

**Knowledge Exchange and Arts and Humanities Research  
University of Southampton, Murray Building, Highfield Campus  
10-11 July 2013**

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**Please note: this programme is a draft and details may be subject to change**

**Tuesday 9 July**

(Optional) Evening pre-conference concert and gathering

**Ave Maris Stella: Chant and Polyphony on a Summer's Eve**

Celestial Sirens, director Laurie Stras (University of Southampton)

7pm, St Michael's Church, Bugle Street, Southampton SO14 2AG

Held in St Michael's Church in the heart of Southampton's old town, this concert is a practical demonstration of the interaction of research, practice and performance, which will be accompanied by a poster presentation and small exhibition during the conference itself. There will be an informal gathering afterwards in the Duke of Wellington pub, Bugle Street SO14 2AH.

**Wednesday 10 July**

**9am-10am Registration**

**10am Welcome and Plenary Session 1**

**Murray Lecture Theatre**

Welcome: Catherine Clarke (University of Southampton)

Chair: Anne Curry (University of Southampton)

1. 'Tate: Online Collections 2.0' (John Stack, Head of Tate Online)

The Tate artwork collection is fully digitised with around 68,000 records available online almost all with photographs. We are now embarking on an ambitious programme of work to digitise the Tate archive holdings: artists' sketchbooks, letters, photographs, etc.

This next phase of work will also see social features added to the online collections. Audiences will be able to share, comment and interpret this content with their own images, words and film.

This talk will cover our thinking about how online collections and archives should become repositories not only for institutional knowledge and institutionally generated meanings but also those of audiences. It will also consider the implications of such an approach to the design of these experiences, copyright limitations and opportunities, and the status of the resulting user-generated content and importantly its preservation.

2. 'ResearchSpace: mapping cultural heritage data to the Conceptual Reference Model' (Dominic Oldman, Deputy Head of IS, British Museum)

3. 'Embedding Research in Knowledge Exchange: The CinBA Project' (Joanna Sofaer, University of Southampton)

Knowledge exchange implies a two way process in which dialogue takes place between partners. It can be particularly fruitful when both sides are engaged in a process of research. Within the HERA-funded project Creativity and Craft Production in Middle and Late Bronze Age Europe (CinBA) ([www.cinba.net](http://www.cinba.net)), we have aimed to create conversations between archaeologists and contemporary designers / makers that place research at their centre.

CinBA has been exploring the ways that Bronze Age objects can act as inspiration for contemporary designers / makers. The archaeological research focuses on tracing the ways that contemporary creativity can be stimulated through an engagement with the Bronze Age. The designers / makers have been contributing practice-based research

responses to Bronze Age material through which the inherent creativity of Bronze Age craft can be more imaginatively explored. In collaboration with the Crafts Council, CinBA developed a Live Project and a Maker Engagement Project. Within the Live Project over 150 students following contemporary crafts courses at 5 UK universities had contact with CinBA. The work of 14 selected students is displayed in an on-line exhibition (<http://cinba.net/exhibition/>). In the Maker Engagement Project (<http://cinba.net/me/>), CinBA has been closely following 6 selected designers / makers over the course of a year through their interaction with archaeologists, museum and site visits, object handling sessions, seminars and discussion days. This paper discusses the CinBA Project's research journey. It draws upon a rich data set of designer / maker interviews, designer / maker's statements, blogs, feedback forms, and new contemporary craft objects to discuss some initial outcomes from this inter-disciplinary dialogue; the role that the contemporary designer / maker can play in archaeological enquiry (beyond the standard models of reconstruction or reproduction of prehistoric craft), and the ways that designers / makers have drawn upon their contact with archaeologists and Bronze Age objects in contributing to their creative practice.

### 11.30am Break / refreshments

### 12pm Session 2

#### a) *Making places*

##### *Murray Lecture Theatre*

Chair: Keith Lilley (Queen's University, Belfast)

1. 'Marcus Gheeraerts' Information System for Bruges (MAGIS Brugge), a dynamic knowledge platform for the history of Bruges' (Aleid Hemeryck, Bruges Museum; Geert Souvereyns, Bruges Museum; Bram Vannieuwenhuyze, KU Leuven; Elien Vernackt, KU Leuven)

The project *MAGIS Brugge* ('Magical Bruges') will provide digital access to the famous sixteenth-century bird's-eye view of Bruges by Marcus Gheeraerts, which was published in 1562 at the request of Bruges town council. The engraving contains innumerable details and as such offers a unique view of sixteenth-century urban space and hinterland. The map is therefore a very useful tool for studying, unlocking and visualising the whole history of Bruges. Indeed, the maps also includes several medieval features and, in addition, makes it possible to link the historic townscape with more recent developments and actual urban space.

For this project, the entire map is meticulously cut up and analysed by means of GIS software, using a recently developed method for digital cartographic analysis. All cartographic details are extracted from the map, topographically categorised and registered in a database. This will make it possible to isolate different kinds of elements from the map and link them with other data (texts, images, weblinks). A search engine and web platform will enable to run search queries on both cartographical and textual data. It will be the foundation for an online dynamic information system, which allows to insert, collect, access, exchange and exhibit data about the history of Bruges.

*MAGIS Brugge* will be accessible for three different user groups: 1/ academic scholars, 2/ museums and heritage institutions, and 3/ the general public (inhabitants of Bruges, tourists, teachers and all others interested). Academic scholars will use *MAGIS Brugge* to study late medieval and early modern Bruges and to survey and exchange their research results. The museums in Bruges will use the versatile tool for exhibitions and to design applications for the general public. On the website, the general public will be able to browse the thousands of hidden details of the map and get more acquainted with the historical city.

In this paper, we want to outline the project briefly and to present the results of the first stage (the digital map analysis and the design of the historical database), which shall be finished at the end of Spring 2013. Furthermore, we want to discuss the goals, opportunities and problems that may arise during the second stage of the project, when the historical database will be filled and the cartographic and textual data will become accessible online. Finally, we want to reflect on the collaboration between the different partners, since *MAGIS Brugge*

unites members of the historical city museum of Bruges (the Bruges Museum), the three Flemish universities (KU Leuven, Ghent University, Free University of Brussels) and local heritage institutions (the city archives, the heritage service and the archaeological service). Of course, we hope that this case-study could inspire other institutions and scholars. In fact, our method, with its choices, problems, solutions and opportunities, can be translated to other cities and landscapes for which historic maps are available. In addition, it can be an inspiration for digitizing projects in heritage and culture.

b) *Changing communities and perceptions*  
*Murray Lecture Room C*

Chair: Gareth Dean (University of York / Queen's University, Belfast)

1. 'Forging Communities Past & present: Caerau Iron Age Hillfort and the CAER Heritage Project' (Annie Brown, Cardiff University)

The Caerau and Ely Rediscovering Heritage Project (CAER) is co-ordinated by Cardiff University's School of History, Archaeology and Religion. The CAER project engages Cardiff's Ely and Caerau communities in excavating and exploring an un-researched Iron-Age hillfort, building a detailed picture of the history of this area. Set within local social housing estates, Caerau hillfort is one of the largest and most impressive in south-east Wales, and was once a powerful stronghold of the Iron Age Silurian tribe, who inhabited this part of Wales before the arrival of the Romans. Today, the magnificent ramparts are hidden beneath trees, but the old parish church, St. Mary's, and a small ringwork, almost certainly the site of a medieval castle, stand within the hillfort on the north-eastern side. The CAER project involves both community members and pupils from local schools - including around 90 pupils from Fitzalan, Mary Immaculate High and Glyn Derw - in a range of activities from Iron Age pottery workshops to the creation of archaeology themed eco-graffiti art and artefact analysis. The pupils and community members have also been directly involved in archaeological research undertaking a geophysical survey of the site and participating in a recent televised excavation in conjunction with Channel 4's Timeteam. This paper will discuss the amazing archaeology at the site & highlight how local school children and community members have been co-producing cutting edge research.

2. 'Fair Game: Changing Deer Management Policy and the Public Perception of Wild Venison through Arts and Humanities Research' (Naomi Sykes, University of Nottingham)

The fallow deer (*Dama dama dama*) is native to Anatolia, where it is endangered in the wild, but over the last ten millennia it has been transported around the world by people. By marrying hard science - in particular genetics, stable isotope analyses and zoology - with cultural theory derived from disciplines across the arts and humanities, our project 'Dama International' is investigating the timing, circumstances and cultural/environmental impact of this species diffusion across Europe 6000 BC - AD 1600. The research is not simply backward looking however; we are using our archaeological and historical data to address modern issues of deer management and conservation.

Recent government documents have highlighted that wild deer populations in the UK are higher today than at any time in the last thousand years, due largely to the introduction of exotic species (e.g. fallow deer) and the lack of natural predators, including humans. These populations are having a detrimental effect on biodiversity, the rural economy, human health and safety, as well as the welfare of the deer themselves. However, they could provide a valuable source of locally produced, free-range and healthy food if managed sustainably.

Unfortunately, the general public's perception of venison tends to the negative, viewing it as a cruel and socially exclusive meat - this widespread belief is acknowledged to be the main hindrance to sustainable deer management in the UK.<sup>1</sup> As part of our project we are working with a variety of organisations/institutions (schools, museums, government agencies), using our Arts and Humanities-based research to change public perceptions by presenting the issue in a more engaging and palatable way.

### 2pm Session 3

#### a) *From Enterprise, through Exchange to Experience*

##### *Murray Lecture Theatre*

Led by The Culture Capital Exchange, this session brings together a variety of case studies and experiences

(Sally Taylor, Executive Director, TCCE; Suzie Leighton, Director, TCCE; Evelyn Wilson, Director, TCCE; Shahidha Bari, QMUL; Morag Shiach, Creativeworks London hub, QMUL)

1. 'From LCACE to The Culture Capital Exchange and Creativeworks London'  
(Sally Taylor, Executive Director, TCCE)

A short history of how LCACE (London Centre for Arts and Cultural Enterprise - established 2004) evolved over a 7 year period since its inception under HEIF 2 outlining: how the collaboration of Universities led the evolution of Knowledge Exchange with CCIs in London; how we subsequently rebranded as TCCE and how that, in turn, played a key role in the strategic planning, and development of Creativeworks London.

2. 'Events curation as a means and method for developing Knowledge Exchange'  
(Evelyn Wilson, Director, TCCE and Head of Knowledge Exchange Programme, Creativeworks London)

Focusing on cultural programming as a means of developing interactions, networking and collaboration between academics and the cultural and creative sectors, this paper will present a reflection on key LCACE, TCCE and CWL activities including: 'Beyond the Academy: Research as Exhibition' (with Tate Britain) and our annual conference 'Research, Creativity and Business'.

3. 'Case Studies: The Inside Out Festival and Developing Ideas for Broadcast'  
(Suzie Leighton, Director of TCCE and Dr Shahidha Bari of QMUL's English department)

Paper 3. Using the case study of TCCE's annual Inside Out Festival, the first Festival of Higher Education and the Arts and the partnerships and collaborations emerging from it, this paper outlines some of the rich potential of academics engaging with the public and developing relationships with the media. This leads into Paper 4.

Paper 4. This paper indicates the different ways in which academics might interact with TCCE's cultural programme, specifically outlining Shahidha's experience, from initial involvement with the Inside Out Festival to future partnerships with Lion TV.

#### b) *Place, heritage and archaeology*

##### *Murray Lecture Room C*

Chair: Jo Sofaer (University of Southampton)

1. 'City Witness: Place and Perspective in Medieval Swansea' (Harriett Webster, University of Southampton)

A thriving port, a marcher base for the lords of Gower, and a multi-cultural urban community, Swansea was an important centre in the Middle Ages, comparable with many other historic European towns. Yet the medieval legacy of Swansea is almost invisible today. Wartime bombing and later re-development of the city centre, in particular, have almost completely obscured the traces of the medieval urban lay-out and its buildings. Currently, urban regeneration is fostering interest in Swansea's medieval heritage, driven by rescue archaeological work in the city and ongoing excavation / conservation projects on Swansea Castle. This AHRC-funded collaborative research project aims to further our understanding of medieval Swansea, to forge connections between the modern city and its medieval antecedent, and through digital mapping and textual analysis to reveal how medieval individuals from different cultural and ethnic communities understood and represented their town.

2. 'Jonson's journey recreated: the practice of walking and public participation' (Anna Groundwater, University of Edinburgh)

In July 1618 Ben Jonson, poet and playwright, set out from London to walk to Scotland. For nearly 300 years the details of his lengthy 'Foot-Voyage' were unknown, until the recent discovery in Chester archives of a manuscript account of it by an anonymous companion. This vibrant retelling of the colourful characters he encountered, the private households and civic communities that embraced him, paints a rich and sometimes gently farcical picture of life on the road in seventeenth century Britain, a snapshot of early modern society in the early years of the Union of the Crowns. It also reveals a more genial and generous Jonson than that traditionally portrayed; an insight into his interaction with a moving audience that forces us to rethink Jonson the man, and simultaneously look again at mobility and connectivity within the Jacobean world. In particular, the account allows us to view at first hand an example of the increasingly fashionable practices in the early 1600s, of walking, the performance of epic journeys, and of travel and chorographic writing.

This paper will explore how a major grant from the AHRC is enabling us to bring Jonson's Foot-Voyage to a wider audience. Firstly we are producing a volume of an edited transcription of the account, accompanied by contextualising essays that will consider the walk from a variety of literary, historical, social, and geographical perspectives. These will also be available online as part of the new *Cambridge Edition of the Works of Ben Jonson* (ed. Martin Butler, Ian Donaldson *et al*). Secondly, an important part of our remit is to engage with ways in which the walk can add to the experience of present-day audiences at the sites that Jonson passed through. In April 2013 we are holding a conference in Edinburgh which will bring together the various stakeholders from heritage institutions that manage the sites that Jonson visited, with heritage interpretation specialists, museum curators, such as those that managed the British Library's recent exhibition, 'Writing Britain', and academics working in the fields of literature, history, and literary geography to consider how literary sources can be used to inform interpretation of a place, and of the culture of walking.

But finally, we would like to engage more directly with the public in ways that will add substantive value to our project. At a primary level we will communicate our research to a wider audience, but at the same time involve that audience in building the project itself. In July 2013, we will tweet Jonson's progress north, on a linked blog recreating that journey day by day, through a mixture of textual and visual portrayals of the places he travelled through. Our ultimate aim, for which we will be applying for follow-on funding, is to encourage members of the public to perform sections of the walk themselves, and to relay their experiences, as well as their local knowledge of the history and sites back to the project. This paper will consider how we can accomplish this, and invite suggestions from conference participants.

3. 'Possession, Consumption and Choice': Collaborative Doctoral Research in Archaeology and History at The University of York with the York Archaeological Trust (Gareth Dean, University of York / Queen's University Belfast)

This paper outlines the work of an AHRC Collaborative Doctoral Award between the University of York and York Archaeological Trust. The project, entitled 'Possession, Consumption and Choice' sought to use archaeological, historical and cartographic information to explore the development of York over the *longue durée* from the medieval to early modern period. The project was for three PhD students, one archaeologist and two historians. Two of these PhD's have now successfully completed, with one on-going part time. This paper focuses on my role in the project as the archaeologist and will outline the benefits and merits of a collaborative doctoral award for promoting and supporting research drawing on the expertise of the university and commercial partners. The benefits of interdisciplinary research and the innovative use of spatial technologies will also be explored.

### **3.30pm Break / refreshments**

#### **4pm Session 4**

- a) *Design in Action: Re-defining the role of design in industry through Chiasma Murray Lecture Theatre*

Chair: Sally Taylor (TCCE)

In this panel session, members of the AHRC Knowledge Exchange Hub, Design in Action, will present and discuss recent insights into the role of design in generating and supporting idea creation between groups of industry, academics, and designers.

(Georgina Follett, Director Design in Action, University of Dundee; Lynn-Sayers McHattie, Glasgow School of Art; Gemma Kearney, Robert Gordon University; Deborah Maxwell, University of Edinburgh)

*b) Digital curators and researchers*  
*Murray Lecture Room C*

Chair: John McGavin (University of Southampton)

1. 'OPEN - creating and exchanging knowledge about the nation's paintings' (Andrew Greg, University of Glasgow and Andy Ellis, Director, Public Catalogue Foundation)

The Public Catalogue Foundation (PCF) has been working since 2003 collecting data on and photographing all 210,000 oil paintings in public ownership across the UK. High quality images and basic catalogue data went public in June 2011 on the BBC's website Your Paintings. At the same time an innovative online public engagement project, Your Paintings Tagger, developed by the PCF and the University of Glasgow, was launched to augment this basic catalogue data with content keywords and tags created and selected by thousands of volunteers. These tags will allow for much more sophisticated searches of the database.

Now, in a further development, the PCF, working again with the University of Glasgow, is planning to create a sophisticated new interface, OPEN - the Oil Paintings Expert Network. OPEN will be an international network of curators and collection managers, external scholars, students, the art trade and members of the public, brought together to fill gaps in collection knowledge. It will allow curators to request help with specific queries and external experts and informed members of the public to propose, discuss and recommend corrections and improvements to information about collections.

OPEN will:

- \* Enable curators and collection owners to improve their knowledge of their collections and thus enhance public access, benefit and enjoyment of these collections
- \* Engage scholarly researchers with museum and other public collections, and improve the public impact of academic research and knowledge
- \* Bring the specialist knowledge of the art trade to bear on public collections
- \* Provide a forum for informed and mediated discussion and debate about public fine art collections
- \* Encourage public engagement with collections

This conference paper, to be delivered by Andy Ellis, Director of the Public Catalogue Foundation, and Andrew Greg, Director of the National Inventory Research Project at the University of Glasgow, will discuss the origins of the project, their experience of creating links between academia and public museums, and the potential for OPEN to revolutionise the way curators, experts and the public could work together to enhance the nation's cultural heritage.

2. 'Crowdsourcing for mutual benefit: progressing the model for participative knowledge creation' (Paul Vetch, Department of Digital Humanities, King's College, London)
3. 'Measuring the value of data in the Arts and Humanities: The Impact of the Archaeology Data Service' ( Prof Julian Richards, University of York / ADS; paper authored by Julian Richards; Neal Beagrie, Charles Beagrie Ltd; John Houghton, Centre for Strategic Economic Studies, University of Victoria)

During 2012-13 the Archaeology Data Service worked with digital preservation expert Neil Beagrie and economist John Houghton on a study into the 'Impact of the ADS', which was funded by JISC under their 'Enhancing the Sustainability of Collections Programme'. The project has analysed and surveyed perceptions of the value of digital collections held by the ADS and how those perceptions of value can be measured. As part of this work, we have assessed and quantified the economic impact of those collections with the ultimate objective of improving their prospects for sustainability. We have explored a range of methods and sources of data including investigating data from 1996-2011 on the growth of collections and users at ADS and how return on investment grows with the collections. Although a number of studies have looked at methods of determining cost benefit and broad indicators of value, there remain significant challenges in establishing baseline data for measuring this in any quantitative way and there are still only a relatively small number of socio-economic studies focussing specifically on the impact of research data. The activity-based costing method is potentially useful for assessing the economic impact of Arts and Humanities research on external users of the data created.

### **5.30pm Break**

### **6pm Plenary Session 5 Murray Lecture Theatre**

1. 'Discover Medieval Chester' launch and roundtable  
(Catherine Clarke, University of Southampton; Sue Hughes, Grosvenor Museum Chester; Nayan Kulkarni, independent artist; Keith Lilley, Queen's University Belfast; Paul Vetch, King's College London)

Supported by an AHRC Knowledge Transfer Fellowship, 'Discover Medieval Chester' draws on new research to promote the rich, multi-cultural heritage of medieval Chester and to forge connections between the medieval past and the modern urban environment today. Outputs include a major museum exhibition, interactive digital resources (included user-generated multi-media tours and a game) and a permanent new public artwork produced in collaboration with the artist, Nayan Kulkarni, and local people. This session will showcase and launch the completed resources, and discuss ways in which the project has offered new approaches to research and collaboration.

### **7pm Dinner Terrace Restaurant, Building 38**

### **8pm Session 6**

- a) *Multi-media contributions*  
*Murray Lecture Room C*

Chair: Nayan Kulkarni

1. 'Funeral Rites in England in the 21<sup>st</sup> Century: dress and emotions': paper and exhibit (Jules Findley, Royal College of Art)

Through my research by thesis and project I aim to examine bereavement and our preconceptions of funereal clothing together with the taboo subject of the emotions surrounding bereavement. When there is a cultural lack of preparation for death in our lives, how do the public go about the process of deciding how to bury the dead? What informs us? What are funeral rites in the 21<sup>st</sup> century? Why are attitudes to funerals changing rapidly over the last few years from the formality of the ceremony in the previous generation, is it the baby boom? In the digital age, do we see funerals as taking a similar form to marriage, where the event should be recorded and photographed as an everlasting memory? Who will curate our digital records after death?

Through science and technology new fabrics are being created by Suzanne Lee and Emily Crane which are sustainable and bio-degradable. Although these fabrics are being developed for mass manufacture, is there a market for 'growing your own' fabric and making it bespoke? What about these rites taken away from the spiritual, where are they going?

Extensive testing using different materials that may decompose or disintegrate over time, will inform and direct the practice and technical aspect of generating funereal clothing. Through

ethnographic studies and qualitative experiences of funeral rites from first generation British-born from other religions and countries who have had personal losses and how they have dealt with that in the UK, the research raises questions of global influences will indicate how global influences are changing British funeral rites.

A literature review looking at clothing, memory and archives of funereal clothing, examining the construction of funeral garb to inform what will be a cultural anthropological study.

Linking the questions raised from the literature review and qualitative study into practice will be disseminated through installations of art work. The intention is to generate discussions and approaches to the emotional aspects of death; the taboo areas of emotions that are hard to deal with for everyone that suffers bereavement and to generate public awareness.

2. 'Beyond the text through impact: unearthing lost memories of Francoism's victims': paper and documentary film screening (Monica Jato, University of Birmingham)

The research centres upon ongoing debates across the political spectrum in Spanish society occasioned by the passing of the Law of the Historical Memory on 31<sup>st</sup> October 2007. This bill, however, has not brought a social consensus on how to deal with the country's recent history. These debates reveal a latent dispute about the need and purpose of remembering, of unearthing "ghost" memories which seem to have come back to haunt old and new generations of Spaniards. The research aims to change some of the conflicting perceptions about the past through the publication, dissemination and public engagement with the testimonies and cultural/literary representations of exile by two Republican women who suffered the devastating consequences of the Spanish Civil War and the post-war years: Cecilia G. de Guilarte as a Republican refugee in Mexico and Maria Beneyto as an inner exile under Franco's regime. Guilarte's articles in "A boat Laden with..." were originally written in 1972 upon her return to Spain from exile and published in the newspaper "The Voice of Spain." However, due to the underlying politics of the text, publication was censored and only 16 out of the 31 planned articles could be published. Similarly, eight of Beneyto's short stories included in the volume *Stories for Rainy Days* remained unpublished for more than 50 years. In this case, Beneyto self-censored her own work given the oppositional nature of her writing.

Dissemination of their stories via scholarly editions of the texts *A Boat Laden With...* and *Stories for Rainy Days*, the making of the documentary *A Boat Laden With... Memory*, public talks in Cultural Centres (Spain), activities with Schools for Adult Education (Spain) and Centres for Spanish Immigrants (UK) as well as with reading groups in Birmingham has contributed to promoting knowledge exchange and has fostered processes of commemoration, memorialisation and reconciliation within the UK and abroad.

But the most valuable aspect of this approach lies on seeing how research can come to life through the interaction with different audiences, how what we do has an impact on people's lives and how a project like this has both personal significance and value for the public. To this end, the documentary and the bilingual blog have played a fundamental role in transcending the physical boundaries of the book *A Boat Laden with...* to transform the text into a virtual boat, docking in several towns and cities throughout the Spanish and British world, delivering Cecilia G. de Guilarte's testimony and collecting new memories provided by the audiences attending the events. This interactive dimension has been an exciting and valuable experience, a way of moving academic study out of the university and into the wider world.

b) *Showcase and Roundtable: The Chinese University of Hong Kong / Hong Kong Academy of the Humanities*  
*Murray Lecture Theatre*

Welcome / Chair: Ros King (University of Southampton)

1. 'Advocating for the Humanities in Hong Kong: (1) The Hong Kong Academy of the Humanities (2) The Research Centre for Human Values at the Chinese University' (Simon Haines, Director, Research Centre for Human Values and Vice President, Hong Kong Academy of the Humanities)

2. 'Marsmedia: An integrative approach in media literacy education' (Donna Chu, School of Journalism and Communication, the CUHK)
3. TBC (Gladys Tang, Department of Linguistics and Modern Languages)

## 9pm Close of day



## Thursday 11 July

### 9am Session 7

- a) *Research and education*  
*Murray Lecture Room C*

Chair: Nicky Marsh (University of Southampton)

1. 'SHARE with Schools: Widening Access, Engaging Communities and Delivering Employability Skills to Undergraduates' (Thomas George and James Jenkins, Cardiff University)

The SHARE with Schools project (SwS) brings together three overarching objectives which have significant relevance to challenges currently faced within the HE sector. These are: widening access to university, meaningful/participatory community engagement and the development of employability skills for undergraduate/postgraduate students.

SwS is a postgraduate driven project which has developed and piloted a programme of interdisciplinary/interactive workshops to be delivered in schools which showcase the subject areas taught/researched across SHARE. These workshops include a range of resources including artifacts, presentations, worksheets, quizzes, web resources as well as training sessions for undergraduate volunteers. In 2011-12, the project recruited a team of 50 committed undergraduate volunteers who have since rolled out the project workshops, delivering them to a wide range of pupils in community first locations in the Cardiff catchment.

Following close consultation with teaching staff, outreach visits to pupils have been targeted at various stages of secondary education and not just in the final years of sixth form. SwS therefore aims to break down barriers to HE over a sustained period, engaging with pupils at three crucial stages in their academic progression. That is: year 7 (first year), year 9 (pupils decide options) and year 12 (6th form) thereby providing variety and skills at the appropriate level for each stage.

Through this sustained approach, the SwS team has established a project which is both ambitious and long-term in its scope/objectives. SwS operates an annual roll-over recruitment of new PG/UG volunteers involved in year-on-year visits to targeted schools, thereby building trust/partnership over time. This allows pupils in the target schools to become acquainted with the benefits of HE through accessible activities and sustained contact with SHARE's UGs/PGs and what they do.

Whilst SwS team are primarily motivated through altruism, the employability skills the project delivers to students, together with significant community engagement/widening access benefits, mean that SwS is very closely aligned to policy/funding directives in Wales making the ambition and vision of the SwS team wholly realisable. This workshop will highlight the challenges faced by the project and share ideas/good practice, provoking discussion about employability in relation to engagement/widening access.

2. 'The Impact Agenda in locally and nationally funded programmes – two case studies' (Miriam Kybird, Wave Arts Education, Bournemouth and Poole and David Wood, DWC Ltd)

The proposed paper will use two case studies to reflect upon the 'impact agenda' as it is conceived, realised and communicated within locally and nationally funded programmes. The case studies will illustrate the relevance of this for national and local intervention and change

programmes. Specifically, it will explore the challenges of identifying and disseminating the impact of long-term arts education programmes drawing on:

- i. the UK government's programme to promote creative education in England, *Creative Partnerships* (2002-11) and;
- ii. *Cultural Hub*, a consortium of arts/cultural organisations and schools in Bournemouth and Poole working together to create inspirational learning opportunities for young people.

The case studies will illustrate how the concept of impact was initially conceived in these programmes' stated aims and values, how this plays out in their day to day operation, and the extent to which the programmes' impact is articulated to stakeholders and audiences. It will suggest some of the challenges and opportunities of impact assessment as a tool for creating change.

i. The government spent approximately 330 million pounds on *Creative Partnerships*, which engendered c8,000 school-based projects in partnership with the creative and cultural sector. The paper will touch on how the impact of Creative Partnerships' was recorded, drawing on seven national evaluations of the Programme for Arts Council England (Wood et al: 2005; '7; '8; '9; '10; '11; '12). It will provide a short summary of the sorts impact claimed for Creative Partnerships across the country and the extent to which this related to the Programme's ultimate aim, namely to stimulate a creative and enterprising generation of young people who will go on to make a positive contribution to the UK economy. This account will lead to an analysis of the *nature* of impact as conceived in the Creative Partnerships programme, and its contribution to public accountability.

ii. The model of *Cultural Hub* existed as an innovative delivery mechanism rather than a programme for change and therefore the impact agenda was not fully identified at the start of the programme. The objectives of the impact agenda have emerged through delivery practice and have been identified and clarified by partners on a local level. This has allowed partners collectively to initiate three interrelated strands of work:

- effective impact assessment;
- practice development;
- locally owned advocacy.

Therefore the purpose (and 'results') of impact assessment is locally owned and used to create change from a local level outwards. This approach has encouraged ownership and relevance of the impact agenda, however the paper will highlight the challenges this implies for influencing a national agenda.

These case studies reflect recent policy literature, which has advocated a more rigorous approach to evaluating impact in publicly funded social and educational programmes. For example, Ilic and Bediako, (2012) describe work to assess the effectiveness of policy programmes at the Center for the Study and Prevention of Violence at the University of Colorado (CSPV).

*'CSPV set a very high scientific standard of programme effectiveness. They reviewed more than 900 delinquency, drug and violence prevention programmes. Of these, only 11 met the necessary standards. To pass muster, a sustained effect is required for at least one year after treatment, with no subsequent evidence that this effect is lost.'* (2012, p58)

The Greater London Authority's *Project Oracle* now draws on CSPV's work in its five-level standards framework for assessing the impact of social policy interventions in London and a recently commissioned Department for Education report echoes this new rigour in evaluating impact:

*'Providers have tended to depict the value of their work through the individual journeys of young people, and by measuring the activities that are easiest to quantify, such as the number of young people attending, or how many hours of provision was delivered. But such approaches to capturing impact have major weaknesses, and don't reflect the true value of the services delivered.'* (McNeil, Reeder and Rich: 2012, p4)

The proposed paper will go on to problematize, drawing on Latané (1981) and others, the methodological difficulties contingent on evaluating funding interventions in education, which are designed to impact on participants' behaviours, values or attitudes as they grow to adulthood.

### 3. 'Expanding the Curriculum' (Ros King, University of Southampton)

This paper reflects on experience gained running an HEA Department Development Project entitled 'Expanding the Curriculum: Supporting Student Outreach Through a Teachers' Network'.

Primary research in English and Cultural Studies has been disseminated to schools through the use of our undergraduates as ambassadors and mentors. Using performance and creative writing techniques, our students have introduced school students and their teachers to new fields of study and new ways of studying more familiar material. Through these methods school students have gained insights and understanding of the lives and writings of people from other cultures and other times, while our students have learnt to view the material from a new perspective. The creation of a teachers' Network has facilitated communication between schools and the university, and has ensured support for our students in the classroom.

#### *a) Creative collaborations: exploring interdisciplinary impact through the University of Leeds/Opera North partnership*

*Murray Lecture Theatre*

(roundtable led by University of Leeds)

(Becs Andrews, Opera North; Matt Boswell, Laura King, Sue Hayton, University of Leeds; Lesley Patrick, Opera North)

This session is a roundtable discussion on the subject of 'interdisciplinary impact' in the context of complex, large-scale collaborations between HEIs and the cultural and creative industries. Presented by staff from across two Faculties and an industry-facing hub at the University of Leeds, we will introduce the session by highlighting the example of the DARE project, which represents a unique collaboration between the University of Leeds and Opera North and which has involved over 100 projects and 90 different academics across a broad range of disciplines.

This session will be hosted by Cultural and Creative Industries Exchange (CCI Exchange), a University of Leeds industry-facing hub that cuts across the Faculty of Arts and the Faculty of Performance, Visual Arts and Communications. It will also involve members of the linked Arts Engaged team and the DARE Cultural Fellow. The session will outline some examples of innovative engagement projects, consider the challenges and benefits of working in inter-disciplinary collaboration, in a university setting and beyond, and consider how the impact and engagement agenda might look in a post-REF context. The roundtable will consist of a short 15-minute presentation followed by a debate about these key themes led and structured by the CCI Exchange team.

The alignment of funding to the 'impact agenda' has seen academics in the arts and humanities enter into collaborative partnerships with a range of public, private and voluntary organisations. As the agenda matures, many of these relationships are becoming increasingly strategic, long-term and complex. Rather than bilateral collaborations between a single researcher, or monodisciplinary research group, and a single collaborating organisation, they often involve interdisciplinary research

and more than one collaborating HEI. Academic collaborations cut across research and innovation, teaching and learning, and third-stream activities; they involve academics from different departments, different intellectual fields and different countries. The types of impacts that result from these collaborations are therefore extremely wide-ranging, with different geographies, beneficiaries and durations.

This roundtable will discuss the opportunities and challenges presented by sustained academic collaborations that are inherently interdisciplinary and multidimensional, and therefore complex. Topics for discussion include:

- How to demonstrate the success of interdisciplinary collaborations.
- How to identify interdisciplinary impact in an evaluation and funding mechanism such as the Research Excellence Framework 2014 that is based around monodisciplinary assessment.
- How to overcome the linguistic and cultural barriers that exist between different disciplines and organisations.
- How to identify the best sources of funding for complex collaborations. What opportunities are there for arts and humanities research to be funded by public and private investment, beyond the traditional arts research funding bodies?
- Issues of leadership, management, communication and organisation.

### **10.30am Break / refreshments**

### **11am Plenary Session 8**

#### **Murray Lecture Theatre**

Chair: Catherine Clarke (University of Southampton)

1. 'Britain from Above' (Anna Eavis, Curatorial Director, English Heritage)
2. 'Research and Broadcasting: a New Generation Speaks' (Matthew Dodd, Head of Speech Programming and Presentation, BBC Radio Three)

Matthew Dodd is Head of Speech programmes and Presentation at BBC Radio 3, where he oversees programmes such as the nightly discussion programme Night Waves, The Essay, Free Thinking - Radio 3's annual festival of ideas, and the New Generation Thinkers scheme, a partnership between the BBC and the Arts and Humanities Research Council.

New Generation Thinkers is a talent scheme which seeks out early career academics who have strong research ideas for broadcasting, and works with them to develop their ideas on air. Each year ten academics are chosen from an open application scheme, then go on to work with BBC producers and make regular appearances on Radio 3 programmes.

In this session Matthew Dodd talks about why Radio 3 was interested in getting involved in the scheme, the experience so far from the BBC's perspective and what the broadcasters have learnt about transferring ideas from the seminar room and peer-reviewed article into programmes. He explains why he thinks a more formal, systematic relationship between public broadcasters and academia can be of mutual benefit to both.

3. 'Exchange, Engagement and Enhancement: the AHRC Perspective' (Mark Llewellyn, Director of Research, AHRC)

Professor Mark Llewellyn, Director of Research at the Arts and Humanities Research Council, will give a presentation on the AHRC's evolving experience of supporting knowledge exchange in the arts and humanities. This will include contextual perspectives such as the development from KT to KE and how different scales of investment and support across the AHRC's portfolio facilitate different but complementary forms of KE activity. Mark will then talk about need to embed KE experience and practise within the research community, to enhance the role of KE as part of a mutually beneficial relationship between researchers and users/communities of knowledge and how these aspects will be engaged as the AHRC delivers on its Strategy, 2013-18.

**1pm Lunch**  
**Hartley Suite, Building 38**

**2pm Session 9**

a) *Knowledge Exchange: taking an institution-wide approach*  
*Murray Lecture Theatre*

(session led by University of Birmingham)

1. *Do.collaboration* and triple helix collaboration (Richard Clay, University of Birmingham)

Dr Richard Clay will outline the development of *do.collaboration* (previously known as the Heritage and Cultural Learning Hub) that he co-directs at the University of Birmingham. He will discuss the pros and cons of the unit's 'triple helix' mode of collaborative project work that involves: (1) academics from the arts, humanities, and the sciences, (2) small and medium enterprises, (3) galleries, libraries, archives and museums. Richard will explore why the university was willing to offer investment that helped to lever £1.2m of EU funding and £1.2m of support from philanthropists, a foundation, and the university's cultural partners. He will also outline some of the work his team has been conducting to produce digital outputs for smart phones, the web, and multi-user, multi-touch interfaces for use in public display spaces.

2. The University of Birmingham cultural partnership programme (Ian Grosvenor, University of Birmingham)

Prof Ian Grosvenor will discuss the University of Birmingham's programme of cultural engagement which he leads as a Deputy Pro-Vice Chancellor. He will explain how over the last 2 years mutually beneficial partnerships have been established and have flourished with a range of large and small cultural organisations in the city. Ian will outline why partners have chosen to engage and how 'starting small and building big' has resulted in benefits to non-HEIs but also to the university's research culture, its learning and teaching offer, and to student employability.

3. International knowledge exchange: sister cities working together (Henry Chapman, University of Birmingham)

Dr Henry Chapman (Co-director of *do.collaboration*) will discuss how in 2012 arts and humanities scholars from the University of Birmingham established strong links with universities and with galleries, libraries, archives and museums in Chicago. He will discuss how relationships of trust were established, leading to collaborative projects, grant applications and the University being consulted on the writing of the first Chicago Cultural Plan for 25 years.

c) *Between research, museums and communities*  
*Murray Lecture Room C*

Chair: Harriett Webster (University of Southampton)

1. 'From Records to Revels: from the outside looking in' (Cheryl Butler, Head of Culture, Eastleigh Borough Council)

The Tudor Revels is a Heritage Lottery funded in project led by a consortium of heritage organisations, museums, and the University of Southampton which has run a programme of active engagement focusing on the history of Tudor Southampton. At its core is an ambitious research data base which is recording all known people living in Southampton between 1485-1603.[[www.tudorreveals.co.uk](http://www.tudorreveals.co.uk)]

The presentation will look at the significance of the local to the community, access to archives and research, 'ask an historian' and the virtuous circle of knowledge exchange.

2. 'Ancient Cypriot Art in Leeds' (Anna Reeve, University of Leeds)

This paper will set out my research into ancient Cypriot pottery in Leeds. This spans the University of Leeds and the Leeds City Museum, both in their current forms and their development in the late 19<sup>th</sup>/early 20<sup>th</sup> century. As an MA student of Classics at the University, and an intern at the Museum, I am well placed to explore both sides of the collections' history.

My aim is to explore the hidden lives of the Cypriot ceramics, and their meanings in a range of contexts. These range from their original creation and use, to their 19<sup>th</sup> century rediscovery and collection, and the values placed on them today. As part of this, I am researching the roles and activities of key civic institutions in Leeds in the late 19<sup>th</sup>/early 20<sup>th</sup> century, which form the foundation on which today's University and Museum have built. Exploring the history of the ceramics therefore constitutes an investigation into the cultural and intellectual history of Leeds itself.

Extensive excavation in Cyprus in the late 19<sup>th</sup> century by professionals and amateurs of many nationalities, with a range of motives and abilities, has led to a diaspora of Cypriot artefacts across many countries. Often contextual information such as provenance, on which we place a high value today, has been irretrievably lost. The advent of technology enabling publication by individuals online and easy sharing of information offers an opportunity to 'recontextualise' Cypriot artefacts which have been widely spread, and reunite them in virtual space. My work seeks to contribute to this process, through engagement in social media as well as more traditional methods of communication.

3. 'From PhD to Museum Gallery: The Collaborative Doctoral Award Experience' (Gemma Watson, University of Southampton)

This paper draws upon my own experiences of the AHRC's Collaborative Doctoral Award (CDA) scheme. My CDA is entitled *Roger Machado: A Life in Objects* and in its simplest form is a biography of the fifteenth-century herald, Roger Machado. What makes this biography different from other more conventional biographies is that it combines archaeology with documentary evidence. As part of the CDA, my research formed the basis of a display in Southampton's SeaCity Museum, in the gallery *Gateway to World*. This paper will consider the process of how my PhD was turned into this display, the benefits of collaboration outside of academia, and what I, as an early-career academic, will take away from the CDA experience.

### 3.30pm Break / refreshments

#### 4pm Session 10

b) *Art, communication and communities*  
*Murray Lecture Room C*

Chair: Anna Reeve (University of Leeds)

1. 'Show me the Money!: Visualising Credit and Debt' (Nicky Marsh, University of Southampton)

'Show Me the Money: The Image of Finance, 1700 to the Present' is a collaborative exhibition between three literary studies academics and the Northern Gallery for Contemporary Art. It aims to stimulate public debate about how high finance has become such a powerful and yet little understood force. One of the central themes of the exhibition is that, like modern art, finance has become increasingly abstract and self-referential, the complexity of its operations virtually impossible for those on the outside to envisage. This paper will explore the issues emerging from one of exhibition's key themes: how do we visually imagine credit and debt and what changing social meanings does their visualization imply. Beginning with Hogarth and the financial revolution and ending with the public art emerging from the Occupy and Strike Debt! Movement the paper will reflect upon what it means to critique the visual metaphors of finance in a politically engaged and engaging way.

2. 'Art & Place: Exchanges' (Nayan Kulkarni, independent artist)

This presentation will use three recent projects Hryre (Chester), Mirrie Dancers (Shetland) and Urban Fringe (Medway) to explore how three different media based artifacts were developed using similar strategies. Each artwork was developed through a series of formal and informal exchanges as well as conversations with people who either lived in the

location or had a strong vested interest in them. Furthermore, each project balanced collaboration, participation and exchange in ways that were particular to the people and the place.

The presentation will explore issues of ownership, knowledge and the value of the exchange between artists, researchers and residents.

### 3. 'Expulsion: 40 Years On, Reaching Out' (Maya Parmar, University of Leeds)

Undertaking my doctoral research at the University of Leeds, in the School of English, on the strategies of cultural representation amongst the doubly displaced Gujarati East African diaspora in Britain, I was acutely aware of the 40<sup>th</sup> anniversary of the expulsion of Indian population from Uganda, which fell in summer 2012. In 1972 the dictator Idi Amin expelled the long settled Indian population from Uganda, compelling around 30 000 Indians to leave their homes, and seek refuge in Britain. The Ugandan Indians also migrated to other parts of the world; however, it is the broader group of the British Indian East Africans - those from Kenya, Tanzania, as well as Uganda - that my research, which is supervised by Professor Ananya J. Kabir, seeks to consider.

There being many narratives that are hidden by the resounding successes of these communities, I sought to mark the 40<sup>th</sup> anniversary, via the arts, whilst revealing some of these nuances of the diaspora. To do this two things became paramount: firstly, any marking of the anniversary had to be Leeds city centre based, adding dimension to the understanding of this community only being successful in Leicester; and it had to be accessible to the public (rather than within the limits of the University). After over a year of building numerous local connections, networking and exchanging ideas with both significant individuals and organisations in Leeds, I bid for several grants and secured funding from within the University and from an external funder, Arts Council England. In total I raised near £13 000 for the project.

The project, *Expulsion: 40 Years On*, involved two parts: in June I led three primary school workshops, which centred on dance, dress, identity and migration in local Leeds schools. The workshops aimed to broadly educate on cultural identity and heritage via the arts, as well as specifically shedding some light on the expulsion order for a generation who would be completely unaware of the experiences of the Ugandan Indians. Though the concepts presented were challenging, on various levels the children engaged with the topics and enjoyed the workshops.

The second part of the project involved a day event in July at Leeds City Museum, which marked the anniversary. The programme included dances, storytelling, food tasting and performances from, amongst other artists, a national figure (Yasmin Alibhai-Brown) and a local figure (Hansa's of *Hansa's* restaurant). Accompanying performances were interactive, participatory elements where audience members had the chance to take part in the art showcased. The turnout for the day event was beyond expectation with 150 people projected, and 219 people, of diverse backgrounds, attending. The healthy turnout is, more than likely, owing to a thorough marketing strategy, which resulted in an article in the *Yorkshire Evening Post*, Radio appearances, contact with several local organisations and community groups, and a substantial online presence (through the project's website, online listings and on social networks).

It is this project, *Expulsion: 40 Years On* - <http://www.expulsion40yearson.com/>, which I shall reflect upon for the conference, should my proposal be accepted. Offering a case study of *Expulsion: 40 Years On*, where my doctoral work was shared with the community beyond academia, I shall also emphasise the significance of performance and creativity in representing and embedding identity. Whilst my doctoral work is, according to the traditions of Higher Education, entrenched in the written word, the doubly diasporic community I research often favours modes of representation that are embodied. The 'impact' project that I discuss in this paper is thus significant as it offers an opportunity for the academy to 'meet' the community. To

illustrate the performative element of the project, any presentation, I propose, will include short video footage of the event and some demonstrative photographs.

b) *Theories and practices*

*Murray Lecture Theatre*

Chair: Deborah Maxwell (University of Edinburgh)

1. 'The Poetry of Impact' (Will May, University of Southampton)

'Poetry makes nothing happen', declared W.H. Auden: undaunted, HEFCE hoped that literary criticism might succeed where poetry had failed. Scholars in the humanities have responded to HEFCE's impact agenda with a mixture of patient forbearance, unbridled disgust, and brilliant ingenuity. Perhaps poet Marianne Moore penned the best rejoinder in 1915: 'the illustration / is nothing to you without the application' she wrote, in a poem addressing – tellingly – a steamroller. A form which can take a hundred years to find its audience might reasonably take umbrage at a government scheme offering it only five.

That said, there are many ways poetry might help us reflect on a 'public good', or what creative knowledge can do in the public sphere. Martha Nussbaum's *Poetic Justice: The Literary Imagination and Public Life* (1995) offers poetry to prospective lawyers, arguing that charity can only be practised by the imaginative. For her, the tyrannical 'fact-seekers' go beyond the truth in their 'adamant denials of life and humanity'; compassion is the preserve of those drawn to fancy, and a 'willingness to go beyond the evidence'. Can humanities scholars follow the dictates of the 'fact-seekers' yet still chart a path between the empirical and the imaginative?

In this paper I will consider a number of social justifications for poetry in the context of recent changes to research funding, from Emerson's suggestion that creative thinkers should write 'whim' on their doorway to explain a leave of absence, to Wallace Stevens' rewriting of the hunter-gatherer as a quixotic fantasist in 'The Comedian as Letter C'. The paper will conclude with reflections on the legacy of F.T. Prince, a former Professor and poet at the University of Southampton, whose long-neglected work was celebrated with a centenary symposium here last September.

2. 'Breaking Boundaries' (Ros Pyne, Palgrave Macmillan)

Palgrave Macmillan recently undertook a substantial research program focused on academics in the social sciences and humanities to identify 'pain points' or unmet needs within their workflows. One outcome in response to these findings was Palgrave Pivot, peer-reviewed research published at any length between traditional journal article and monograph within 12 weeks of acceptance. Other initiatives are in development, but the findings of the research have raised interesting questions about the way that these scholars self-identify, how they collaborate and how emerging technologies have changed their research behaviours. This paper outlines our findings and explores the issues for those seeking to innovate at a supra-discipline level. What are the drivers for academics using new tools and resources, and how can publishers and other stakeholders work together to support the research process most effectively?

3. 'Arts and Humanities today: re-framing the "value" debate' (Eleonora Belfiore, University of Warwick and Anna Upchurch, University of Leeds)

This paper discusses the approach to understanding and articulating the value of the Arts and Humanities that is at the heart of an edited collection of essays forthcoming with Palgrave under the title *Humanities in the 21st Century: Beyond Utility and Markets*. The volume originated from an AHRC funded international research network, and a collaboration between Warwick University and Duke University. It brings together contributions from the UK and US, by authors from a variety of disciplinary and professional backgrounds - including scientists, policy-makers, business professionals and non-Humanities scholars - that explore the possibility of articulating the contributions of the arts and humanities to dealing with the challenges of contemporary society in ways that do not rely on notions of socio-economic impact as a proxy for value. The collection aims to contribute to the current debates on

whether and why the arts and humanities matters to society, and how their value might be understood, articulated, measured and quantified in ways that policy-makers, politicians and the general public can understand and appreciate, whilst avoiding over-simplifications and the crude equivalence of 'value' with 'utility' in a narrowly instrumental interpretation of 'impact'. The paper will chart the intellectual history of the project, which is rooted in the authors' long-standing interest for matters of cultural value and authority and how they play out in the policy-making arena, and will make a case for the importance of a comparative and collaborative approach to researching matters of value. In doing so, it will also advocate a bold new research agenda into cultural value, which is currently under development under the aegis of the #culturalvalue Initiative ([www.culturalvalueinitiative.org](http://www.culturalvalueinitiative.org)). Cultural value, the paper argues – represents the defining debate for the Arts and Humanities within and without academia for the foreseeable future, and an ideal grounds for the Humanities to prove they have a distinctive and crucial contribution to make to public discourse and policy-making in the cultural sphere.

**5.30pm Close of conference**