



“Never before has such a scheme provided an opportunity for a better partnership between the BBC, AHRC and applicants. Our NGT’s have made the most of the opportunities that have been presented to them, and those they seek. It a superb scheme, and career changing”. Andrew Thompson, Chief Executive, AHRC

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II. Introduction

In the words of a recent NGT:

“Believe in the wonder and weirdness of your work: lean into the most unexpected parts, the oddest characters, the most baffling puzzles. People can think that it’s necessary to normalize their subjects, for a general audience. Quite the reverse, I’ve found: the stranger my material, the more people have responded to it.” Edmund Richardson, NGT2016.

The Arts and Humanities Research Council New Generation Thinkers Scheme gives support to sixty applicants with a chance to develop programme ideas alongside experienced BBC producers. Of these up to ten will become an Arts and Humanities Research Council/BBC Radio 3 New Generation Thinker. They will benefit from a unique opportunity to develop their own programmes for

BBC Radio 3, feature on the AHRC Website, become a Huffington Post Blogger, and a chance to regularly appear on air. Previous new generation thinkers have experienced filming on the high seas, the Free Thinking Festival and have been interviewed for programmes such as BBC World Service, BBC Breakfast, Swiss Radio, and BBC 4. The scheme is fundamental in developing their talents and abilities to deliver knowledge to a wider audience.

The call will open in [Je-S https://je-s.rcuk.ac.uk/](https://je-s.rcuk.ac.uk/) (the online electronic system used by research organisations to submit applications to the seven Research Councils) from Friday 21st July 2017 until 4pm on Thursday 12 October 2017. Please ensure you speak to your Research Offices early to get best advice and to allow them time to submit.

Matthew Dodd, Head of Speech Programmes at BBC Radio 3 adds: "The New generation Thinkers Scheme is a partnership that we run with the Arts and Humanities Research Council ...The idea is for the two organisations to find academics at the beginning of their careers...who they can work with to develop their research, their ideas, their scholarship for broadcast".

For applicants that are successful it can be a career-changing experience. Even those that are selected to attend the workshops but are subsequently unsuccessful are often contacted at a later date by the BBC to assist with programmes.

III. Context

New Generation Thinkers was launched in November 2010 at Radio 3's Free Thinking Festival of Ideas. Since 2010, 420 academics have attended the workshops and developed their programme ideas. Each year 10 academics are selected to be New Generation Thinkers, going on to write and record editions of Radio3's The Essay and take part in discussion programmes including Free Thinking. Some have made taster films for BBC Arts online, and have gone on to present reports and documentaries, including taking part in Proms Extra discussions and getting involved in a variety of other media.

They have also had the opportunity to attend both BBC and AHRC Headquarters as well as undertake Media Training. The New Generation Thinkers Scheme opens many more opportunities for those involved.

"Say 'yes' to everything and just revel in it. It's a great opportunity to work with so many fantastic people, both at the BBC and the AHRC and among the NGTs themselves, just seize every opportunity" Katie Cooper, NGT 2016

[Watch the New generation Thinkers Film](#)

IV. Aims of the Call

The aim of the scheme is to provide a development opportunity for early career researchers cultivating their skills to communicate their research findings to those outside the academic community. While the principal aim of the AHRC is funding research of the highest quality across a diverse range of topics, it also has a duty to enhance the public's understanding of the arts and humanities

and communicate that research to people who can make use of it. One of the most effective ways of reaching a public audience as well as influencing policy and practice and changing public opinion is to work with broadcast media.

The BBC also wants to find a new generation of academics who can bring the best of the latest university research and scholarly ideas to a broad audience. This is part of Radio 3's dedication to commissioning and developing emerging talent in music and the arts.

Applications need to be able to propose an engaging and stimulating programme idea as well as show an ability to talk about other subjects' areas within the arts and humanities in an accessible and refreshing manner, with an awareness of the wider listening audience.

Successful workshop applicants

Up to 60 applicants are chosen to attend one of three workshops in either Salford or London, where candidates will:

Gain a perspective from BBC staff on how they commission, produce and present both Radio and TV

Develop their programme ideas with the help of other candidates and producers

Take part in an interactive practice sessions to showcase their programme ideas and demonstrate their ability to communicate with the listening audience

Have the chance to speak to AHRC staff about the scheme, and their involvement

Meet fellow researchers.

You should note that you are not competing with each other in the same way you do at other interviews. Each applicant is assessed on their whole performance, as well as their submission. Travelling Expenses or compensation in lieu of time off work is not payable.

These workshops generally run from 0930-1830hrs.

Dates of Workshops are:

Salford: Wednesday 10 January 2018

London: Monday 15 and Wednesday 17 January 2018.

Shortlisted applicants only need to attend **one** of these dates. If you cannot attend, then you will be offered an alternative from the ones listed. Failure to accept after being offered a different date will result in disqualification from the scheme.

"Following Radio 3 appearances this year on Free Thinking and The Essay, as well as interviews with the World Service, Radio Sheffield, Radio Shropshire and Swiss Radio, it was fun to sit back and watch the pros making so many

programmes, and to observe their craft. I still have much to learn! I was fortunate to have a track played on Jazz Record Requests, too, a programme my Dad has listened to for 43 years, and which I fondly associate with him cooking Saturday suppers when I was a child.” Sean Williams, NGT2016

Final applicants

Up to ten successful applicants chosen from the workshops will become an Arts and Humanities Research Council/Radio 3 New Generation Thinker for 2018. They will:

- Work with BBC producers to develop their own programme ideas for Radio 3, and experience input from BBC Arts
- Be invited to a winners' event to showcase their research and trail their programme idea at the BBC Radio 3's Free Thinking Festival of ideas. There is often the opportunity to meet other New Generation Thinkers
- Appear regularly on air in Radio 3's New Generation Thinkers slots
- Write and present an edition of the Essay for Radio 3
- Have the chance to speak at AHRC events to both senior academics, the public and feature their research on the AHRC website
- Be required to attend a two-day media training course (1 day training, 1 day photographs), from the AHRC. This will be in London, between 21 and 22 February 2018. Failure to attend for both days will result in removal from the scheme.
- Have travel and refreshments reimbursed/provided for the winners' event recording in accordance with [AHRC policy](#) .

“The best thing about the NGT Scheme for me is seeing these people at an early stage in their careers, and just how much they develop from when they join the scheme and then seeing them a year later. The growth in confidence is phenomenal” Al Golding, Communications Co-ordinator, Arts and Humanities Research Council.

Additional conditions for winners:

- You must ensure you mention us (AHRC and BBC) as appropriate in twitter posts and blog platforms
- You agree to maintaining a twitter account, and to help post items on Blogs and for Radio/TV programmes as appropriate
- You also agree to keep the BBC and AHRC regularly informed of your research, the events you are involved in, and approaches from other journalists/media outlets
- If required to attend events on behalf of AHRC and BBC to promote the scheme you will make every effort to assist
- There is not a payment or salary for being successful on the scheme. Expenses are payable in line with BBC/BBC Arts Policy and for contributions that are broadcast you will be paid at standard BBC rates.

Question to an NGT: “Anything you'd do anydifferent?”

Reply: "Not really...I just wish it could carry on. But as someone was telling me, being an NGT is like being an American President, once you've got it; you've got it for life!" Katie Cooper, NGT 2016

V. Eligibility

To apply for the New Generation Thinkers scheme, you must be:
A UK resident over 18 currently working or studying at a UK Research Organisation that is eligible to receive funding from AHRC. For Guidance on organisation eligibility, please see below.

Applicants do **not** have to hold a permanent contract of employment in order to be eligible to apply. You will be either:

a) Currently a PhD student. If you are a doctoral candidate you should have made considerable progress on your research, for example be within one year of submission. OR

b) Within eight years of the award of your PhD (excluding any period of career break, for example, parental leave, caring responsibilities or health reasons).

OR

c) Within six years of your first academic appointment (this is a paid contract of employment, either full-time or part-time, which lists research and/or teaching as the primary function).

Anyone who has applied in previous years is free to apply again, except those who have been previously selected as a New Generation Thinker.

The [Research Funding Guide](#) provides more information (see also under the Eligibility Tab) on the [AHRC Website](#)

<http://www.ahrc.ac.uk/documents/guides/research-funding-guide/>

Organisation eligibility:

All UK Higher Education Institutions that receive grant funding from one of the UK higher education funding bodies are eligible to receive funds for research, postgraduate training and associated activities.

These bodies consist of Higher Education Funding council England (HEFCE), Higher Education Funding Council for Wales (HEFCW), Scottish Funding Council (SFC) and Department for Employment and Learning Northern Ireland (DEL).

Research institutes for which the Research Councils have established a long-term involvement as major funder are also eligible to receive research funding, from any Council. A list of these institutes can be found on the RCUK website.

Other independent research organisations (IROs) may also be eligible if they

possess an existing in-house capacity to carry out research that materially extends and enhances the national research base and are able to demonstrate an independent capability to undertake and lead research programmes. They must also satisfy other criteria related to their financial and legal status: these are set out in full in the Research Councils' joint statement on eligibility. The statement itself can be found in the [eligibility statement document on the RCUK website \(PDF\)](#).

[Eligible subjects](#) are located under [Eligibility](#), then scroll down to the tab for AHRC Disciplines (4th from the bottom).

Employees of the BBC, AHRC and other research councils are not eligible to apply.

We welcome applications from researchers working in all areas of the arts and humanities. (For further information please see Annex One). In addition, we also welcome applications from inter-disciplinary researchers whose work fuses arts and humanities research with disciplines outside the remit of the AHRC, for example, in fields such as digital innovation, creative economy, environmental or health humanities, science in culture, heritage science or understanding cultural value and participation.

VI. Guidance on Project Timescales

Applicants should be available to attend one of these workshops:

- Salford, Wednesday 10 January 2018
- London, Monday 15 January 2018
- London, Wednesday 17 January 2018

If invited to attend the workshops you will be offered a date at **one** of the three locations. We will offer you an alternative date if you are unable to attend the first one offered. If you cannot attend any of the dates then your place will be offered to another candidate. Candidates will be invited to the workshops the week commencing the 4th December 2017.

Applicants that are selected as a New Generation Thinker must attend a two day media training and photography workshop, and be prepared to attend the Free Thinking Festival:

- Wednesday 21 – 22 February 2018, for media training and photography in London, this will also include video and an evening media event on the 22 February.
- The Gateshead Free Thinking Festival between Saturday 10 March to Sunday 11 March as the winners will be announced during this period.

Please note that these attendances may involve an overnight stay if you are not local, this will be arranged for you.

VII. Application Process and Format

You are strongly advised to listen to previous examples of New Generation Thinkers prior to applying:

www.bbc.co.uk/search?filter=programmes&q=new+generation+thinkers

Applications should be submitted using the Research Councils' [Joint electronic Submission\(Je-S\)](https://je-s.rcuk.ac.uk/) System <https://je-s.rcuk.ac.uk/> at the latest by 4.00pm Thursday 12 October 2017, and must go through the host organisation approval process **prior to this closing date**.

Applicants should ensure they have a Je-S account in good time before the closing date and should note that it may take a number of days to create an account if one does not already exist.

You are encouraged to use the link above in order to check if you already have an account and/or create a new one. If you already have an account you should check that your organisation has granted it the correct level of authority to submit applications. To do this select the Account Summary option and if you have a 'basic' account an Upgrade option will be presented, please select that and follow the instruction.

If you do not already have an account please select the Create an Account option. Follow the instructions and ensure that when selecting Account type that you select **An Applicant on a Standard or Outline Proposal**. Complete the subsequent screens and finally submit your request. The request will be sent to your host organisation for verification and approval.

To prepare an Application Form in Je-S:

Log-in to your account and choose 'Documents' from the menu;
Then select 'New Document';
'AHRC' as the Council,
'Outline Proposal' as the Document Type;
'AHRC Outline' as the Scheme;
'New Generation Thinkers 12 October 2017' as the
Call/Type/Mode and 'Create Document'.

Je-S will then create an Application Form, displaying the section headings below. Using the 'Help' link at the top of each section will provide guidance relevant to that section of the form.

Project Details

Enter the details of your host organisation, a project title, a start date and duration. Precise dates of the collaboration with the BBC will be confirmed at a

later stage, for the purposes of the form please enter 1 April 2018 and a Duration of 12 months.

Eligibility

Please select the most appropriate description that applies to you.

- a. Within eight years of the award of your PhD (excluding any period of career break, for example, parental leave, caring responsibilities or health reasons).
- b. Currently a PhD student (if you are a PhD student you should have made considerable progress on your research, for example be within one year of submission).
- c. Within six years of your first academic appointment (this is a paid contract of employment, either full-time or part-time, fixed-term or permanent which lists research and/or teaching as the primary function).

Principal Investigator

Enter your details by searching and selecting from the Je-S database.

Summary

Focusing on one aspect of your research, please provide a brief pitch on how this could make an engaging and stimulating programme for Radio 3 of up-to 45 minutes.

Please bear in mind this would be for a non-academic audience, and explain what format this would take. You can listen to examples of Radio 3 speech programmes and the work of previous New Generation Thinkers using the [BBC iPlayer](#). Note there is a limit of 2,000 characters.

Attachments

The only permitted attachment is a Case For Support which should be no more than two sides of A4 with font no smaller than Arial 10. It is extremely important that this includes the information described below and using these headings.

Current Research Activity

Briefly describe your research and its broader relevance to a non-academic audience (250 words).

Research History

Please give a brief research history, listing the academic institution at which you were based, research undertaken, and timings in years. (250 words)

Review

Review a new film, play, novel, book of poetry, exhibition or other cultural event that you've recently attended. This should be of interest to and written for a non-academic audience. It must be on a topic and discipline separate from your research. Write the review as if you were going to read it on air as a short essay for BBC Radio 3. (250 words) You can listen to examples [online](#).

Examples of programme ideas, current research activity and reviews are shown

in Annex Two.

Proposal Classifications

Please select at least one [research area](#) (see funding guide, then eligibility tab, then AHRC disciplines) to describe the subject area of your research proposal. If you select multiple areas, you are required to identify one of these as the primary area.

Once you have completed the application you will need to 'Submit' it. Note that Je-S initially submits the application to your host organisation's administration, **not** to AHRC. Your organisation **must** submit the proposal to us by the closing date of 4pm Wednesday 12 October 2017.

Please allow sufficient time for your organisation's submission process between submitting your application to them and the Call closing date.

VIII. Assessment Process and Criteria

The AHRC and BBC are committed to a thorough review of all applications. The assessment process is outlined below:

Stage One:

- The AHRC will assess all applications against the assessment criteria below and assign a grade (1+-3).
- After considering all proposals, both the AHRC and BBC will shortlist up to 60 applications each. Assessors are advised to keep a note of comments/strengths/weaknesses etc. regarding these shortlisted applications as it will help facilitate discussions during Stage Two.
- The AHRC and BBC can involve more than one person in the Stage One assessment process. It is each organisation's responsibility to ensure all assessors they involve use the assessment criteria below and are aware of what constitutes a conflict of interest (details of which can be found at: www.ahrc.uk/peerreview/resources/reviewprocess/reviewerguidance/conflictsofinterest/)
- It is recommended that at least two people review each application if possible.

Stage Two:

- The shortlisted applications from both BBC and AHRC will be considered at a panel meeting.
- All panel members (listed below) are required to consider all applications in detail but are not required to submit comments or grades. However, assessors may find it useful to record their own thoughts to facilitate discussion.
- The chair will ensure that stated processes are adhered to and that all applications are treated in a consistent manner. The chair is also responsible for facilitating the panel discussions.

- The panel meets as a whole to discuss all the applications selected by the BBC and AHRC and agree final candidates to attend the workshop.

Due to the volume of applicants, unfortunately feedback cannot be provided.

Stage Three:

- The BBC will monitor progress of the workshop attendees and the final decision about the successful candidates will be made by the BBC in consultation with the AHRC. It is anticipated that this will happen within ten working days of the workshops.

Judging

When deciding which candidates will be selected to go forward to attend the workshops, the judges will be looking for applications that:

*Give a **simple, jargon free** explanation of the research in an engaging manner*

Provide a strong programme idea that explains the significance of the research and what the findings mean in day-to-day terms

Have a review and research description that shows a breadth of interest

Have written sections that demonstrate the applicant is comfortable communicating ideas outside of their research area in an interesting and engaging manner

Demonstrate ideas that are innovative, and interesting to a public audience

The Judge's decision is final.

IX. Scheme Requirements and Post Award Reporting

Award holders will be required to submit outputs, outcomes and impacts that arise from the scheme to the AHRC's communications team. This could include interviews, social media, items for website and mentoring New Generation Thinkers in future years. You agree to attend media training, travelling to the AHRC, BBC and other venues to help promote the scheme or to participate in radio programmes.

X. Contact Information

For queries on creating and submitting the application form please contact the Je-S Helpdesk via jeshelp@rcuk.ac.uk or 01793 444164 between 0830am and 4:30pm Monday to Friday.

Enquiries regarding this call should be directed to the AHRC enquiries team:
Email: enquiries@ahrc.ac.uk Telephone: 01793 416060 between 08:30am and 16:00pm Monday to Friday.

XI. Annex One

We welcome applications from researchers working in all areas of the arts and humanities. In addition we also welcome applications from interdisciplinary researchers whose work fuses arts and humanities research with disciplines outside the remit of the AHRC. Examples include digital innovation, creative economy, environmental or health humanities, science in culture, heritage science or understanding cultural value and participation. Lists of AHRC disciplines are listed here; for other councils' please visit their [websites](#). Your lead discipline needs to be from one of these below, which can be found by clicking on [eligibility](#) and then AHRC Disciplines (4th from bottom):

The Main Headings are:

- Archaeology
- Classics
- Cultural and Museum Studies
- Development Studies
- History
- Information and Communication Technologies
- Law and Legal Studies
- Library and Information Studies
- Philosophy
- Political Science and International Studies
- Theology, Divinity and Religion
- Dance
- Design
- Drama and Theatre Studies
- Media
- Music
- Visual Arts
- Languages and Literature
- Linguistics

For a detailed list, please see the [website](#)

Please note that no one research area will get preferential treatment over another. All applications will be assessed on their own merits against the application criteria.

Queries on form completion can be directed to the Je-S Helpdesk Tel: 01793 444164 or email JeSHelp@rcuk.ac.uk

“One of the main things I’ve learned during the scheme is to relax a little and enjoy being on radio! As I’ve gained a little more experience, I’ve approached it as if I’m trying to tell a really good story to friends, with a hook to catch their attention right at the start. I’d advise current and future NGTs to imagine they are talking to their friends and to let the passion for their subject really show”.

Sarah Jackson, NGT 2016.

XII. Annex Two

Summary (submitted via the Je-S form)

Focusing on one aspect of your research, describe how your research could make an engaging and stimulating programme for Radio 3 of up to 45 minutes, for an informed, but non-academic audience. Explain what format this programme would take. You can listen to examples of Radio3 speech programmes and the work of previous New Generation Thinkers using the BBC iplayer.

Example One

You're in a crowd, jostled and bumped on either side. You hear shouting. Someone is weeping. Suddenly, over the crowd, the sound of a hammer hitting a nail shatters the air. You can feel flesh and bone splintering, see blood spurting. A man screams.

A new enthusiasm for immersive experience has emerged over the last decade. From sell-out theatre shows to the Secret Cinema's 360-degree participatory worlds, audiences want not just to see but to hear, taste and smell new stories.

Immersive video games create landscapes so authentic that gamers actually lose time, and in 2015 the UN Refugee Crisis Project transported world-leaders to a Syrian refugee camp through virtual reality. With its dependence on new technologies, this trend feels very modern. But this programme will trace the immersive impulse right back to the twelfth century.

The term 'Passion' had a very specific resonance in the Middle Ages. Meditating on the Passion of Christ meant imagining oneself present at the scene of his suffering and was an integral part of devotional experience. Books which encouraged readers to place themselves in the action began to appear in the twelfth century and, by the fourteenth, they had become bestsellers.

Imitating these texts, this programme will take listeners on a journey. They will hear the whip hit Christ's back, the tears of his mother, the mocking jeers, as well as quotations and readings from a variety of different texts and commissioned musical accompaniment. Interviews with experts will help to answer some pressing questions as the history of Passion meditation unfolds: how were readers supposed to feel when they imagined themselves at the scene of Christ's death? How were their senses engaged by the authors? Why did this mode of immersive experience have a special emphasis for women? Why did it get caught up in dangerous accusations of heresy? And how far can our own,

twenty-first century immersive experiences help us to understand this ancient practice?

Example Two

< music: West Side Story > It can sometimes seem like there are gangs everywhere we look. At the recent Rio Olympics, as in London 2012, fears of gang violence prompted intensive security. In Brussels, gangs are the focus of a new 'West Side Story' style film, with the old story of the Sharks and the Jets replayed against a backdrop of new urban multicultures.

In the UK, gangs were blamed for the English riots of 2011, and subsequently gang stereotypes have been at the forefront of recent courtroom controversies over 'joint enterprise', aimed at convicting people of crimes by association. But are all these people thinking about the same thing? When we talk about gangs, it seems that we are just as often speaking about stereotypes as we are reality. If we want to understand what they are, and what they mean to young people, though, we must try and disentangle fact from fiction.

This broadcast will explore representations and realities of youth gangs in three very different cities: Glasgow, Chicago, and Hong Kong. All three have long histories of gangs, stretching back over a hundred years, but each with distinctive features. In Glasgow, gangs are mostly youthful, territorial and disorganised; in Chicago, more adult, economically motivated, and organised; in Hong Kong, associated with adult organised crime groups, called 'triads'. At the same time, each city has a range of contradictory reputations: Glasgow, former 'No Mean City', rebranded for the twenty-first century; Chicago, a former 'Second City' riven by racism, cronyism and violence; Hong Kong, a postcolonial 'jewel in the crown' of China, with exceptionally low rates of crime. Splicing together film footage, readings from novels, and media archives alongside interviews with gang members, researchers, and practitioners, the broadcast will probe the nature and impact of gang's myths - in courtrooms, the media and the street - questioning the social and legal consequences of gang stereotypes for young people.

Example Three

[Imagine yourself in a room in the 16th century, crowded with books and lit by the flicker of a candle. From the window you can see a castle, where self-interested ministers whisper in the drunk king's ear, urging foolhardy and narcissistic policies.

You know that a country *should* be run for the good of the people. But there you sit. You will never get so close to the reins of power. What are you to do? This scenario probably isn't difficult to imagine. Replace the window with a TV, the king with a world leader of today, and its strikingly familiar.

This programme explores how Renaissance thinkers addressed this problem of

how to speak truth to power, laying the groundwork for modern political resistance and critique.

[You think of the king: nodding along to whatever those flies buzzing about him might suggest. Laughing, you draw it: a drunk king ruled by dung-covered flies. Soon it's in print. The king-ashamed- sends his ministers packing.]

Laughter has substantial political power, a lesson realized by Renaissance reformers such as Erasmus and More. We will explore their ridicule, including Erasmus's *Praise of Folly* and More's *Utopia*. In line with Reformation 500 celebrations, we'll examine how these tactics were also applied in opposing the Catholic Church.

[But the king still receives letters from his ministers. You've got your hands on some, which show the self-interest guiding government. You print them, so that all can see what goes on at the heart of power.]

Though the leaking of documents seems a hallmark of the digital age, information hacks were used against leaders in the early modern period as well. We will explore the dramatic events of the Battle of Naseby, where the letters of Charles I were captured by his enemies and printed, weakening popular support for the doomed king.

This programme will discuss how techniques of ridicule and scrutiny brought about significant political change in the past and consider whether they have such power today.

Current Research Activity : Briefly describe your research and its broader relevance to a non-academic audience (250 words).

Example 1

I am currently turning my thesis into a monograph. We live in a world where a candidate for presidential election boasts about groping women, and where water has become an aspect of global discussion about pollution. These concepts may seem unrelated, but my book will reveal an important overlap. It will trace misogynist rhetoric back to the Middle Ages, and show how it is entrenched in the belief that women's bodies are excessively wet but, simultaneously, unclean. Metaphors that equate cleaning a woman's soul with cleaning fetid water sources – drawing parallels between women's bodies and polluted rivers – have an immediate relevance to a twenty-first century audience.

My next research project will expand on my thesis by considering a number of other fluids – such as blood, oil, honey, spit, semen, and urine – and examining how these different liquids are used to delineate the religious lives of medieval men and women. It will explore the role these fluids play in everyday medieval life, and show how these become

transformed on the written page. Are any or all of these fluids gendered? In what contexts do they appear and why? And what role do any of these fluids play in meditations of Christ's Passion – a specific, late-medieval Christian ritual where readers should imagine themselves present at Christ's torture and crucifixion? I'm interested in how fluids are used to enhance this immersive experience, and how they forge an emotional connection between spectator and subject, reader and Christ.

Example 2

Words could kill in the Renaissance. This was especially the case for those around the throne: counsellors and ministers, who knew that the way they presented their advice could mean the difference between ascending to the heights of political power, and losing their heads.

My work looks at the ways in which words and ideas shaped the politics of the Renaissance, and today. In particular, my current research examines how ideas about political counsel shaped the culture and institutions of Renaissance England. Counsel occupied the greatest minds of the Renaissance, appearing in the works of prominent writers such as Thomas More, Machiavelli and even Shakespeare. And it wasn't just philosophers and dramatists who were concerned about the giving and receiving of political advice, it also appears in the letters of statesmen of the Tudor age, such as those of William Cecil and Francis Walsingham, Elizabeth I's right-hand men.

Nonetheless, it has received little scholarly attention, remaining where it began – in the shadows around the throne. My work, forthcoming with Cambridge University Press, seeks to shed a light on this secret political history, by examining how changing ideas about counsel and advice-giving were crucial for the development of political institutions, such as parliamentary sovereignty. It also highlights techniques for 'speaking truth to power', and forms of resistance which are still used today, including political satire and the 'leaking' of private documents.

Review

Review a new film, play, novel, book of poetry, exhibition or other cultural event that you have recently attended. Write the review as if you were going to read it on air as a short essay for BBC Radio 3 (250 words maximum). This review should be on a subject different to your current research area. Remember, the best reviews use the review to make a point and give a proper report of whatever is being reviewed.

Example One

The decision to award Bob Dylan the Nobel Prize for Literature has divided opinion. Whilst some argue that Dylan should be recognised as a poet, others say that his songs aren't literature at all. Yet the most exciting

artists of our time resist such definitions. Kate Tempest – writer, musician, rapper, author – is one such artist. None of her works reflects the flexibility of her approach more beautifully than ‘Let Them Eat Chaos.’ Is it an album? An epic poem? A musical novel? To ask these questions is to miss the point. Listening to the album on my commute, I’m struck not by my inability to categorise ‘Let Them Eat Chaos’, but by *its* ability to create a soundtrack to my London, to make me see the city with fresh eyes. ‘It’s been a long day, I know’ Tempest soothes – but she asks me to look around anyway. At the rainbow sticker on a wheelie bin, the boarded up cafe on the corner, the empty faces on the tube. She tells the story of seven Londoners, awake and lonely at 4:18am, using their lives to bring the city into focus. Chanted against a backdrop of jarring beats, her observations are designed to make listeners ‘wake up’ to the reality around them - and they’re successful because Tempest refuses to choose a single form. She speaks through a heady mix of rap, post dubstep beats, bardic storytelling, and poetry and she speaks to all of us – just like Dylan.

Example Two

The spirit of Scottish independence was in the air last night, as Dundee Reprived the vaudeville epic ‘*The Cheviot, the Stag, and the Black, Black Oil*’ at the Citizen’s Theatre, Glasgow. Coming amidst the stagings of other modern Scottish classics – Cora Bissett’s *Glasgow Girls*, Alasdair Gray’s *Lanark*, Irvine Welsh’s *Trainspotting* – there is a palpable mood of self--- determination among theatres and audiences alike. Where Mark Renton, in *Trainspotting*, famously declared ‘it’s shite being Scottish, we’re the lowest of the low’, Alasdair Gray’s famous words, ‘work as if you live in the early days of a better nation’, perhaps better captures the zeitgeist. *Cheviot certainly* makes no bones of its politics. It was written in the 1970s by Liverpoolian playwright John McGrath and staged, memorably, by the 7:84 theatre company– so-- -called to draw attention to the fact that 7% of Scottish people owned 84% of the land. Through song, ceilidh, and skit, it tells a stark narrative of exploitation, cruelty and capitalism across Scottish history – drawing a straight line between the Highland Clearances, modern tourism, and the North Sea oil industry. As in *Trainspotting*, *Lanark* and *Glasgow Girls*, poor

communities, be they urban or rural, are ruthlessly exploited. In retelling these tales now, against a backdrop of Brexit, directors are asking what a better Scotland might look like. While some answers might be equivocal, the *Cheviot's* is far from it: class solidarity in the face of capitalism, performed with a wink and a smile, a song and a dance.

Example Three

I last rode in an armoured Snatch Land Rover in Baghdad, in the autumn of 2006. It was the end of my tour, and I was being taken by a platoon of Guardsmen to the airport. I got what I wanted—an uneventful return.

A mix of slightly arbitrary factors, but mainly because we needed something to do, led to us going to the Imperial War Museum. We entered the central hall and there, hanging over the balcony two floors up, was the front end of a Snatch.

Its exhibition, *Fighting Extremes: From Ebola to ISIS*, is primarily an exercise in memory. Like the Museum's standing collection, its most striking feature is the individual objects with their personal histories: the wellie boots belonging to Will Pooley, the first Brit to contract Ebola; a silhouette of an ISIS suicide bomber used for target practice while training Kurdish fighters; the head-set for an RAF pilot of a Reaper drone.

It is sometimes an exercise in justification, though it tries hard not to be. To remember war tends not to be a neutral act; the gravity of killing makes it difficult to agree to disagree. I had settled those questions for myself some years before. They were re-awakened here as my daughter asked me what these guns were for.

Perhaps in subconscious anticipation, we were on the floor where the reply is simplest. These fights—against Ebola and ISIS—are easily defended. I initially thought that the name of the museum is an anachronism. But I think this is not so. Imperial imperialism is out of favour. Liberal imperialism is thriving.

