations, community groups, local government and outreach programmes with schools and other regional stakeholders as part of the five year commemorative process.

In September 2013 the BBC/AHRC also conferred on the team the role of national project advisors to liaise with the other regional teams working on their stories throughout the UK. This continuing role will last for the foreseeable future, especially in the build up to the remembrance ceremonies taking place in November 2014. On the back of the highly successful pilot project in BBC West, in September 2013, the team was also awarded the BBC South West region to assist the broadcast journalists in Devon, Cornwall and the Channel Islands during this academic year. Total funding received so far from the AHRC is approximately £80,000. See: <http://www.bbc.co.uk/ww1>

This summer, the team, in conjunction with BBC Learning will take part in a number of large-scale inspirational Great War events which will take place throughout BBC West and South West, reflecting the dramatic impact the war had on local families and communities. Each event will offer a unique opportunity to understand more about the war at home. It will also reflect the national commemoration and offer a uniquely local perspective on the impact of the First World War. For more information regarding The BBC's World War One Commemorative Season please visit <http://www.bbc.co.uk/mediacentre/mediapacks/ww1/docs.html>

Regional History Centre wins Being Human award



A Regional History Centre project has been awarded £2,000 of development money to be showcased at this year's Festival of the Humanities in November.

Romancing the Gibbet is a collaborative interdisciplinary project through which original historical research, poetry and experimental sound will be melded together to make unique public performances on the sites of two eighteenth century crime-scene executions in Somerset and Wiltshire.

RHC director, Steve Poole will be working with sculptor/sound designer Michael Fairfax and poet Ralph Hoyte during the festival.

Two historic sites have been chosen, Walford's Gibbet above Nether Stowey, and Arn Hill above Warminster, where one-off executions for murder were carried out in 1789 and 1813 respectively. The hanging and gibbeting of felons at the scene of their crime was occasionally resorted to in an effort to bring the full majesty of the Hanoverian bloody code to relatively remote rural areas. They were elaborate processional occasions and designed to create a lasting impact in disorderly parishes.

'We're interested not only in what the archival record can tell us, but in the accumulated community knowledge of events like these', said Steve, 'whether preserved in field names, street signage or just passed-down stories. Our two in situ performances will use creative word and sound to interpret both scholarly research and collective community memory'.

Experimental work like this is a particular interest of Steve's, who has been working on law and order in Hanoverian England for many years. 'I've previously published two academic essays on crime scene execution', he said, 'but I'm more interested here in finding less conventional ways to disseminate research and bring historical ideas to new audiences. It's a real challenge'.

Participation in the Festival will allow an initial prototype performance to be aired, and the funding will pump-prime further work. 'Over the coming year, we'll continue exploring these sites in the landscape, walking the routes, talking to local communities and collecting material so that gradually we're able to build a coherent sense of these emotionally powerful sites as 'place types' while still retaining the individual identity of each'.

The team hopes their innovative approach will be engaging and catch the imaginations of rural communities. 'I always finish talks about this material for local history groups by asking the audience what they 'know' about it', said Steve. 'I often get something back, usually drawn from tradition, memory and folklore, which tells us a lot about cultural impact. But it also draws attention to the ways in which our criminal law has evolved over the centuries and, in these cases especially, shaped the history and traditions of English village life'.

Being Human: the Festival of the Humanities is organised by the School of Advanced Studies at the University of London and will run throughout the country from 15-23 November 2014.

The Regional History Centre seminar series

In partnership with M Shed, the Regional History Centre, runs a monthly evening research seminar in the Learning Studio at M Shed, Bristol. All the seminars are held on a Thursday, start at 18:00 and are free to attend.

Full details on the scheduled seminars can be found on <http://www1.uwe.ac.uk/cahe/research/regionalhistorycentre/seminarseries.aspx>

War, Revolution and the Romantic Era in South West England



Call for papers on 28 February 2015 at M Shed, Bristol

In 2015, the *Bristol Festival of Ideas* will launch a year-long celebration of the city's historic association with British Romanticism, c.1780-1820. Bristol was home to the young Robert Lovell, Samuel Taylor Coleridge and Robert Southey; Coleridge and Wordsworth's *Lyrical Ballads* was first published there by Joseph Cottle in 1798 and the city provided a lively platform not only for literary experimentation but for a new, idealistic and youthful democratic politics. Coleridge delivered a series of radical public lectures at Bristol in 1795 and launched an opposition newspaper, *The Watchman* in 1796. Meanwhile, he and Southey were both mixing in rational scientific and literary circles with Thomas Beddoes, Tom Wedgwood and Humphrey Davy where the experimental Pneumatic Institute in Hotwells brought medicine, science and Romanticism together in a new and creative confluence.

The French Revolution and the Revolutionary and Napoleonic wars that followed in its wake (1789-1815) sharply divided British public opinion and provoked a war of ideas that produced new readings of citizenship, nationalism, patriotism, civil rights, property, history, philosophy and nature itself. Hannah More's Sunday School initiatives in the region grew indirectly from these developments and Mary Shelley's brief South Western residence was formative on the production of *Frankenstein*. Coleridge relocated to Nether Stowey and the Wordsworths to Alfoxden where the Somerset landscape helped further to define and inspire the Romantic movement. This conference locates Romanticism and the environment that produced it within a broad regional framework and explores in greater detail the association between Romantic culture and the impact of world war and revolution in the South West during the 1790s. It compliments both the Festival of Ideas programme and the accompanying M Shed exhibition, *Moved by Conflict*, which explores related regional themes for the later world war of 1914-18.

Creative Citizens Research Project: Creative Networks



Every day millions of citizens do something creative, from knitting and genealogy to photography and choirs. These creative citizens, some organised in groups and networks, some not, are the bedrock of the creative economy. The Creative Citizens project is a multi-institution large research project, which aims to explore how people's everyday media creativity constitutes creative citizenship that can help communities become more sustainable. This project is funded by the Arts and Humanities Research Council (AHRC) and the Engineering and Physical Sciences Research Council (EPSRC) under the Connected Communities cross-Council Research Programme. It also forms part of the Digital Economy Programme. The Creative Citizens conference



on 18-19 September 2014 at the Royal College of Art, London, will showcase the Creative Citizens project findings.

The 30-month research project has three strands investigating the value, scope and potential of UK Hyperlocal publishing, community-led design and forms of

everyday creative citizenship that occur through the interplay of informal and formal creative networks, many using online communication platforms. The creative networks research is being conducted in partnership with two organisations: South Blessed, in Bristol, and Moseley Exchange in Birmingham. South Blessed, a highly informal but innovative video channel based in Bristol, is largely self-generating and self-funded. Moseley Exchange is an urban creative exchange in Birmingham.

The Creative Networks case study of South Blessed is led by the DCRC's Professor Jonathan Dovey, working with researchers Dr Shawn Sobers and Dr Emma Agusita. The co-creation phase of the research has supported the

production of a Graphic Novel 'Indigo Babies' by South Blessed in order to help the network develop its business plan and become more sustainable. Founder and director of South Blessed, Vince Baidoo created the Indigo Babies story, set in Bristol, which explores the lives of a group of tech and eco savvy, socially enterprising young people who aspire to create a better world. The book's theme is, 'The world is changing, the children have already changed!' Renowned Bristol street artist Silent Hobo illustrated the comic book, which is available in both print and digital formats, and is being sold by South Blessed to fund future creative production and training for young people. The research evaluates how the project generates value and strengthens the network.



AHRC Indigo Babies video: <http://www.youtube.com/watch?v=QU78n7-W-ws&list=UU4oFqK01f4STG5UJ72JABdw>

Games/Play

Over the past year the DCRC has continued its commitment to developing Game Studies in the UK with a number of collaborative projects, events and publications that bring the studies of videogaming back into the spotlight.

Patrick Crogan led a successful bid for one of only 6 AHRC Video Games Research Networks Creative Territories is a collaboration with University of Brighton, Bristol Games Hub and University of Utrecht and includes participants from 7 UK and 17 European Universities, NESTA, Creative England, UKIE, IGDA and Game City. The project will investigate practices, aesthetics and values in the emergent international indie games production sector, with workshops at the Bristol Games Hub, the Dutch Game Garden, Utrecht and DCRC.

February saw the publication of Seth Giddings' field leading new book *Gameworlds* (Bloomsbury) Building on detailed small-scale ethnographic case studies, *Gameworlds* is the first book to explore the nature of imaginative play in the virtual worlds of video games and how this play relates to, and crosses over into, everyday play in the actual world

DCRC Research Fellow Esther MacCallum-Stewart is developing and programming a day-long symposium at the Pervasive Media Studio which marks the launch of the UK chapter of DiGRA.

Bristol Games Hub – DCRC is a founding partner in this initiative modeled on the ethos of the Pervasive Media Studio, led by DCRC PhD student Rawlings and associates. The Hub builds Bristol's capacity for games development, provides the DCRC with a locus for collaborative research, and UWE staff and students with a range of engagement, training, networking and knowledge exchange opportunities. Launched in June 2013 the Hub is proving to be a successful creative space for a number of SMEs and sole traders, and continues to bear fruit for DCRC in the form of Jack the Ripper 125 – Crogan and Auroch Digital's playable documentary project funded through REACT, and a series of UG sessions at the Hub led by Seth Giddings.

These projects have an emphasis of extending games networks across the UK, as well as paying attention to how they have become a vital part of social media across the country. Whilst Seth Giddings' book examines the intersections between virtual and actual worlds in children's play, the Creative Territories project extends Game Studies beyond academic pathways by bringing together indie developers and communities across the UK and Europe. Finally, the launch of the DiGRA UK chapter in June will provide a platform for collaboration and integration between the growing number of games academics in this country. These activities are also supported by ongoing work by the Games Studies corpus within the DCRC including the REACT Future Documentary Jtr125 project and various research papers and journal articles given by all of our members throughout the year.

Creative Territories: Exploring Indie Game Production Cultures

Department of Creative Industries Postgraduate Research Seminar, 14 May, at the Bristol Games Hub, 77 Stokes Croft. Patrick Crogan, Tom Rawlings and Josh Jarrett presented the Creative Territories Project, a collaboration at the Games research has been at the forefront of examining new forms of attention and the phenomenology of embodied engagement, indicating new models for considering the dynamics of perception, sensory engagement and the cultural politics of pervasive media forms.

The indie game sector has become one of the most innovative, expressive and important sites for creativity in the games industry. Due to a number of changes in the industry including easy to use development tools, digital game distribution methods and new delivery platforms indie games have taken on a much larger role in what people play.

This project examines how this growth, and the opportunities for 'creative industry' transformation it provides, might be articulated with culturally valuable and sustainable changes to video games production diversity, quality and significance (beyond narrow commercial prescriptions of what makes a good game).

The Bristol Games Hub is a non-profit collaborative space used by games development companies, freelancers and academics working on any games related activity.

<http://bristolgameshub.com/> <http://creativeterritories.dcrc.org.uk/>

New Staff – Esther MacCallum-Stewart, DCRC Research Fellow

Esther is a Research Fellow at the DCRC. She will be working on bid writing, networking and events management both within and beyond the Centre, and developing various aspects of the DCRC online profile.

Her research examines the role of players within gaming communities, as well as gender, sex and sexuality in videogames, and she has published widely on these subjects. She currently has two books in press: *Players vs. Games – Online Communities, Virtual Narratives*, investigates how online communities have developed beyond games into arenas like indie gaming and webcasting, and *Playing With Affection: The Game Love Reader* (with Dr. Jessica Enevold, University of Lund) examines the ways in which love can be represented in and around gaming.

She is currently editing a collection of papers on Gender and Sexuality in Contemporary Science Fiction and Fantasy (with Dr. Jude Roberts, University of Birkbeck), and beginning a project which aims to compile an interactive history of the UK Live Action Role-Playing scene with Dr Ashley Brown (University of Manchester).

Esther is also managing the Games track at Loncon3/WorldCon72 in August 2014. The programme will be running 27 panels and hosting a further 30 events in the Games Marquee over the conference period.

In 2014 she has published and spoken on the role of webcasting in online gaming, gendered representation in games, Minecraft communities, and social rulemaking within games and online groups.

NESTA Digital R&D Fund

DCRC researchers won two of the first nine projects to benefit from NESTA's Digital R&D Programme for the Arts which looks at how digital technology can be used to reach new audiences and explore new business models. Seth Giddings is PI on Dance Tag, a collaboration with South West dance development agency Pavilion Dance and Bristol-based Mobile Pie, whose location-based gaming app encourages the public to geo-tag films of themselves dancing. Extending his pioneering DCRC research on Cultural Value in the Creative Economy Dovey is PI on the Digital Hat project - awarded in June 2013. With RA Hannah Nicklin, Albrow, CI partners Calvium, Isotoma and Sam Machim, and with The University of Exeter Business School the research looks at financial and cultural value within a social network around live event marketing.

Dance Tag



DanceTag was a year-long project to develop and test a location-based mobile phone game to encourage and connect dancers of all abilities. Funded by the AHRC, Arts Council England and Nesta via the Digital R&D scheme, it brought together cultural, technology and research partners: Pavilion Dance South West, the Bristol-based games developers Mobile Pie, and Dr Seth Giddings (UWE / Digital Cultures Research Centre). The game, available for free for both Apple and Android devices, invites players to video themselves and their friends dancing and to upload their video. The app tags the dancers' location and players can find their own videos on the game's map and watch other dances. Players can dance just for fun or they can challenge an uploaded video by performing their own dance at the same location, with the game community rating the winner.

Zannah Doan, the cultural partner lead, explains that the project evolved from 'thinking about how we could enable everyone, whether urban/rural, experienced/novice dancers, to dance and share their dance with others. To feel connected to others through dance'. Seth's research has focused on two main aspects of the project. Firstly the play-testing of the prototype app, exploring how movement, lived culture, location and technology come together in moments of play. And secondly the design process itself, how initial ideas were articulated by all the partners through software design, play-testing and technology prototyping and how the game's future players, and their play, were anticipated and configured.

REACT update

REACT at the halfway mark

REACT, the UWE led AHRC Creative Economy Hub is just past its halfway mark. We've recently completed our Future Documentary Sandbox theme. Six brilliant collaborative teams have spent the last six months in a fast and furious R&D process conducting their own unique and playful investigations at the dynamic edges of filmmaking. The projects are diverse and challenging in terms of both content and systems for delivery and distribution.

UWE researchers were involved in three projects, Patrick Crogan worked with UWE PhD Graduate Thomas Rawlings in his Auroch Games company to produce the world's first playable documentary based on the infamous Jack the Ripper murders. Judith Aston worked with rising documentary star Jeanie Finlay exploring the true murder mystery of Orion, a masked character masquerading as Elvis from beyond the grave. Emma Weitkamp from the Science Communication team at UWE worked on 'Boron Mon Amour' part of a bigger film making project about the 94 Elements, this film used online data as a live part of the online film experience. Bill Thompson, Head of Partnership Development, BBC Archive Development Group reflected at the launch on how difficult it is working creatively in this arena " ...everyday we reinvent the possibilities of online, by taking the



stuff that's out there, reshaping it around our current ideas and trying to do something brilliant with it. It's great to see such exciting things that have emerged from these six teams, who have been brilliant to work with, stimulating, exciting and fundamentally brave."

We are currently halfway through the Objects Sandbox that is building original prototypes for the Internet of Things which focus on the human experience of connected objects. Our next call is for Play Sandbox to run through next winter in which we will be working with a young people's cohort to design new forms of challenging and playful digital experiences for children. Next year we will be focusing on how we can support researchers and micro businesses to progress their projects to the next stage of development.

The REACT Hub funding runs to early 2016. We are all now busily scoping the prospects for how we move forward. Our aim is to continue to support innovation investment into the network we've been building. Watch this space.

Jon Dovey, April 2014

DCRC at Creative Economy Showcase

'In the REACT hub we're fostering new networks of relationships between research and business. We're showing how creative businesses can benefit from the depth of expertise that Arts & Humanities researchers can offer them. Collaborative journeys are producing an amazing range of new products and services for innovative businesses and offering academics new ways to do research' (Professor Jon Dovey)

On 12 March 2014, a number of DCRC researchers took part in the AHRC Creative Economies Showcase, exhibiting some of the ongoing projects delivered both in the Pervasive Media Studio environment and beyond.

Professor Jon Dovey presented a session entitled 'From Hub to Network: Value Constellations at work in the Creative Economy Hub.' This session focused on how a 'Hub' creates value through understanding its role within a network. It explored new methods for explaining the value of networked based interventions into the Creative Economy. Professor Dovey discussed how the REACT hub facilitates network based interventions into the Creative Economy, and the importance of this in creating collaborative talent based networks. He also demonstrated, via the Gelphi platform how the interconnectedness of relationships developed through this sandbox process, creates value for those involved. Professor Dovey from the DCRC, and Professor Stephen Hoskins of UWE's Centre for Fine Print Research were also featured prominently in the showcase brochure:

'In my experience I believe there are two creative economies, both crucial to the future health of the UK. The immensely important Arts and Heritage sector is already well documented. In addition there is a growing economy as part of a true collaboration between the arts and

industry, Exemplified by the groundswell towards the physical object created through digital technologies such as 3D printing. The UK leads the world in its creative approach to these technologies which we must continue to support. (Professor Stephen Hoskins).

#Dancetag showcased development on the DanceTag app. In addition to demonstrating the app itself, presentations at their stand reflected specifically on the collaboration between cultural workers, technologists and academic research that contributed to its development. DCRC's Seth Giddings was interviewed about the project by the event coordinators.

The Creative Territories group presented the various trajectories of the network project, underscoring the key processes and connections that will be used when formulating commercially viable, creatively sustainable and culturally valuable pathways for the development of the growing UK indie game sector. Project partners from the Bristol Games Hub, The University of Brighton, and Utrecht University were in attendance.

The REACT Future Documentary Sandbox demonstrated progress on the JtR125 project, which was subsequently featured on the AHRC main site as an article entitled 'Meet the Future of News'. The project is jointly created between Dr. Patrick Crogan (DCRC, UWE), Tomas Rawlings (Auroch Digital, Bristol Games Hub) and Professor Janet Jones (University of Middlesex).

Thisison.com – a collaboration between DCRC, Albow and Calvium funded through NESTA's Digital R&D for the Arts programme shared updates on the development of a new social network around live events. The project sets out to improve the ways we share, discover, and support live events. An early version of this system is being launched alongside Bristol's Mayfest in May.

Jack the Ripper 125 (JtR125)



This project uses original photography, archival material and 3D game elements to experiment with making a 'playable documentary'. 8 November 2013, was the 125th anniversary of the murder of Mary Jane Kelly by an unknown assailant known as 'Jack the Ripper'.

The collaboration between Patrick Crogan, Senior Lecturer in Media Culture and Practice and Film Studies at UWE, Tomas Rawlings, Design Director at Auroch Digital, and Janet Jones, Professor and Head of the Media Department at Middlesex University, explores sensitive themes. It asks questions about evidence and interpretation that are central to documentary inquiry, but for the first time in the form of a computer game.

The team are producing a documentary game that pitches players into Victorian London, moving through a 3D city as a news illustrator, investigating the ripper's terrible crimes. Exploring notions of crime and social history, news reporting and ethics, players will interact with characters, discover clues, and piece together the story, drawing parallels between contemporary society and this infamous crime. Through game design, use of archival material and expert commentaries, JtR offers the user an investigative and thought-provoking experience of the individual, social and cultural dimensions of living and surviving in Whitechapel in the 1880s.

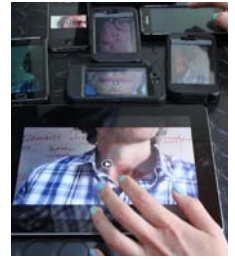
Through the Sandbox process, the team have made significant leaps in game design and business development: they've developed skills in building an innovative 3D graphics-based world for the Unity engine; Patrick Crogan has successfully secured AHRC games research funding; and Janet Jones has established strong relationships with BBC Interactive for future projects. For Auroch Digital this builds on existing work turning news into games via their GameTheNews.net project.

Auroch Digital hope to publish JtR125 as a games title in 2014 on the Steam online platform. It will enhance their reputation as an innovator extending the scope of interactive experiential media for creative expression and cultural engagement.

The Nth Screen

Reimagining film for groups.

Nth Screen is a platform for creating and watching funny, moving, and magical videos that play across different phones and tablet computers when they're together.



By turning a group of mobile phones and tablets into a set of co-ordinated screens for watching multi-segment, multi-angled films, the project explores how the social value of being physically together becomes part of a film making or viewing experience.

The project was a collaboration between Dr. Tim Kindberg, DCRC researcher Dr. Charlotte Crofts, and Hazel Grian. Tim is a computer scientist turned creative technologist who runs matter2media; Charlotte is a Senior Lecturer in Film Studies and Video Production at UWE; and Hazel is a Transmedia Creative Director.

Running against the trend for people to communicate remotely, the team created a platform where each participant unlocks part of a film or audio experience by connecting their device to one another. The other devices respond to their presence, to reveal further film segments.

With REACT Feasibility funding, the team held a workshop with film makers, produced Nth Bird, a 'calling card' film by Hazel Grian, and enhanced the platform for creating shared, reactive, and beautiful narrative experiences via user testing.

The project has recently received round two REACT funding to prototype a new part of the platform that allows user to capture, edit, and make their own multi-screen films easily. Development on Nth Camera is already underway, with the addition to the team of DCRC Director Mandy Rose and DCRC Research Associate Jess Linington.

'these pages fall like ash'

Working with leading authors Nick Harkaway and Neil Gaiman to explore what the book, the editor, and the author could be when one story is told across both physical and digital platforms. 'these pages fall like ash' invites an audience to take part in a narrative experience; accessing, altering, and writing a locative story that showcases the possibilities of the book and challenges traditional publishing norms.

Artist collective Circumstance and Tom Abba, Senior Lecturer in Narrative Theory at UWE, produced a story that unfolded in two places at once: one in a beautifully crafted, wood-covered book, and the other in a series of hard drives hidden across the city of Bristol.

The physical book became an encyclopaedia to an imagined city, and guided readers on a journey across Bristol, where narrative content was delivered to their internet-enabled devices.

A story of two cities emerged and merged across print, screen, and the reader's imagination. The prototype story sold out in days. 200 users took to the city to explore the experience.

The team are now developing the idea of interdependence between the physical and digital in storytelling. Working with a set of invited writers, their intention is to progress their research and development process by producing an anthology edition of six experimental pieces of work, each of which demonstrates a tangible example of digital/physical storytelling

interaction. The first edition will be prototyped over the summer, and formal discussions are underway with a major publisher to bring it to market by the end of the year.

Experimental narrative form also informs Tom and Circumstance's other projects. The Museum of London have commissioned an audio-based Sherlock Holmes experience to accompany their forthcoming Sherlock programme of events and exhibition starting in October 2014. The work will invite an audience to experience the city of London through the eyes of the detective.

Common themes present in 'these pages fall like ash' and earlier projects initiated by Circumstance have been drawn together with other outputs from the REACT Hub's Books and Print programme to outline the thematic territory for a major research programme centred around 'Ambient Literature'. Asking questions around the nature of experiential writing - work that embodies the presence, actions and reactions of its audience, making them an integral part of its content - and an emerging form for such writing, this project will work with partner Universities and practitioners to deliver a funding proposal in due course.



i-Docs 2014/Collabdocs



On 21-22 March, 150 international delegates from as far away as Australia, Canada and Brazil converged on the Watershed for the DCRC's third i-Docs Symposium – the UK's leading academic gathering in the fast-developing field of interactive documentary.

Convened by UWE's Judith Aston and Mandy Rose, and DCRC Visiting Fellow Sandra Gaudenzi, this year's symposium reflected key themes within the world of i-docs: Production Models, Impact and Evaluation and New Territories (geographic and aesthetic).

Highlights included artist Hank Willis Thomas whose opening keynote explored the "video mediated megalogue" – Question Bridge. Thomas, whose artwork is held in collections including the Guggenheim and Museum of Modern Art in New York, gave an inspiring account of the project and previewed the second stage project, for which the team raised \$75,000 on Kickstarter. Multimedia editor at the Guardian, Francesca Panetta, provided insight into the challenges and processes of interactive production at a national newspaper. Joining them were leading international practitioners including World Press Photo award winner Elaine McMillion Sheldon (Hollow), interactive documentary pioneer Bjarke Myrthu (StoryPlanet) and Professor / Producer Ramona Pringle (Avatar Secrets for iPad).

i-Docs also included hands-on workshops – giving delegates the chance to explore, question and feed into the production process on projects including the Open University AHRC-funded 'Earth in Vision' research project (2013-2016), which explores the politics and practice of broadcast archive release through the example of BBC environmental content.

The event was dovetailed with the showcase for REACT's Future Documentary Sandbox allowing delegates the opportunity to engage with the 6 projects in development. 4 of these were also presented as in depth case studies at i-Docs – 3 involving DCRC/UWE academics.

Orion: The Mask – Judith Aston & Glimmer Films, *Boron Mon Amour* – John Burgan, Emma Weitkamp & PFilms, *JtR 125* – Patrick Crogan and Auroch Digital.

Specially programmed events for delegates at i-Docs included an evening performance of the Tribeca StoryScapes award winning live performance *Choose Your Own Documentary and Door into the Dark* – a ground breaking work in progress from Pervasive Media Studio residents Anagram. A documentary mixed with physical experience, *Door into the Dark* will be presented at Sheffield DocFest 2014

Over 30 UWE students from MA Documentary Features and Wildlife Filmmaking and undergraduates from Media, Culture and Practice were among the delegates, with the majority assisting in documenting and

staffing the event. On the Saturday following the symposium, several of these student volunteers participated in a "Popathon" story workshop. Using Mozilla's cutting edge interactive storytelling tool, Popcorn Maker, students learned how to work in a collaborative way alongside designers and coders, producing documentary work native to the web.



The event also reflected i-Docs ongoing collaboration with MIT's Open Documentary Lab with Principal Investigator Professor William Uricchio giving day two's opening keynote – Things to Come: The Possible Futures of Documentary from a Historical Perspective. MIT OpenDoc Lab also hosted a panel exploring lessons from their docubase, an expanding and world-leading resource of over 140 interactive documentaries, for which Mandy Rose and Sandra Gaudenzi are the sole UK based curators.

Feedback from participants underlines the unique dialogue the symposium allows between scholars and practitioners and the opportunities it provides for knowledge exchange and for the development of new research trajectories and networks. Paolo Favero an academic from the University of Antwerp commented: "This is indeed the most amazing arena for meeting different forms of engagement with the language of interactive documentaries. A must see for academics, filmmakers, producers, gamers and more." Beyond the Symposium the conversation continues on the i-Docs website www.i-docs.org and associated platforms.

For more, visit the site, follow us on Twitter or join the Facebook community.

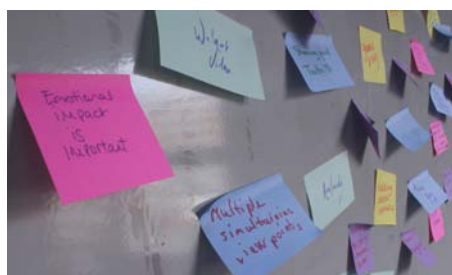
DCRC's focus on participatory and interactive media is continued in Mandy Rose's AHRC CollabDocs Research Fellowship.

Dissemination for the project has been reflected in speaking, mentoring and publication. Highlights this year include invited presentations at BBC New Broadcasting House, at Sheffield Doc Fest Crossover Lab, selection as the only UK curator at launch of the MIT OpenDoc Lab _docubase, acting as a mentor for REACT's Future Doc Sandbox and on Sheffield DocFest Devise to Deliver 3 scheme.

Meanwhile, *Searching for Happiness* – Stage 2 of *The Are you happy? Project* – was selected for Sheffield DocFest's Videotheque 2014 and for Photomediations Machine January 2014 Edition. Spring 2014 also saw Rose's chapter – *Making Publics – Collaborative Documentary as Do-it-with-Others Citizenship* – published in MIT Press's *DIY Citizenship: Critical Making & Social Media*.

Further consolidating DCRC/i-Docs place as the UK's leading site of research into interactive documentary are the following recent publications in the field: 2013 i-Docs special edition of the *Journal of Documentary Studies* – edited by DCRC's Jon Dovey, Judith Aston, and i-Docs collaborator Sandra Gaudenzi, including an article by Dovey and Mandy Rose. A chapter from Dovey and Rose – 'This Great Mapping of Ourselves': New Documentary Forms Online in *The Documentary Film*

Book ed. Brian Winston and two chapters in the acclaimed *New Documentary Ecologies* eds. Nash, Hight and Summerhayes: *Documentary Ecosystems, Collaboration and Exploitation* (Dovey), and *Strategies of Participation, the Who, What and When of Collaborative Documentaries* (Gaudenzi).



Publications – books, chapters and journal articles

Volumes

Seth Giddings

Gameworlds: Virtual Media and Children's Everyday Play
Bloomsbury, London
2014

Game studies is a rapidly developing field across the world, with a growing number of dedicated courses addressing video games and digital play as significant phenomena in contemporary everyday life and media cultures. Seth Giddings looks to fill a gap by focusing on the relationship between the actual and virtual worlds of play in everyday life. He addresses both the continuities and differences between digital play and longer-established modes of play.



The 'gameworlds' title indicates both the virtual world designed into the videogame and the wider environments in which play is manifested: social relationships between players; hardware and software; between the virtual worlds of the game and the media universes they extend (e.g. Pokémon, Harry Potter, Lego, Star Wars); and the gameworlds generated by children's imaginations and creativity (through talk and role-play, drawings and outdoor play). The gameworld raises questions about who, and what, is in play. Drawing on recent theoretical work in science and technology studies, games studies and new media studies, a key theme is the material and embodied character of these

gameworlds and their components (players' bodies, computer hardware, toys, virtual physics, and the physical environment).

Building on detailed small-scale ethnographic case studies, *Gameworlds* is the first book to explore the nature of imaginative play in the virtual worlds of video games and how this play relates to, and crosses over into, everyday play in the actual world.



Esther MacCallum-Stewart

Online Games, Social Narratives (forthcoming)
Routledge Autumn 2014

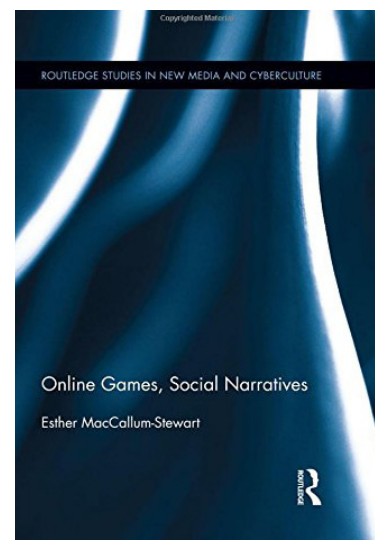
Online Games, Social Narratives examines how players have started to change the ways in which videogaming is consumed and produced. By examining the recent developments in Indie Games, Facebook gaming and Webcasting on YouTube, this book discusses how players are becoming a far more dynamic force in gaming development and design. Players now often feel or create a critical engagement with games that allows them to act upon them in meaningful ways – through the stories they tell, through their relationship with game developers, or via changes that they make to the game itself. As a result, players are becoming an important element of the design process, as well as directly influencing the ways in which these games are understood or played.

Throughout the book, the virtual sandbox game Minecraft acts as a lynchpin to ground each community and is symptomatic of the recent changes in gaming culture. Initially developed by a single person, the game has become a multi-million 'triple A' title, and a defining text in gaming history. Although, or perhaps because the game has no tutorial, and presents a relatively blank narrative text to the player, it has attracted a wide remit of games players who have interpreted the game in different ways. These interpretations may be narrative; in the form of stories or adventure maps; ludic, as modifications and alternate versions of the game; or social, with players coming together to create aspects of Minecraft both in and outside the game.

Minecraft has also aided the rise of gaming celebrities – a group hitherto relatively absent from gaming culture (Lara Croft is an icon, but I can't ask her what her favourite videogame is).

By making videos of their gameplay, and uploading them to YouTube, webcasters are becoming a commercial and trendsetting force in games development and sales. The book traces the rise of several groups, including one of the biggest webcasting groups in the UK: The Yogscast – whose rise to fame throughout the research period of the book underscores the importance of such groups, and their relationship with fans and games developers.

Finally, the book examines the ways in which players respond to games where their sociality is curtailed, and discusses some of the less pleasant aspects concerning players and games. Facebook games deliberately induce a false sense of community, and players quickly realized this, finding the games both intrusive and often rejecting them outright. Although Facebook games like Farmville initially did well, hits are now relatively few and far between. Similarly, other games companies have been accused of exploiting their fans by using them as an unpaid sales force to test and develop aspects of their games, sometimes even releasing them in an incomplete format and expecting players to report issues, or even provide solutions.



Publications – books, chapters and journal articles

Chapters

Seth Giddings

Simulation in

The Routledge Companion to Video Game Studies

eds Mark J.P. Wolf & Bernard Perron

Routledge 2014

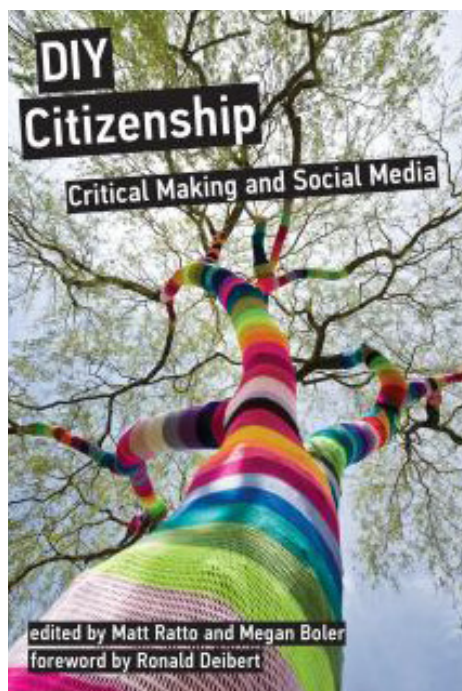
Drawing without Light in

The Photographic Image in Digital Culture,

ed. Martin Lister

Routledge 2013

Mandy Rose

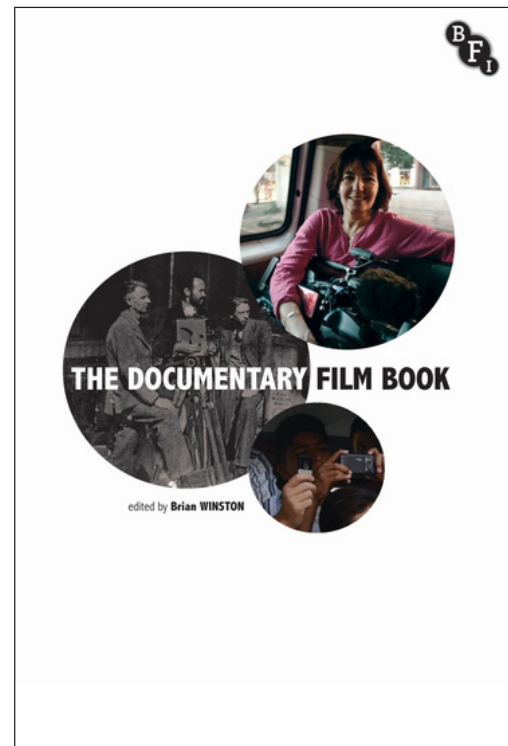


Making Publics, Documentary as Do-It-With-Others Citizenship in **DIY Citizenship, Critical Making and Social Media**
eds. Ratto & Boler
MIT Press 2014

Today, DIY -- do-it-yourself -- describes more than self-taught carpentry. Social media enables DIY citizens to organize and protest in new ways (as in Egypt's 'Twitter revolution'; of 2011) and to repurpose corporate content (or create new user-generated content) in order to offer political counternarratives. This book examines the usefulness and limits of DIY citizenship, exploring the diverse forms of

political participation and 'critical making'; that have emerged in recent years. The authors and artists in this collection describe DIY citizens whose activities range from activist fan blogging and video production to knitting and the creation of community gardens. Contributors examine DIY activism, describing new modes of civic engagement that include Harry Potter fan activism and the activities of the Yes Men. They consider DIY making in learning, culture, hacking, and the arts, including do-it-yourself media production and collaborative documentary making. They discuss DIY and design and how citizens can unlock the black box of technological infrastructures to engage and innovate open and participatory critical making. And they explore DIY and media, describing activists' efforts to remake and reimagine media and the public sphere. As these chapters make clear, DIY is characterized by its emphasis on 'doing'; and making rather than passive consumption. DIY citizens assume active roles as interventionists, makers, hackers, modders, and tinkerers, in pursuit of new forms of engaged and participatory democracy.

Jon Dovey and Mandy Rose



'This Great Mapping of Ourselves': New Documentary Forms Online in **The Documentary Film Book**
ed. Brian Winston
Palgrave/Macmillan 2013

Powerfully posing questions of ethics, ideology, authorship and form, documentary film has never been more popular than it is today. Edited by one of the leading British authorities in the field, *The Documentary Film Book* is an essential guide to current thinking on documentary film.

In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history (from pre-Flaherty to the post-Griersonian world of digital 'i-Docs'), survey documentary production (from Africa to Europe, and from the Americas to Asia), consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

Publications – books, chapters and journal articles

Chapters

Sandra Gaudenzi (DCRC Visiting Fellow)

Strategies of Participation, the Who, What and When of Collaborative Documentaries

Jon Dovey

Documentary Ecosystems, Collaboration and Exploitation both in **New Documentary Ecologies**
eds. Nash, Hight and Summerhayes
Palgrave/Macmillan 2014

Documentary remains a vital and dynamic media form, one that has persisted through decades of change in patterns of media production, distribution and reception, from its early conception in silent filmmaking, through 'new' media such as television, to the current explosion of digital platforms. New generations of documentary filmmakers, multimedia designers, online curators and social media aggregators are exploring the challenges and opportunities of a digital environment characterised as collaborative, participatory, and interactive. This book provides a unique collection of recent research into the ways in which these digital producers are adopting the 'documentary project' across digital platforms, developing new documentary practices and providing distinctive new ways for audiences to engage with reality.

Esther MacCallum-Stewart

"Kill her, kill her! Oh God, I'm sorry!" - Spectating Dungeons & Dragons in **Dungeons and Dragons and Philosophy**
ed. Christopher Robinchaud
Blackwell 2014

Game Player Behaviour in Online Games (interpersonal) in **The International Encyclopedia of Digital Communication and Society**
ICA & Wiley
Blackwell 2014

Journal articles

Esther MacCallum-Stewart

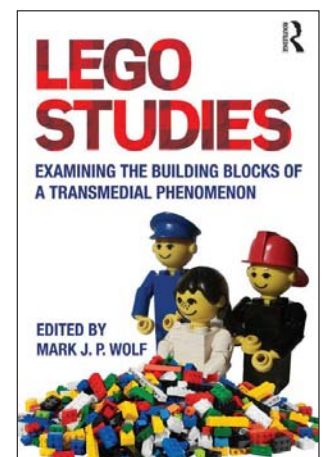
"Diggy Holes and Jaffa Cakes": the rise of elite fan producers in **Journal of Gaming and Virtual Worlds** vol 5 #2

"Take that, bitches!" Refiguring Lara Croft in **Games Studies**, September 2014

Seth Giddings

Bright bricks, dark play: on the impossibility of studying LEGO in **LEGO Studies: examining the building blocks of a transmedial phenomenon**
ed. Mark J.P. Wolf
Routledge 2014

Since the "Automatic Binding Bricks" that LEGO produced in 1949, and the LEGO "System of Play" that began with the release of Town Plan No. 1 (1955), LEGO bricks have gone on to become a global phenomenon, and the favorite building toy of children, as well as many an AFOL (Adult Fan of LEGO). LEGO has also become a medium into which a wide number of media franchises, including Star Wars, Harry Potter, Pirates of the Caribbean, Batman, Superman, Lord of the Rings, and others, have adapted their characters, vehicles, props, and settings. The LEGO company itself has become a multimedia empire, including LEGO books, movies, television shows, video games, board games, comic books, theme parks, magazines, and even an MMORPG. This collection will be the first devoted to examining LEGO as both a medium into which other franchises can be adapted and a transmedial franchise of its own. Although each essay looks at a particular aspect of the LEGO phenomenon, topics such as adaptation, representation, paratexts, franchises, and interactivity intersect throughout these essays, and suggest that the study of LEGO as a medium and a media empire is a rich vein deserving of further examination.



PhD students

Josh Jarrett – current

The MOBA model: a critical ethnography exploring the co-creation of value that players, participants and developers share in the construction of the multiplayer online battle arena.

The MOBA genre is one of the most pioneering, influential and dynamically evolving online spaces. Since the genre's conception in 2005, it has become the most played online gaming genre, a genre that is pioneering an e-sports industry and a genre that experiences huge financial success as a result of its innovatively fair 'free to play' model. However it is a genre and cultural

activity that has eluded researchers up until now. In this research the dynamics of co-creation that underpin the functionality and success of the MOBA genre are critically explored with the aim of understanding how 'value' is mutually created, shared and contested by developers, players and participatory actors alike. Utilising an innovative ethnographic approach that accounts for playful and participatory actions across platforms, the role of online gameplay and related paratextual activities is framed as a particularly avant-garde example of negotiated co-creation that is typical of wider digital platforms widespread throughout the Internet.

Tine Bech

DCRC research student Tine Bech successfully defended her practice-based thesis *Playful Interactions: A Critical Inquiry into Interactive Art and Play* to an exam team that included Seth Giddings, visiting UWE Professor Martin Rieser and distinguished artist Richard Layzell.