

Faculty of Arts

Research Newsletter for Staff and Postgraduate Students

New Doctoral Training Centre in the Arts & Humanities

I am very pleased to announce the University's approval of a new Doctoral Training Centre (DTC) in the Arts & Humanities. I am privileged to have been appointed as its first Director.

In September 2011, the DTC became the organising framework for postgraduate research training across the arts & humanities. The DTC facilitates doctoral work across a range of disciplines and methodologies whether practice-based, historical, cultural or comparative. It works to ensure parity of experience for postgraduate researchers registered in the Faculty of Arts, liaises regularly with the University's Graduate School, and aims to complement and support the more disciplinary-specific focuses of Schools.

The aims of the DTC are (in no particular order of importance) to:

- Foster rigorous and genuinely enriching doctoral training across our disciplines in such a way as to take account of particular needs (including those specific to part-time students);
- Support the various forms doctoral training can take across the breadth of our provision, in line with national and international best practice and guidelines;
- Facilitate inter- and trans-disciplinary research;
- Provide a support structure for supervisors and research centres and groups;
- Build on the developing international profile of our doctoral training expertise in order to compete successfully for externally funded studentships;
- Provide a forum for academic debate and planning within PGT provision across the Faculty (though not operationally or administrative oversight), including our suite of MRes programmes.



- Further embed postgraduate students within our wider research culture.

The DTC is managed by a Board which I chair. The other members are:

Dr Sarah Bennett (Supervisory Representative, School of Art & Media); Mrs Sue Matheron (Senior Administrator, Faculty of Arts Research & Graduate Affairs Unit); Dr Daniel Maudlin (Graduate Co-ordinator, School of Architecture, Design & Environment); Dr Lee Miller (Graduate Co-ordinator, School of Humanities & Performing Arts); Prof Dafydd Moore (Associate Dean Research, Faculty of Arts); Dr Wei Pan (Supervisory Representative, School of Architecture, Design & Environment); Prof Mike Phillips (Graduate Co-ordinator, School of Art & Media).

There will also be student representation at each Board meeting; this will be one of the six School Student Reps on a rotating basis.

The function of the DTC Board, which meets at least 3 times per year, is to:

- Oversee the development and delivery of Arts & Humanities research methods training across the institution;

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- Ensure the robust operation of all relevant procedures by students and supervisors, through awareness raising, training and other means;
- Lead on the evaluation and enhancement of the student learning experience, including monitoring and supervision arrangements and QA issues;
- Provide a two-way link between University Graduate Committee and relevant Schools/Research Centres;
- Administer the allocation of scholarships where appropriate from externally and internally funded sources.

So far, the DTC Board has done the following:

- Produced a 'Quick Guide for Supervisors' which indicates key student milestones which was presented and discussed at a Supervisor Training Session on 12 October 2011.
- Re-configured the Faculty of Arts Research Ethics Sub-Committee which now comprises myself (as Chair), Sarah Bennett, Lee Miller, Wei Pan, with external advisor Dr Kevin Meethan (School of Social Science and Social Work) and, where necessary, the University's chaplain.
- Developed and approved a 'Thesis Description Form' for students to complete prior to RDC3 processes. This form will enable supervisors to approach examiners with accurate information, as well as enable examiners to approve 'non-traditional' thesis forms and formats.
- Written guidelines for Student Representation on the DTC Board and School Research & Graduate Affairs Committees (and has arranged training with the Student Union for Reps).
- Started inviting all MPhil/PhD students to new/relevant sessions of the Research in the Arts & Humanities module (MARE 500/521/523), which now includes tailored sessions depending on methodological focus.

The DTC is currently concentrating on the following:

- Refreshing the 'Research in the Arts & Humanities' module (MARE 500/521/523) and making plans for any further development. The starting point for this exercise will be the research training needs identified on Annual Programme Monitoring forms this year.
- Working with a consortium of other institutions to apply for an AHRC Block Grant Partnership to provide studentships in some areas of our expertise.

If you would like to know more about any aspect of the DTC, please do not hesitate to contact me.



Photograph by Benjamin Dunk of Roberta Mock's inaugural professorial lecture *Down/Town*.

Professor Roberta Mock
Director, Doctoral Training Centre in the Arts & Humanities
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Spotlight on: Message research group



Messages are everywhere.

It is evident when we look and listen and touch and taste and smell, that many things contain messages. Messages exist because we must communicate to define our boundaries or be together. Messages are sent and received in an infinite number of ways, sometimes resulting in collaboration and sometimes in war.

This group will explore the message...

- A visual, verbal, written or recorded communication sent to or left for a recipient.
- An official, formal communication, delivered with authority to an individual, a given audience or to the public.
- A letter, dispatch or item of mail - written, pictorial or printed.
- A significant point, an idea, a central theme or object that has artistic, moral, political or social importance.
- An inspired communication from a prophet, preacher, or teacher.
- A remark, action or tone of voice.
- A statement or piece of information - either explicit or implied.
- The essence or meaning of something.

Message is a research group based in MADr, the Media, Art and Design research centre. For more information visit:

www.plymouth.ac.uk/research/madr
www.message-research.org

Recent successes in the Message research group include:

Vladimir Geroimenko published 2 conference papers *Digital Photo Painting as an Artistic and Cultural Phenomenon* and *Moving from Folksonomies to Taxonomies: Using the Social Web and 3D to build an unlimited Semantic Ontology* in *Proceedings of the 15th International IEEE Conference on Information Visualisation*.

David Smart will be speaking at the *6th International Conference on Design Principles and Practices*, in Los Angeles in January 2012, giving his paper *The branding of a University – developing a collaborative process*.

Peter Jones gave a paper titled *The Receiver Is The Message?* at the *1st International Conference on Semiotics and Visual Communication*, Cyprus University of Technology in November 2011. Peter is also giving a virtual paper titled *Demographics: the audience is the message?* at the *6th International Conference on Design Principles and Practices*, Los Angeles in January 2012.

Esther Dudley also gave a paper at the *1st International Conference on Semiotics and Visual Communication* at Cyprus University of Technology in November 2011 titled *The Meaning of Text as Image*. Esther will also be giving this paper at the *6th International Conference on Design Principles and Practices*, in Los Angeles in January 2012.

Lizzie Ridout published an article *The Art of the Speech Balloon* in issue 16 of *Varoom!*. She also delivered a paper *Showing Saying* at the *1st International Conference on Semiotics and Visual Communication* at Cyprus University of Technology in November 2011.

Lizzie is joint year one coordinator on BA(Hons) Graphic Communication with Typography and joint coordinator of the Message research group. She has recently returned from an artist's book residency at the Women's Studio Workshop in Rosendale, New York, USA. The two month long residency provided Lizzie with a sustained period of research and experimentation along with a materials budget to produce a limited edition book exploring verbal communication via speech and thought balloons.

The project, entitled *Ways to talk and yet say nothing, or ways to not talk and yet say everything*, continues research begun at Plymouth University earlier in the year. Throughout the duration of the residency the team at WSW offered invaluable technical assistance and expertise in the creation of the publication, which utilises intaglio, silkscreen and letterpress processes and has been produced in an edition of fifty copies.

The Women's Studio Workshop is a non-profit visual arts organisation which was founded in 1974 by four women artists who were committed to developing an alternative space for artists to create new work and share skills. WSW is the largest publisher of hand-printed artists' books in the United States. It also offers the only visual arts residency in the United States solely for women.

Ways to talk and yet say nothing, or ways to not talk and yet say everything is due for publication in 2012. The research trip was part funded by Plymouth University through R1 funding.

Postgraduate Research Student News

WELCOME TO OUR NEW AND RETURNING RESEARCH STUDENTS IN THE FACULTY OF ARTS

We are delighted to welcome 22 new research students to the faculty for 2011/12. This maintains our total number of students around 170, the second largest community in the university. We have achieved a number of completions (see below) over the last year which means our total remains constant. We welcome students from Jordan, Iraq, Spain and various parts of the UK, who have moved here to join the programme. Across the faculty 53% of our research students have non UK nationality, evidencing the internationalisation of research degrees. We also have a number of local students who have been on programmes at Plymouth University starting at undergraduate, progressing to masters and now enrolling on doctoral study.

We ran a successful induction day on 3 October, which included presentations and discussions on the administrative aspect of research degrees and on the research skills module. Mandy Russell ran a library induction, many thanks to for her involvement. New, returning students and supervisors were invited to lunch along with Heads of School and representatives from the Postgraduate Society. Feedback has been positive with students benefitting from meeting others starting out on the PhD journey across the faculty.

Please send any comments or feedback to arts.research@plymouth.ac.uk

Sue Matheron

Senior Administrator, Research and Graduate Affairs.

RESEARCH STUDENTS VIVAS and COMPLETIONS 2010 - 11

We are pleased to note a number of students sat their viva examination and achieved completion of their doctorate during 2010/11.

In the School of Art and Media, 11 students took vivas between September 2010 and August 2011 which resulted in the following completions. Students not mentioned below have completed during October 2011 or are working on corrections.

Art and Media

Student	Date	Research	Supervisors
Norbert Herber	27/1/11	Planetary Collegi-	Roy Ascott, John Matthias
Shaun Murray	31/1/11	Planetary Collegi-	Roy Ascott, N Spiller
Sally Waterman	7/2/11	Land Water	Liz Wells, Chris Rodrigues, Rachel Chris-
Sana Murrani-	9/2/11	Planetary Collegi-	Roy Ascott, Mike Phillips
Margarete Jahr- mann	26/4/11	Planetary Collegi- um	Roy Ascott, Martha Blassnigg
Rene Stettler	3/6/11	Planetary Collegi-	Roy Ascott, D Turnbull
John Vines	18/7/11	Transtech	Mike Punt, Mike Phillips, Martha Blassnigg
Hannah Drayson	26/8/11	Transtech	Mike Punt, Mike Phillips
Martin Shaw	30/9/11	Land Water	Chris Cook, John Danvers, Karen
TOTAL	9		

Postgraduate Research Student News

In the School of Architecture, Design and Environment, 5 students took vivas between September 2010 and August 2011 which resulted in the following completions. Students not mentioned below have completed during October 2011 or are working on corrections.

Architecture Design and Environment

Student	Date	Research	Supervisors
Jim Carfrae	21/7/11	Environmental	Pieter de Wilde, J Littlewood, P Walker
Patricia Woods	27/7/11	ICCI	Martin Woolner, I McGill
TOTAL	2		

In the School of Humanities and Performing Arts, 9 students took vivas between September 2010 and August 2011 which resulted in 9 completions. Please note 3 of those completions were from vivas taken in the previous year. Students not mentioned below have completed during October 2011 or are working on corrections.

Humanities and Performing Arts

Student	Date	Research	Supervisors
Louise Hurrell	28/9/10	Art History	Sam Smiles, Gemma Blackshaw
Karen Smith	15/1/11	Performing Arts	Roberta Mock, F Begum, M Herrero
Carol Brand	15/2/11	Art History	Stephanie Pratt, Jeff Collins, Sam Smiles
Susan Andrew	30/6/11	Art History	Stephanie Pratt, Sam Smiles
Ralph Darbyshire	1/7/11	Art History	Stephanie Pratt, Mike Lawson-Smith, Sam
Tom Keene	17/5/11	History	Harry Bennett, Kevin Jefferys
Mary Jacobs	30/7/11	English/Creative Writing	Angela Smith, Rachel Christofides, Kevin Jefferys
Donato Esposito	18/8/11	Art History	Jenny Graham, Sam Smiles
Lucy Durneen	22/9/11	English/Creative	Angela Smith, Tony Lopez
TOTAL	9		

Congratulations to all students and supervisory teams.

RESEARCH NEWSLETTER SPRING 2012

The next edition of the Arts Research Newsletter will be published mid-March 2012. If you have news items for inclusion, or if you would like to be considered for our student profile feature please contact artsresearch@plymouth.ac.uk by 29th February.

Announcements and News



***In Transit*—Heidi Morstang,**

With the generous support from the Faculty of Arts, MADr and the IRCN, Plymouth University, the development of the film and photographic series *In Transit* was completed. The film had its world premiere at Avanca International Film Festival, Portugal in July 2011; was selected for the official programme at Ostrava Kamera Oko International Cinematographer's Festival, Czech Republic, September 2011; selected for the official documentary programme at Aesthetica International Short Film Festival, York, November 2011; and will be screened at Meiji University, Tokyo, Japan in 2012.

Apart from film festival screenings, I have also presented two papers, discussing various issues that the film raises. The paper 'Leaving the dead? – revealing history through landscape' was presented at The Falstad Centre, Norway at the *Painful Heritage Symposium 2010*, as part of a major international research project, led by the University of Trondheim. The second paper 'In Transit: revealing history through landscape in contemporary film' was delivered at Avanca International Conference on Cinema in July 2011. Both papers are due to be published.

A limited edition DVD with an essay written by Dr Brieg Powel is due to be released in December 2011.

***Land Matters*—Professor Liz Wells**

I.B. Tauris has recently published *Land Matters*; a new book by Liz Wells. In this major work on landscape photography, extensively illustrated in colour and black & white, Liz Wells is concerned with the ways in which photographers engage with issues about land, its representation and idealisation. She demonstrates how the visual interpretation of land as landscape reflects and reinforces contemporary political, social and environmental attitudes. She also asks what is at stake in landscape photography now through placing critical appraisal of key examples of work by photographers working in, for example, the USA, in Europe, Scandinavia and Baltic areas, within broader art historical and political concerns. This illuminating book will interest readers in photography and media, geography, art history and travel, as well as those concerned with environmental issues.



***Malaria Triptych*—Dr Deborah Robinson**

Dr Deborah Robinson, co-ordinator of the ARC research group, has been awarded funding by Arts Council England for the project *Malaria Triptych*. She will collaborate with Dr Julian Rayner and Dr Oliver Billker who each lead research groups in the Malaria programme at the internationally renowned Wellcome Trust Sanger Institute in the production of a digital artwork. This 3 screen work will draw on cutting edge scientific research to reflect the adaptability and complexity of the relationship between parasite, mosquito and humans using artistic methods that de-stabilise the centrality of the human viewpoint. The film will be shown at galleries across the UK.

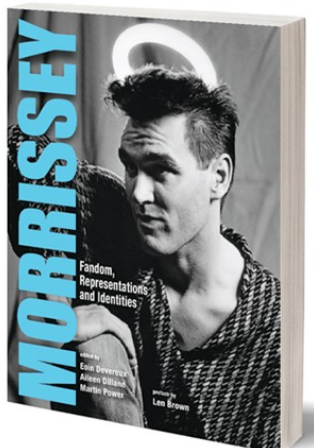
Announcements and News

***Morrissey: Fandom, Representations and Identities*—Postgraduate Research Student Andrew Cope**

MPhil/PhD Theatre and Performance student Andrew Cope has contributed a chapter to a new publication on the musician Morrissey.

A major new book of essays edited by three Irish university academics attempts to explain the many complexities of iconic Manchester born singer Morrissey. Published by Intellect Books, *Morrissey: Fandom, Representations and Identities* edited by Eoin Devereux, Aileen Dillane and Martin J. Power from the University of Limerick, Ireland examines in detail, the work of one of the most influential songwriters of our time. The book's subject has remained an anti-establishment and outspoken figure who has fought to bring controversial social issues to the forefront of our minds. Morrissey has used his music and his fame as vehicles for social change, singing and speaking out on a variety of issues: including class discrimination, ethnicity, sexuality, vegetarianism and animal rights, delivering his message in velvet sound-bytes and provocative performances. The book's chapters examine a diverse number of themes ranging from Morrissey's representation of working-class life and his own fan devotion concerning James Dean, to painstaking analyses of songs

such as 'Speedway' and 'You Have Killed Me'. It also examines in detail how the regeneration of Manchester affected Morrissey in a deep and lasting way.



British Art Show 7 Finale Symposium, Friday 2 & Saturday 3 December At Plymouth College of Art

The symposium investigates art's current conditions and speculates on future possibilities. It is organised into two strands: firstly, it investigates the precarious conditions under which we produce art, against a backdrop of the financial crisis, austerity measures, and the increased privatisation of communications networks and public services; secondly, it speculates on the future of contemporary art, its institutions and practices of exhibition making, and alternatives for art education. The overall programme has been designed to examine the international context of contemporary art, whilst relating to the specific context of Plymouth and the South West region.

Organised by: PVAC (Plymouth Visual Arts Consortium), in partnership with Creative Skills Cornwall, ed.projects, Aarhus University, University College Falmouth, KURATOR, MADr, Plymouth College of Art, Plymouth University and Turning Point South West.

Booking essential - ring 01752 203434 or email infoservices@plymouthart.ac.uk

***Evaluation of Sustainability of Al-Hilla , Iraq, based on a comparison of Western and Arabic cities*—Postgraduate Research student Mustafa Al-Alwani**

MPhil/PhD Architecture student Mustafa Al-Alwani gave a paper evaluating sustainability of the Iraqi city Al-Hilla at the *Conference of Engineering Studies 2011* in October at University College London.

To read more about Mustafa's research, and view an illustrative poster pdf with more information about the project visit www.plymouth.ac.uk/research/ade

Announcements and news

***Training for Performance: A Meta-disciplinary Account* (Methuen, 2011) —Dr John Matthews**

In November Peninsula Arts held a book launch for Dr John Matthews' (Lecturer in Theatre and Performance) new publication *Training for Performance: A Meta-disciplinary Account*.

In this innovative contribution to research on contemporary actor and performer training John Matthews introduces the concept of 'askeology,' which dissolves divisions between disciplines and their exercises and identifies four categories in the process of training that are common to all institutional contexts: Vocation; Obedience; Formation and Automation. Exploring contrasting accounts of training and the differing cultural politics within which they operate, Matthews provides a highly original and comprehensive approach to defining one of the most frequently used terms in theatre and performance studies.

About the book:

'A Fresh, innovative and structured account of 'training' in vocational applications [with] future implications for a new welcome discourse in research.'

Dr Zachary Dunbar, Central School of Speech and Drama



***Water : Image Conference*—4th – 6th July 2012**

Conference to celebrate the 10th year of summer symposia organised by Land/Water and the Visual Arts

From salt water to holy water, there is a long history of art referencing water in its many dimensions, locations and states. Imagery may explore water as substance, make metaphoric allusion, or engage debates relating to the geographies and socio-politics of water. Artists may have deep personal relationships with particular waters, or more documentary concerns with water needs and uses.

Water means life. In an era of climate change, debates about water, its availability and significance range across a number of academic fields. This conference will focus on water in its many states and circumstances, wherever it flows, floods, freezes, stagnates or evaporates. It will bring together artists/academics in lens-based and related fields of enquiry internationally, offering interdisciplinary opportunities to share research, whether practice-led, art historical, geographic, theoretical or curatorial..

***Poetry and Source Conference*—18th—20th May 2012**

This conference aims to explore the use of source material in contemporary poetry. The term 'source' should be given wide remit, incorporating 'origin', 'subject', and 'method'. Contemporary poetry, here, refers to writers working post-1950, but of course their sources may well be historical.

We invite single author studies as well as papers which speak to the sources which are defining our poetic zeitgeist. Some topics for panels include: the visual arts, music, nature, the personal, the impersonal, found material, the documentary, the trans-Atlantic exchange, influence, language, literature, biography, history, politics, philosophy, and translation. Papers on or inspired by the work of our plenary speakers are very welcome. Please send proposals of up to 200 words by December 15th to either of the conference organisers: Anthony Caleshu (anthony.caleshu@plymouth.ac.uk) or Lytton Smith (lytton.smith@plymouth.ac.uk).

For more information, please visit
www.plymouth.ac.uk/research/humpa

Student Profile

Rebecca Emmett

Robert Waldegrave's role as a printer/publisher with the Anglo-Scottish Book trade, 1580-1604

MPhil/PhD History (2010-2013)

I am a second year student researching the English printer Robert Waldegrave, whose tumultuous career offers a unique insight into the development of both English and Scottish printing in the sixteenth century. My work has an Anglo-Scottish focus, as I am attempting to illuminate the ways in which the English and Scottish printing industries were interdependent, particularly through the examination of English Puritan and Scottish Presbyterian printed literature connected to Robert Waldegrave and his associates.



Waldegrave was a prominent and contentious Puritan printer based in London during the 1580's, where he had numerous entanglements with the authorities for his work printing banned or suspect literature. Through studying the texts he produced during the early years of his career and the way in which the state authorities reacted to his activities, we can gain an insight into the extent to which censorship was enforced in England during a period riven with political, religious and constitutional debates.

In 1589 Waldegrave fled from England, on the run from state authorities for printing controversial material, becoming the original printer involved in the Martin Marprelate scandal. At the heart of my project, the reconsideration of this episode from the perspective of the printer has allowed me to undertake further research into the typographical significance of the Marprelate tracts, and to offer new examples of the way in which Waldegrave utilised his agency as a printer to enhance these highly significant literary texts. This involves considering the way in which printing tools such as typeface, layout and marginalia, as well as textual adaptations and additions were used at the discretion of the individual printer, to add further layers of meaning to texts.



Waldegrave's Scottish insignia

Waldegrave's flight to Scotland and elevation to the printer to James VI in 1590 marks the beginning of a new area of my research, as the Englishman at the heart of the Scottish printing industry will be examined in terms of his conflicting national allegiances as an exiled Englishman promoted in Scotland during an uneasy period in the diplomatic relationship between the two countries, and his dual loyalty to the Scottish Church and Scottish crown, which often had competing agendas.

The aim of this project is to offer a truly Anglo-Scottish understanding of the later sixteenth century printing industry, whilst at the same time exploring the extent to which early modern printers had and utilised their agency to enhance the texts they produced.

Staff Research Internal Funding Reports

RI Bidding 2011/12 – Round 1 – October 2011

The deadline for the first round of RI bids for this academic year was 10 October. 54 bids were received across the faculty, 19 from HPA, 23 from ADE and 12 from A & M. This is a 68% increase in the number of bids received at this time, last year. The number of bids in ADE has significantly increased, reflecting the vibrant research culture developing in the school. Bids were reviewed during the first week in November and all staff involved have been informed of the outcome. Support has been specifically targeted at REF outputs and environment.

The next bid deadlines are **6 February 12 and 23 April 12**. It is anticipated most of the funding will be allocated in the first 2 rounds of bidding. Applications should be with Research and Graduate Affairs by 5 p.m. on these dates.

Mr Andrew Prior, School of Art and Media

Project Title: *What Happens*

Collaborative project with John Matthias & Adrian Corker, which involved writing and performing a new composition for Violin, Electronic Piano and Electronics entitled *What Happens*. The work was showcased at: Kings Place, London; Ecstactic Festival, New York; and Peninsula Arts Contemporary Music Festival, Plymouth. Recording this composition for CD release is currently underway, and there remains possibility of a further performance in Tokyo (initially the earthquake in Japan stopped this from taking place in May 2011).

The research questions within this project focussed on exploring, through praxis, the relationships between software (live electronics, and in particular the Neurogranular sampler) and instrumentation / performance; and a focus on the aesthetic and conceptual affordances of repetition and difference. The realization of this project undertook the live electronic manipulation of violin and piano, as a key performative element working alongside this traditional instrumentation. Repetition and difference were explored through the juxtaposition of neurogranular material working between a micro (textural) and macro (rhythmic) scales, set alongside material operating within traditional Western meter. This constitutes an international output in terms of performance and composition. The Kings Place host, *Out Hear* is a very respected series of events, as is the Ecstactic Music Festival Festival in New York.

£800 was additionally funded by the British Council's Bursaries to Composers Scheme in order to fund John Matthias and Adrian Corker's travel to New York. The work is to be released in 2012 –this will involve further funding from a record label to include mastering, pressing, distribution etc–there are several interested parties at present, NonClassical Records, UK, New Amsterdam Records, US, Square Vinyl (UK).

The Ecstactic Music Festival Performance was mentioned/ reviewed in the New York Times as part of a review of the whole Ecstactic Music Festival Marathon, and received much interest in the new music blogging circles in the US. The trip to the US also involved liaising with music publishers and PR representatives and journalists which will help to enhance the work's impact when it is released in the US.

Staff Research Internal Funding Reports

Dr Martha Blassnigg, School of Art and Media

Project title: *Light, Image, Imagination: The Spectrum Beyond Reality and Illusion*

Light, Image, Imagination: The Spectrum Beyond Reality and Illusion is an anthology forthcoming with Amsterdam University Press, edited by Dr. Martha Blassnigg. The RIbid funding contributed to translation costs and the additionally agreed full colour printing of an innovative layout that treats text and artistic visual contributions on even level. The book investigates the complexities of media platforms and their manifestations and discourses in order to discuss the concept of the image in its intimate and inseparable relationship with light and related activities such as imagination, perception and projection. It looks into processes of image creation (material and mental) through mediation at specific moments in history and explores their relationship with light. By doing this it discusses a spectrum of perceptual, sensorial and conceptual processes from the perspectives of technologically and artistically mediated experiences in an interdisciplinary context.

Between January and June 2011 the contributions of nine authors and ten artistic contributors were gathered and some translated. In July an editorial meeting with the associate editors took place in Vienna, where for the first time the text contributions were put together with the visual contributions. Since then a number of editorial decisions and progress have taken place, among other the writing of the introduction by the editor, which consists of a synthesis of the contributions. The anthology is now in its final editorial stages and the manuscript is foreseen to be submitted to Amsterdam University Press within the month of September.

Professor Roberta Mock and Dr Victor Ramirez Ladron De Guevara , School of Humanities and Performing Arts

Project title: *Text Me: Autobiography, Cultural Memory and the Performing Body*

This was a co-authored performative paper entitled “Text Me: Autobiography, Cultural Memory and the Performing Body” presented to the Body and Performance Working Group of the Theatre & Performance Research Association (TaPRA) at its annual conference. In this presentation, Roberta Mock and Victor Ladron de Guevara discussed their two practice-as-research projects, which were devised, written and performed at Plymouth University during the first half of 2011: *Down/Town* and *Time Zone(s)*. The paper was a dialogue between these two performance pieces which each operated through the tropes of autobiography and cultural memory while simultaneously destabilising them.

This was an exceptionally productive project which enabled us to deeply consider the connections between the two practice-as-research projects we undertook this year. In developing the paper, we both began to think about our work differently, as well as processes of cross-pollination as research colleagues and creative practitioners. Writing the paper has opened up new lines of consideration, evaluation and analysis for both of us. We were also pleased with the way we integrated different voices and modes of performance in our conference paper.

Continued overleaf

Staff Research Internal Funding Reports

Presenting in this collaborative and comparative way drew attention to the department's expertise in practice-as-research (PaR) – as well as its cohesiveness – on a national scale. Roberta was asked to do a presentation on PaR at Kingston University as a direct result.

Both of us are going on to further develop ideas explored in this paper in the writing of two separate book chapters:

Victor Ladron de Guevara, 'Memory, Training and Identity' in *Collaboration, Practice and Research*. Edited by Lee Miller and Joanne Whalley.

Roberta Mock, 'I and Thou: Alter Egos, Dialogic Experience and Bobby the Tel Twelve Mall Elf' in *Modes of Embodiment: The Poetics of Phenomenology in Performance Studies*. Edited by Eirini Nedelkopoulou and Carmen Szabo.

Dr Sandra Barkhof, School of Humanities and Performing Arts

Project Title: *War and Displacement Conference, 6th—7th September 2011*

On 6-7 September 2011, the University of Plymouth hosted the first War and Displacement conference. This two day interdisciplinary conference explored themes of War and Displacement with special focus on WWI and WW2 in relation to imperialism and colonial warfare. The conference discussed and analysed the impact of war on both civilians and military personnel in terms of voluntary or forced relocation (including refugees, prisoners of war, internment, resettlement or military service abroad).

Although 'war and displacement' is an established field of research, especially in relation to the two World Wars and more modern humanitarian crises caused by war, it is seldom combined with aspects of imperialism or colonial history. Fifteen speakers from both the UK and the EU attended the conference, papers covered a wide variety of topics including the experiences of POW and foreign troops during WWI and WW2 in the UK and the Far East, displacement in Africa as a result of the colonial past, POW letters and soldier poetry as expressions of displacement as well as post-war displacement in terms of civilian refugees. The conference provided for lively discussion and debate, which was also open free of charge to our postgraduate students.

As part of the conference, the new War and Displacement Research Network was set up (WDRN), providing a forum for international and multidisciplinary collaboration. The WDRN will have a web site linked to HumPA., for more information please visit www.plymouth.ac.uk/research/humpa

The next WDRN conference is planned to take place in Munich in September 2012. The first publication of the new WDRN is currently in preparation, which will be an edited volume (edited by Sandra Barkhof and Angela Smith) on various themes of displacement in relation to WWI and WW2.

We would like to thank the Faculty of Arts and School of Humanities and Performing Arts for their support of the event, and the Arts Research and Graduate Affairs Office for their invaluable help organising and setting up this event.

Staff Research Internal Funding Reports

Mr Simon Bradbury, School of Architecture, Design and Environment

Project Title: *Evaluation of the impact of two Modern Methods of Construction (MMC) on the design process and performance of two low energy prototype houses in York*

All published test data on fabric heatloss in new homes in the last 10 years has shown a gap between predicted (before construction starts) and as built performance (before occupants move in). Results from an examination of the design process on two similar tested low energy houses were evaluated to explore the potential for a more reliable delivery of fabric performance. The findings reveal a continuous conflict between a range of issues, including cost and design, that have a significant impact on the predicted performance of a house and that issues that impact on the performance gap arise from decisions made throughout the design process. The conclusions drawn indicate the need for a more dynamic management of fabric performance and design throughout the construction process and that these issues need to be reflected in the way in which we design and regulate for the construction of our homes.

This is the first piece of research that was conducted on the design process of new build housing where the fabric performance had been measured. It has had a direct impact on the design of later phases of the project examined (540 houses for the Joseph Rowntree Foundation) as some design changes have been made as a consequence. It will be of relevance to Architects, contractors and engineers and policy makers involved in housing design as this is a key concern in meeting the governments carbon reduction commitments. A summary of findings will be published by the Joseph Rowntree Foundation. A draft paper is in preparation for submission to relevant journals.

Ms Polly Macpherson, School of Architecture, Design and Environment

Project Title: *Drawing Research Network Annual Conference "Observation, Mapping, Dialogue" Peer Reviewed Poster Presentation*

My research focuses around the different ways in which the notions of mapping, journey and movement can be presented, organised and structured to create both cohesive pieces of visual composition as well as strengthening the original identity of the individual components. This years theme at the DRN annual conference was 'Observation, Mapping, Dialogue'. My accepted peer reviewed poster presented my ideas and research into mapping and how they have been successfully executed. The work 'Sound Line' describes the transformation of sound into 2D lines and marks, then to computer generated 3D, then 2D printed images before being rapid prototyped into 3D sculptures.

The underlying themes of the conference were discussing the variety of ways in which drawing can generate new knowledge and understanding. How drawing research could be recognised as rigorous? How does it differ from other tools of enquiry? Who uses it and why?

My ideas and research into mapping were successfully presented showing how traditional intuitive mark making and the nature of the computer software/new technologies could be used together to enhance and alter ways of representing the drawn line in different dimensions.

My submission won this years Drawing Research Network conference prize and I presented with Professor Deanna Petherbridge's CBE new book 'The Primary of Drawing'. Yale University Press.

Call For Papers

Call for Papers: 'Performance and Television Space'

University of Glamorgan: Friday 20 April 2012

The second symposium arising from the AHRC 'Spaces of Television' project will be held at the Cardiff School of Creative and Cultural Industries (University of Glamorgan) on Friday 20 April 2012. Proposals are invited for papers and/or panels on the theme of 'Performance and Television Space'. Performance in this context should be interpreted in the broadest sense to include the full range of communicative elements in programme making, especially acting.

The project focuses specifically on television drama in Britain between 1955 and 1994, and we particularly welcome papers in this area, though we will also consider comparative perspectives (e.g. performance in dramas from other television industries, acting on television compared with film, transnational exchange/co-productions).

Possible topics include but should not be limited to:

- Acting styles in different genres (social realism, fantasy, horror) and spaces of production (studio or location)
- Close analyses of the relationships between different performance elements in particular programmes or series
- The institutional and/or, technological and/or production determinants on performance
- The relationships between performance and wider social and cultural movements and themes; the social and cultural meanings of performance in different spatial and aesthetic contexts
- Histories and historiographies of television drama performance, particularly relating to production strategies and institutional contexts.
- Case studies of particular actors and/or programmes in relation to performance and space.
- The impact of different 'schools' or theories of acting on British TV drama performance.
- The role of production personnel, such as casting directors and directors of programmes, in determining preferred approaches to performance in British television drama.
- The relationships between early TV drama and theatre

Proposals in the form of a 250-word abstract (or panel outline) should be submitted to Professor Stephen Lacey (swlacey@glam.ac.uk) by **6 January 2012**.

We envisage 20-minute papers with no parallel sessions. We welcome proposals from both established scholars and early career researchers including postgraduate students.

'Spaces of Television' is an AHRC-funded research project led by the University of Reading in collaboration with the University of Leicester and the University of Glamorgan.

Further details of the project can be found at: <http://www.reading.ac.uk/ftt/research/Spacesoftelevision.aspx>

Call For Papers

Call for Papers – Architectural Theory Review

“Resigned accommodation and usurpatory strategies”: Women, Practice, Architecture

Each thematic issue of Architectural Theory Review focuses on a specific compelling object – whether a text, a drawing, a building, or otherwise – the implications of which are reviewed by the contributors to that issue. In this call for papers, we invite submissions which reflect on a keynote essay, ‘Women Architects and Their Discontents’ by Bridget Fowler and Fiona Wilson, first published in 2004 in *Sociology* (38.1). The essay is significant in that it builds a theory of practice for women architects, using a theoretical framework and methodological tools drawn from the discipline of sociology. Specifically, Fowler and Wilson use architecture as a case study of a ‘typical masculine-dominated profession,’ and draw on the work of Pierre Bourdieu to argue that in architecture there is a tendency to ‘naturalize domination.’

We invite approaches from the history and theory of architecture, and feminist architectural theory. We particularly solicit interdisciplinary perspectives, with analyses originating in scholarly disciplines outside of architecture, including the sociology of work, gender studies, management studies, organizational behaviour, feminist theory, ethical philosophy, and others. We invite comparative perspectives, which make associations and distinctions between architecture and other professions and models of work. Case studies and comparisons between different international contexts, and different historic periods, are also welcome. Innovative modes of scholarship including visual research are encouraged.

Specific questions and approaches might include:

- What effects have the policy and initiatives of professional associations and institutions had on gender equity in architectural practice? What effects have broader government policies had?
- What has been the effect of legal regulation and registration of the profession on gender equity?
- How is gender equity in architecture affected by shifts in the wider economy, particularly recession – are male and female architects equally vulnerable in times of financial crisis?
- How has feminist architectural theory been taken up or resisted by women architects in practice, and what have been the pragmatic consequences of feminist architectural theory?
- Examinations of the design and implementation of strategies to improve women’s work force participation in architecture, their retention and advancement to senior levels of the profession
- Examinations of how gender participates in the development and reproduction of professional identity in architecture, and the ways in which the image of the profession is gendered
- Examinations of how gender features in innovation in the practice and design of architecture; what are the economic and other benefits of gender diversity in architecture?
- Examinations of why women leave the architectural profession, and where they go
- Ethnographic studies of architectural office practice and culture

If you wish to contribute to this open call, please contact Naomi Stead (n.stead@uq.edu.au) in the first instance to register your interest and receive an electronic copy of the keynote article. All texts selected for publication will be subject to a process of double blind review and independent proofreading. Full papers should be submitted via the journal’s website: <http://www.tandf.co.uk/journals/titles/13264826.asp>. The deadline for submission of full texts is **8 January 2012**.

Naomi Stead, Co-editor, Architectural Theory Review

Call for Papers

Call for papers: 'Unplanned Wildernesses': Narrating the British Slum 1844 - 1951

A One-Day Interdisciplinary Conference to be held at the University of Warwick 19th May 2012 in association with the Humanities Research Centre

In 1844 Friedrich Engels described the slums of Manchester as 'unplanned wildernesses'; stating that no 'human being would willingly inhabit such dens' (*The Condition of the Working Class in England*). This emphasis on the bewildering experience of the slum – the 'maze of lanes, blind alleys and back passages' – as well as the slum's contaminating presence in the Victorian city, is part of a wider dialogue concerning working-class neighbourhoods throughout the nineteenth century that incorporated the writings of such figures as Charles Dickens and the sociologist Charles Booth. These narratives of disgust and horror but also excitement and attraction maintained a significant effect on the depiction and treatment of the slum well into the twentieth century.

'Unplanned Wildernesses': Narrating the British Slum 1844 – 1951 invites papers from a range of disciplines to address the changing and multiple narrative of the slum from the period between the German publication of Friedrich Engels' *The Condition of the Working Class in England* (1844) and the election of Winston Churchill's Conservative government in 1951 when thereafter Britain's remaining slums were cleared for high rise council flats. Questions to be considered will include, what do representations of the slum reveal about constructions of class, gender and race? How did public health policy transform our understanding of this space and the lives of its inhabitants? How do we understand the relationship between visitors and residents of the slum?

Papers that address an aspect of Britain's slum life and culture between 1844 and 1951 are welcome. This enables a diverse account of the British slum that involves major industrial cities such as Manchester, and Glasgow, as well as smaller locations such as Coventry. It will also allow for a comparative discussion of London and its East End, which has arguably come to dominate our understanding of nineteenth and twentieth century slum life.

Contributions may address, but are not confined to:

- The slum and its visitors: nineteenth-century 'slummers', social workers, journalists and investigators
- The slum and public health
- The slum clearances
- Family life in the slum
- Women and the slum
- The literary slum: novels, theatre, poetry
- The slum and crime
- The slum and the Other
- Mapping the slum
- Working class slum narratives

Postgraduate and early career researchers are especially invited to submit proposals for 15-20 minute papers to Gabrielle Mearns g.mearns@warwick.ac.uk no later than **9th January 2012**. Abstracts should be approximately 250 words.

Call for Papers

Call for Papers: What Happens Now: 21st Century Writing in English 2nd International Conference

16-18 July 2012 University of Lincoln, UK

Following the success of the 2010 conference *What Happens Now: 21st Century Writing in English* – the first decade there will be a theme for the second conference, which will form the focus of a special issue of the new journal devoted to 21st century literature, *C21 Literatures: A Journal of 21st-century Writings*. The theme is the title of Paul Gauguin's painting, *Where Do We Come From? What Are We? Where Are We Going?*

First asked at the end of the 19th century, Gauguin's questions are worth asking again at the beginning of the 21st. How are 21st century writers revising our pasts? What is this present we are living in? Are we living now in a new political order in the 21st century, of which 9/11 and the crash of 2008 are early manifestations? What does 21st century literature have to say about the futures that wait for us in the 21st century? Have human futures changed irrevocably already since 2000? Or does literature ask quite different questions of us from politics? And what of the future of literature itself, of poetry, of the novel, of theatre, of genres, and beyond genres?

While we encourage proposals to be submitted on this theme, it is not exclusive: the aim of the conference is to act as a forum for what is happening now in terms of academic work on 21st century literature, and papers are welcome on other aspects of literary and dramatic work published or performed in English since 2000, including:

Poetry, fiction, drama, utopian and dystopian writing, life writing, children's literature, historical fiction, science fiction and fantasy, travel writing, graphic novels, romantic fiction, crime writing, verbatim drama, musical theatre, post-dramatic theatre, technologically mediated performance, electronically mediated text, performance poetry, and poetic dialogue.

We invite contributions identifying and exploring

- distinctive and innovative texts and writers published since 2000;
- key themes, trends and issues of the new millennium;
- and any other issue of relevance to 21st century writing in English.

Please email 200-300 word proposals for papers and brief biographical notes to the conference organisers:

Dr Siân Adiseshiah

sadiseshiah@lincoln.ac.uk

Dr Rupert Hildyard

rhildyard@lincoln.ac.uk

Conference website: <http://www.lincoln.ac.uk/home/conferences/index.htm>

Deadline for proposals: **9th January 2012**

Call for Papers

Call For Papers: Remediating the Social

Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP) conference

ELMCIP welcomes abstracts of up to 500 words for papers, presentations and group panel sessions that address network and digitally mediated creative practices that effect and reflect upon the role of creativity in social and community formation. Remediating the Social apprehends people and media as interacting generative agents, remediating one another as a vital part of contemporary social space. Papers that reflect upon "born digital" literary and artistic practice within the context of cultural formation are especially welcome. Papers might present theoretical positions, case studies or artist's presentations, as well as other forms. We welcome proposals for panel discussions on specific topics that engage the conference theme.

Remediating the Social will be hosted at Edinburgh College of Art (eca) of the University of Edinburgh, in collaboration with New Media Scotland and University College Falmouth. The conference will be held at eca. An associated exhibition will be held at Inspace, a purpose-built research and exhibition facility in the University of Edinburgh's School of Informatics, fully instrumented to facilitate engagement with developments in new technologies, scientific research and creative practice. The exhibition will continue after the conference for three weeks.

The conference programme will consist of paper presentations, across a range of disciplines and modes of inquiry, addressing examples of creative communities that have formed around various practices, media and discourses. Case studies, papers and panels, including examples arising from the ELMCIP project and other contexts, will be presented. The conference will be web-cast, allowing for remote attendees to monitor events and put questions to conference via a live public feed, employing mediating technologies within the event. Conference proceedings will be peer reviewed and published, with ISBN.

About ELMCIP

Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP) is a three year collaborative research project running from 2010-2013, funded by the Humanities in the European Research Area Joint Research Programme for Creativity and Innovation. ELMCIP involves seven European academic research partners and one non-academic partner who are investigating how creative communities of practitioners form within transnational and transcultural contexts in globalized and distributed communications environments. Focusing on the electronic literature community in Europe, as a model of networked creativity and innovation in practice, ELMCIP studies the formation and interactions of that community and seeks to further electronic literature research and practice in Europe. The project partners are The University of Bergen, Edinburgh College of Art, Blekinge Institute of Technology, The University of Amsterdam, The University of Ljubljana, The University of Jyväskylä,, University College Falmouth and New Media Scotland.

Abstracts of papers should be of no more than 500 words and/or two pages of A4 in PDF format. A biographical statement of no more than 250 words should be included (additional to the abstract word count).

Abstracts must be sent as a single PDF file and not exceed 4 megabytes in size. They should include clear indication of technical and resource requirements as well as duration and space requirements (if applicable). Submissions will only be accepted electronically and to the email address below.

Abstracts submission Deadline: **December 30, 2011** Notification of selection February 29, 2012 Full papers deadline May 31, 2012 Conference dates: 01-03 November 2012, Edinburgh College of Art, Edinburgh, UK Submissions to: artworks@elmcp.net
<http://www.elmcp.net/conference>

Co-Chairs: Simon Biggs and Jerome Fletcher. ELMCIP Project Leader: Scott Rettberg

CONTACT

Email: artworks@elmcp.net

Call for Papers

Call For Papers: (De)Parsing Bodies

Future issue of *Skepsi: the online interdisciplinary research journal*

Following the recent success of *The Body: Exploring Culture and Research*, a postgraduate conference sponsored by the British Sociological Association and held at the University of Kent, we are calling for contributions for a future issue of *Skepsi: the online interdisciplinary research journal*, run by postgraduate students of the University of Kent and now in its fourth year.

In an effort to capture and expand upon this momentum, we are seeking to gather ideas, explorations, critiques and experiments that examine this interdisciplinary topic. Studying the body takes many forms. We believe in a rhizomatic approach that combines a variety of perspectives and thus welcome traditional and non-traditional approaches; include theoretical, empirical and artistic works. We therefore welcome submissions in the form of traditional articles, poetry, visual art, etc. Questions in which we are interested include: What is the body? What are bodies? What are the consequences of the body entering into political techniques? How do life sciences impact on our understanding of the body/bodies? What does the posthumanist body feel like? What is the role of embodiment in performance making and doing? How important is identity in relation to bodies? How much power do the media have in shaping relationships to bodies? How important are spatial and geographical considerations to daily experiences of the body?

Potential Topics Include:

- o Biopolitics
- o Queer theory
- o Life sciences
- o Performance making
- o Bodies in motion
- o Material feminisms
- o Trans identities
- o Gender and sexuality
- o Representations of the body
- o The body in space

Submissions are invited from academic staff, postgraduate students and independent scholars. Any of the submitted articles selected by the Editorial Board after peer review will be published in a forth-coming issue of the journal, in Winter 2012.

Articles, which should not exceed 5,000 words, should be sent, together with an abstract of about 250 words and brief biographical details about the author, to:

skepsi@kent.ac.uk.

The deadline for submission of articles is **15 February 2012**.

Call for Papers

Call For Papers: Theatre and Alternative Value

A TaPRA Postgraduate Symposium, 11am – 5pm, 28th January 2012

Royal Holloway, Bedford Square (2 Gower Street, London, WC1E 6DP)

Postgraduates and early career researchers are invited to a TaPRA Postgraduate Symposium. Presentations from postgraduates at all levels of their study, and early career academics, are welcomed. The symposium is free for TaPRA members and £10 for non-members; this includes membership for 2011/12 until after the annual conference.

Changes in government policy are directly impacting on how theatre comes to be valued, both as an art form and as an academic discipline. This invites us to consider how value comes to be defined and produced, whilst spurring consideration of what space there might be to propose and explore alternative values as theatre practitioners and researchers.

This symposium supports a multifaceted approach to alternative value in theatre and invites a broad spectrum of proposals. Specific subjects for investigation might include, but are by no means limited to:

- sustainable funding
 - cultural policy and the determination of value in theatre production
 - positive discrimination and funding
 - framing value: theatre architecture and/or scene design
 - value on the virtual stage
 - the performativity of value
 - active spectatorship
 - shifting value systems in theatre practice and/or research
 - the failed values of the 20th century avant-garde
 - theatre against value
 - alternative values and the canon
 - art for art's sake
 - art and instrumentalism
 - theatre and ecology/theatre ecology
 - the ethical value of aesthetics
 - the value of affect/feeling in theatre
 - theatre, political activism and social change
 - strategies for political theatre
 - socially engaged theatre and alternative value
 - theatre and the negotiation of (inter)cultural value
- theatre and the end of multiculturalism

We invite submissions for papers, provocations and alternative approaches to presenting research.

The day will be divided into three sections:

- 1) Keynote
- 2) Selected 10-minute papers by postgraduates.
- 3) A round-table discussion

Call for Papers

For those wishing to present please send the title of your submission, a short abstract (200 words max) and a brief note on technical requirements (if any) to taprapostgraduate@gmail.com by **December 4th 2011**. Those wishing to use alternative approaches to presenting research are asked to include an additional 100 words detailing your intended presentation methods. Selected papers will be confirmed by **December 11th 2011**.

For those just wanting to attend the symposium, please send an email to taprapostgraduate@gmail.com before **January 9th 2012**.

Please don't forget to indicate in the email if you are a TaPRA member.

Those attending from outside London are also able to apply for a small (max £25) travel bursary to support their attendance. If you would like to be considered for a travel bursary, please state so in the email.

Places and bursaries are limited and will be allocated on a first-come, first-served basis.

We look forward to hearing from you.

Best wishes,

Adam Alston, Virginia Elgar and Michael Pearce
TaPRA Postgraduate Representatives

Call For Papers : Gender, Sexuality, and the Transnational Subject

October 2011 edition of *Transnational Subjects*

For well over a generation, historians have enriched our understanding of the history of gender and sexuality in a variety of historical contexts. Insightful works by Anne McClintock, Ann Stoler, Philippa Levine, Robert Aldridge, and many others, have presented a vivid picture of how the "state" endeavored to control, channel, and at times manipulate gendered behavior and sexual activity. Despite an impressive body of scholarship, we still know relatively little about the individuals who were the objects of the state's policies, laws, and policing. *Transnational Subjects* calls for essays that will shed historical, anthropological, and/or sociological light on the experiences of individuals as they navigated the socially and legally constructed concepts of gender and sexuality from the eighteenth century to the present. We welcome submissions that include, but are not limited to, small case studies, methodologically and theoretically innovative essays, digital work, and personal reflections on gender and sexuality in a transnational context. Essays should not exceed 7,000 words, and reflective pieces should not be more than 3,000 words.

Submissions will be peer reviewed and should be sent electronically to transnational@gylphi.co.uk. Deadline for submissions is **January 15, 2012**. Selected papers will appear in the October 2012 edition of *Transnational Subjects*.

Direct inquiries about the special edition to Dr. Gregory Smithers, Department of History, Virginia Commonwealth University: gdsmithers@vcu.edu

For information about *Transnational Subjects* and the journal's in-house style guide visit the website at: <http://www.gylphi.co.uk/transnationalsubjects/index.php>

If you require more information on any items in this newsletter, or if you have any interesting news or information to contribute to the next issue, please contact:

artsresearch@plymouth.ac.uk

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