



## Centre for Moving Image Research



**In September 2015 the first Bristol International Festival of Cinematography (BIFC) took place at the Arnolfini, in collaboration with Encounters Short Film and Animation Festival.**

The immersive learning environment created by the festival (Director, Professor Terry Flaxton, and Producer, Dr Sarah Sparke) saw world-leading cinematographers – including Billy Williams (OBE, BSC), Roberto Schaefer (ASC), Nic Knowland (BSC), Dave Alex Riddett, Geoff Boyle, Ula Pontikos – brought together with director Otto Bathurst, costume designer Caroline Eselin-Schaefer, students, early-career researchers and established professionals in a series of workshops and panels.



The event gained worldwide recognition and ongoing support from key industry bodies including The American Society of Cinematographers (ASC), the British Society of Cinematographers (BSC), and the European Federation of Cinematographers, IMAGO.

We were absolutely thrilled by the response – such support from the industry. The VIP cinematographers and panel speakers gave their time for free, we were lent a great deal of fabulous kit, and of course then there was

the top-level global media coverage within the industry. There was a very wide audience. Students came from universities all over the UK, and early careers professionals came from UK and beyond, including America and South Africa.

Our volunteer crew involved students from a number of local universities too – in particular from UWE, University of Bristol, Bath Spa, and Gloucester, as well as linking in with the ITV Studios acting department.



## Other news from the CMIR

In March and October 2015 we continued the series of CML/CMIR tests (Director Geoff Boyle, Producer Dr Sarah Sparke).

The next will be January 2016, again bringing together students and industry professionals in an immersive learning environment to test new cinematography cameras for a global industry audience.

CMIR also has a rolling programme of bursaries (project leader Dr Sarah Sparke) to develop the cultural ecology of moving image practice and research across a range of Bristol institutes and communities. These include Knowle West Media Centre, Bristol Experimental and Expanded Film, Arnolfini, Spike Island, Bristol Museum, Bristol Old Vic, Royal West of England Academy and UWE.

### Conference/Papers

In September 2015 Dr Sarah Sparke organised and chaired a CMIR panel at BFX Conference, Bournemouth. Papers were presented by CMIR PhD candidate Alex Nevill, CMIR-affiliate artist Chuck Elliott, and CMIR bursary holder Lucy Williams. The latter two papers were co-written with Sarah Sparke, who presented an impact case-study report on the Bristol International Festival of Cinematography.

## Professor Andrew Spicer

### Successful funding/ Research project/KTP

Andrew Spicer and Steve Presence were awarded Higher Education Innovation Funding (HEIF 6) for: 'Investigating and Analysing the Film and Television Industries in Bristol and their Impact on the Creative Economy of the Bristol Region'.

This is a 10-month project (October 2015-July 2016) that aims to provide systematic data about the formation, size, location, turnover, personnel, networks and systems pertaining to the expanding film and television industries in Bristol and an accompanying analysis of their economic, social and cultural impact. It complements Spicer and Presence's European research project SIFTI – Success in the Film and Television Industries – and the Bristol and Bath by Design AHRC-funded project. A graduate research intern (0.8) will be appointed whose work will be directed by Spicer and Presence.

In addition to providing a comprehensive data set, the research intern will develop a website and various social media accounts that will promote and provide information about the project, be regularly updated and include information about how to participate; set up a programme of invited speakers from the companies involved in the project to UWE students and staff; and organise a closing public engagement event with key industry professionals and stakeholders to share the outcomes of the project and discuss the development of subsequent knowledge exchange activities. Spicer and Presence will compose and publish a preliminary report accompanying the dataset, aimed at industry professionals and stakeholders and start to shape a future funding bid.

### PGR conferences

ACE held a very successful Postgraduate Research Student symposium on 26 June 2015. The keynote was provided by Professor Gina Wisker entitled 'Writing the Thesis', which was attended by around 150 PGR students from across the university.

### New publications

Andrew Spicer, 'Producers and Moguls, 1930-1980', in Laraine Porter, I.Q. Hunter and Justin Smith (eds), *Routledge History of the British Film Industry* (Routledge, 2016).

Andrew Spicer and Steve Presence, 'Autonomy and Dependency in Two Successful UK Film and Television Companies: An Analysis of RED Production and Warp Films', *Film Studies* no. 14 (special Issue on Institutions and Agency), (2016).

### Research conferences

Andrew Spicer was a panel respondent at the 'New European Film and TV Culture Conference: Trends and Challenges' conference, Danish Film Institute, Copenhagen, 7 September 2015.

Andrew Spicer, 'Sean Connery and Iconic Stardom', Institute of Historical Research, University of London, 19 November 2015.

### Professorial lectures

Andrew Spicer will give his inaugural lecture at Watershed (Waterside 3) on 8 March 2016. The *provisional* title is 'Why Film Stars Matter: The Cultural Value of Stardom'.

### New Courses

Andrew Spicer and Dave Greenham had a new postgraduate course validated: Master's in Research (MRes), which is a broad-based research master's course aimed to attract both practice-based and humanities-style students. The students' award will be named according to their project from one of the following disciplines: Applied Arts, Art, Creative Practice, Culture, Design, Digital Media, English Language, English Literature, Film, History, Journalism, Linguistics or Media.

Course structure:

#### Module 1: Research Methodologies (30 credits)

This is an interdisciplinary research methodologies module. The first six weeks will be lecture/workshop/seminar based. In weeks 7-12 the student works with her/his supervisor to develop discipline specific research methodologies. Assessed by a presentation (30%) and a research portfolio of 3,000 words (70%).

#### Module 2: Research Portfolio (30 credits)

This is a discipline specific research module conducted by the student's supervisor who, through a series of supervisions will support and develop the students' discipline knowledge. Assessed by a literature/texts review (30%) and a 4,000 word portfolio of analytical and interpretative readings of key text/sources/artefacts relevant to the extended project (70%).

#### Module 3: Extended Project Module (120 credits)

The extended project will take a variety of forms depending on the nature of the student's discipline. It could be a written dissertation of up to 25,000 words; or, if practice-based, the practice element could constitute up to 50% of the project. In this latter case the written component would be no lower than 12,500 words.

The course is open to graduates who have gained a 2:1 or better first degree in an appropriate discipline or evidence of equivalent experience through a portfolio of work. All enquiries should be directed to the Programme Leader: Andrew Spicer.

## Professor John Cook

### Hybrid reality

Hybrid Reality is a core research theme in the Centre for Moving Image Research (<http://www.cmiresearch.org.uk/core-research-streams.html>) and is led by Professor John Cook.

John gave two well-received papers on this work in September at international conference in Spain and Romania. The challenge of the 'unfilled' potential of the Internet has been identified by Tim Berners-Lee; our answer is 'hybrid reality' (see slides

for talk about this <http://www.slideshare.net/johnnigelcook/cook-et-al>).

Our work aims to scaffold egalitarian access to cultural resources, a fundamental part of an empowering democracy in what are being called Digital Public Spaces (<http://futureeverything.org/ideas/digital-public-spaces/>). Based on our work in the EC funded Learning Layers project (<http://learning-layers.eu/>) we frame our work with the notion of a Hybrid Social Learning Network (see short paper on this

<https://goo.gl/3NNMnr>); this provides mechanisms for interlinking the hybrid practice of professional learning or the scaffolding of the social exploration by citizens of hybrid cities (see short paper on this written with CMIR colleagues <https://goo.gl/geF1fq>). Our approach is to use design constructs to mediate between theory and practice. For example, the Hybrid Stokes Croft project is funded by a CMIR bursary and runs in collaboration with Bristol based U-Soap Media.

## Dr Steve Presence

### Funding grants/activities

Higher Education Innovation Fund grant: 'Investigating the Film and Television Industries in Bristol and their Impact on the Creative Economy of the Bristol Region' (2016), as detailed opposite.

AHRC Networking Scheme grant: 'Sustaining Alternative Film Cultures' (2015-17). The first of four events in CMIR's AHRC Networking Scheme grant, 'Sustaining Alternative Film Cultures' (2015-17), took place in October at the Liverpool Radical Film Festival. The grant provides development funding for the Radical Film Network ([www.radicalfilmnetwork.com](http://www.radicalfilmnetwork.com)), an international network for politically-engaged film culture convened by Presence in 2013. The event in Liverpool brought together an international group of filmmakers, exhibitors, researchers and other stakeholders and culminated in a discussion with the British Film Institute, Creative Europe and Cinema for All about how the RFN – and the culture it represents – can be supported in the long term. The second event takes place at Sheffield International Documentary Film Festival in June 2016 (for updates and bursaries please sign-up to the RFN mailing list).

### Conference and event organisation

The fourth edition of the Bristol Radical Film Festival took place at the Arnolfini gallery in October. This year, the festival marked the 40th anniversary of the First Festival of British Independent Cinema, which took place at the

Arnolfini in 1975. Highlights included a rare screening of Derek Jarman's early 16mm short films; an exploration of race relations in Colin Prescod's re-released *Blacks Britannica* (1975), and a closing event with Laura Mulvey and her film, *Penthesilea* (1974).

Steve is assisting Professor Flaxton with a three day international conference, 'The Cultural Ecology of the Medium-sized City', which will take place at the Arnolfini on 1-3 April 2016. The conference is presented in association with Intellect and the journal, *Architecture MPS*, and will explore the implications and possibilities of the digital times in which we live, on the civic, cultural, aesthetic, economic, urban and architectural forum of medium-sized city.

Steve is also supporting the second annual conference of the Radical Film Network, which will take place in Glasgow on 29 April - 1 May 2016. The conference is being held at Glasgow University and at a variety of participating venues across the city, and is being funded by Creative Scotland and the Scottish Trades Union Congress.

### Conference papers

'"Inward Industry Engagement": Exploring Production Cultures in British Film and Television', *Challenging Media Landscapes Conference*, MediaCityUK, Salford, Manchester, 16 November 2015

Invited Speaker: '"One Screening Away From Disaster": Politics, Chaos and Commitment in the Radical Film Network's Exhibition Sector', *Screen Seminar*, University of Glasgow, 15 October 2015.

### Publications

Journal article: (Forthcoming 2016) with Professor Andrew Spicer, 'Autonomy and Dependency in Two Successful UK Film and Television Companies: An Analysis of RED Production and Warp Films'. *Film Studies*, no: 14, Special Issue, Institutions and Agency.

Forthcoming (2016): '"One Screening Away From Disaster": Community Exhibition in the Independent Sector' in Sarita Malik, Caroline Chapain and Roberta Comunian (eds.) *Community Filmmaking: Diversity, Innovation, Policy and Practice*. London: Routledge.

Book chapter: (Forthcoming 2016): 'Reel News in the Digital Age: Radical Video-Activism in Britain', in Yannis Tzioumakis & Claire Molloy, eds., *Film and Politics*. London: Routledge.

Book chapter: 'The Contemporary Landscape of Video-Activism in Britain', in Ewa Mazierska and Lars Kristensen, eds., *Marx and Moving Images of Activism*. Oxford and New York: Berghahn, pp.186-212.



## Research Projects

### Research Project:

Combining digital print technologies with 18th Century underglaze ceramic printing to retain an industrial heritage process.

### Research Team:

**Professor Stephen Hoskins, David Huson.**

**Funder:** AHRC.

A 12-month project to investigate the possibility of combining 21st Century digital print technologies with 18th Century underglaze ceramic printing techniques to retain an industrial heritage process. The researchers at the Centre for Fine Print Research collaborated with Burgess Dorling & Leigh (Burleigh) Pottery, the last UK Company to print underglaze tissue commercially, based at its pottery in Stoke-on-Trent.

They successfully tested the application of digital technology to the printing of traditional potters underglaze tissue, both printing and applying it in the same way as the 18th

Century process, but creating the plate from a digital file. Thus reducing the time taken to engrave a roller from one month to less than one day to create a digital equivalent roller, whilst retaining the integrity of the final product. The team recreated the qualities and visual aesthetic of underglaze tissue using contemporary digital technology whilst retaining all of the craft and artisan skills inherent in the application of underglaze tissue printing. As part of the project four artist case studies were undertaken to highlight the range of potential fine art practitioners that could benefit from using the underglaze tissue process and Chris Orr RA, Paul Scott, Higg+Bunn and Stephen Hoskins created bespoke patterns for Burleigh tableware effectively demonstrating the new method. The researchers have recently been awarded further funding from Innovate UK and the AHRC to apply the findings of this project in Burleigh's factory.



### Research Project:

Can Egyptian Paste Techniques (Faience) Be Used For 3D Printed, Solid Free-form Fabrication of Ceramics?

### Research Team:

**Professor Stephen Hoskins, David Huson and PhD research Katie Vaughan.**

**Funder:** AHRC.

This three year research project (2012–15) aimed to develop a process based upon historic Egyptian Faience techniques, to enable ceramic artists, designers and craftspeople to be able to print and glaze 3D objects in a new ceramic material based on Faience. First used in the 5th Millennium BC Faience was the first glazed ceramic material invented by man. The researchers have created a contemporary 3D printable, self-glazing, non-plastic ceramic material that exhibits the characteristics and quality of Faience and have tested three methods:

- 1 Application glazing: similar to modern glazing techniques where glaze slurry is applied to a body.
- 2 Efflorescent glazing: where the glazing materials in the form of water-soluble salts are mixed with the body. The salts migrate to the surface forming a layer, which fuses to a glaze when fired.
- 3 Cementation glazing: the unfired object is buried in a glazing powder, in a sagger then fired. During firing, a glaze is formed directly by chemical reaction on the surface of the body but the glaze mass as a whole does not melt.

The research team have collaborated with Richard Slee (one of Britain's most important contemporary ceramic artists and professor of ceramics at Camerburwell College of Art) and Glenys Barton (a sculptor working mainly in ceramic and bronze whose work is highly distinctive and is collected and exhibited widely) on case studies to test the properties of the material for fine art practitioners.

The artefacts created for this project will be exhibited in 2016.

**Research Project:**

The Development of Novel Inkjet Inks.

**Research Team:**

**Dr Carinna Parraman** and  
**Dr Paul O'Dowd.**

**Funder:** AHRC.

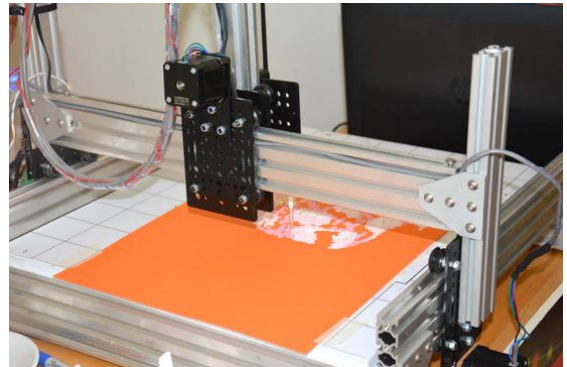
This research was inspired by an AHRC funded study (2004) led by Dr Parraman which investigated printing methods, over layering of inks, and colour mixing approaches that could assist in the development of colour inkjet technology and evolving digital colour printing methods for artists.

The AHRC funded this follow-on project 2014–15 reflecting on the development of texture and colour printing. The researchers investigated the relationship between on screen images, the development of colour

separation algorithms, and the computer-aided methods for the physical application of paints and inks to paper. This research departs from traditional methods of colour separation and printing methods, as it incorporates 2.5D printing, which connects emerging interests in the technical, creative and physical approaches to practice. The process explores capturing, modelling and the application of textured marks that emulate the textured appearance of materials.

The research investigated the ability to physically print combined colour and texture onto a 2D substrate to explore human-analogous gestures for the deposition of mediums toward a digital machine capable of physically

reproducing painterly styles and to produce visual effects which exploit the character of materials used. The major outcome of this research is the development of a prototype 2.5D printer and software to address the overprinting, layering of colours and colour workflow methods.



## Events

### IMPACT 9 Multi-disciplinary Print Conference



The IMPACT 9 Multi-disciplinary Print Conference was hosted by China Academy of Art, Hangzhou, China 22-26 September 2015 on the theme 'Printmaking in the Post-Print Age'.

Chaired by UWE's Dr Carinna Parraman the conference included a keynote lecture by Professor Stephen Hoskins on the recent past and future of printmaking in the post print age with reference to its context in contemporary art, industry and society. Plus papers by Dr Parraman and

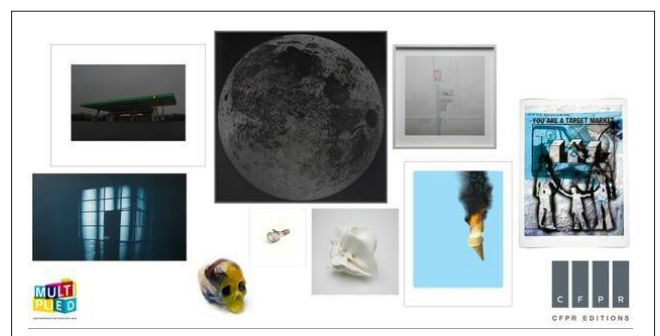
Dr O'Dowd on their AHRC funded research into alternative approaches to image making and printing that moves from the on-screen representation of images and painting applications, to the physical generation and methods for surface deposition or 2.5D printing. CFPR research students Melissa Olen, Peter McCallion and Peter Moseley also authored papers. IMPACT stands for 'International Multi-disciplinary Printmaking, Artists, Concepts and Techniques'.

### CFPR Editions at Multiplied Art Fair

CFPR Editions had a stand at the Multiplied Art Fair 16-18 October 2015.

Multiplied is the UK's only fair devoted exclusively to contemporary art in editions. Hosted annually by Christie's South Kensington it takes place during Frieze week and offers a rich programme of talks and workshops for art lovers and connoisseurs alike. The fair encompasses prints, digital art, 3D multiples, artist's books and photographs, reflecting the whole spectrum of contemporary publishing. CFPR Editions is led by Dr Paul Laidler. It functions as a publishing studio of limited edition prints

and multiples primarily using technologies such as inkjet, UV, 3D printing and laser cutting. The focus on new print technologies in the field of fine art printmaking places CFPR Editions within a unique area of the print publishing art market. Work published by CFPR Editions features a number of early career and established artists ensuring a diverse range of styles and approaches when realising ideas in



print. If you missed the fair you can still view and buy prints via the CFPR Editions website <http://www.uwe.ac.uk/sca/research/cfpredictions/>.



## Make:Shift:Do

On Saturday 24 October 2015 CFPR were delighted to have been selected as one of the venues for Make:Shift:Do – a nationwide celebration of digital innovation in craft organised by the Crafts Council. We ran a hands-on experience of digital making in our Laser Cutting Bureau including demos, samples and advice.

## Printopia: How and Why do Artists use print?

CFPR researchers had artefacts included in the exhibition Printopia: How and Why do Artists use print? at London Print Studio.

This exhibition provided a unique opportunity to explore behind the scenes and discover how and why artists are fascinated by the creative opportunities presented by new and traditional print media. The exhibition included:

### Scarabs by David Huson and Katie Vaughan

These artefacts are from a research project into the 3D printing of ceramic bodies, investigating the possibilities of using techniques developed by the ancient Egyptians to produce a 3D printed ceramic body that will glaze itself during a single firing process. The two methods demonstrated used in ancient Egypt to enable self-glazing in one firing are efflorescence glazing and cementation glazing.

### Lattice Pyramids by David Huson

The Pyramids were 3D printed in a UWE Bristol patented porcelain ceramic material then biscuit fired and glazed in the conventional manner.

### Deruta Bowl by Stephen Hoskins

Inspired by hand-decorated majolica bowls from the 16th century Italian school of ceramics, this early digitally-printed research piece by Hoskins was a two-dimensional development of the underside of an Italian Renaissance bowl.

### Skull by Verity Lewis with Peter Walters and David Huson

Printed in plaster the Skull is a test piece in 3D printing.

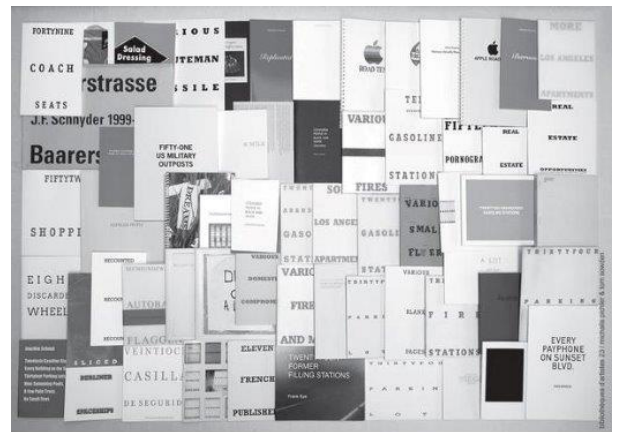
### Bristol Teacup designed by Peter Ting and printed by Peter Walters and David Huson



This double walled, pierced teacup was 3D printed in a UWE Bristol patented porcelain ceramic material and biscuit fired and glazed in the conventional manner.

## Re: Follow-ed (after hokusai)

Re: Follow-ed (after hokusai) was an exhibition of artists' tribute books to Ed Ruscha curated by Tom Sowden and Michalis Pichler at Cabinet du Livre d'Artiste, Université Rennes until 3 December 2015.



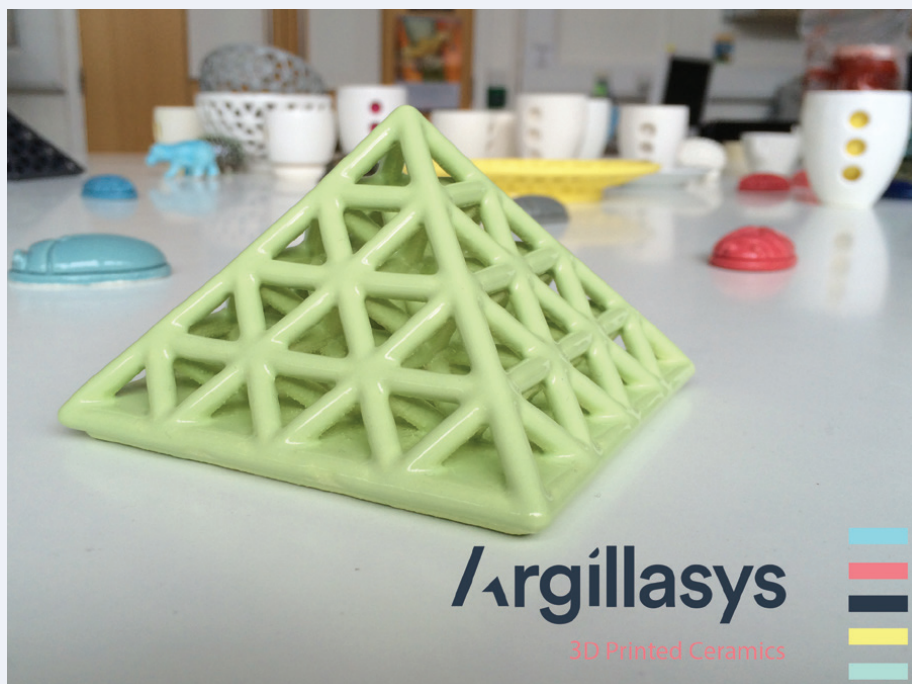
## International Print Triennial

CFPR's Professor Stephen Hoskins and Dr Carinna Parraman were invited to be members of the jury panel that designed the International Print Triennial – Krakow 2015 and selected the Grand Prix of Young Polish Print – Krakow 2015 earlier this summer. The International Print Triennial is a globally renowned printmaking event which next year will celebrate its 50th anniversary. 1,105 artists from all around the globe participated this year and their works were shown at Bunkier Sztuki Gallery of Contemporary Art in Krakow. The exhibition of the Grand Prix of Young Polish Print – Krakow 2015 were selected by the Jury from among submissions by 211 young Polish printmakers under 35 years of age. As part of their jury duties Hoskins and Parraman had artwork included in Behind the Curtain, an exhibition of the creative work of the panel members. The exhibition showcased a diversity of creative personalities and aesthetic approaches.



### Argillasys spin out company launched

Stephen Hoskins and David Huson at CFPR have been researching 3D printed ceramics for more than seven years. The process has been received with great interest by both the arts community and the ceramic industry and, with the support of the AHRC to enable product and market research, a UWE spin out company Argillasys 3D printed ceramics has been launched. Argillasys provides a personal service to artists, designers and industry to develop and realise their ideas in a unique and patented, 3D printable porcelain ceramic. The ceramic powder combines the properties of traditional porcelain with the design possibilities of 3D printing and the company offers both a bureau service for designers, artists and industry – [www.argillasys.com](http://www.argillasys.com).



## Knowledge Exchange activities/KTP

**Title:** KTP between Denby Holdings Ltd and the Centre for Fine Print Research at UWE.

**Funders:**  
Innovate UK and AHRC.

**Awarded to:**  
**David Huson** and  
Denby Holdings Ltd.  
**Dates:** 2015-17.

**Outline:** This project will apply pioneering academic research undertaken by David Huson and Professor Stephen Hoskins to Burleigh Pottery's underglazed tissue printing production to embed an innovative process combining digital technology and traditional craft skills, to develop new opportunities for economic growth.

Denby Holdings Ltd is the holding company of a group of quality home brand companies including Poole Pottery,

**Title:** KTP between Renishaw Plc and the Centre for Fine Print Research at UWE.

**Funders:**  
Innovate UK and AHRC.

**Awarded to:**  
**Dr Carinna Parraman, Professor Stephen Hoskins**  
and Renishaw Plc.

**Dates:** 2012-15.

**Outline:** This project enhanced the additive layer manufacturing capability of Renishaw, improving in-house utilisation and developing innovative new machines and processes, through embedding print related technology and arts expertise at the Centre for Fine Print Research.

Renishaw is a global engineering company with core skills in measurement, motion control, spectroscopy and precision machining. It develops innovative products that significantly advance customers' operational performance by, for example, improving manufacturing efficiencies, raising product quality, maximising research capabilities and improving the efficacy of medical procedures. The company carries out its research and development and manufactures primarily in the UK. It sells its products both in the UK and overseas for use in applications as diverse as machine tool automation, co-ordinate measurement, Raman spectroscopy, machine calibration, position feedback, CAD/CAM dentistry, stereotactic neurosurgery and medical diagnostics.

# New and completed studentships

## New research studentships starting October 2015

### Linsay Proctor

**Funder:** UWE Bursary.

**Topic:** The causes and impact of declining craft industries on the heritage process of lithography: how heritage, industry and culture can be revitalised through digital technologies.

**Supervised by:** Carinna Parraman and Stephen Hoskins.

**Outline:** The central hypothesis for this PhD project is that, even when a heritage process remains valued for its methods and products, global changes within the wider economics of manufacturing are impairing the unique chains of specialist crafts and knowledge that are necessary in sustaining their futures. Traditional lithography has shrunk to a relatively small worldwide community. Linsay will undertake a comprehensive evaluation of the craft dependencies, interconnectedness and stability of material, tool and process infrastructure. The findings will be used to investigate how digital technologies can be integrated to improve the sustainability of heritage networks, supply chains and craftsperson knowledge.

### Becky Gooby

**Funder:** 3D3 AHRC PhD Bursary.

**Topic:** Casting Colour, an investigation in colour assurance for digital textile print for textile practitioners and an exploration of a Mid Century heritage and craft colour palette.

**Supervised by:** Carinna Parraman.

**Outline:** This research project is concerned with the exploration into, and manipulation of, digital colour in fabric printing, to produce an openly accessible colour management toolkit for designers, artists, makers, and small organisations that may not have access to equipment and software, that can assist with colour assurance for fabric printing. It is intended that the toolkit will take the form of videos, instructions and downloads available online through a dedicated website. Each phase of research will incorporate a practice as research methodology with experimentation in practice, and reflection through documentation, alongside complementary writing and industry-led case studies with designers, colour technologists and design journalists. The research will establish a coherent body of colour work using digital textile printing methods, curate and collate a series of colour conversations, identify a palette of heritage and craft colours and create an historical archive of colour use in the British domestic interior (1900–1960).

## Completed studentship

### Stuart Cannell

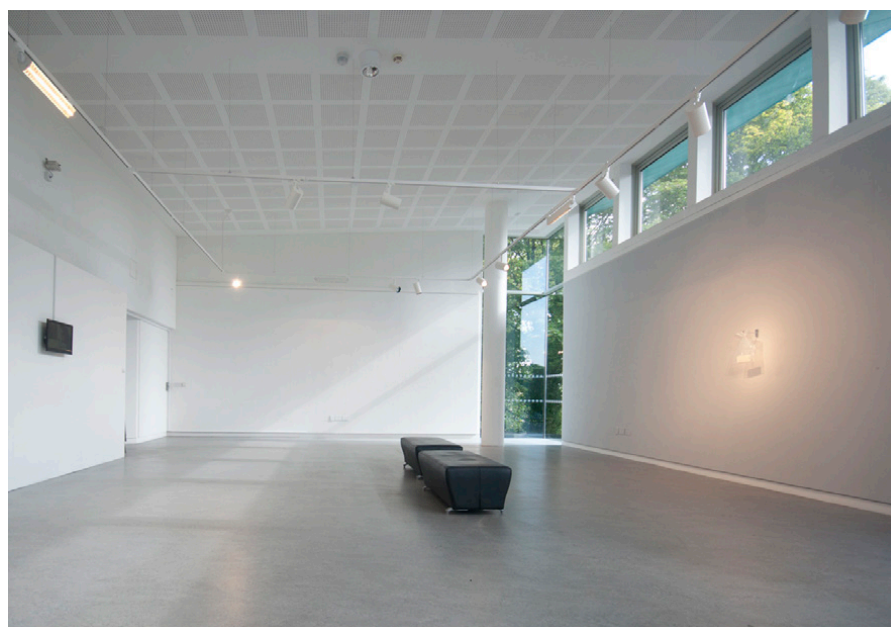
**Funder:** 3D3 AHRC Masters Bursary.

**Topic:** Reinterpreting the digital image through printmaking process.

**Supervised by:**

Sarah Bodman and Paul Laidler.

Stuart Cannell successfully completed his 3D3 scholarship route through MA Multidisciplinary Printmaking this September. Stuart worked on his final project over the summer, and his degree show exhibition 'Silk Road 6S Plus' was held at Bower Ashton's F-block gallery from 23 September - 8 October. 'Silk Road 6S Plus' explores how society values objects that can essentially be described as 'throwaway' and how these objects come into existence. The 'Silk Road' references the ancient trading route, still being used today, spread across Eurasia, allowing for the rapid transportation of goods from China. The show opened on the same day as the launch of the new iPhone 6S Plus. The exhibition consisted of a single porcelain slip cast artwork and two videos. The videos depict the production of a porcelain version of an iPhone, crafted by hand using a mold from a 3D printed version of the original object. The videos emphasise the repetitive tasks of the artefact's production



line in a seemingly never-ending cycle. Stuart's work was also shown at the Embassy Tea Gallery, London in early October with the MA Printmaking graduates from 2015.

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

The 3D3 Centre for Doctoral Training is an AHRC funded partnership between the universities of the West of England (UWE), Plymouth and Falmouth, working together to train a new generation of practice-led researchers in the fields of: digital design, digital media and digital arts.



## Professorial lectures and appointments

**Dr Carinna Parraman** was appointed as associate professor and is currently acting director of the Centre for Fine Print Research.

**Tom Sowden** was appointed as acting AHoD: Communication Design.

**Professor Stephen Hoskins** was appointed to the Arts and Humanities Research Council's Advisory Board. The Advisory Board advises the AHRC Council on the development of strategies that reflect the Arts and Humanities Research Council's

Royal Charter and the challenges facing arts and humanities research. It develops and recommends priorities, programmes, and other initiatives that will deliver the AHRC's strategies, and monitor and report on their progress.

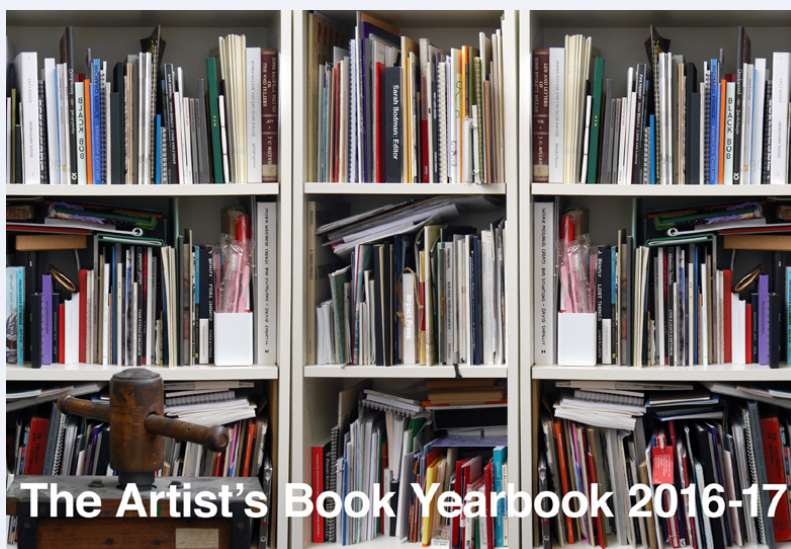
## Publications

### *The Artist's Book Yearbook 2016–2017*

September saw the publication of the new edition of *The Artist's Book Yearbook* edited by **Sarah Bodman**. Features include:

- *bookartbookshop*: Tanya Peixoto celebrates Magnus Irvin.
- *A Parliament of Children* by John Bently, asks if now might be the time to establish a publishing house – run by and for children.
- *The material folio* by Tim Mosely looks at the material in relation to haptic in artists' books.
- *Making Space: London Centre for Book Arts* reports on all the wonderful developments at LCBA since it launched in 2012, written by its founders Simon Goode and Ira Yonemura.
- *In Fragile Metaphors*, John Mulloy considers the complexities of artists' books by Sioban Piercy.
- Looking back over 39 years of his life 'with books, among books, for books', Radosław Nowakowski makes the numbers add up in his essay 3-6-9.
- It is with sadness that we publish the essay *Systems for the page in the work of Maria Lucia Cattani* by Paulo Silveira, who writes about the work of his colleague and friend Maria Lucia Cattani (1958-2015), reflecting on her contribution to the field of artists' books.
- Collective Investigations – Egidija Circaite, George Cullen and Chris Gibson – have produced a special feature for this edition of the ABYB reflecting on their performative, interactive work in *Reading the Book as an Object*
- Susan Johanknecht & Katharine Meynell's essay on their collaborative project *Poetry of Unknown Words* is a particularly absorbing feminising response to Iliad's *Poesie de mots inconnus*.
- Gustavo Grandal Montero's extended interview with Stephen Bann – *From Cambridge to Brighton: Concrete poetry in Britain*, discusses some seminal moments in the history of Concrete poetry in the UK and abroad from 1964, and Bann's role within it as an organiser, practitioner, critic and editor.
- Artists' pages by: Ian Andrews, Mireille Fauchon, Martha Hellion, Candace Hicks, Danqing Huang, Paul Laidler, Sophie Loss, Angie Waller and Mark Wingrave.
- International listings of artists' books activity includes: collections, courses, dealers, publishers, galleries, centres, bookshops, libraries, artist-led projects, organisations, societies, print studios, fairs, festivals and competitions.
- In the Artists' Books Listings section you can also find 537 examples of new artists' books, with information about their work sent in by 182 artists in the following countries: Australia, Belgium, Canada, Chile, China, Denmark, France, Germany, India, Ireland, Italy, Japan, Norway, Poland, Russia, South Africa, Spain, Sweden, The Netherlands, the UK and the USA.

*The Artist's Book Yearbook 2016-2017* is published by Impact Press at the Centre for Fine Print Research  
<http://www.bookarts.uwe.ac.uk/publications/index.html>



## Seminar series

### Cultural Value

The question of how we understand the value of culture and creativity has become a key debate. Begun in late 2012, the blog associated with the AHRC Cultural Value Project is a testament to this – and a valuable resource. At DCRC this issue has been a background question driving much of our research.

- What is the value of creativity in the sharing economy?
- How do practices of digital cultures challenge the 'Cultural Industries'?

These questions – and many others – are addressed in a seminar series at the Pervasive Media Studio which brings together reportbacks and discussions from six recent projects or publications with which we have been engaged over the past two years – building a shared platform of ideas and understandings for new project development.



### Seminar 1

The first event in the series, led by [Dr Patrick Crogan](#) discussed ideas arising from his AHRC research network [Creative Territories](#) – a research project investigating how 'value' is produced in networks of independent games producers.

This innovative network of researchers, Games Hubs and indie games developers convened a research conversation that mobilised Bernard Stiegler's ideas about an 'economy of contribution' in the burgeoning arena of indie games design.

- What are the conditions that support the development of networks of independent game producers?
- How do these networks impact on their surroundings and local context?

Crogan's presentation offered a summary of the [Good Hubbing Guide](#) (find out more [opposite](#)) – a major output of the project – as an analysis of how hubs produce value through their networked operations. Surfacing a number of issues regarding the politics of creative networks that derive from Stiegler's notion of an '[economy of contribution](#)', Patrick's account of the [Creative Territories](#) project opened up interesting lines of practice for thinking critically about the cultural ecosystems we inhabit, develop, support and advocate.

### Seminar 2

We heard from Daniel Allington on **Networks, Scenes & Cultural Value** – focusing on the significance of valorisation as process in cultural production – the establishment of some cultural goods as 'better' than others – the result of multiple acts of valuing on the part of individual people, some of whose judgements have more influence than others.

Daniel's solo and collaborative research into cultural value, has used a combination of interviewing, observation, and large scale online data collection in order to understand how this happens in the digital age.

"The use of qualitative methods is important because it makes it possible to address questions raised by quantitative network analysis: for example, why SoundCloud users tend to follow others who are based in the same city, or why users of particular development systems get more attention than others in the interactive fiction retrogaming scene."

### Seminar 3

Led by Jon Dovey, the core research question was *How can cultural agencies maximise the value of the networks they produce?*. An inquiry which presumes several other questions:

- *What do we mean by value in this context? What kinds of 'cultural agents' are we talking about? What is the role of the network in their operations?*

This investigation looked less at the consumer, policy and 'value for money' debate, but refocused the discussion on the supply side of cultural value. In particular it addressed new formations of creativity that are developing as digital technologies become the dominant means through which the creative economy manifests itself in our cultural, social and economic lives. Dovey's thesis demonstrated how creativity and innovation can be supported and intensified by enacting cultural ecology as a method and not just as a metaphor. Whilst it is clearly a resonant epithet for the complex work of socialised creativity, idea of the cultural ecosystem has become a cliché since it was first coined in 2004 by John Holden – and there is little systematic analysis of cultural ecology as a practice. This presentation offered some ways forward in enacting this approach.

This is an ongoing DCRC seminar series – visit <http://culturalvalue.dcrc.org.uk> for details of upcoming events and further information.

## The Anthropocene: Looking for the Emergency Exit

In the year that sees Bristol as European Green Capital, this Autumn DCRC began this ongoing series of public talks at Watershed, addressing the growing recognition of humanity's profound impact on the earth.

The term Anthropocene, was coined by Dutch chemist Paul Crutzen in 2000 to claim that the earth has entered a new geological era, characterised by the effects of the proliferation of a single species – us. It addresses the challenges of climate change, the depletion of natural resources and the destruction of biodiversity.



This seminar series, designed by DCRC Director, Mandy Rose and Associate Professor Patrick Crogan, brings together prominent researchers engaging the Anthropocene from a range of arts and humanities disciplines. The aim is to consider its key cultural, political-economic, media arts, and philosophical and ethical dimensions. The series hopes not only to look at what is recorded in the geological

record of human life with a critical and reflective eye, but to encounter in our present situation ways of opening a passage toward a new era, before this one is fully realised.

### Seminar 1

*No Man's Land: A Geology of Media*

– Jussi Parikka delivered a fascinating talk investigating media culture from an alternative angle. Jussi addressed the geopolitics of media with an eye on the minerals and energy that condition our technological culture. The talk wove together issues of theory and contemporary media arts as investigations of how media and visual culture contain this fundamental dimension of materiality, of rare earths and material infrastructures of long duration. Along the way, touching on issues of electronic waste and the residual impact of media technological chemistry.

### Seminar 2

This talk drew on the existence of images after the human, in particular, those light-induced mechanical images known as photographs. For *Photography After the Human or How to Reimagine the Anthropocene While There's Still Time*, Joanna Zylinska engaged the notion that an 'after the human' designation does not just refer to the material disappearance of the human in some kind of distant future, but also to the present

imagining of this disappearance of the human world as a prominent visual trope in arts and cultural practices.

Such 'ruin porn' has some historical antecedents: from the sublime Romantic landscapes of ruined abbeys by the likes of Giovanni Battista Piranesi, all the way through to paintings such as *Rotunda* by Joseph Gandy, commissioned by John Soane, the architect of the Bank of England, and depicting the aforesaid bank as a ruin even before it was built.

Yet the comprehension of ruins has gained a new inflection in the Anthropocene, a period that is said to be suffering from a dual eco-eco crisis: the current global economic crisis and the impending – and irreversible – environmental crisis. We can think here of the seductive and haunting images of Detroit, a financially bankrupt North American city with a glorious industrial and architectural past – but also of TV series imagining our demise as a species, such as the History channel's *Life after People*. Extending the temporal scale beyond that of human history by introducing the horizon of extinction into her discussion, allowed Zylinska to denaturalise the political and aesthetic frameworks through which we understand ourselves – and opened up the conversation into considering a post-neoliberal world of here and now.

See the DCRC website for the latest on the series <http://www.dcrc.org.uk>.

## Patrick Crogan

### AHRC Video Games Research Networking Scheme

In July, Patrick Crogan's (MCP, DACI) AHRC Video Games Research Networking Scheme project, Creative Territories released its major outcome, *The Good Hubbing Guide* (GHG). It is available on the [Creative Territories project site](#).

The GHG represents the Creative Territories network's major findings and recommendations about independent game maker colocation. Three games hubs participated in the network along with



researchers and members of the wider community: the Bristol Games Hub, the Arch Creatives in Leamington Spa, and the Dutch Game Garden.

In what network member and Indecade co-founder Celia Pearce calls a "watershed moment" for the industry worldwide, small and independent game producers have become increasingly significant and viable in recent years. *The Good Hubbing Guide* offers the collective wisdom of the network about how to support this promising expansion of the pool of creative work nourishing experimentation and innovation in the industry as a whole.

Author Patrick Crogan said "*The Good Hubbing Guide* maps the many relationships indie game makers have not only with peer communities, industry and creative economy bodies, but with locals – shops, groups, schools, local government. Our findings concern how

game maker collectives can work to strengthen the relationships between game makers inside and outside the hub, and between game making and the wider social and cultural life of their particular context."

"Games are part of an increasingly global media business and culture, but we found that it was important to keep an eye on these more immediate and face to face relationships to help start-up and smaller game enterprises survive the boom and bust cycles. It also helps embed game-making as part of everyday cultural and social life. This enriches the potential of games to become a more diverse and culturally valued and significant expressive medium."

Alongside DCRC researchers, co-investigator Helen Kennedy (Brighton University) and project partners Utrecht University and the Bristol Games Hub helped to bring the project home.



## Bristol Bright Night

Bristol Centre for Linguistics ran a very successful activity as part of Bristol Bright Night on 25 September 2015. The activity, entitled "How Bristolian are you?" attracted 118 participants, with 53 schoolchildren taking part in the morning and 65 adults in the evening session and across the day. Participants were intrigued to discover just how Bristolian their accent was, and engaged with researchers and students in linguistics to discuss features of the local accent.

The activity forms part of BCL's "Sounds Bristolian" project which aims to celebrate the variety of accents and ways of talking we find around the city. The project takes an inclusive approach, looking at traditional dialect but also second language features, dementia talk and language impairment.



## Awards

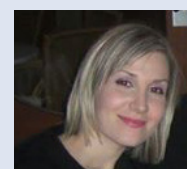
**Murphy, James** – awarded the Vice Chancellor's Early Career Researcher Development Award for a project entitled: "Investigating how dissent is performed and responded to in the House of Commons" (worth £14,400 = 180wlb).

**Murphy, James** – awarded one of eight UWE-wide Undergraduate Summer Research Placements for a project entitled: "General election results coverage: Accepting defeat and claiming victory" (worth £2,200).

**Piasecki, Anna** – awarded a period of UWE-funded Research Leave in 2015-16.

### PhD successes

**Dr Ligao Wu** (right) and **Dr Theodosia Demetriou** (below right) are to be congratulated for being awarded their doctorates this summer.



## Events

### Heritage Languages Workshop

*Workshop on morphosyntactic interference in heritage languages* with **Petros Karatsareas**. UWE Bristol, 11 June 2015. **Jeanette Sakel** gave the introductory talk together with Petros Karatsareas at that workshop.

### Plenary speakers

BCL members were invited as plenary speakers at the following venues:

**Beeching, Kate** Università dell'Insubria, Como, Italy, 15-18 October, 2014; Lancaster University, 20 November, 2014.

**Coates, Richard** Lithuania, 20-21 November 2014; Cambridge University, 23-24 March 2015.

**Charteris-Black, Jonathan** Plenary speaker at University of Birmingham English Language Postgraduate Conference (BELP, April 2015).

### Conference talks

**Beeching, Kate** Sociopragmatic competence: interfaces between teaching and research. Part of a Colloquium, co-organised with Helen Woodfield (University of Bristol Graduate School of Education), entitled "Sociopragmatics and Language Teaching and Learning: Interfaces and Impact", iMean conference, Warwick, 9-11 April 2015.

**Beeching, Kate** Positioning the self with *like* in the U.K.: regional and social indexicalities. Part of a Panel co-organised with Chiara Ghezzi and Piera Molinelli *Positioning the self and others: Linguistic traces*. IPRA conference, Antwerp, 25-31 July 2015.

**Coates, Richard** Namen und Recht in Großbritannien aus linguistischer Sicht. Invited contribution to interdisciplinary conference in law and onomastics "Namen und Recht in Europa", University of Regensburg, 16-17 April 2015.

**Murphy, James** Using conversation analysis to investigate politicians' apologies. *Political Discourse: Multidisciplinary Approaches* conference in London (26-27 June).

**Murphy, James** How politicians use 'I'm sorry' to position themselves as not being sorry. Part of a Panel co-organised by Kate Beeching, Chiara Ghezzi and Piera Molinelli *Positioning the self and others: Linguistic traces*. IPRA conference, Antwerp, 25-31 July 2015.

**Iakovleva, T., Piasecki, A.E., & Dijkstra, T.** Are you reading what I am reading? The impact of contrasting alphabetic scripts on reading English. NetWordS Final Conference on Word Knowledge and Word Usage: Representations and Processes in the Mental Lexicon (Scuola Normale Superiore di Pisa [Italy], March/April 2015).

**Sakel, Jeanette** 'Writing a book on Language Contact and Bilingualism' at Pre-viva workshop for Pelin Onar Valk, University of Tilburg. 27 May 2015.

**Sakel, Jeanette** 'The impact of language contact on Mosetén and Pirahã' at *Diversity Linguistics: Retrospect and Prospect*, MPI for Evolutionary Anthropology, Leipzig. 3 May 2015.

### Knowledge exchange activities

**Coates, Richard** Forthcoming talk to Hinton Blewett History Group: *National and local place-names* (October 2015).

**Murphy, James** wrote a short piece for The Conversation for lay(wo)men about PMQs <https://theconversation.com/dont-reform-rowdy-pmqs-we-want-backbenchers-fighting-our-corner-38316>.

**Sakel, Jeanette** *Bilingual language development*. Talk for parents and teachers of bilingual children, to be held at the German Saturday School Bristol – Barton Hill Settlement, 13 June 2015.

**Sakel, Jeanette** Workshop: *Teaching Grammar* to be held at the Cabot Learning Foundation conference (ECC), 10 July 2015.

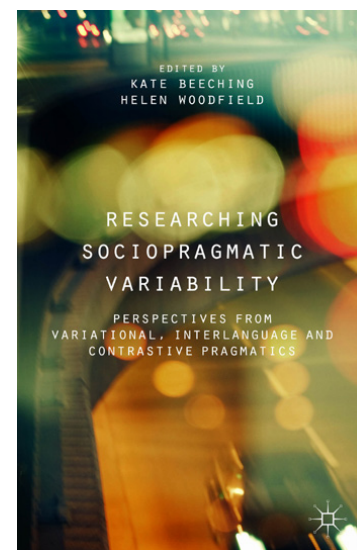
## Publications

### Kate Beeching

*Researching Sociopragmatic Variability*, co-edited by Kate Beeching and Helen Woodfield (UoB) and published by Palgrave in October 2015, showcases a range of research approaches and brings together new findings from three key areas: variational pragmatics, interlanguage pragmatics and contrastive pragmatics. The volume brings together studies by recognised scholars in the field and early career researchers looking at the ways speech acts such as requesting, complimenting or responding to compliments are enacted across different contexts and in different languages. The use of pragmatic markers, such as *well* and *you know* in English and

*voilà* in French is also a focus of the book. Kate Beeching's chapter draws on well as a case study in an exploration of the way that learners acquire and use pragmatic markers to enhance their fluency.

Chapters in the book focus on variation across different languages and varieties of a language, native and non-native usages, and how different language forms are used depending on the gender and age of the speaker, on the situation and on the person addressed, and how such usages might be taught. This book will be of interest to researchers of sociopragmatic variability and L2 pedagogy as well as those involved in teaching a range of second languages.



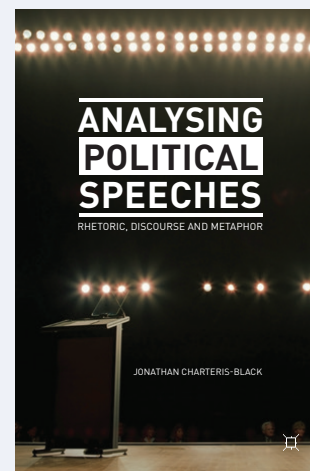
## Jonathan Charteris-Black

Jonathan Charteris-Black's book *Analysing Political Speeches* was published by Palgrave in late 2014.

Jonathan is currently working on a new monograph entitled *Fire Metaphors: Discourses of Awe and Authority* to be published by Bloomsbury.

The book explores how "fire" metaphors are rhetorically employed in a range of ideological religious and political genres including mythologies, the Bible, The Koran, The Torah and the sacred texts of Zoroastrianism and Hinduism. Political texts

include Foxe's *Book of Martyrs* and two half a million word samples of British and American political speeches. Ideological meanings are conveyed that are either positive – from the idea of fire as a source of warmth, light and survival, or negative when drawing on our knowledge of fire's destructive potential and apocalyptic associations. I will employ cognitive linguistic theory to address the book's themes of "awe" and "authority" and to explore the ideological implications of fire metaphors when used by priests and by politicians from the perspective of critical metaphor analysis (Charteris-Black 2004).



## Further Publications

**Beeching, Kate** (2014) "A Parallel-Corpus Approach to Postposed *quoi*" In Henry Tyne et al (eds.) *French through Corpora*. Cambridge: Cambridge Scholars Press, 198-223.

**Beeching, Kate** (2015) "Variability in the non-native use of pragmatic markers: the example of well in role-play data." In Beeching & Woodfield (eds.) *Researching Sociopragmatic Variability. Perspectives from Variational and Interlanguage Pragmatics*. Basingstoke: Palgrave Macmillan, 174-200.

**Beeching, Kate & Ulrich Detges** (eds.) (2014) *Discourse Functions at the Left and Right Periphery*. Leiden/Boston: BRILL

**Beeching, Kate & Helen Woodfield** (eds.) (2015) *Researching Sociopragmatic Variability. Perspectives from Variational and Interlanguage Pragmatics*. Basingstoke: Palgrave Macmillan.

**Beeching, Kate & Yu-Fang Wang** (2014) Motivations for meaning shift at the left and right periphery: *well*, *bon* and *hao*. In Beeching & Detges (eds.) *Discourse Functions at the Left and Right Periphery*. Leiden/Boston: BRILL, 47-71.

**Branum, Jens & Jonathan Charteris-Black** (2015) The Edward Snowden affair: A corpus study of the British press. *Discourse & Communication*, 9(2): 1-22

**Coates, Richard** (2015) Two Bristol crosses: Bewell's Cross, St Michael on the Mount Without parish, and Bewys Cross, Kingsweston. *Transactions of the Bristol and Gloucestershire Archaeological Society* 132, 217-228.

**Coates, Richard** (2014) Oundle, Northamptonshire. *Journal of the English Place-Name Society* 46, 38-42.

**Coates, Richard** (2014). Wirral revisited. *Nomina* 36 (2014). [publication imminent].

**Coates, Richard** (2015) A concise theory of meaningfulness in literary naming within the framework of The Pragmatic Theory of Properhood. *Journal of Literary Onomastics*. [online refereed journal] Note the article by Rita Caprini, L'approccio pragmatico allo studio del nome proprio: la "Pragmatic Theory of Properhood" (TPTP) di Richard Coates. *Rivista Italiana di Onomastica* 21.1 (2015), 164-171.

**Coates, Richard** [The] Sussex [Alice]. In Jon A. Lindseth and Alan Tannenbaum, eds, *Alice in a World of Wonderlands: the translations of Lewis Carroll's masterpiece*, vol. I: essays. New Castle, Delaware: Oak Knoll Press, 665-666; vol. III: checklists, 935. [Commissioned].

**Coates, Richard & Frederick Bligh Bond** (1864-1945): a bibliography of his writings and a list of his buildings [draft]. Online from June 2015 at the UWE Research Repository, <http://eprints.uwe.ac.uk/25679>.

**Coates, Richard** (with Kate Hardcastle and Patrick Hanks) (2015) Italian surnames in the Family Names of the United Kingdom project. *Quaderni di Rivista italiana di onomastica* 5, 73-82.

**Coates, Richard & Patrick Hanks** (eds.) (forthc.) *Dictionary of family names in Britain and Ireland*. Oxford: Oxford University Press. [To be published in printed form and as an online database].

**Murphy, James** (2015) Revisiting the apology as a speech act: The case of parliamentary apologies. *Journal of Language and Politics* 14(2). 268-292.

**Parkin, Harry** (2015) The fourteenth-century poll tax returns and the study of English surname distribution. *Historical Methods: A Journal of Quantitative and Interdisciplinary History* 48 (1), 1-12.

**Parkin, Harry** (2015) The onomastic data of the fourteenth-century poll tax returns: a case for further dialectological study of late medieval English. *Studia Anglica Posnaniensia* 49 (2), 33-61.

**Parkin, Harry** (2015) English regional dialect lexis in the name and occupations of the Gloucestershire Cotswolds: A reassessment of the relationship between names and dialects. *Dialectologia et Geolinguistica* 23, 24-37.

**Iakovleva, T., Piasecki, A.E., & Dijkstra, T.** (2015). Are you reading what I am reading? The impact of contrasting alphabetic scripts on reading English. In the Proceedings of the NetWord5 Final Conference on Word Knowledge and Word Usage: Representations and Processes in the Mental Lexicon, Pisa (Italy), April 2015, pp. 112-116.

**Sakel, Jeanette** (2015) *Study skills for Linguistics*. Abingdon: Routledge. <http://www.routledge.com/books/details/9780415720465/>



## Assessing Impact and Measuring Success project

A team from the Department of Education is gaining national interest with the Assessing Impact and Measuring Success (AIMS) project.

The project – which is funded through a prestigious award from the Society for Research into Higher Education – has been undertaken by Dr Neil Harrison, Dr Richard Waller and Kathryn Last. It has examined the epistemology of ‘success’ and ‘proof’ in the management and evaluation of widening participation initiatives over the last 10 years, exploring how current and former policymakers and practitioners understand the impact of educational and aspirational interventions in the complex social world of young people.

The findings are wide-ranging, but the one which has garnered most attention is that the requirement on universities to set targets for admissions from certain social groups appears to be creating perverse incentives by encouraging universities to focus on where a young person lives rather than their own background. AIMS is also problematising the complex interplay between young people’s aspirations, expectations and attainment.

To date, the project has been covered in the Times Higher Education Supplement and

Guardian Online, and the team were recently invited to brief policymakers at the Office for Fair Access and the Higher Education Funding Council for England. In particular, several of the findings are now being used

to inform the official guidance issued to universities.

For more about the AIMS project see [www1.uwe.ac.uk/cahe/research/brille/researchprojects/aims.aspx](http://www1.uwe.ac.uk/cahe/research/brille/researchprojects/aims.aspx)



*Dr Neil Harrison presenting the AIMS project findings at the British Educational Research Association conference in Belfast this September.*

## Children as Engineers

The ‘Children as Engineers’ project was funded by The Engineering Professors’ Council and a SPUR Grant and work.

The research was a collaboration between Fay Lewis and Juliet Edmonds of Education, Laura Fogg-Rogers of the Science Communication Unit. A total of 10 pairs of undergraduate engineers and initial teacher education students planned and taught 260 10-11 year olds some design-and-make EU ‘Engineer’ units – culminating in a conference at UWE where we showcased UWE engineering projects to the children and staff. The design tasks ranged from making a vacuum cleaner

to creating a floating platform.

The research indicated an increase in the engineering students’ self-efficacy scores in regards to public engagement, the education students increased their subject knowledge confidence and the pupils were more positive about science and future career plans in science and engineering. They also increased their knowledge of the range and processes of engineering. The project has been reported at the Engineering Professors’ Council Annual meeting and the European Educational Research Association Conference in Budapest.

## Public Engagement

**Joan Foley**, PGCE Secondary English Course Leader, has been invited by **The Shakespeare Club**, Stratford-upon-Avon to give a talk on teaching Shakespeare in secondary schools in their 192nd season.

The Shakespeare Club, founded in 1824, claims to be the ‘oldest Shakespeare society in existence.’ From its early days the Club led the way in the acquisition and conservation of the houses that belonged to Shakespeare and his family in and around Stratford-upon-Avon, resulting in the purchase for the nation of Shakespeare’s Birthplace

in 1847 and the foundation of the Shakespeare Birthplace Trust. The Club invites ‘scholars, actors and broadcasters’ to talk at their monthly meetings. Joan’s talk, *Why do we have to do him if he’s dead?* will be about the challenges and joys of sharing Shakespeare with students in inner city schools and with student teachers during her thirty year career.

<http://www.stratfordshakespeareclub.org/index.html>

## PGCE Secondary English, Art and Design and Geography cross curricular collaboration

Joan Foley, PGCE Secondary English Subject Leader.

Simon Huson, PGCE Secondary Art and Design Subject Leader.

Mark Jones, PGCE Secondary Geography Subject Leader.

In ACE Research Bulletin Vol. 2 No. 1 (<http://www2.uwe.ac.uk/faculties/CAHE/Documents/ACE%20Bulletin%20Vol2%20v4%20.pdf>).

we reported on a year-long PGCE project based on the work of local First World War poet Ivor Gurney.

Since that update, the participants have been experimenting with creative writing,

to work with the landscape and to sketch in situ. The result of this was a series of 50 'panes', squares of image and text which captured their responses.

In local schools, student teachers then went on to explore the same techniques with young learners and also developed a practical working knowledge of making stained glass. Working with learners in Sidcot School (a partnership school) a window was designed and constructed. In June 2015 the finished window was installed in S block.

The project has allowed exploration of the affordances of cross curricular working both in HEI and school settings. Feedback from student teachers suggested the richness of the impact on their emerging understanding of their professional identities:

"I feel privileged to have been part of this experience. It has made me think hard about my subject's importance to young learners and to consider how creativity of approach can bring complex texts and ideas alive."

Articles for subject journals and professional association magazines written by both tutors and student teachers are in progress.



## Knowledge Exchange and outreach

In October 2015 UWE PGCE Secondary English hosted a visit by three teacher editors of *Anglo Files*, the journal for Danish Association for Teachers of English (DATE). Eva Høeg, Vibeke Toft Jørgensen and Margit Nordskov Nielsen are researching the teaching of A level English looking at best practice in UK schools. Joan Foley, PGCE Secondary English Course Leader, invited the team to see the work of Lucy McManus, Key Stage 5 Leader at Wyedean School, Chepstow.

Lucy is an experienced A level teacher and examiner and leads annual workshops for UWE student English teachers as part of Joan's focus on 16-19 pedagogy. The school is in partnership with UWE's PGCE Secondary Course programme. The changes in A level demands and discussions about effective teaching strategies formed the main body of the visit. Colleagues were delighted to be able to see Lucy at work with her Y13 students in a lesson on *The Tempest*. Both Lucy and Joan

have been invited to write articles for *Anglo Files* in the Spring 2016 edition.

Colleagues were further delighted to take part in a **literary trail** in and around Chepstow. Wyedean School is, in fact, JK Rowling's secondary school where one member of staff many years ago provided the inspiration for Severus Snape, a character in the Harry Potter series. The trail included moving on to Rowling's home and her primary school followed by a visit to Tintern Abbey where approaches to the teaching of Romantic poetry were discussed.



*Eva Høeg, Vibeke Toft Jørgensen, Lucy McManus, Margit Nordskov Nielsen and Joan Foley*

It is hoped that an international partnership exchange will now be set up between Wyedean School and Ms Neilsen's school in Copenhagen.

## Martin Simpson

### Consultancy and Professional Practice (partial list)

- 2014 Peer Assessor for the Arts and Humanities Research Council.
- 2015 Chaired Scrutiny Commission Day "Employment and Skills for All" Bristol City Council, 27 February 2015.
- Appointed Independent Facilitator for Scrutiny Day on Housing for Bristol City Council, 2 October 2015.

### Public Engagement (partial list)

Served as a Trustee on Boards including Victoria County History (University of London), Refugee Legal Centre (London), African Voices Forum (Bristol).

Currently serving on Board of the Gloucestershire History Trust, the Bristol Record Society, (Hon. Jt. Editor), Show of Strength Theatre Company (Bristol) and Journey to Justice, a London-based human rights educational organization.

- 2014-15 Fronted Watershed Bristol's Question and Answer sessions at the screenings of *12 Years A Slave*, *Belle* and *Selma* and featured on a panel and twitter session on *Malcolm X*.
- 2014 Panellist with David Aronovich and Trevor Phillips on Immigration at the Brighton Literary Festival.
- 2014 Interview re Slavery and Popular Memory in the *Sunday Observer*, 14 July 2014.
- 2014-15 Speaker at various sixth form conferences, academic conferences and Regional History Centre Conferences including:
- 2014 December 30 Years of Staying Power on Black History at the University of Sussex.
- 2015 'Rethinking Right Wing Women' at the Bodleian Library, Oxford.
- 2015 Invited to lead public guided tour of personal selection of paintings at Tate Britain.
- 2014 IAS Research Workshop: *How Sugar Changed the World*, Institute for Advanced Studies, University of Bristol.

### Broadcast appearances

- 2014 BBC4 Shipwrecks (programme 2) (January 2014).
- ITV Regional News (January and February 2014).
- 'America Tonight', Aljazeera America (Slavery and the British Country House) (March 2014).
- BBC Radio 4 The Food Programme (Jamaican Food Culture) June 2014.
- BBC Radio 4 Great Lives (on Ida B. Wells African American activist) August 2014.
- 2016 BBC Radio 4 Black Presence in Britain (January broadcast).

## Publications

**Foley, Joan** (2015) The Trainee Teachers' Tale: Developing Teacher Voice and Creativity through Storytelling. In *Teaching English* Issue 8 NATE Summer 2015.

An article about the significance of storytelling as an effective pedagogy and how student teachers in PGCE Secondary English are encouraged to take classic myths into secondary classrooms.

## Madge Dresser

### Public Engagement (partial list)

Currently on the Boards of the Gloucestershire History Trust, The Bristol Record Society, (Hon. Jt. Editor), The Bristol and Gloucestershire Archaeological Society, Show of Strength Theatre Company (Bristol) and Journey to Justice, a London-based human rights educational charity.

2014 interviewed on BBC news on newly acquired slavery archive <http://www.bbc.co.uk/news/uk-england-bristol-26046267>.

Featured in Bristol 247 [http://www.bristol247.com/channel/news-comment/people/my\\_bristol\\_favourites/my-bristol-favourites-madge-dresser](http://www.bristol247.com/channel/news-comment/people/my_bristol_favourites/my-bristol-favourites-madge-dresser).

2014-15 Fronted Watershed Bristol's Question and Answer sessions at the screenings of *12 Years A Slave*, *Belle* and *Selma* and featured on a public panel and twitter session on *Malcolm X* for Bristol's Festival of Ideas at the Watershed.



## Bristol & Bath by Design

The Bristol & Bath by Design research project has had a busy summer! Since the last bulletin the team has completed more than 60 in-depth interviews with designers, across a diverse range of industries. The team has held successful events in collaboration with their partners. One brilliant example is the '#IDesignHere' event, held in July. The event attracted more than 80 industry professionals who came to hear their colleagues and peers speak about design in the region. Following this the team ran focus groups across both cities engaging with another 50 companies and individuals. Finally, the project's survey closed with over 460 designers having contributed to the research.

The team are now directing their efforts toward analysis of the data. Subsequently they will be writing up their findings which are due to be presented to the AHRC and the Design Council in early 2016. If you'd like to stay up to date with the project, sign up to the newsletter (<http://www.bristolbathdesign.org/contact>).



## Myra Evans and Dr Sally Reardon – Future of Journalism Conference

Two members of the journalism team presented separate papers at the prestigious Future of Journalism Conference at Cardiff University's School of Journalism, Media and Cultural Studies (JOMEC) this year.

BA Journalism Programme Leader **Myra Evans** found that Kolb's experiential learning cycle (1984) of experience, reflect, theorise and experience again, was a good way for students to get to grips with the theory and practice of journalism and helped prepare them for a career in industry.

The Journalism team uses the Kolb pedagogical framework in their news days, a hybrid of simulation and experiential learning where students become practising journalists in the multi-media news room at Bower Ashton.

Myra's study consisted of focus groups and semi-structured interviews with students of journalism at UWE, Coventry University and UWE Journalism graduates now working as video-journalists.

It found that news days had huge benefits for the students in "doing it for real". They were able to experience the pressures of being a working journalist whilst being allowed to make mistakes in a safe environment. It also showed that the incremental autonomy experienced on news days and reflection sessions, incorporating theory and practice, led to a deeper level of learning for the students.

**Sally Reardon** presented a paper 'Mixed messages: The discourse of journalism education'. What skills and knowledge potential students should possess is a continuing debate in higher education with the curriculum being pulled in a number of directions. Using the tools of discourse analysis the research identified the competing and sometimes contradictory public discourses around the requirements for the next generation of journalists present in HE course description, accreditation bodies, graduate employers and journalists themselves.

## Angus Fraser 'Santa Muerte' book publication and launch

Since **Angus Fraser** successfully obtained a SPUR Grant in 2013, his research project has gone from strength to strength. He won the inaugural Bar-Tur Photobook Award in 2014, which in conjunction with the Photographer's Gallery, London and Trolley Books publishing, funded the design and publication of his project on Santa Muerte into a photobook. Santa Muerte or Saint Death is a female folk saint with roots in both Aztec ritual and Catholic belief.

The media and general interest in the launch of the book – which happened in September –

gathered pace. Reviews and coverage were published in The Guardian, The Independent on Sunday, BBC Mundo, Port Magazine and Portrait Salon Website.

On 15 September, Angus spoke at the Photographer's Gallery for the official launch of the book. He was also interviewed by the gallery's education department, discussing his process. Angus was also invited to be a



keynote speaker at the APHE (Association of Photographer in Higher Education) Conference in July 2015, to talk about his practice, how it informs his teaching and research.