



Arts & Humanities  
Research Council

**ISSUE 6 • Spring 2007**

Supporting world class research  
in the arts and humanities

AHRC SUPPORTING  
STONEHENGE  
BIG DIG

The Age of  
Chivalry lives on

AHRC project  
looks at art in  
the landscape

City Life  
on Film

## Editor's Column

THIS ISSUE THE stories covered in Podium continue to reflect the huge amount of collaboration that is being undertaken in the arts and humanities fields in the UK.

One of the biggest collaborative research projects that the AHRC is currently funding is at the Stonehenge Neolithic site. This project involves teams of academics from five universities, a number of government and voluntary bodies and the support of the local Police, landowners and the MOD. Together they have all contributed to what is turning out to be very rewarding research.

Looking to the future, rather than the past, we also bring you an update on the 'Designing for the 21st Century' research initiative, which is now entering its second phase of research activity. Beginning in March 2007, a series of workshops and conferences will run over the next two years focusing on future design activity.

Finally, we look at the impact of our post-graduate Research Preparation Master's Scheme on helping to launch the career of an MA photography student. Every year our post-graduate programme has a key role to play in supporting the artistic ambitions and research aspirations of nearly 1500 people at the beginning of their research careers.

Jake Gilmore, Editor, *Podium*

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*The views expressed in articles in Podium are those of the authors, and do not necessarily represent the views of the Arts and Humanities Research Council.*

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**The AHRC has announced the first eleven Larger Research Grants for the five year £5.5 million trans-disciplinary Landscape and Environment Research Programme.**

## AHRC and ESRC appoint leading religious studies academic to direct the Religion & Society Research Programme



THE AHRC AND the ESRC are very pleased to announce that Professor Linda Woodhead of Lancaster University has been appointed to direct their collaborative £8.3m Religion and Society Research Programme.

This is the first UK research programme to foster collaborative endeavours across the arts, humanities and social sciences in order to understand the inter-relationships between religion and society.

The first call for applications has already been made and the next deadlines, for Research Networks & Workshops and for Small Grants, will be March 29th.

Professor Woodhead, currently head of the department of Religious Studies at Lancaster University, said: "This research programme responds to the pressing need to advance understanding of religion in society by bringing to bear a range of disciplinary perspectives.

"In the short term the programme will fund workshops and networks, which will enable the creation of new research partnerships and collaborations. In the longer term it will also support small and large research projects, which will explore different facets of religion and society across the globe."

For further information on this research programme please go to:  
<http://www.ahrc.ac.uk/religion>

## AHRC signs new international research agreement



▲ Image: Professor Hung-Duen Yang, Vice-President of the Taiwan National Science Council & AHRC Chief Executive Philip Esler.

FURTHER TO THE signing of a Memorandum Of Understanding (MOU) with the Korea Research Foundation last autumn, the AHRC has now signed a further MOU with Taiwan.

This agreement will allow the AHRC and the National Science Council of Taiwan to work together to create collaborative opportunities for Taiwanese and UK research teams in the arts and humanities fields.

The NSC is the main funder of research in Taiwan and its funding for research projects in humanities and social sciences totalled \$55m in 2005.

The MOU will cover research networks and workshops, where the AHRC will peer review applications with the input of one NSC-nominated peer reviewer. It will also allow for collaboration on PG issues and the possibility of further large scale co-funding.

Future plans for the collaboration include working together on museum studies, heritage and conservation science, on the digitisation of archives and on placing Taiwanese students in UK universities.

## AHRC and BBC launch collaborative partnership

**The aim of this partnership is to bring together the arts and humanities research community with BBC Future Media and Technology**

THE AHRC AND BBC Future Media and Technology have announced a Pilot Funding Call for joint research projects of mutual strategic interest under a Knowledge Exchange Programme.

BBC Future Media and Technology was set up to focus on what comes next in terms of technology and services, and to concentrate on search, navigation, and metadata, on-demand, mobile and the web, including the emerging i-player and web 2.0 initiatives.

The aim of this partnership is to bring together the arts and humanities research community with BBC Future Media and Technology staff to enable co-funded knowledge exchange and collaborative research and development.

Full details of the Pilot Funding Call can be found on the AHRC website at  
<http://www.ahrc.ac.uk/bbc>

## AHRC selects its first eleven

THE AHRC HAS announced the first eleven Larger Research Grants for the five year £5.5 million trans-disciplinary Landscape and Environment Research Programme.

This new AHRC programme is aimed at bringing together researchers from a wide range of disciplines and approaches to address the changing ways landscapes and environments have been imagined, experienced, designed, made and managed, and in communicating the research findings to a wide audience.

Over £4 million is being given out to the eleven new award holders whose key to research success will be collaboration with other organizations such as overseas institutions and academics, regional and national museums as well as heritage bodies.

Competition for these awards was very tough indeed with the Commissioning Panel considering 124 eligible applications for Larger Research Grants, of which 27 were invited to proceed to full application stage. From those 27 applications the 11 awards were made.

AHRC Director of Research Tony McEnery said "Each of the award winners is thoroughly deserving of this funding. Their research will help greatly to enrich our understanding of the environments in which humanity has made, and continues to make, an impact."

For further information on the Landscape and Environment research programme please go to:  
<http://www.ahrc.ac.uk/landscape>  
And <http://www.landscape.ac.uk>

**Each of the award winners is thoroughly deserving of this funding. Their research will help greatly to enrich our understanding of the environments in which humanity has made an impact.**



Mike Parker Pearson at Stonehenge

Images © 2007 National Geographic

# The Stonehenge riverside project

## AHRC funds largest archaeological field season at Stonehenge

A COLLABORATIVE RESEARCH project at Stonehenge and its environs has brought teams from five university archaeological departments together.

The AHRC, alongside the National Geographic society and the McDonald Institute is funding the major field research taking place in and around Durrington Walls and the wider landscape around Stonehenge.

Led by Professor Mike Parker Pearson, of the University of Sheffield, this project has been funded through a £500,000 large research grant.

Summer 2006 was the largest field season yet and involved over 20 researchers and 170 students and volunteers working on the site over a 4 week period in August and September.

Key investigations during this time included;

- A prehistoric landscape study of Salisbury Plain
- Identification of the River Avon's later prehistoric paleochannel between Durrington and Amesbury
- Excavation of the henge bank and southern part of the timber circle at Woodhenge
- Archive study of former excavations at Stonehenge revealing that the sarsens were erected earlier than previously thought, probably in the 26th century BC.

During the Summer field-work the project hosted more than 2000 visitors, many of whom attended the five Open Days, over the August Bank holiday and in September, to view the excavations and to watch the re-enactors, potters and flint knappers at work. Visitors included groups from

One of the most intriguing findings were the numerous references to bodies of water in the reports. These ranged from water features such as oceans, seas, beaches and rivers.

► House 848 and NTrench

archaeological societies across the country as well as many local people and tourists. This hugely successful outreach programme was supported by English Heritage.

This work at Stonehenge is a major collaborative project involving five universities with areas of research being directed by Professor Julian Thomas and Dr Colin Richards (Manchester), Professor Mike Parker Pearson (Sheffield), Dr Kate Welham (Bournemouth), Dr Joshua Pollard (Bristol) and Professor Chris Tilley (University College London). Support and advice also came from English Heritage and Wessex Archaeology.

The excavations reveal an enormous ancient settlement that once housed hundreds of people. The team believe the houses were constructed and occupied by the builders of nearby Stonehenge, the legendary monument on Salisbury Plain.

The houses have been radiocarbon dated to 2600-2500 B.C., the same period Stonehenge was built — one of the facts that leads the archaeologists to conclude that the people who lived in the Durrington Walls houses were responsible for constructing Stonehenge. The houses form the largest Neolithic or new stone age village ever found in Britain.

The discoveries help confirm a theory that Stonehenge did not stand in isolation but was part of a much larger religious complex used for funerary ritual. Durrington Walls is the world's largest known henge — an enclosure with a bank outside it and a ditch inside, usually thought to be ceremonial. It is some 450 metres across and encloses a series of concentric rings of huge timber posts. Only small areas of Durrington Walls, located less than two miles from better-known Stonehenge, have so far been investigated by archaeologists.

Eight of the houses' remains were excavated in the Stonehenge Riverside Project. Six of the floors were found well-preserved. Each house once measured about 5 metres square and had a clay floor and central hearth. The team found 4,600-year-old debris strewn across floors, postholes and slots, which once anchored wooden furniture that had disintegrated long ago.

In a separate area inside the western part of Durrington henge, the team discovered two other Neolithic houses, each surrounded by a timber fence and a substantial ditch. Isolated from the others, these houses may have been dwellings of community leaders, chiefs or priests living separately from the rest of the community. Or, because of the nearly complete lack of household waste typically found in such houses, the archaeologists speculate that they may have been shrines or cult houses used for rituals, unoccupied except for a fire kept burning inside.

The rest of the houses are clustered on both sides of an imposing stone-surfaced avenue some 30 metres wide



and 170 metres long, found in 2005 and further excavated by the team in 2006. The avenue connects remains of a colossal timber circle with the River Avon. Existence of the avenue, which mirrors one at nearby Stonehenge, indicates people once moved between the two monuments via the river. Discovery of the avenue has helped the team piece together the purpose of the entire Stonehenge complex.

Professor Parker Pearson now believes that Stonehenge and Durrington Walls were intimately connected. He said: "Durrington's purpose was to celebrate life and deposit the dead in the river for transport to the afterlife, while Stonehenge was a memorial and even final resting place for some of the dead. Stonehenge's avenue, discovered in the 18th century, is aligned on the midsummer solstice sunrise, while the Durrington avenue lines up with midsummer solstice sunset."

He added: "This discovery at Durrington Walls sheds light on the actual purpose of Stonehenge and shows that it wasn't a monument in isolation but part of a larger complex.

"It is vital in our understanding of Stonehenge and paves the way for further investigation at the site in the summer and hopefully more remarkable finds."

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# Update on Designing For The 21st Century

THE AHRC AND EPSRC'S 'Designing for the 21st Century' research initiative is now entering its second phase of research activity. Vicky Hale brings us up to date on the 5 year initiative, which is being run from the University of Dundee, to support interdisciplinary design research in Universities across the UK.

During 2005/2006 twenty one research networks were supported by the scheme, each exploring a different aspect of future design activity.

Professor Tom Inns, Director of the Initiative, worked closely with the design community and the two research councils to establish the Phase 2 Research Project Call for the Initiative. Over 60 applications for Phase 2 projects were submitted in April 2006, 19 were selected for funding by an interdisciplinary commissioning panel in September 2006. The selected projects include investigations into the future of the UK design consultancy industry, research into fashion design, explorations of branded places, research into the design of services and into the design of the 21st Century office environment for elderly workers.

Over the next 2 years Professor Inns and Initiative Co-ordinator Vicky Hale will organise a series of workshops and conferences to support this research activity. The first of

By detecting the characteristics of movement it responds to the mood of those people around it. Snake Robot invites its audience to engage in spontaneous dance duets by encouraging them to express their feelings through movement.

these activities will take place at the Design Council on 19 March. This introductory workshop will be the first chance for all PI's from the 19 Research groups to come together as part of the formation of a new research community.

'The Initiative can teach us many lessons about how to conduct interdisciplinary research' comments Professor Inns, 'over the last 18 months we have seen research clusters explore common ground and map research opportunities, the Phase 2 grants are supporting a portfolio of projects that take this thinking to the next stage'.

Later in 2007 will see the release of "Designing for the 21st Century: Questions and Insights" edited by Tom Inns and

published by Gower Ashgate. The publication provides an opportunity to bring all the key findings from the 2005 research clusters together in one location. This will provide an invaluable reference source for anyone interested in individual clusters and for those who want to explore the generic drivers of future design activity.

For more information visit: [www.design21.dundee.ac.uk](http://www.design21.dundee.ac.uk)

Images taken from "Branded meeting places: Ubiquitous technologies and the design of places for meaningful human encounter." This Research project is based at The University of Edinburgh and is lead by Principal Investigator, Prof Richard Coyne. Prof Coyne ran a successful research cluster during Phase 1 of the Initiative and also received funding for Phase 2 of the Initiative.

► Right: Lunar House, Croydon  
Image by Ray Lucas

► Far right: Edinburgh as Non-Place, G8 Summit, Summer of 2005.  
Image by Richard Coyne



## ◀ Snake Robot

Credit Nottingham Trent University  
senior technician Chris Forbes

# Robotic snake to charm viewers

A TWO-METRE HIGH robotic snake which uses sensors to react to people nearby is being developed by experts at Nottingham Trent University. 'Snake Robot', which is constructed from a series of vertebrae containing pneumatic muscles, detects the mood and movement of its viewer and reacts accordingly.

A diverse team of academics and technical staff is behind the interdisciplinary project, including control technologist Dr Philip Breedon, product designer Jamie Billing and choreographer Dr Sophia Lycouris. The trio are from the university's School of Art and Design and School of Architecture, Design and the Built Environment.

Dr Breedon specialises in control technology in artistic projects and the use of pneumatics which respond through movement in interactive sculptures. Jamie Billing's area of expertise is 'critical' design which exposes rather than conceals the product's technology, and Dr Lycouris is interested in how dynamic changes in physical spaces affect the perception of that space.

Dr Lycouris said: 'This is an elegant robotic structure with human presence and the ability to express its emotions through articulate combinations of snake-like movement.


By detecting the characteristics of movement it responds to the mood of those people around it. Snake Robot invites its audience to engage in spontaneous dance duets by encouraging them to express their feelings through movement.'

Since January 2007, Snake Robot is being further developed as part of the 'Designing for the 21st Century' funding scheme.

The Nottingham Trent University researchers are one of three teams participating in 'Emergent Objects', a portfolio of projects funded by the scheme, and which explores design processes through the lens of performance. It is led by Professor Mick Wallis at the University of Leeds.

Professor Tom Inns, Director of Designing for the 21st Century, said: 'The interdisciplinary project team associated with Snake Robot will establish strategies for linking technology to emotions and human perceptions. This knowledge will support our understanding of designing in the 21st Century.'

The Snake Robot was exhibited for the first time at the GameCity interactive entertainment Festival in Nottingham during October 2006.



# The age of chivalry lives on

*Arundel Castle, Sussex. The archives are in the main tower in the centre of the picture*

*Photograph: Richard Cust*

The AHRC has funded a website, 'Court of Chivalry and the Defence of Honour in England 1634 –1640', that illustrates all aspects of the social and cultural life of seventeenth century England.



*Andrew Hopper at work in the archives of the College of Arms*

*Photograph: Richard Cust*

DR RICHARD CUST, from the Department of Medieval and Modern History at the University of Birmingham, has compiled the online database of 738 case histories found from the reign of Charles I, to produce an archive that will be invaluable to family historians and genealogists.

The High Court of Chivalry is an age-old court which dates back to the fourteenth century. First established on a regular footing in 1634, the Court was initially convened to preside over disputes arising from displays of Coats of Arms, but evolved to manage clashes over defamation of character and insults.

Dr Cust explains: "In the seventeenth century rather than challenging an adversary to a duel, gentlemen would bring their grievances to be heard before the Court of Chivalry. A presiding judge would hear the case, then pass his verdict which would invariably go in favour of the plaintiff.

"The reason why this was so satisfying to the plaintiff was that in addition to a financial recompense, the accused had to perform a grovelling and humiliating public apology."

The Court of Chivalry web site was the culmination of a three year AHRC-funded project that was created through a collaboration between the Centre for Reformation and Early Modern Studies and the Institute for Textual Scholarship and Electronic Editing, both at the University of Birmingham, and the College of Arms in London. The research and editing of documents has been carried out at Birmingham by Dr Richard Cust and Dr Andrew Hopper.

In addition to the website there is a companion volume, containing an account of the court's history and summaries of the cases for this period: R.P.Cust and A.J.Hopper (eds), *Cases in the High Court of Chivalry, 1634 - 1640* (Harleian Society, new series vol. 18, 2006).



In the seventeenth century rather than challenging an adversary to a duel, gentlemen would bring their grievances to be heard before the Court of Chivalry

► *Duelling in the 1630s, from Sir Kenelm Digby's Honour Maintained (1641)*  
By permission of the British Library



The aim of the site has been to make available to scholars, researchers, local historians and genealogists the records of the Court of Chivalry during its heyday between 1634 and 1640. Over this period the court dealt with well over a thousand cases of which it has been possible to recover details of 738. These cover a wide variety of topics relating to the social, political and cultural history of the period, from ship money and the Bishops' Wars to pew disputes and duelling, from heralds visitations and grants of arms to brawls in the street and quarrels at race meetings. The majority of cases relate to defamation and slanderous words against gentlemen or noblemen, and they provide a rich source for the contemporary vocabulary of insult. But they also offer insights into gender relations, processes of litigation and dispute settlement, and contemporary understandings of what it meant to be a gentleman, as well as a wealth of biographical detail on plaintiffs, defendants and witnesses.

The court's records for this period have been reconstructed on a case by case basis from the archives at the College of Arms and Arundel Castle. Each case begins with an abstract summarising the main details, followed by a calendar of

all the surviving documents, either summarising these or, where they are of particular interest, transcribing them in full. The aim is to provide a calendar which is sufficiently full to satisfy the needs of most researchers. The search facilities make it possible to investigate the case material by name, place or county, and subject.

As the project developed it increasingly became a collaboration with the College of Arms in London who were the custodians of the bulk of the surviving records of the High Court of Chivalry. In addition archives were also accessed at Arundel Castle, Sussex.

In the final stages of the project the team worked with Dr Peter Robinson and Mr Andrew West at the Institute for Textual Scholarship and Electronic Editing to assist in the development of the web site.

Since going live the website has received many positive comments from users of the site including that it is a 'fabulous resource' and that it is a 'terrific achievement and a real resource for scholarship'.

Contact: Dr Richard Cust; R.P.CUST@bham.ac.uk  
[www.court-of-chivalry.bham.ac.uk](http://www.court-of-chivalry.bham.ac.uk)

# Surrealism Centre winning awards and commissioning art works

▲ *The Singers Room* Courtesy University of Essex

## AHRC Research Centre for Studies of Surrealism and its Legacies goes from strength to strength

### Undercover surrealism catalogue wins award

The catalogue *Undercover Surrealism: George Bataille and DOCUMENTS*, which was produced to accompany the *Undercover Surrealism: Picasso, Miro, Masson and the vision of Georges Bataille* exhibition held at the Hayward Gallery last year, has won the best exhibition catalogue award in the fifth Art Newspaper and AXA Art Insurance Awards.

Co-edited by Professor Dawn Ades of the AHRC Research Centre for Studies of Surrealism and its Legacies at the University of Essex, the catalogue was the first major survey of the magazine that was edited by French avant-garde philosopher and novelist Georges Bataille.

The £5000 award was set up five years ago so that exhibition catalogues, which rarely get the recognition they deserve as sources of new ideas and research, could be celebrated as an important area of art publishing.

### Light, sound and poetry transform university gallery

During November the University of Essex Gallery was transformed by a specially-commissioned artwork by one of Argentina's most exciting contemporary artists.

The Singers Room is a co-creation by acclaimed artist Jorge Macchi and composer Edgardo Rudnitzky. The installation, made from four large panes of glass hanging from the gallery ceiling, encompasses light, sound and poetry and was on show at the campus gallery during November and December.

Gallery Director, Jessica Kenny, explained: 'The lights in the gallery were turned right down so that a poem by Uruguayan poet Idea Vilariño could be projected onto the panes of glass. The projection of the words was done in such a way that the

text slowly appeared and then disappeared, moving in time to sounds that emanated from the glass itself. Producing a rather beautiful and haunting piece of art.'

Macchi and Rudnitzky were invited to create the works as part of their artist in residency at the University's Centre for the Studies of Surrealism and its Legacies.

Jorge Macchi is a contemporary artist who explores the ideas of fate, chance and violence in his works. In 2005 he represented his country at the Venice Biennale.

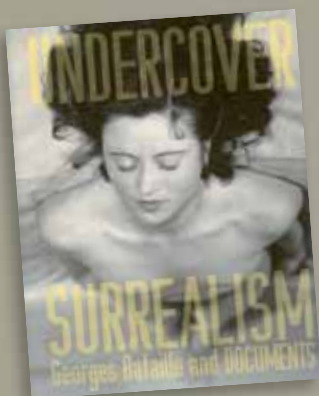
In addition to the exhibition the artist Jorge Macchi and Professor Dawn Ades, of the Department of Art History and Theory, spoke about the work at a popular public event at Tate Modern in November.

The next exhibition at the Gallery, *Communicating Vessels: Jan Švankmajer and Eva Švankmajerová*, running to the end of March, will look at the works of two of the most prominent artists of the Czech surrealist group, Jan Švankmajer and Eva Švankmajerová, who have created and exhibited together for over 40 years. They have collaborated in the making of Jan Švankmajer's films and in the experimental and collective activities of the Czech surrealist group. This exhibition shows their work side by side, providing a rare display in the UK of the work of artist and poet Eva Švankmajerová who died in 2005.

This exhibition is organised by Dr Donna Roberts in collaboration with the AHRC Research Centre for Studies of Surrealism and its Legacies. It will be accompanied by the screening of a number of films by Jan Švankmajer.

Further information on the centre can be seen here: <http://www.surrealismcentre.ac.uk/about/home.htm>

Contact Professor Dawn Ades; email: [ades@essex.ac.uk](mailto:ades@essex.ac.uk)  
<http://www.surrealismcentre.ac.uk/news/events>



▲ *Undercover Surrealism: Georges Bataille and DOCUMENTS* published by Hayward Gallery Publishing

► *Red Road tower blocks*

Courtesy Human Geography Research Group, The University of Edinburgh



# Art in the landscape

## AHRC support series of projects undertaken by the Human Geography Research Group at The University of Edinburgh

The Human Geography Research Group, based at Edinburgh University, exists to look at the social, economic, cultural and political interactions across space, in places and with the environment.

The AHRC is currently supporting a number of multi-disciplinary projects being undertaken by the Research Group that look at the way the boundaries are being blurred between nature and culture, environment and economy, science and society, and rural and urban life.

Professor Jane Jacobs runs the AHRC funded Highrise Project, looking at high rise living and modernity.

This project is being undertaken in collaboration with the Architecture Department at the University of Edinburgh. The project investigates the varied fortunes of the residential highrise in the UK and Singapore. The study contributes to understanding the interface between built forms and society, and the role of building technologies in everyday life.

This research is helping us to better understand the politics of public space. In particular, how the city is experienced differently by different urban dwellers. Such research reshapes how the city, as an entity, is understood, and offers ways to improve the quality of life as well as envisioning alternative urban futures.

As part of her work Professor Jacobs organised a 10-paper session on 'The Geography of Big Things' at the 2006 annual meeting of the Association of American Geographers in Chicago, March 2006.

Contact: Professor Jane Jacobs; jane.jacobs@ed.ac.uk



▲ *An Under-complicated Experiment in Mutual Awareness by Steve Messam (2004)*

## Art In The Landscape - A Collaborative Project

The research team at Edinburgh is also aiming to extend the cultural geographic understandings of imaginative processes as they relate to landscape. In elaborating understandings of the relations between people and places it is possible to inform future strategies for creative engagement with landscape, and explore ways of adding value to the countryside as a key cultural resource.

A team, led by Dr Nina J Morris undertook a project in collaboration with the University of Plymouth, that mapped the embodied experiences and practices of artists involved in the creation of, and visitors to, the 2004 Hebden Bridge Sculpture Trail in Yorkshire. The project considered the extent to which collaborative and community arts events could play a role in stimulating new understandings of landscape, place and identity.

Contact: Dr Nina J Morris; N.Morris@ed.ac.uk  
[www.geos.ed.ac.uk/homes/nmorris](http://www.geos.ed.ac.uk/homes/nmorris)

► *Red Markers !! by Alice Betts (2004)*

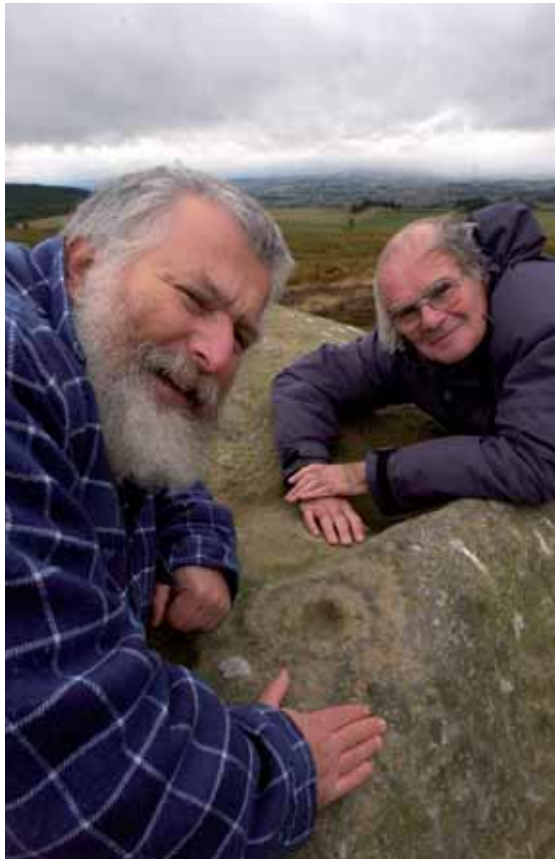


Northumberland contains England's finest collection of rock art. More than 1,000 'cup and ring' carvings can be found among its remote and expansive moorlands.

# Digital archive of prehistoric rock art wins national award

► Drs Stan Beckensall (right) and Aron Mazel with rock art in Northumberland.

*Courtesy of North News and Pictures.*



Judges at the Awards, which reward the best in British archaeology, praised the "remarkable archive of images dedicated to this equally remarkable collection of prehistoric sites".

The county of Northumberland contains England's finest collection of rock art. More than 1,000 'cup and ring' carvings can be found among its remote and expansive moorlands. The mysterious panels are believed to be the work of Neolithic and Early Bronze Age people living between 3,500 to 6,000 years ago, although several theories exist as to why they were made.

Newcastle University archaeologist Dr Aron Mazel worked with Dr Beckensall to develop the archive and make it publicly accessible for the first time through a sophisticated, interactive internet site.

Highlights of the site, created with the help of Horacio Ayestaran, Jess Kemp and Marc Johnstone, range from its 6,000 images, including over 40 panoramic photographs, detailed background information, advanced search and browse facilities and an educational zone for school children.

The website has been a success since its launch in January 2005 when coverage on national television and in the international media led to over two million hits in the first five days after launch.

The win in the British Archaeological Awards has provided further recognition of the website's contribution to the study of rock art worldwide.

Dr Mazel, a lecturer with Newcastle University's International Centre for Cultural and Heritage Studies, said: "The award provides national recognition for Stan's immense dedication to the recording and publicising of rock art over four decades and for the considerable work and creativity of the team that developed the archive project and produced the website."

Dr Beckensall, who was awarded an honorary doctorate by Newcastle University in recognition of his contribution to the study of rock art, added: "What really pleases me about this award is that what began as a rather solitary, low-key activity turned into work that has been acknowledged of prime importance to archaeology.

"I have been privileged to work with people who have different skills from mine to such great effect."

.....  
Contact Dr Aron Mazel; [a.d.mazel@ncl.ac.uk](mailto:a.d.mazel@ncl.ac.uk)  
<http://rockart.ncl.ac.uk>

▼ Rock art in Northumberland: Weetwood Moor

*Dr Aron Mazel Newcastle University*



A MAJOR AHRC funded internet archive showcasing England's finest collection of prehistoric rock art has won a prestigious national award.

Back in 2003 Professor Geoff Bailey, Dr Clive Waddington and Glyn Goodrick from the University of Newcastle upon Tyne successfully obtained funding from the AHRC Resource Enhancement scheme to begin creating a web based resource for the Beckensall archive of Northumberland rock art. Hexham-based Dr Beckensall had donated diverse research materials he had gathered over 40-years study of the Northumberland rock art to the university and a web archive was seen as the most accessible way to display these materials.

Already widely acclaimed among experts and public alike, the website has now snapped up a Channel Four Television Award (ICT Category) at the 2006 British Archaeological Awards.

## Art installation celebrates Scottish identity



▲ Sir Edwin Landseer 'Flood in the Highlands' (1860)  
 Aberdeen Art Gallery & Museums Collections

AN OLD LAND Rover, antlers and bright neon lights form the inspired centre-piece of a major new contemporary art installation at Aberdeen Art Gallery, celebrating Scottish identity by contrasting it with traditional Victorian art.

The art intervention 'Ross Sinclair versus Sir Edwin Landseer' was launched at the gallery during January and has been two years in the making and will run to April.

Funded by an AHRC Visual Arts and Media Research Grant the piece is part of an innovative

project by curator Craig Richardson, who pits the modern art of Ross Sinclair against period work by Victorian artist Sir Edwin Landseer.

This is a major coup for Aberdeen, particularly as Ross is among 20 of Scotland's leading writers, musicians, visual artists, film makers, dance artists and digital media artists who have been shortlisted for the Scottish Arts Council's Creative Scotland Awards 2007.

The large installation sees him and Craig focus on Landseer's Flood in the Highlands (1860), which is part of Aberdeen City's art collection and is on permanent display in the Art Gallery.

Craig Richardson has described this as "an experimental pairing which challenges historical museum displays".

The vibrant new piece contrasts sharply with the Victorian artwork in the upper level of the Art Gallery.

Ross Sinclair, who was educated at Glasgow School of Art and the California Institute of the



Arts, is fascinated by the concept of Scottish identity and his work sets out to address the mythology of Scotland and its contribution to the national identity.

The installation includes a film of him performing a song he wrote about Landseer's work.

Jennifer Melville, Keeper of Fine Art at Aberdeen Art Gallery, said: "The Land Rover symbolises a wealthy Scot and Ross Sinclair contrasts the recognisable subject of Landseer's Scottish art - the aristocracy - with the impoverished and desperate peasants who huddle on the roof of the Drover's Inn in this somewhat atypical painting.

"In this work he sets out to question the stereotypical image of Scotland and to reveal some of the diversity and dichotomies of the history, geography, economics and culture of the Scottish people.

"By reinterpreting old images, Ross Sinclair has created a new way of tackling the subject."

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## Experts meet in Liverpool to discuss films of city life

IN NOVEMBER 2006 Researchers from across the UK met at the University of Liverpool to discuss the relationship between film and urban landscapes.

This film symposium was part of a wider AHRC funded project at the University that explores the relationship between the moving image and Liverpool's architecture, and aims to create an online database of Liverpool films for producers, researchers and film enthusiasts in time for the city's Capital of Culture year in 2008.

The University's first film symposium saw experts discuss films that depict the way cities have changed since the late 19th century to the present day. The relationship between emerging film practices and the urban landscape was also discussed as well as the types of films shown in city venues and the impact cinema has on UK culture.

City in Film, funded by the AHRC, is a collaborative project involving Professor Robert Kronenburg and Dr Richard Koeck, from the School of Architecture and Dr Julia Hallam and Dr Les Roberts from the School of Politics and Communication Studies.

They are examining footage shot by film pioneers such as Mitchell and Kenyon and the Lumière Brothers in the late 19th and early 20th century which includes the first tracking shot filmed from Liverpool's overhead railway and footage taken of Dale Street in 1901 from the front of a city tram. The project also examines newsreels and council films, as well as the work of the city's amateur filmmakers and cine-clubs.

The City in Film team worked with independent film maker Angus Tilston in producing a 12 minute long film from footage found in Angus'



Liverpool street scenes (1901)

collection of Liverpool films. The film portrays a journey through time from Liverpool city centre in 1900 to the present day and was shown for the first time during the symposium.

Dr Vanessa Toulmin, Research Director at the National Fairground Archive at the University of Sheffield and speaker at the event, says: "Films were programmed for different audiences in Liverpool. For example those watching Mitchell & Kenyon films in the 19th century at St George's Hall, programmed by showman Ralph Pringle, would have seen fashionable views of Liverpool - scenes of prominent personalities and fashionable sites all for the price of a shilling."

"Audiences who attended Reynold's freak show museum, however, would expect to see scenes of factory gate exits interspersed with side show novelties, fasting ladies and boxing kangaroos with a penny admission attracting a wider cross-section of Liverpool society."

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Image courtesy of the British Film Institute (BFI) and taken from the forthcoming book *Electric Edwardians: The Story of the Mitchell & Kenyon Collection* by Dr Vanessa Toulmin

## First AHRC Phase 2 Research Centres announced



Professor John Rink Courtesy Royal Holloway

FOLLOWING THE EVALUATION of the Research Centres Scheme in 2004, the Council agreed to consider further selective investment in Research Centres by means of "Phase 2 funding". Phase 2 funding was not intended simply to continue or further the existing Centre's prospectus and profile of activities, but aimed to encourage Centres to develop different, more ambitious and coherent programmes and objectives. Central to the objectives of Phase 2 funding was the achievement of what is often referred to as world-class research and the fulfilment of a leadership role at national and international levels.

Two Centres have now been awarded Phase 2 Research Centre funding and they are:

**Professor John Rink, The AHRC Research Centre for Musical Performance as Creative Practice, host institution Royal Holloway**

The Centre will be launched in April 2009 as a successor to the existing AHRC Research Centre for the History and Analysis of Recorded Music (CHARM). The new Centre will pursue a vigorous and ambitious research programme over the following five years. Its total budget will be approximately £2.2 million, with an AHRC grant of over £1.7 million and contributions of c. £430,000 from the three lead participating institutions – Royal Holloway, King's College London, and the University of Sheffield.

The innovative research programme will focus on live musical performance and creative music-making. Five flagship research projects with associated workshop packages will be undertaken, including one based at the Royal College of Music, with which Royal Holloway has a strategic partnership. The Centre for Musical Performance as Creative Practice will award Visiting Fellowships to scholars and musicians working in performance studies around the world, while providing a host of outreach and knowledge transfer opportunities closer to home. An international Performance Studies Network will also foster intellectual exchange and collaborative research to an unprecedented degree. In addition the AHRC will fund two doctoral studentships at Royal Holloway which will be directly affiliated to the Centre.

The Centre will be directed by Professor John Rink from Royal Holloway, a specialist in the history, theory and performance practice of 19th-century music, as well as an active pianist. The directorate will also include Professor Nicholas Cook (currently Director of CHARM at Royal Holloway), Professor Daniel Leech-Wilkinson from King's College London, Professor Eric Clarke from the University of Sheffield, and Dr Tina K. Ramnarine from Royal Holloway.

Professor Rink comments: "Our new research centre will aspire to a leading international role in performance studies. It will also be inclusive, opening its doors to those in academe and to amateur and professional musicians working in a wide range of musical traditions."

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**Professor Graeme Laurie, The AHRC Research Centre for Studies in Intellectual Property and Technology Law, host institution University of Edinburgh**

The AHRC Research Centre for Studies in Intellectual Property and Technology Law was established on 1 April 2002. This Phase 2 funding will now allow the Centre's work to continue until 2012. The Co-Directors of the Phase 2 Centre, which will begin operations on 1 April 2007, are Mr Andres Guadamuz, Dr Rachael Craufurd-Smith, Professor Graeme Laurie, Professor Hector MacQueen, Mr Burkhead Schafer and Dr. Charlotte Waelde, all based at the University of Edinburgh. Professor Lilian Edwards is an Associate Director based at the University of Southampton.

The Centre's research themes examine the synergies between intellectual property law and information technology law together with work on media law, medical law & ethics, and forensic evidence. Its remit is to consider the relationship between law, policy and technologies in the broadest sense.

The funds allow the Centre to develop still further the research carried out since its inception in 2002, also with AHRC funding. A further £400,000 will fund four PhD studentships in the Centre.

The new Director of the Centre, Professor Graeme Laurie, Chair of Medical Jurisprudence, says "The award has allowed us to take a look at our successes over the previous years and ways in which to carry on innovating in research for the future five years." Thematic areas of importance over the past five years have included a database examining personality rights, a topical subject for which as yet, there is little by way of legislation for protection in the UK.

Another key area has been copyright in the humanities and social sciences, led by the previous Director, Professor Hector MacQueen, who says "One of the successes of the Centre has been in collaborations with other institutions, the British Academy being a major recent example."

The Phase 2 Centre will move beyond the project-driven approach of Phase 1 to embrace fully its role as an international research hub with clear thematic focus on the creation and development of new paradigms for the legal characterisation of, and response to, the demands and potentials of new technologies.

Strategic themes for the future are 'regulation and trust' and 'open-ness and secrecy' with proposed projects to include a biotechnology consortium linking to researchers in medical law within the Latin American region. Other areas of interest are media law reform, and the impact of greater surveillance on society. Studentships resulting from the grant will cover the cost of fees towards study at doctorate level for three students together with fees and maintenance costs for a fourth student.

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▼ CMPCP logo courtesy Royal Holloway

IPT logo courtesy The University of Edinburgh



Without the help and support from the AHRC I couldn't have done it. It is difficult to explain how helpful and vital this support has been in undertaking this MA course

## Everything clicks for MA photography student



▲ 99 Moods;  
Copyright Lydia Mulholland

EVERY YEAR THE AHRC funds nearly 1500 postgraduate awards in the arts and humanities. Often, these students have been unable to get funding for their Masters from other sources and so the AHRC award offers them an opportunity to develop as artists and as researchers.

As well as the Doctoral Awards Scheme the AHRC also offers awards through a Professional Preparation Master's Scheme, aimed at developing high-level

skills and competencies for professional practice, and through a Research Preparation Master's Scheme, which focuses on advanced study and research training so as to provide the student with a foundation to undertake further research at doctoral level in the future.

A recent successful example of such funding has been that of Lydia Mulholland, a photographer who studied at Aberystwyth University and attained a degree in fine art and education in 2005.

Thanks to AHRC funding through the Research Preparation Master's Scheme Lydia was able to commence her Masters in Fine Art (Photography) at Aberystwyth in 2005. This has allowed her the opportunity to develop different techniques and try out new ideas as a visual artist. During her MA, where she concentrated on feminist art and the processes that can take place to eliminate women from history, she was able to experiment with the use of digital photography with a particular emphasis on the use of photographic processes and fabric.

The support from the AHRC meant that she was able to afford the best materials and as a result her MA work has been her best achievement to date. Lydia has said that "Without the help and support from the AHRC I couldn't have done it. It is difficult to explain how helpful and vital this support has been in undertaking this MA course."

Two of her MA images were recently selected to appear in the prestigious annual 'MA and Other Post Graduates Art Exhibition' at the Millfield Atkinson gallery in Somerset. This is an exhibition that provides the public with a unique opportunity to see the current and latest movements in the art world produced by students from many of the key UK art schools.

<http://www.atkinsongallery.co.uk/>

## Online Project Maps Out Scottish Language

▶ Scots corpus scotmap  
courtesy of the SCOTS Project



RESEARCHERS, TEACHERS AND members of the public can now explore Scotland's rich linguistic diversity – by clicking on an online map. This online resource has been part supported by funding from the AHRC Resource Enhancement research scheme.

Users of the Scottish Corpus of Texts and Speech (SCOTS project), which is a venture by the Department of English Language and STELLA project at the University of Glasgow, can use the online map to view the geographical origins of texts and authors, and swiftly find and listen to recordings

of such varieties as Scots in Shetland, the Doric in the North-East, and urban Scots in Glasgow and Edinburgh. The online map is just one of several Advanced Search facilities that allow scholars and other interested users to search over a thousand texts ranging from informal conversations to university lectures, modern prose fiction to Scottish Parliamentary documents.

The Scottish Corpus of Texts and Speech (SCOTS) Project is now in its fifth year of creating an easy-to-use, web-based multimedia resource for studying the languages of Scotland, and it is well on its way to meeting its current target of 4 million words of written and spoken texts.

The team behind the SCOTS Project has recently been awarded funding for three years by the AHRC to create a Corpus of Modern Scottish Writing, which will cover the period 1700-1945, and provide the 'missing link' between existing text corpora, such as the Helsinki Corpus of Older Scots (1375-1700) and the SCOTS Corpus (1945-present day). Like SCOTS, the new Corpus of Modern Scottish Writing will be freely available for online searching and linguistic analysis.

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*A view over the sea*



*Miles from anywhere*



*Aber monument*



*Castle ruin over water*

*All images copyright Lydia Mutholland*

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