

AHRC HELPS BRING
PENGUIN ARCHIVE
TO LIGHT

At Home in
Renaissance
Italy

Rediscovering
rural England
through
podcasts

Manchester
faces up to its
slave trade
past

Editors Column

Welcome to the summer edition of Podium. In this edition we will update you on all the latest news from the Arts and Humanities Research Council. Read about the appointment of Shearer West as the AHRC's new Director of Research, and the launch of Science and Heritage, a collaborative new initiative that brings together artists, scientists and historians to help protect our cultural past for future generations.

As well as all the latest news, you will also be able to learn about some of the exciting new research currently being funded by the AHRC. On pages four and five you can see how an AHRC research grant is allowing academics at the University of Bristol to collate and digitise an historical archive of the iconic British publishing house, Penguin.

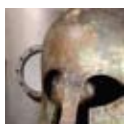
On pages six and seven you can read about 'At Home in Renaissance Italy', a unique, and hugely successful exhibition and series of workshops at the Victoria and Albert Museum in London. You can also learn how such exhibitions have a positive economic as well as cultural impact for the United Kingdom.

Punch and Judy used to typify summer time at the English seaside. On pages eight and nine you can read about Martin Reeve from the Royal Holloway, University of London, who is conducting the first research into Punch and Judy practice for over 20 years. Read about the research, and how recently founded organisations, such as the 'Punch and Judy College of Professors' are helping to keep the tradition of Punch and Judy alive.

Lastly, turn to our 'What's On' section on page 13 to find out about some of the exciting events, exhibitions and other public engagement activities that are taking place all over the country as a result of AHRC-funded research.

Emi Spinner, Editor, Podium

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Investing in UK heritage science



THE UK'S CULTURAL heritage is looking a lot more secure with the recent announcement of an investment of over £8m to better understand and conserve historic artefacts, buildings and places by two of the UK's research councils.

The AHRC and the Engineering and Physical Sciences Research Council (EPSRC) have announced a total budget of £8.1m to be invested in their joint five year Science and Heritage strategic research programme.

This programme will provide a locus for those wishing to engage with science and heritage, in order to build capacity and to disseminate knowledge widely so that the UK cultural heritage is in better shape to confront the challenges of the 21st century.

The two main tasks to be undertaken by the programme are to increase our understanding and improve the resilience of cultural heritage by funding high quality research, and to develop the heritage science community - by funding networks and other awareness-raising and capacity-building activities.

Programme Director Professor May Cassar said "This substantial investment of research funds will begin to make right the chronic shortage of investment in research and capacity building in cultural heritage which in so many forms – museums, galleries, archives, libraries and historic buildings contributes so much to the education, leisure and wellbeing of communities and visitors alike. The programme will allow UK academics and heritage managers to work together to better understand and protect the vast array of artefacts, buildings and places that make up the UK's cultural heritage."

Further details can be found on the Programme's website www.heritagescience.ac.uk

£8.1m is to be invested in the joint five year Science and Heritage strategic research programme.



▲ Greek bronze helmet, 7th century BC, property of The Manchester Museum, being prepared for non-destructive neutron analysis as part of an investigation into its structure and metallurgy (photo STFC)

Professor of Art History appointed as new Director of Research

RENOWNED ART HISTORY academic Professor Shearer West has been appointed as the AHRC's new Director of Research.

Professor West took up this post at the AHRC on May 1st 2008. The AHRC Chief Executive Professor Philip Esler said of the appointment, "We are very fortunate to be joined by someone with such impressive academic achievements and strong leadership skills in this key role for the Council."

Professor West is Professor of Art History, Head of the School of Historical Studies and acting Head of the College of Arts and Law at the University of Birmingham, and is the author of a number of books and articles on



Photo by the AHRC

I passionately believe that the arts and humanities enhance the quality of life.

eighteenth- and nineteenth-century British, Italian and German art.

Prior to this appointment Shearer has represented the UK arts and humanities community at the AHRC as a panel chair and as a member of the 2008 RAE panel.

Professor West said, "I passionately believe that the arts and humanities enhance the quality of life, provide an invaluable dimension to higher education, and benefit both society and the economy. I am looking forward to working with the AHRC and colleagues throughout the UK to help shape and develop our already distinctive and world class research culture."

Darwin challenged the thinking of the day because his observations - that every living thing is related and belongs to one big family - placed humans firmly within the natural world.



Darwin today – celebrating modern evolutionary research

NEXT YEAR WILL be the 200th anniversary of Charles Darwin's birth and the 150th anniversary of the publication of his groundbreaking book, *On the Origin of Species*.

Darwin is a household name whose ideas over the last 150 years have revolutionised our understanding of nature and our place within it. Darwin challenged the thinking of the day because his observations - that every living thing is related and belongs to one big family - placed humans firmly within the natural world. The AHRC, along with the other UK Research Councils have collectively funded millions of pounds of research drawing on Darwin's theories.

To mark this important anniversary, the Research Councils have launched a new website, Darwin Today. The website provides academics and the public a forum in which to comment on and discuss some of the research currently being undertaken into Charles Darwin and his theories.

A range of events are planned which will showcase this modern research in areas as diverse as conservation, biology, robotics, society and art. Log on to the new website www.darwin.rcuk.ac.uk to find out about up-and-coming Darwin events and download podcasts from academics whose work relates to Charles Darwin and his evolutionary theory.



▲ Image courtesy of: *The Complete Works of Charles Darwin Online*

AHRC contributes to new government action plan on creative industries

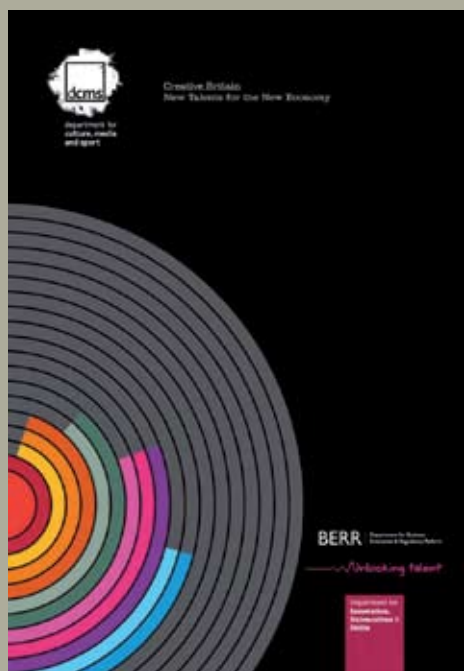
THE AHRC WELCOMED the publication in February 2008 of the first ever comprehensive plan for Government support for the UK creative industries. The AHRC has been a key contributor to this strategy, which marks the shift for the creative industries in the UK from the margins to the mainstream of economic and policy thinking.

The strategy, 'Creative Britain: New Talents for the New Economy' makes 26 key commitments for Government and industry across every stage of the creative process. AHRC Chief Executive Philip Esler says, "The strategy is designed to turn talent into jobs and help creative businesses thrive in the international market. It recognises the growing success story that is

Britain's creative economy and seeks to provide the industries with an unrivalled pool of talent to draw on, and the same formal, structured support associated with other industries."

A full transcript of the plan can be seen at: <http://www.culture.gov.uk/NR/rdonlyres/096CB847-5E32-4435-9C52-C4D293CDECFD/0/CEPFeb2008.pdf>

For the creative industries in the UK from the margins to the mainstream of economic and policy thinking.





▲ Images courtesy of RCUK

Small businesses benefit from collaboration with AHRC researchers

UK SMALL BUSINESSES are benefiting from partnerships with AHRC-funded researchers.

A new publication, recently launched by RCUK on behalf of all seven UK research councils, reveals that sectors as diverse as new media and landscape design have benefited from the Research Councils' support for research in universities and institutes.

At the publication launch of *Impacts - Successful collaborations with Small and Medium Sized Enterprises*, Science and Innovation Minister Ian Pearson said, "Research Councils have a vital role to play in increasing

the economic impact of the UK's research base. They manage almost £3 billion of the total £6 billion DIUS research budget and therefore it is important they continue to increase the economic impacts of their work for the benefit of the UK economy and society."

Speaking on behalf of RCUK, Professor Philip Esler said, "Collaboration between researchers and small and medium-sized enterprises is extremely valuable to the advancement of research across the sciences and the arts and humanities. It allows the industrial partner to gain access to the latest technology, research developments and knowledge, while the academic partner benefits from working with business on real problems and develops greater business awareness."

To download a copy of the publication as a pdf, please go to: <http://www.rcuk.ac.uk/news/080227.htm>

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AHRC Helps Fund Beacons for Public Engagement



BEACONS FOR PUBLIC Engagement is a new initiative that will enable members of the public to play a more interactive role in the important work of higher education institutions, thanks to funding of £9.2M from the seven Research Councils, including the AHRC, HEFCE and the Wellcome Trust.

The Beacons for Public Engagement are university-based collaborative centres to help support, recognise, reward and build capacity for public engagement work across the UK. This new initiative supports a step-change in recognition for public engagement across the higher education sector. There are six Beacons around the UK, and one National Co-ordinating Centre.

The Beacons will work strategically with key national partners who are interested in

B The Beacons for Public Engagement are university-based collaborative centres to help support, recognise, reward and build capacity for public engagement work across the UK.

understanding and listening to audiences better and generating knowledge with them. These organisations, including the BBC, the Museums, Libraries and Archives Council, and the volunteering organisation v, AlphaGalileo and Involve will help to professionalise how Higher Education engages with the public. For further information see www.publicengagement.ac.uk



Penguin Archive

OF ALL THE British Publishers, Penguin Books is probably the most iconic and, due to its unique branding, recognisable. Now, thanks to a £650,000 grant from the AHRC, a digitised historical archive of Penguin is being created by academics at the University of Bristol.

The AHRC has funded a team of academics, led by Dr John M Lyon, to study, catalogue and digitise an enormous archive of Penguin material spanning the history of the company from its establishment, by Bristol-born Allen Lane, in 1935 to the present day.

The first Penguin paperbacks appeared in the summer of 1935 and were a mix of biography, crime writing and novels. Genres were indicated by the colour of the band on the cover, biography being dark blue, crime green and fiction orange. All the titles were by contemporary writers including Ernest Hemingway, Eric Linklater and Agatha Christie. Costing just sixpence, the same price as a packet of cigarettes, the books were affordable to most people.

Penguin was the brainchild of Allen Lane. After a weekend spent with friend, and crime writer, Agatha Christie in Devon, Lane searched Exeter station's bookstalls for something to read on his journey home, but he found only magazines and trashy novels. He identified the need for good quality contemporary fiction at an affordable price. Lane was adamant that the new range be available not just in traditional bookshops, but also in railway stations and chain stores such as Woolworths. Penguin as a company in its own right emerged in January 1936. Within twelve months, it had sold a staggering three million paperbacks!

In 1946 Penguin Classics, distinguished by brown and cream covers, was launched, its first title being E.V. Rieu's translation of Homer's *The Odyssey*. The Classics range has since gone on to become a major force in education.

The Penguin archive, which consists of more than 2,300 boxes of letters, notes and other papers, is housed at the Bristol University's Arts and Social Sciences Library. The paper archive contains editorial files relating to the publication of each book (including author and

editor correspondence) as well as material relating to the history of the company, book design and individuals – including designers – involved in the publishing process. Copies of most Penguin books published can also be found in the archive.

Dr Lyon says, "This archive of the most distinctive, if not the most important, publishing house in the twentieth century, is a record of the democratisation of reading. It is thus invaluable for what it can reveal of the history of the book and publishing and, more generally, of Penguin's undoubted contribution to British culture."

Once the archive is fully digitized the aim is to make it available not just to academics pursuing research, but also to the general public. Dr Lyon says, "The archive will be of great use and interest to academics from a cross-section of disciplines including history, literature, design, psychology and social science. Outside of academia it will also be of use to anyone interested in the history of this fascinating publishing house."

As well as preparation of the digitised archive, members of the Project team will be researching Penguin and Modern Poetry, the socio-political impact of Penguin Specials, and Penguin and the Classics. A recent and very successful exhibition on Penguin design, at the Holburne Museum in Bath, drew heavily on the Penguin archive held at the University of Bristol. The Penguin Project plans many more such public events including Penguin Days – a type of open day for the general public. Academic conferences and workshops will also take place. A substantial event and exhibition is planned to coincide with the 75th anniversary of Penguin Books and the centenary of the University of Bristol in 2009/10.

For further information on the Penguin Archive project log on to: <http://www.bris.ac.uk/news/2008/5773.html>



At Home in Renaissance Italy



◀ Carlo Crivelli, *Virgin and Child*, Ascoli Piceno, c.1480
© V&A Images/Victoria and Albert Museum.

‘At Home in Renaissance Italy’ was a hugely successful exhibition at the V&A. The exhibition revealed for the first time the Renaissance interior’s central role in Italian art and culture. It provided a three dimensional view of the Italian Renaissance home, placing art and domestic objects within their original contexts.

‘At Home in Renaissance Italy’ was an exhibition born from a research project part-funded by the AHRC and managed by the AHRC Centre for the Study of the Domestic Interior (CSDI). The specialist centre was a collaboration of the Royal College of Art, the Victoria and Albert Museum, and the Royal Holloway University of London and ran until 2007.

The purpose of the CSDI was to develop new histories of the home, its contents and its representation. It pursued research into the changing appearance and layout of the rooms in a range of buildings, from tenements to palaces, the objects that furnished those rooms, the ways rooms and objects were depicted, the manner in which people used them, and how they thought about them.

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The research process for this exhibition was exceptional in its breadth with a multi-disciplinary team that included researchers in art and architectural history, decorative arts, medieval archaeology, anthropology, literary studies, gender studies, Islamic studies, material culture studies, social studies, social, cultural and economic history, as well as history of science, food history and design history. Overall the project had contributions from more than 180 scholars.

The Renaissance exhibition constructed a new conceptual framework in which to situate artefacts. It was structured around the three main living areas of the Italian home in Tuscany. The three rooms are the sala (reception room), the camera (bedroom), and the scrittoio (study). The layout of the exhibition mirrored the progression of a visitor through a Renaissance house. This was a fresh and innovative look at the Renaissance from the perspective of household life.

Highlights from the exhibition included the Virgin and Child painting (c 1480) by Carlo Crivelli, rare examples of Renaissance furniture including a 16th-century inlaid table and a Florentine painted wedding chest.

Oil cruet with the arms of the Salviati family of Florence, Faenza, c.1531
© V&A Images/Victoria and Albert Museum.



Surprising survivals of everyday life such as a pastry cutter and the only known baby-walker from that period helped bring the past to life and show how life in Renaissance Italy is relevant to life today.

The AHRC commissioned an independent consultant to assess the overall impact of At Home in Renaissance Italy. The consultant conducted telephone interviews with exhibition visitors that focused on what they found memorable about their experience. The interviews revealed that ‘At Home in Renaissance Italy’ had an impact on:

- Stimulating Creativity – by using an innovative display that allowed visitors to think about artefacts in new ways. This has particular relevance for people working in design, art, fashion, craft and other creative industries.
- Encouraging Lifelong Learning – The exhibition exemplified this through ways of thinking, rather than just content.
- Deepening Social Identity – By showing how many modern practices and preoccupations started during the Renaissance, and how this bears upon current perspectives and identities.
- Strengthening Social Cohesion – by showing how material objects foster shared meaning and behaviour and how this cements social relationships.

A study was also made of the economic benefits of the At Home on Renaissance Italy exhibition. This was judged by gross visitor expenditure, how far visitors travelled to the exhibition, and their motivation to travel (i.e. whether the exhibition was the reason to travel.) The UK Tourism Survey was used to estimate the average daily and overnight visitor spending. From this, a net economic impact was calculated. The figure quoted is a substantial £1.33million boost for the UK economy.

Further information on the exhibition can be found at http://www.vam.ac.uk/vastatic/microsites/1487_renaissance/

and the consultants report can be accessed at http://www.ahrc.ac.uk/images/AHRC_Renaissance_Italy.pdf

Exhibition profile

At Home in Renaissance Italy ran from October 2006 to January 2007. It received 70,970 visits creating a ticket income of £251,057. Visitors mostly came from the UK but the exhibition also received visitors from the rest of Europe, North America and the rest of the world. Alongside the exhibition complementary events took place including a dyeing and embroidery workshop, lectures on the ‘Life and Recipes of Renaissance Italy’, and the ‘Palaces and Villas of the Renaissance’. The exhibition was made accessible to families and children with events such as mask making, designing a miniature room and musical instrument handling.

Punch and Judy



80p
EACH

Weymouth's
all new
**PUNCH & JUDY
SHOW**
Presented by
PROFESSOR
MARK POULTON
01803 529737
www.poultonpuppets.co.uk

*Setting the standard
others seek to achieve!*

Weymouth's Punch & Judy Show

This is one of the very last ' seaside ' Punch & Judy shows still operating in the UK today.

I am NOT paid or funded to perform the show and therefore YOUR honesty and appreciation in the form of your 80p price contribution is my ONLY income.

I hope you enjoy the show as much as I enjoy performing it and will continue to support this old seaside tradition.

Thankyou.

Today's show

SATURDAY

2.00
2.00
3.30

Punch and Judy are an integral part of the history of British puppetry. Although the show traces its roots to the 16th century to the Italian commedia dell'arte, it was in Victorian times, from around the 1820s onwards, that Punch and Judy became the popular form of art and entertainment that it remains in England today.

THE AHRC RECENTLY awarded Martin Reeve from the Royal Holloway, University of London, a Doctoral Research Award to undertake the first in-depth study of Punch and Judy to take place in Britain for over 20 years.

Punch and Judy are an archetype of the English seaside summer experience. However, the sight of the instantly recognisable striped Punch and Judy tent, surrounded by children and families, has become increasingly rare. Is this because Punch and Judy are waning in popularity?

As well as answering this question, Martin's research aims to build a profile of who is performing Punch and Judy in Britain today; an outline of Punch and Judy organisations including the Punch and Judy College of Professors and the Punch and Judy Fellowship; descriptions of current 'best practice', the kinds of people who are performing the show these days, and lastly, innovations within the tradition – i.e. new characters, jokes, technology etc.

The Punch and Judy College of Professors is an official collaborator in the research and, as such, the College has granted Martin Reeve unprecedented access to its members and its archives. Martin explains, "When the last research into Punch and Judy was undertaken back in 1985, the Punch and Judy College of Professors had only just been founded and, as such, wasn't taken into account. A considerable part of the research will be to look at the impact that this organisation, and others like it, have had on the practice and performance of Punch and Judy in Britain."

Martin continues, "In the last 25 years, Britain has undergone considerable social and cultural changes. Newer media organisations such as Channel Four have pushed the boundaries of what is permissible in the public arena, and at the same time issues of political correctness have sought to restrict certain kinds of behaviour. The research will also look at this cultural shift and the impact that this has on Punch and Judy performances."

The story of Punch and Judy varies from puppeteer to puppeteer and it continuously changes and evolves over time. It invariably involves Punch behaving outrageously, struggling with his wife Judy and the Baby, and then triumphing in a series of encounters with the forces of law and order often including a police man, a hang man, and even the Devil himself.

Punch and Judy is performed in the spirit of outrageous comedy and is intended to provoke shocked laughter. Whilst the Victorian version of the show drew on the morality of its day, the 20th and 21st Century versions of the tale have evolved into something more akin to a primitive version of *The Simpsons* – in which a cartoon family is used as a vehicle for visual comedy and a sideways look at contemporary society.

In the Punch and Judy show Punch wears a jester's hat and has a large hooked nose that almost meets his curved jutting chin. He carries a slapstick which he uses upon all the other characters in the show including his long suffering wife, Judy and his baby! Punch speaks in a distinctive squawking voice, produced by a device known as a *swazzle* or *swatchel* which the performer holds in his mouth.

There are probably several hundred Punch and Judy Professors (as they are known) in Great Britain today, ranging from the hobbyists and part time children's entertainers through to the professional performers who play the show throughout the country as well as at festivals around the world. These days, due to steep taxes, Punch and Judy has moved from its traditional home on the beach to shopping centres, theme parks, city centres and even into the grounds of museums and stately homes.

Martin Reeve says, "I hope that the research I undertake will help people to see Punch and Judy as a vital, dynamic and growing theatre and art form and retrieve it from the persistent view that it is a dying anachronism."

More information on The Punch and Judy College of Professors can be found at: <http://www.punchandjudy.org/>

History of Punch

Mr. Punch isn't alone. He is part of a whole family of rowdy rascals descended from *Pulcinella* the popular folk figure from Naples in Italy - one of the characters in the legendary Commedia D'ell Arte: the staggeringly successful theatrical tradition that combined farce, acrobatics, dance, music, song and slapstick. The character of *Pulcinella* was also featured in puppet shows and as the puppeteers travelled across Europe so the character took root in different countries - becoming *Polichinelle* in France, *Petrushka* in Russia and *Punch* in England.

The Punch and Judy College of Professors

The Punch & Judy College of Professors is the gateway to the world of leading Punch & Judy performers in Great Britain and to the skills and traditions of the age-old drama. Like the prestigious Inner Magic Circle, membership of the College is based on exacting standards and is by invitation only. The College has a particularly robust attitude towards upholding the reputation of Mr. Punch as a national icon of mischief and argues his case with vigour.

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GETTING UNDER THE SKIN OF RURAL ENGLAND



Landscape &
Environment



C'Carrlands' exists on the website as both a gallery of images of each location and as a soundtrack made up of twelve separate MP3 files lasting nearly three hours in duration.

THE £5.5 MILLION AHRC Landscape and Environment strategic research programme is now halfway through its five year time span and outcomes are becoming available.

The programme investigates human relationships with the natural and built environment, and its construction and representation through the many ways in which landscape is visualised, understood and expressed.

To date a series of nine Smaller Research Grants (for between £20,000 and £100,000 full economic cost) and twelve Larger Research Grants (full economic cost of between £100,000 and £600,000) have been awarded as part of the programme. In addition funding has been made available to support a series of Collaborative Research Studentships, Research Networks and Workshops.

The Smaller Research Grants supported projects of up to one year and covered a range of regions within and beyond the UK. Topics covered have included gardens, farming terraces, rock climbs, spoil tips, river journeys and the poetry of place.

One project with a large element of public engagement and appreciation has been 'Carrlands' focusing on three locations in the agricultural valley of the Ancholme river, North Lincolnshire.

Led by Professor Mike Pearson from the Department of Theatre Film and Television Studies, University of Wales, Aberystwyth, this project is running for 12 months from October 2007 during which time 'Carrlands' has been created.

The aim of the 'Carrlands' project is to create a series of related site-specific performances for three locations in North Lincolnshire where the performances represent both an innovative mode of enquiry and a research output, within the field of Performance Studies. The intent is to aid public appreciation, understanding and enjoyment of the landscape.

'Carrlands' is a region familiar to Professor Pearson as it was the area in which he was born and raised. It lacks conventional scenic heritage and startling vistas and is far from the tourist trail. However it does provide a special opportunity to both study and explain the processes of landscape formation and the role of human agency allowing a critical reappraisal of the inherent qualities of a place rarely visited.

These locations are very much part of a man-made landscape. Kjarr, a Danish word for marsh, adequately describes an area that has been gradually enclosed and drained by man before becoming agricultural land. Through this landscape flows the canalised New River Ancholme along with the older, winding river nearby.

The three sites used in the project represent areas where much human intervention has taken place. Drainage activity since the medieval period has reclaimed land from tidal inlets and marshes allowing agriculture and industry to be developed. In the nineteenth century canals were built to export the agricultural products of the area such as potatoes and wool and to import coal.

'Carrlands' exists on the website as both a gallery of images of each location and as a soundtrack made up of twelve separate MP3 files lasting nearly three hours in duration. These downloads cover the history, flora and fauna, agricultural practices and significant events of each site.

The three audio works for the area were conceived and written by Mike Pearson with music composed by John Hardy and co-composed by Hugh Fowler and can all be downloaded. They can then either be used as a soundtrack for the gallery of site specific images on the website or taken to the actual Lincolnshire locations and used as the background sounds for the listener as they walk around the sites.

This ability to download the mp3 files to the users own player allows the participant to be free to choose the time, season, weather, personal mood and social conditions; alone, in a group - under which the location is visited.

Further to the downloads the 'Carrlands' project is inviting members of the public who use the website to contribute their own observations of these places through personal memoir, biographical detail, poetry and fiction.

The ultimate aim of 'Carrlands' is to create a deep map of this landscape through the juxtapositions of the historical and the contemporary, providing each individual participant the opportunity to add another layer to this interpretation.

Contact: Professor Mike Pearson; mip@aber.ac.uk
www.carrlands.org.uk

The performance launched a conference examining the uses and impact of performance as a medium of learning in museums and at historic sites.

Manchester Museum faces up to its slave trade past

A 'promenade' play that took place at the Manchester Museum tackled the difficult issue of its own links with the slave trade. The performance of 'This Accursed Thing' was the product of an Arts and Humanities Research Council funded project "Performance, Learning and Heritage" led by Tony Jackson, a Senior Lecturer in Drama at The University of Manchester.



VISITORS TO THE Manchester Museum - which is part of the University - spent an hour in the company of six characters connected with the slave trade - played by two actors. It was written by one of the actors, Andrew Ashmore, following his extensive research into the slave trade and Manchester Museum's collection. The performance launched a conference examining the uses and impact of performance as a medium of learning in museums and at historic sites.

'This Accursed Thing' was developed in partnership with the Museum as part of its policy of exploring the hidden and sometimes contentious stories behind the collection with its visitors.

Tony Jackson said: "At first glance you might wonder why a performance about slavery is taking place alongside the famous archaeological, botanical and Egyptology exhibits - amongst others.

"One answer is that parts of the collection were paid for by wealthy individuals who benefited from the slave trade.

"This is a history behind a history: it's a chance for Manchester to acknowledge its slave trade links - but also to remember the proud contribution the city made to its abolition."

'This Accursed Thing' took place in early April, in parallel with the conference 'Performing Heritage: research and practice,' which took place at The University of Manchester and brought together practitioners and researchers from across the world.

This Accursed Thing will soon be available online as part of the Revealing Histories website see: www.revealinghistories.org.uk

▼ Photo courtesy of Manchester Museum - University of Manchester



The following events are the result of research funded by the Arts and Humanities Research Council:

Do Not ReFreeze Exhibition

Cornerhouse, Manchester
13th April 08 – 17th June 08

Award holder Matthew Shaul,
University of Hertfordshire

This exhibition brings together a group of photographers whose extraordinary contribution to European photography has been 'frozen out' by the Cold War. Almost completely unknown in Britain, these artists developed their practice in the former East Germany negotiating the omnipresent secret police to create imagery which is increasingly being compared to luminaries such as Henri Cartier-Bresson, Dorothea Lange and Robert Frank. Disparate in background and experience, their works use an unforgiving documentary aesthetic to convey both the harsh realities and remarkable richness of life behind the Iron Curtain.

For more information please see
www.cornerhouse.org/art/info

The exhibition is also featured on the website of the prominent New York photographic gallery and publishing house Aperture and includes a substantial interview with the curator Matthew Shaul. www.aperture.org/donotrefreeze

The catalogue has now sold over 500 copies and future plans involve the possibility of taking the show back to Germany and then on to New York, USA.

Picturing China 1870 – 1950 Exhibition

Oriental Museum Durham
25th April 08 – 30th August 08

Award holder Professor Robert Bickers
University of Bristol

'Picturing China' is the end product of research into the Chinese Maritime Customs Service from 1854 until 1950 undertaken by academics at the University of Bristol. Hundreds of pictures documenting the service and people connected to it were studied as part of the research. The exhibition is the result of these pictures being digitized. It is of particular importance as during the cultural revolution of the sixties many personal records and photographs were destroyed. The pictures involved were taken by

amateur photographers, tourists, professional studio photographers and others.

The pictures form a resource for research into customs and traditions, social life and architecture, as well as heritage restoration.



▲ *Portrait of Min Chin from the collection of photographer Fu Bing Chong*

Further information available at www.bristol.ac.uk/history/customs/picturingchina.html

In Other Peoples Skin:

Interactive Artwork Exhibition
Bath Abbey
3rd – 19th June 08

Award holder Terry Flaxton
University of Bristol

Terry Flaxton is a video artist and AHRC creative fellow. His work has been exhibited at festivals worldwide and has received numerous awards and nominations. He is currently the creative research fellow in high definition imaging at the University of Bristol and the founder of Ignition Films and Ignition Pictures.



▲ *In Other People's Skins by Terry Flaxton*

Flaxton's 'In Other Peoples Skins' exhibition was inspired by Leonardo Da Vinci's The Last

Supper. Visitors will be free to sit down at a real table and interact with the virtual guests, essentially, to inhabit Other Peoples Skin. The installation will change from times and countries while the visitors are in it, showing the act of eating together as a universal human experience, crossing cultural and religious boundaries.

For more information see:
www.inotherpeopleskins.com

1970s British Culture:

Three day conference

Portland building, University of Portsmouth
1, 2, 3 July

Award Holders: Professor Sue Harper
DR Dave Allen
DR Justin Smith
DR Laurel Foster
University of Portsmouth

As part of their three year project looking into the culture of the 1970s, focusing on the cinema of the decade which is commonly regarded as tasteless and undistinguished, the team have organised a three day conference that explores 1970s British Culture.

Booking is essential. For further information, rates, and option to register and pay online, log on to www.1970sproject.co.uk/ and click on 'events'.

Films of an Edwardian City:

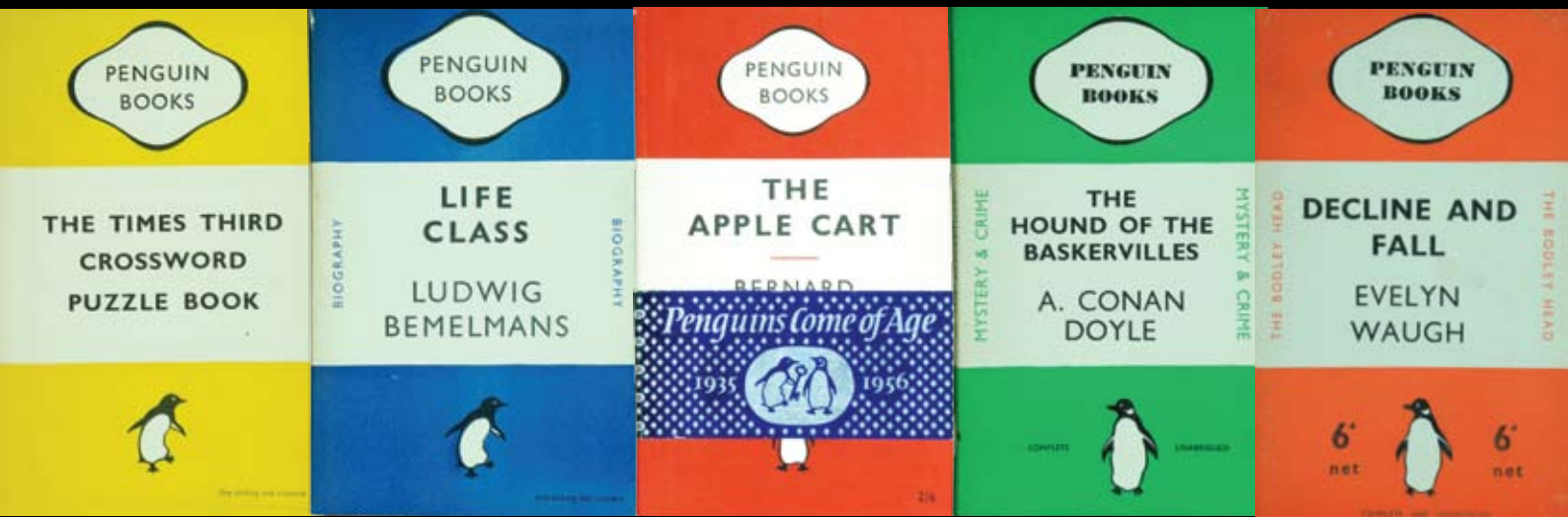
Now available to view online

Award holders: DR Julia Hallam
University of Liverpool
DR Vanessa Toulmin
University of Sheffield

The British Film Institutes's Mitchell and Kenyon collection, consists of 28 hours of early silent film footage, provides an unparalleled visual record of Edwardian Britain.

These films show Liverpool as it was in 1901, with unique footage of its bustling docks, crowded streets, electric trams and early football matches.

The Mitchell and Kenyon collection is available to view online at:
www.screenonline.org.uk/film/id/1084507/index.html



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