



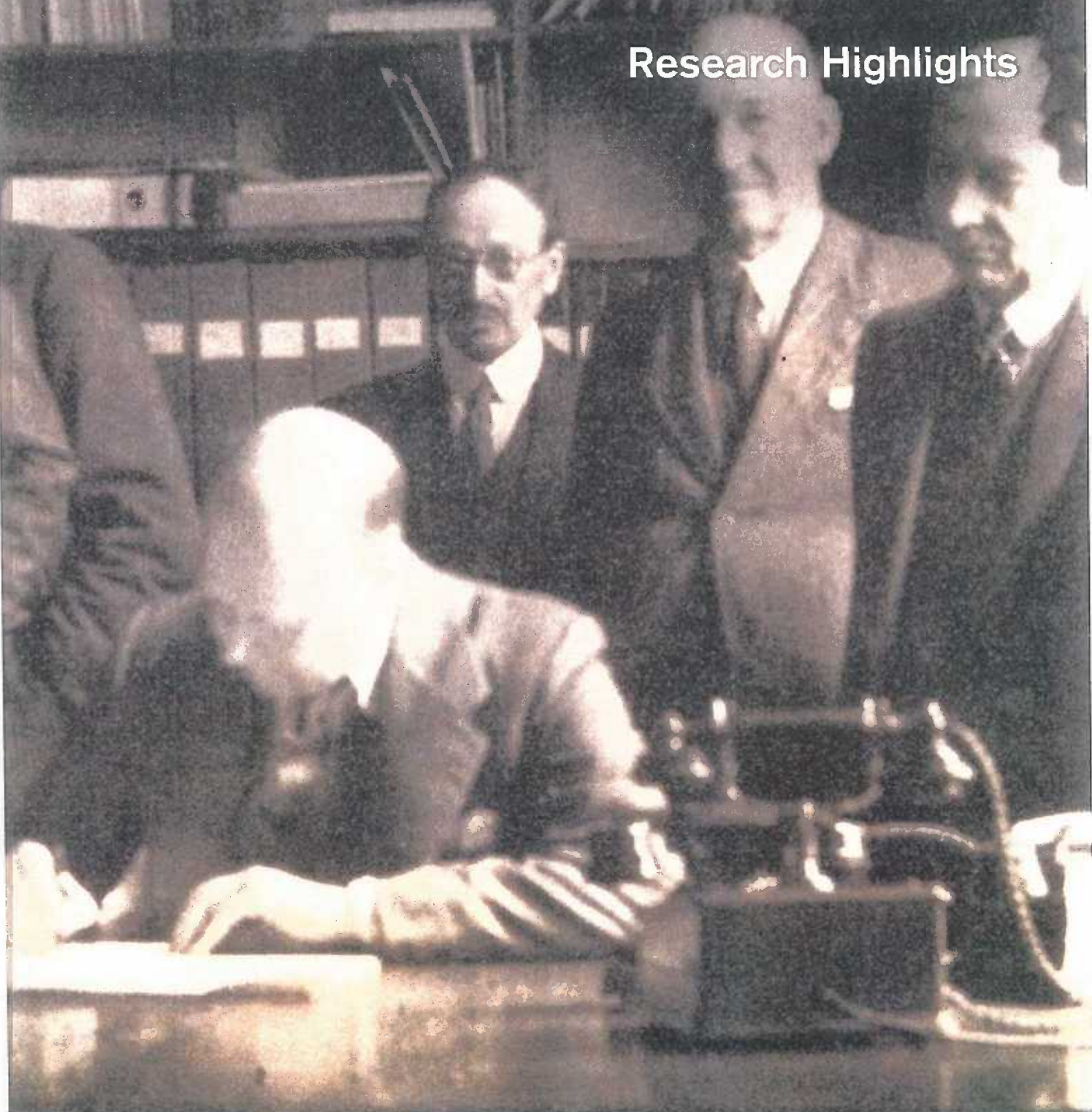
The University of  
**Nottingham**

UNITED KINGDOM • CHINA • MALAYSIA

# **Centre for Advanced Studies**

Supporting Research and Public  
Engagement in the Arts  
and Social Sciences

## **Research Highlights**





# Acknowledgements

**The Centre for Advanced Studies in the Arts and Social Sciences (CAS) was launched in January 2010. CAS includes the former Humanities and Social Sciences Research Centre (HSSRC) team (Research and Business Development staff and Manager, Funding Officers and Administrator) and is directed by an Executive Committee which includes an academic Director, the Deans of Arts, Social Sciences and the Graduate School, and the Research Manager.**

Many people have supported the development of CAS. Particular thanks must go to the former Deans of the Faculties of Arts and Social Sciences Prof Alan Ford, Prof Sarah O'Hara, the former Dean of the Graduate School, Prof Claire O'Malley, the previous director of the HSSRC Prof Ron Carter and the first director of CAS Prof Judith Still, all of whom were instrumental in the transition from the HSSRC and the success of the first years of CAS. I would also like to thank the former and current Pro Vice Chancellors for Research, Prof Bob Webb and Prof Saul Tendler, the Pro Vice Chancellor for Knowledge Exchange Prof Chris Rudd and Dr Richard Masterman and Helen Hurman from Research and Graduate Services for their support of our work.

Thanks must also go to the CAS team (Sally Bowden – Research Development Manager; Allison Pearson – Administrator; Rosamund Aubrey, Paula Gurteen, Sue Hopcroft and Lisa McCabe – Research and Business Development Executives; and Laura Pearson and Karen Attreed – Funding Officers), and also the current CAS Executive (Prof Stephen Mumford, Dean of Arts, Prof Paul Heywood, Dean of Social Science, Prof Jerry Roberts, Dean of the Graduate School) for all their help and support over the past year.

I should also like to take this opportunity to thank Renaissance East Midlands for their sponsorship of three CAS post-doctoral bursaries under their Museum Buddy programme and Mr Geoffrey Bond who supported the first Papplewick lecture with speaker Mr Adam Hart-Davis. Thanks are also extended to our external non-academic partners for the value and interest shown in the research undertaken at Nottingham, and their ongoing support for collaborative research projects. Finally, thanks to all those who contributed text and images for this brochure on the research we support.

**Prof Pat Thomson,**  
Director of CAS



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Wellhead and Wicker Man sculpture.  
Highfield Walled Garden



# Introduction



At a time when society both nationally and globally faces major challenges, the arts and social sciences make particularly important contributions to knowledge and to the quality and scope of public discussion. The Centre for Advanced Studies has been established to assist academics in the two faculties of Arts and Social Sciences to make internationally significant contributions to the ways in which social, cultural, economic and political life is understood and practiced. We fulfill our mission through providing support for research, public engagement and the development of partnerships.

The work of the two faculties is within but also beyond the university. CAS assists academics to actively engage with a range of local, regional and national organisations to build knowledge and practice. As an international university we are also intimately concerned with the ways in which our two faculties can work globally to further knowledge generation. We also support work with colleagues in our campuses in Malaysia and China as well as other universities here and abroad to extend our projects and our influence.

Because we want our work and that of the faculties we support to contribute to the public good, CAS fosters and supports collaborations with a range of small and large community organisations, and with public and private enterprises. We have a particular concern for our region, its history and its future, and we provide some funding and assistance for ongoing programmes of research that will contribute to its continued well-being. We also have a particular interest in the cultural assets of the university and the ways in which the manuscripts and special collections, works of art and our gardens can be studied and the results made available to the public via material and digital means.

We are still a very young centre and thus still developing our approach to our role. However we hope that you find in this booklet ample testimony to the results of the support we have already provided for academic endeavours across the two faculties.

**Prof Pat Thomson,**  
Director of CAS

# Research Activities Networks







# The Children and Childhood Network

**This network is one of the largest multi- and interdisciplinary groupings of academics working in this field in the UK. Led by Prof Saul Becker, the network combines the knowledge and skills of 100 leading academics from across 24 different Schools, Departments and Institutes at Nottingham.**

**The aims of the Network are to:**

1. Build on Nottingham's distinct research and teaching strengths to make a significant contribution to the wider body of knowledge and understanding in all aspects relating to children, childhood, adolescence and young adulthood.
2. Undertake world changing research and pioneering teaching that make a real difference to improving the lives of children and young people across all parts of society, in the UK and internationally.
3. Ensure that policy makers and professionals can access the most up-to-date and relevant knowledge and evidence to inform their policies, services and interventions, to deliver positive outcomes for children and families.

**Key areas of research:**

**Learning and development:** examining a wide variety of issues relating to teaching; learning; and the psychological, social and cultural development of children and young people.

**Child welfare, policy and law:** examining legislation impacting on children and families; the organisation and management of welfare processes and structures; social policy, children's rights and global citizenship issues.

**Family dynamics:** examining a wide variety of topics ranging from cultural, religious and lifestyle influences to the impact of social policy and economics on the family.

**Health:** examining health and well-being issues affecting children and young people; medical conditions and their treatment; care and rehabilitation; the prevention of injury and illness through therapy and early intervention.

**Professional interventions:** examining topics ranging from the organisation, structure and management of professional services to the implementation of professional practices and interventions.

Further information on the network is available at [www.nottingham.ac.uk/children-and-childhood-network](http://www.nottingham.ac.uk/children-and-childhood-network)



Children and Childhood Network: to become involved contact [Rachel.harding@nottingham.ac.uk](mailto:Rachel.harding@nottingham.ac.uk)





**Profile**  
**Dr Nicola Pitchford**

I am Associate Professor in the School of Psychology and Director of Research for the Children & Childhood Network. Supported by CAS, and in my role as Director of Research for the Network, I have initiated the following activities:

- Research sandpits to stimulate cross-disciplinary research projects (2010)
- Development of a longitudinal research programme, 'Children Facing Adversity', for Impact: The Nottingham Campaign (2011)
- Engagement with a local external third sector organisation, to partner on a collaborative research project (2011)
- Supervision of summer research interns, postdoctoral research bursary holders, and an events intern (2011-12)
- Coordination of the launch event for the Children & Childhood Network and the 1st Annual Lecture given by The Children's Commissioner of England (2012)
- Representation of the Children & Childhood Network at the first cross-campus Global Research Conference held at UNMC (2012)
- Establishment of a new research partnership with a paediatrician in Borneo (2012)
- Engagement with policy makers at the Westminster Health Forum Seminar on Improving Children's and Young People's Health (2012)
- Identification of priority research strands and organisation of research workshops to facilitate collaborative writing and research projects in the areas of Resiliency, Health & Education, and Food, Nutrition, and Lifestyle. (2012)

Over the next two years my intention is to continue working to promote research activities across the Network, bringing together more members, including staff from Ningbo and Malaysia campuses, in collaborative bids and publications, helping to establish an advisory board of external partners, and supporting early career researchers, in the three priority research strands listed above.



**Profile**  
**Dr Roda Madziva**  
CAS Post-doctoral bursary holder

Research on forced migration has rarely addressed questions about parents who are separated from their children, the problems they experience as they attempt to secure family reunion, and the consequences of prolonged separation from their children on their well-being. My doctoral research addressed this deficit with a specific focus upon Zimbabwean asylum seekers in the UK. My work has drawn attention to the vulnerability and suffering of the children of forced migrants who are left behind in Zimbabwe and has shown their exposure to extreme forms of abuse and exploitation, and their lack of even the most basic forms of provision and protection.

During my time as a CAS post-doctoral bursary holder my research has focused on the experience of mothers living in the UK with children left behind in Zimbabwe, how migrant children adapt to UK society and, in tandem, the ethical issues of researching vulnerable groups. My ambition now is to continue my research along three main strands, firstly, issues of 'resilience in the face of trauma' and how this can lead to 'growth' in individuals and communities of migrants. Secondly, the experience of family reunification among refugee families in the UK - the affective-cognitive processes in reunification and the extent to which this process is facilitated or complicated by the social structures and environmental contexts in which family members are reunited. Finally, I hope to explore further the health and well-being of refugee families and how best they can be supported in their integration process within UK society.

#### **Publications while with CAS**

Zontini, E. and Madziva, R. (forthcoming) 'Transnational Mothering and Forced Migration: Understanding the Experiences of Zimbabwean Mothers in the UK', *International Journal of Women's Studies* (in press).

Madziva, R. (2013) 'A Gift Exchange Relationship? Ethical Dilemmas in Research with Vulnerable Migrants'; accepted for publication by *Families, Relationships and Societies*.

# Nottingham Health Humanities Network

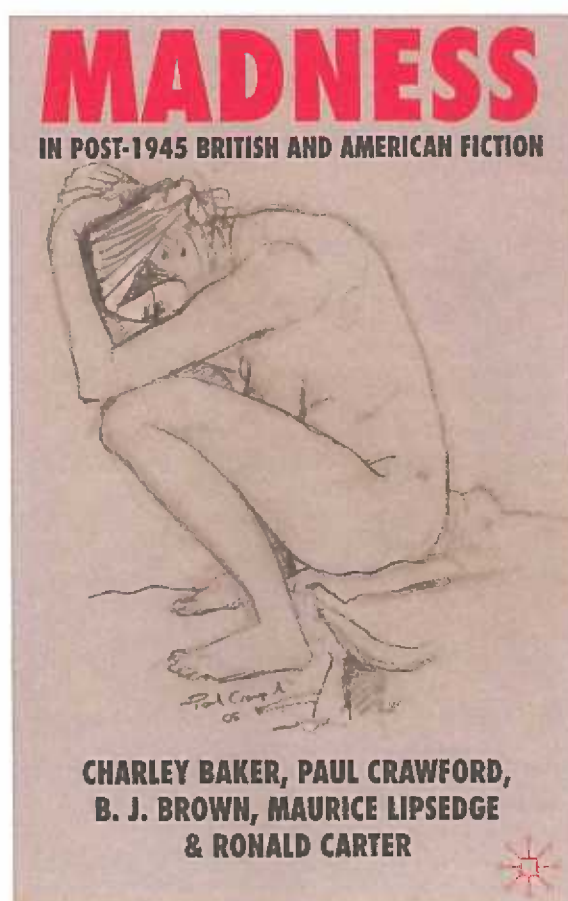


This network encompasses a variety of disciplines across the Arts, Social Sciences and Medical and Health Sciences and its fields of enquiry are equally diverse. Led by Paul Crawford, Professor of Health Humanities in Nottingham's School of Nursing, Midwifery and Physiotherapy, the network has grown out of an active programme of research into representations and understandings of illness, health care, health and well-being from the perspective of the humanities and social science disciplines. Influential members of the network include Prof Ron Carter, former head of the Centre for Research into Applied Linguistics in Nottingham's School of English studies and Dr Victoria Tischler in Community Health Sciences.

A central research theme of Nottingham Health Humanities is literary representations of madness and major milestones in the development of the network have included a Leverhulme Trust-funded project on representation of madness in post-war British and American fiction and an AHRC-funded international network:

- Madness in literature research – using a range of texts by post-war writers (such as Ken Kesey, Marge Piercy, Patrick McGrath, Leslie Marmon Silko, William Golding, Patrick Gale, William Burroughs and J.G. Ballard) this project explores the ways in which these representations help to shape public perceptions and experiences of mental disorder.
- The Madness and Literature Network – this network aims to stimulate cooperation and co-working between researchers, academics, clinicians, service users, carers and creative writers in order to develop an interdisciplinary, global dialogue about the issues raised around representations of madness in literature. Literary research has become a key resource for the advancement of medical and health professionals' education, affording broader perspectives, critical thinking skills and promoting an emotionally receptive or empathic climate for clinical practice. With this project, we are seeking to form new methodologies, strengthen and maintain partnerships and enable comprehensive critical dialogues across the fields of literature, linguistics and mental health care.

The website for this network is under development at:  
[www.nottingham.ac.uk/cas/nottingham-health-humanities](http://www.nottingham.ac.uk/cas/nottingham-health-humanities)







**Profile**  
**Prof Paul Crawford**

I hold the world's first Chair in Health Humanities. With an interdisciplinary background in literature, linguistics and nursing, I co-founded (in 2001) and directed (until 2011) the Health Language Research Group (HLRG) at The University of Nottingham. HLRG has been highly influential in advancing applied linguistic analysis of health care language, securing various grants from ESRC and other funders and developing a rich postgraduate community of scholars. In HLRG's 10th year, I coordinated the 2011 International Communication, Medicine and Ethics Conference at Nottingham.

I am now playing a leading role internationally and nationally in the development of health humanities. AHRC has now adopted this particular theme and I have contributed to the development of new funding calls between AHRC, Wellcome Trust, National Endowment for the Humanities (US) for US and UK research in this area and AHRC's Science in Culture theme.

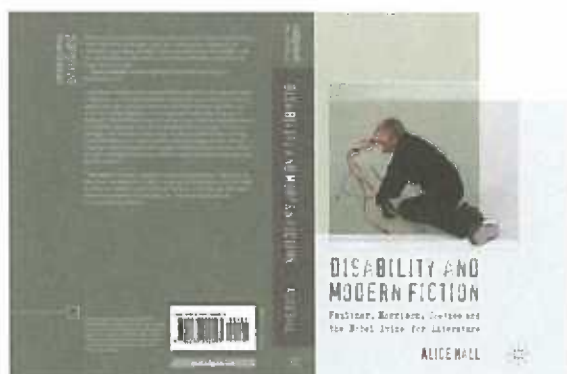


**Profile**  
**Dr Alice Hall**  
CAS Post-doctoral bursary holder

I came to CAS following the completion of my PhD in the Faculty of English at the University of Cambridge in 2009. My doctoral research focused on shifting definitions and representations of physical and mental impairment in twentieth and twenty-first century culture through a focus on the works of William Faulkner, Toni Morrison and JM Coetzee. It was rooted in literary criticism but also drew on the emerging field of disability studies as well as philosophy, ethics and cultural studies.

During my time as a CAS post-doctoral bursary holder I was able to extend the scope of my doctoral research and produce a monograph entitled *Disability and Modern Fiction: Faulkner, Morrison, Coetzee and the Nobel Prize for Literature* (2011). Taking as its starting point Virginia Woolf's essay 'On Being Ill' (1930), the book argues that focusing on literary representations of disability opens up new critical categories for the analysis of fiction. Through consideration of their work as critics and Nobel Prize-winning public intellectuals, as well as authors, the book proposes new ways of reading Faulkner, Morrison and Coetzee in relation to each other, and in doing so highlights the ethical, aesthetic and imaginative challenges they pose to readers.

Since completing my postdoctoral fellowship at CAS, I have worked in the Department of English at Université Paris-Diderot (Paris 7). I am currently working on a second monograph, *Literature and Disability*, in collaboration with Prof Paul Crawford at The University of Nottingham and I am a member of the Nottingham Health Humanities network. In October 2012, I will take up a lectureship in Contemporary and Global Literature in the Department of English and Related Literature at the University of York.



# Silk Road Network

The ancient long-distance trade route, known from the 19th century onwards as the Silk Road, is the route between China, the Middle East, Eastern Africa and Western Europe by land and sea. As well as a route west for silk, tea, porcelain and iron utensils from China, spice, precious stones, leather, glass and agricultural products were transported eastwards. Together with the physical exchange of goods, the Silk Road enabled the exchange of people, knowledge, ideas, culture, and technology. The research network aims to investigate the concept of the Silk Road as a seemingly privileged site of cultural transmission, translation and exchange.

The academic leads for the network are Prof Julian Henderson (Archaeology), Prof Mike Heffernan (Geography) and Dr Jean-Xavier Ridon (French). The network aims to stimulate new conversations and collaborations between academic disciplines across the university's different campuses, travel writers, professionals from museums, art galleries and the tourist industry, and practitioners in the creative and visual arts. The first network workshop ran in April 2010 and was followed by a CAS-funded pilot research project to examine the archaeological, historical, genetic, geospatial and geological aspects of trade and exchange along the Silk Road through a case study on glass production and technology transfer along the Silk Road led by Prof Julian Henderson. This pilot is the basis for a bid by Prof Henderson to the European Research Council (submission date Nov 2012). In spring 2012 Prof Mike Heffernan was awarded an AHRC International Network Award to further the work of the network.



Image from the Living In Silk Exhibition. Nottingham Museums and Galleries (by Daniel Whiston)





**Profile**  
**Prof Mike Heffernan**

I am Professor of Historical Geography at Nottingham. My research interests have led me to publish widely on the history and politics of geographical thought in Europe and North America since the Enlightenment. My work has combined the virtuosity of historical scholarship with a keen sense of the wider cultural and political impact of past and present geographical imaginations. This is best exemplified in my research monograph on *The Meaning of Europe* (1999) and in his critical interrogation of how recent debates on cosmopolitanism can be mobilized to reformulate the idea of Europe in the 21st century (*The European Geographical Imagination*, 2007).

I have been recently awarded an AHRC International Network on 'Re-Enacting the Silk Road: Transnational Encounters for the 21st Century' (2012-13). This collaborative research project includes a series of workshops involving academics, museum and art gallery curators, practising artists, travel writers, and photographers from Europe, Central Asia, China and North America, to explore the ways in which the traditional concept of the Silk Road might be re-mobilised as a conduit for new forms of cultural encounters and exchanges. The project will enable a wider public re-imagining of the Silk Road and challenge the bounded, oppositional geopolitics that still determine the conventional categories of 'East' and 'West', thereby speaking to 21st-century global concerns.

The project is timed to complement the programmes of activity organised by Nottingham City Museums and Galleries and the Royal Geographical Society, London, as part of the 2012 Cultural Olympiad, which showcases innovation and excellence in museums, libraries and archives to a worldwide audience. It is our intention to schedule a network workshop to coincide with an international exhibition at Nottingham Castle Museum & Art Gallery, *Living In Silk*. Drawing together exhibits from the Museum's own collection of Chinese material, with a substantial loan from the China National Silk Museum, Hangzhou, the exhibition celebrates the global exchanges that have shaped and continue to shape fashion in the East Midlands, as part of the *Dress the World* programme. In doing so, the network will feed into the history of the local textile industry, with Nottingham as a place of textile heritage and contemporary fashion. A further 'local' impact of this partnership with Nottingham City Museums and Galleries will come through the participation of a group of young people from across Nottinghamshire in the workshop, where they will be invited to discuss their role in curating the *Living in Silk* exhibition.



Image from the *Living In Silk* Exhibition courtesy of Nottingham Museums and Galleries

# The Towards Pervasive Media Group

**The integration of the Internet with social computing and now with mobile and ubiquitous computing is transforming our creative industries, from games to journalism, driving the emergence of new forms of converged pervasive media in which the public contributes as well as consumes content, which are available 'anytime and anywhere', and ever more deeply interwoven into our daily lives.**

However, reaping the potential benefits of pervasive media for our economy and society requires a fundamental shift in our understanding of how such media are designed, produced and experienced; something that is not currently available within the disciplines of Computer Science and Engineering, whose focus is primarily on the underlying technologies. This understanding can however, be found in the Arts and Humanities, which for many years have been developing theories and methods relevant to the study of the established media of text, drama, film and television alongside deep understandings of the human experience of place, history and identity that can inform future pervasive media experiences.

The topic of pervasive media first emerged as a focus for cross-disciplinary research at Nottingham from a series of informal discussions between leading academics across the University. Recognising the potential of this topic, the University's Research Committee formally established the Pervasive Media Group in 2006, awarding a pump-priming grant which, with the support of CAS's precursor, the Humanities Research Centre, enabled the group to organise a series of more formal networking events at which colleagues from across the university led discussions, introduced research papers and ran workshops. The resultant research network has grown to include over 50 academics from across four faculties. The network is led by Steve Benford, Professor of Computer Sciences at Nottingham.

In 2010 the network secured an EPSRC Feasibility Account award which enabled a programme of interdisciplinary exploratory projects to be undertaken focused around three themes:

- Curating the landscape – Museum, City, Country, and Community
- Meaningful context for both humans and computers
- The production and consumption of pervasive entertainment

Profiles from a selection of Feasibility Account projects are included here:



Towards Pervasive Media Group: to become involved contact [lisa.mccabe@nottingham.ac.uk](mailto:lisa.mccabe@nottingham.ac.uk)





**Profile**  
**Prof Svenja Adolphs (English)**  
TPM Troubador

"Exploring the role of linguistic analysis in navigation"

**Theme:** Meaningful context for humans and computers.

A placement opportunity enabled me to spend time within the Centre for Geospatial Science and permitted a better understanding of the key issues underlying the challenge of modelling context and to specifically explore different methods of segmenting linguistic data in relation to geospatial and environmental data. The placement allowed me to develop an increased understanding of the methods for delineating meaningful units of analysis in relation to the use of language in different contexts. The placement led to a larger feasibility project and the beginnings of a collaborative research relationship with external partners TomTom (GPS developers).

This project also began to isolate the measurable benefits of the PARM approach for spatial knowledge acquisition and the potential to support collaborative decision making through effective visualisation, using a 3D model of University Park Campus. A CAS-funded pilot project has also allowed us to explore the potential of the PARM system within the heritage sector, specifically in museums and gallery exhibitions using digital content to direct people to physical artefacts on display elsewhere in the space. I worked with James and the Wordsworth Trust, Grasmere, Cumbria to develop a system designed to be situated within an exhibition of manuscripts, with the specific theme of this PARM installation being 'Spots of Time', key moments in Wordsworth's childhood which related to landscape but also influenced poetry written in later life. Before being installed at the Trust in August 2012 the 'Spots of Time' PARM system was presented at the 'Electronic Visualization and the Arts, London' (EVA London) conference in July 2012, where it won the 'Best Demonstration' prize. Ongoing work will explore the effectiveness of the PARM system within the gallery space through video analysis, direct observation and discussion, with input from Dr Stuart Reeves in Horizon, and to develop a grant proposal based upon the measurable benefits of the technique more broadly as a form of geographic visualisation.

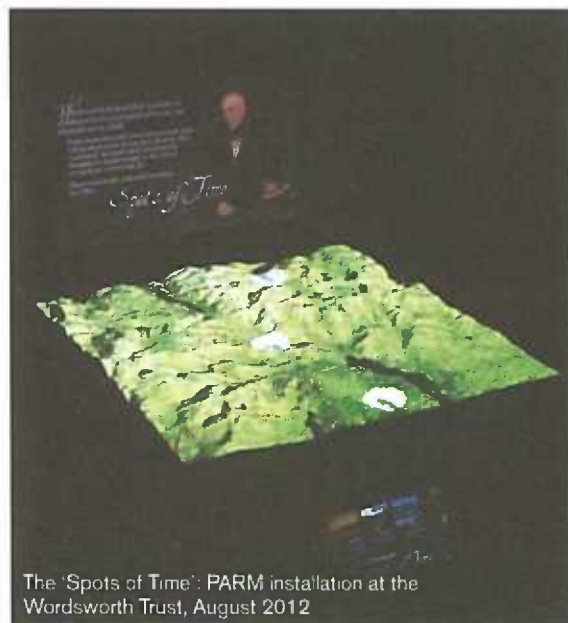


**Profile**  
**Dr Gary Priestnall (Geography)**  
TPM Visiting Artist

"Working with visiting artist Prof Jeremy Gardiner."

**Theme:** Curating the landscape – Museum, City, Country, Community

Jeremy Gardiner and I embarked on a programme of research to explore the representation of inter-related landscape themes and how these could be visualised in a gallery context, using the English Lake District as a case study area. The focus became the fusion of the 3D prototyping work currently being explored by Jeremy with my own interest in computer-based geographic visualisation. The first outcome was a prototype of an approach termed the 'Projection Augmented Relief Model' (PARM) technique, where dynamic mapping and imagery could be projected vertically down onto a 3D physical model of the landscape derived from digital elevation data. Demonstrations at various events suggest PARM could combine the benefits of an engaging physical display with the power and flexibility of digital mapping. Through EPSRC pump-priming funding we were able to extend this process to include user interaction via a touchscreen, working with Dr James Goulding of the Horizon Digital Economy Research Institute at Nottingham.



The 'Spots of Time': PARM installation at the Wordsworth Trust, August 2012



**Profile**  
**Dr Liz Evans (Culture, Film**  
**and Media)**

TPM pilot project

*"Working with visiting artist Rik Lander"*

**Theme:** The production and consumption of pervasive entertainment.

**Project members:** Dr Sarah Hibberd (Music), Dr Nanette Nielsen (Music), Dr Eva Giraud (Culture, Film and Media), Dr Sarah Martindale (Horizon), Prof Mervyn Cooke (Music), Alexander Kolassa (PhD Student, Music), Jonathan Herrick (PhD Student, Music).

The Moving Experience project sought to explore how audiences engage with narrative forms across a range of spaces and technologies. It brought together filmmaker Rik Lander with academics from a variety of disciplines to create a pervasive drama experience that incorporates film, theatre, audioplays, music and opera in a public space. In doing so it raised the potential for 'experiential drama' in which the audience is placed directly into a narrative in ways unseen in more traditional entertainment and art forms. By combining multiple narrative forms and different kinds of experience, the project sought to answer key questions concerning the nature of these forms and audience engagement with them.

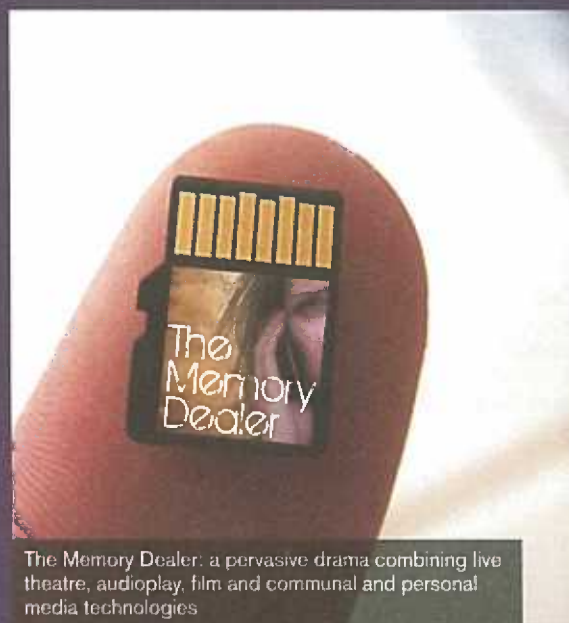
The results included the first production of *The Memory Dealer*, a pervasive drama set in a futuristic world that combined live theatre, audioplay and film and used a range of communal and personal media technologies including MP3 players and projection. This was followed by a Feasibility Study that explored the potential of integrating Radio Frequency Identification (RFID) technologies into a narrative setting, which led to the creation of *My Big Break*, an SMS-based game that used RFID tags to trigger each stage. These two small-scale projects have led to the creation of a new interdisciplinary research group involving academics from Film, Music and Computer Science - the Moving Experience group - interested in exploring the relationship between technology, space and narrative.

The group's focus is on 'pervasive experiential drama', in which fictional worlds are layered onto public spaces and participants become integrated into the narrative. Pervasive drama is an emerging field and still under-researched. In including a range of media forms (such as film, live performance and music) across a number of technologies (both personal and communal) it has the potential to be a truly cross-disciplinary research area and the methodological requirements of such potential are not yet fully understood. The group is concerned with exploring this potential through a focus on technological and human factors relating to narrative, space and media technologies.

This focus manifests via three overarching research questions:

- 1) how do individual media forms (film, theatre, music) shape the immersive experience of pervasive narratives in private, semi-private and public spaces;
- 2) what potential do emerging technologies (such as RFID, QR codes and smartphone apps) have for constructing, and managing multiple individual narrative trajectories within a single pervasive narrative world;
- 3) what ethical considerations must be taken into account when constructing and monitoring pervasive experiences?

The group is now working on two new performances of *The Memory Dealer* to be performed in Nottingham and Bristol in early 2013. These performances will make use of smartphone apps and specially composed music to explore the ways in which music can be adapted to shape audience experience of pervasive drama. The performances will be accompanied by audience research that will explore how effective the music was in generating an immersive experience and the role it played in shaping the choices made by audience members throughout the performance. In particular it will explore how relevant traditional models, taken from film and theatre musicology, are for the new forms of drama possible on mobile and locative technologies. It will also explore the ethical issues at stake with creating emotional manipulative narrative experiences and taking those experiences into public and semi-public spaces.



*The Memory Dealer*: a pervasive drama combining live theatre, audioplay, film and communal and personal media technologies



# Digital Humanities Network

The development of digital technologies in recent years has led to an explosion of information housed on the web and in other digital repositories. Whilst the benefits of this development for users are clear – more material is available, more questions can be asked, and more knowledge preserved more quickly – it also poses considerable challenges in terms of how researchers and other users retrieve essential data, manipulate it to inform research, judge its quality as a source and avoid information overload.

An increasing skills gap between those who design web-based 'infinite archives' and those who use the digital assets is one challenge to be addressed. A fundamental transformation in how assets are archived, and a deep understanding of the principles of organising material is required – an understanding which the arts and humanities could significantly contribute to, with existing knowledge.

The Network draws on a range of disciplines from across the Arts, Computer Sciences and Social Sciences with some cross-over with the Towards Pervasive Media Group (see above). The network has recently won funding from the AHRC under the Digital Transformations call and from the Horizon Digital Economy Research Institute. This project, Data - Method - Asset: harnessing the infinite archive, (PI Dr Katharina Lorenz) will allow the network to focus on three fundamental protocols of academic research in the context of the 'infinite archive' - data gathering and retrieval, knowledge preservation and expertise, methodology and interpretation and will explore the potential and role of practical applications in the digital economy. The external partners include the publishers ProQuest and Cengage Learning EMEA/Gale International Limited, and the British Library. Interest has also been shown in the programme by the Imperial War Museum and The National Archives.



3D Laser Scanning of vase in the Digital Humanities Centre



### Profile

**Dr Joanne Robinson**

Mapping Performance Culture

I am Associate Professor in Drama and Performance in the School of English. My most recent research is centred on a major project on Victorian theatre and entertainment in Nottingham and the East Midlands. The 'Mapping the Moment: Performance Culture in Nottingham 1857-1867' project investigates the performance and entertainment culture of the regional town of Nottingham in the mid-nineteenth century. In collaboration with Dr Gary Priestnall (Geography), and supported by funding from the AHRC, we have created a web-based, interactive map of Nottingham which will enable users to find out about the kinds of performances and entertainments which were happening in the town at that time, and about the audiences who might have attended those performances.

Working in partnership with local archives, museums and libraries, the site has opened up digital access to a large volume of material on entertainment and social culture, collected from newspapers, diaries, playbills and other sources.

The interactive map forms the centrepiece of a website designed to make the data collected accessible to local historians and researchers in a context which stresses the interconnectedness of sites of entertainment, and the performances themselves, within the nineteenth-century town.

While the project will continue to develop its coverage of the whole period, at present the years from 1858 to 1863 represent the fullest range of entries and are a good place to start an investigation of performance culture in Nottingham.

For more information and access to the site go to:  
[www.nottingham.ac.uk/mapmoment](http://www.nottingham.ac.uk/mapmoment)

**Mapping  
the  
moment**

**Performance  
culture in  
Nottingham  
1857-1867**





## Profile

**Dr Katharina Lorenz**

Digital Humanities Centre

I am an Associate Professor in Classics and my work ranges across the fields of Greek and Roman art and archaeology, with an emphasis on Greek and Roman painting, portraiture, visual narrative and the spatial appropriation of art more generally. A key aspect of my research is the critical engagement with methods of interpretation used across picture disciplines. This has provided the grounds for a long-term student-led research collaboration with Humboldt Universität Berlin (Q-College); and it started my interest in the Digital Humanities, leading me to explore how digital technologies impact on art-historical methodologies.

As the Principal Investigator on the AHRC Digital Transformations International Network Data – Asset – Method. Harnessing the Infinite Archive, I am working with Prof Steve Benford in Computer Science, the Horizon Digital Economy Research Institute and colleagues across the Arts Faculty. Together with other university partners in the UK and US, and with cultural institutions and industry partners in the UK, we aim to explore our role in shaping digital archives and in turn, technology and knowledge.

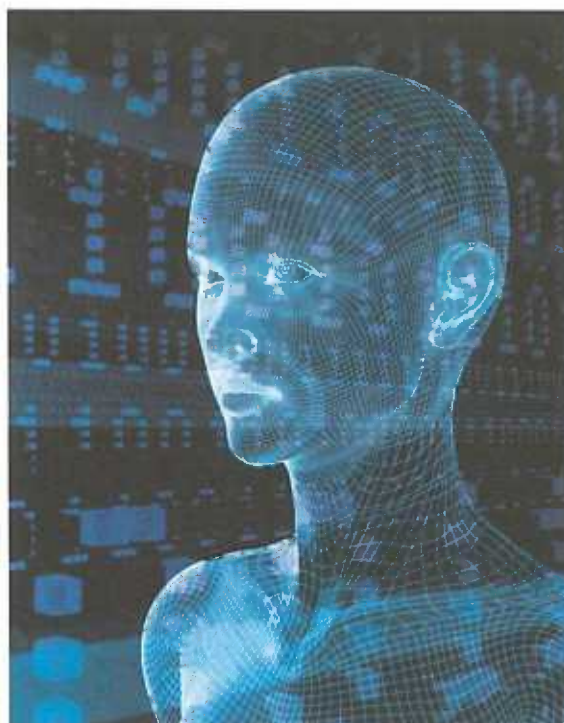
I am the Director of the Digital Humanities Centre, located in the School of Humanities ([www.nottingham.ac.uk/cas/aboutus/resources.aspx](http://www.nottingham.ac.uk/cas/aboutus/resources.aspx)). This facility is focused on digital visualization technologies for learning and research, and it comprises a 3D scanner and a variety of digitization and presentation equipment and software. Collaborating with academics across the University, and supported by a team of undergraduate student volunteers, the Centre is involved in a range of teaching, research and outreach activities, including a project with industry partners on display ecologies and spatial designs for collaborative work.

Since coming to Nottingham in 2005 I have been involved in research on the Roman Sanctuary of Diana at Nemi (Italy). The Nottingham City Museums and Galleries curate the largest collection of archaeological finds from the site. In collaboration with the museum I led a project on the virtual display of these artefacts ([www.speculum-dianae.nottingham.ac.uk](http://www.speculum-dianae.nottingham.ac.uk)). For 2013, we are preparing an exhibition at Nottingham Castle along with an international conference.

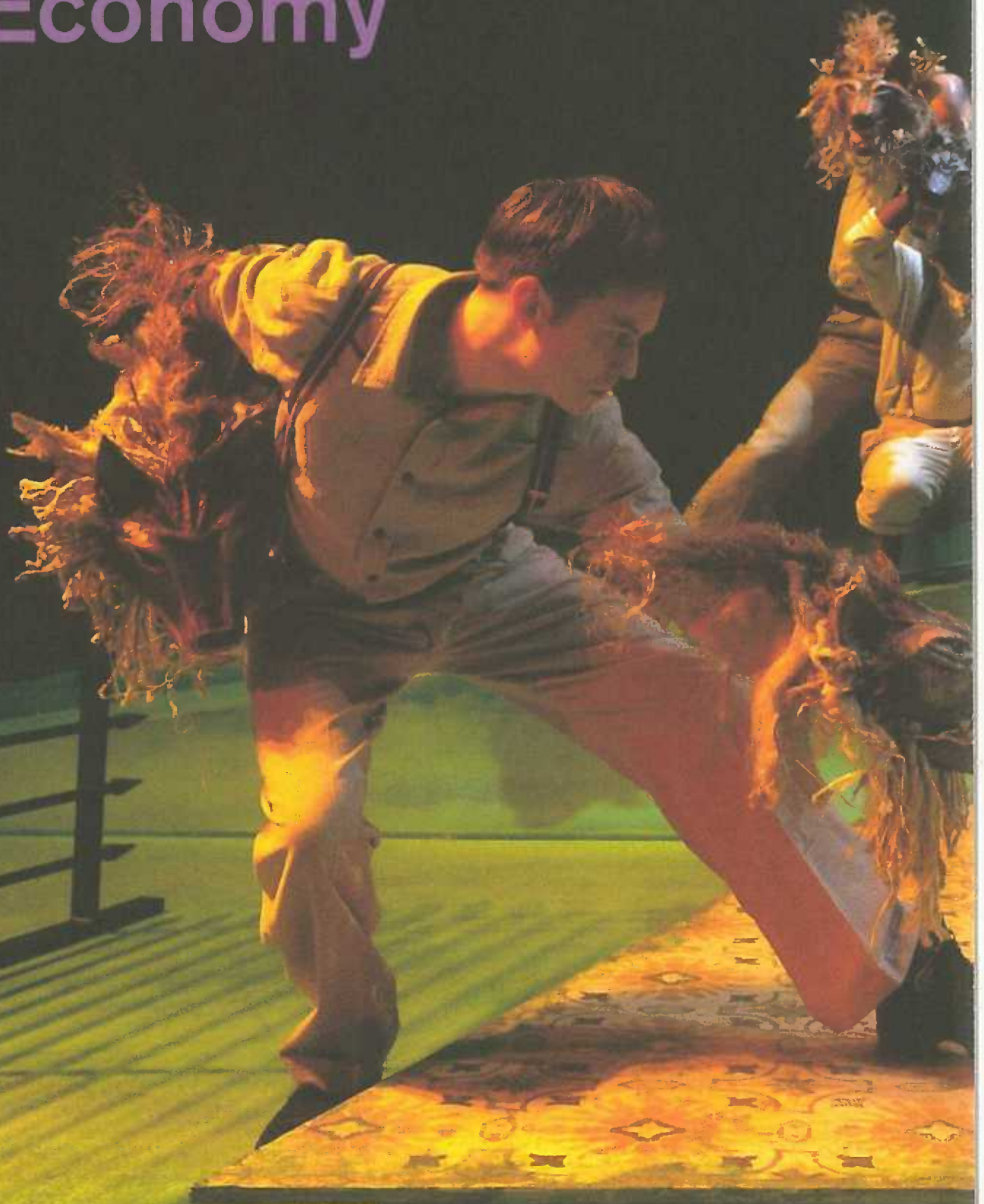
As part of this project I have begun studying the Roman portraits from Nemi by means of 3D scanning technology. In collaboration with computer scientists and forensic anthropologists in the US, with the Ny Carlsberg Glyptotek in Copenhagen and with the British School at Rome, we are applying facial biometric techniques to enhance the comparison and analysis of the formal and stylistic features of Roman portraiture. Phase 1 of this project, funded by CAS, saw the digitisation of two portrait statues of the same Roman woman, one in Nottingham and one in Copenhagen.

The scanned heads were then provided with a complete set of anthropometric landmarks; and we are currently conducting relative ratio comparisons to map any underlying variation in size and shape between the scanned facial models. This will allow for an assessment of the stylistic relationship of the two portraits.

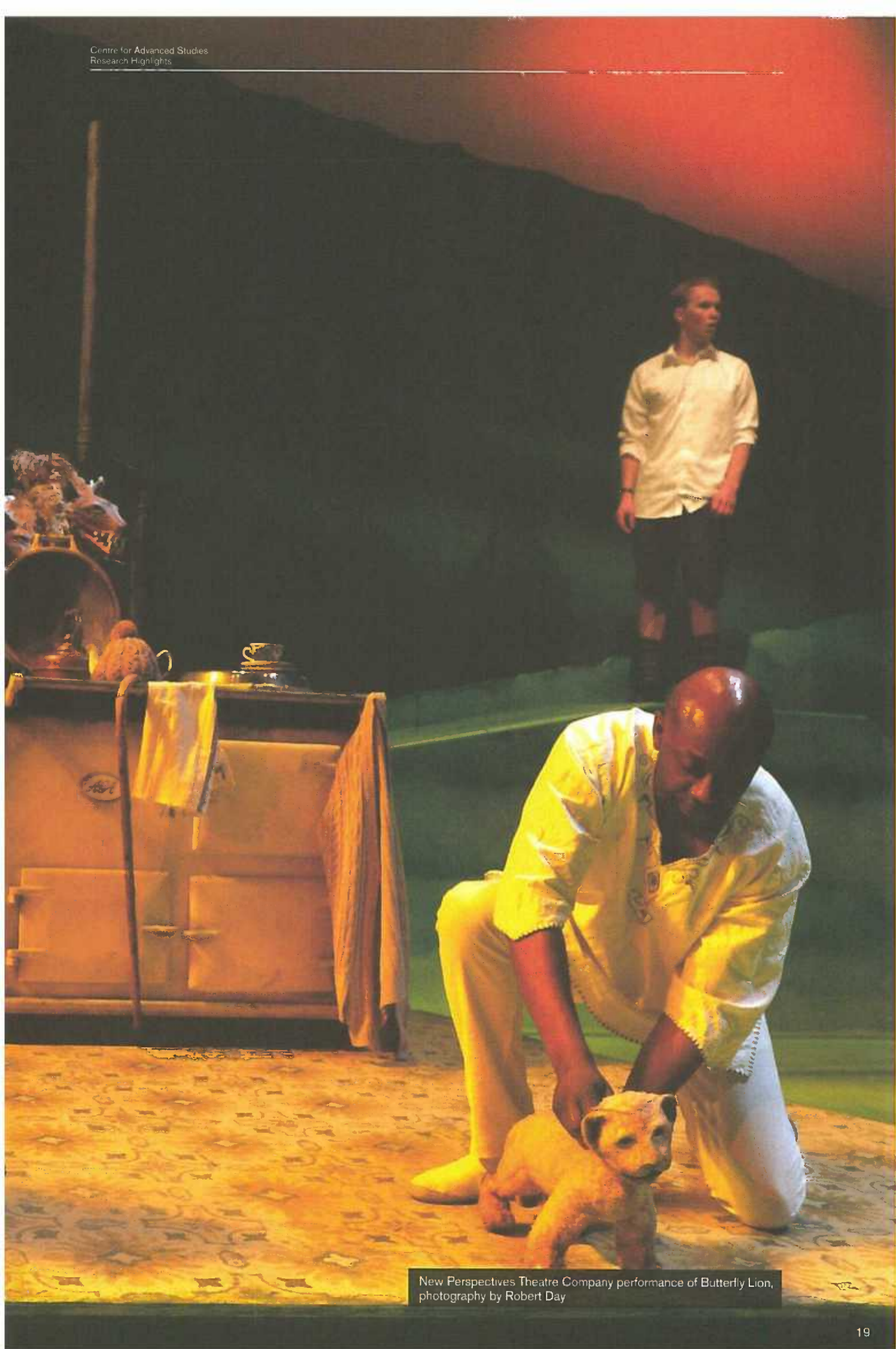
CAS has hosted two external guest speakers to aid the development of the Digital Humanities at Nottingham. The first guest speaker was Robert Allen, James Logan Godfrey Professor of American Studies, History and Communication Studies at the University of North Carolina. Prof Allen gave a series of lectures on his digital humanities project: *Going to the Show: An Experiment in Cultural Archaeology*. The second guest speaker was William Uricchio, Professor and Director of the MIT Comparative Media Studies Program and Professor of Comparative Media History at Utrecht University in the Netherlands. Uricchio's research focuses on the interplay of media technologies into cultural practices, and their role in (re-) constructing representation, knowledge and publics.



# Research Activities Engagement with the Creative Economy







New Perspectives Theatre Company performance of *Butterfly Lion*,  
photography by Robert Day

The Creative Economy - spanning film, broadcast, architecture, heritage, the arts, games and beyond - is a vibrant and increasingly important sector of the UK economy. the previous government's Digital Britain report notes that the creative industries contribute 6.4% GVA to the UK economy, grew at a rate of 4% between 1997 and 2006 (compared to 3% for the rest of the economy), and are estimated to employ 1.98 million people (6.8% of the working population).

Internationally, the UK is a leading player in the creative industries and delivered £16 billion of exports in 2006 (4.3% of all goods and services), contributing a greater proportion of GDP than for any other nation. A recent report by Universities UK (2010) suggests that the creative industries have a major part to play in the effective rebalancing of the UK economy in light of the global recession and that the creative industries are a core area for policy makers to focus upon in order to stimulate economic growth and recovery more generally.

Through a programme of strategic interventions CAS aims to support researchers to engage with partners across the Creative Economy and is in the process of developing and commissioning key research and brokering external partnerships specifically aimed at developing the role of the University in the Creative Economy regionally, nationally and internationally.



# Regional partnerships

## Broadway Media Centre

Broadway is one of the leading independent cinemas in the UK attracting 400,000 visitors each year. It houses four screens and provides office space and facilities for a highly active community of filmmakers and creative media artists.

Broadway is developing its centre for learning and enterprise which will offer the spaces, resources and environment for the networking of people and ideas, bringing together creative entrepreneurs, artists, technologists, researchers and the general public.

CAS is working with Broadway to help facilitate exchanges between researchers and the creative industries and to engage audiences with current research. CAS has recently been instrumental in the establishment of a Café Philosophique programme of events, bringing together cinema and philosophical debate. The first event took place over two evenings in July 2012 with Prof Stephen Mumford discussing Riefenstahl's film Olympia.

CAS also mediates research and partnership opportunities between Broadway and other schools and institutes at the University. Recent examples include the School of Education's teacher training research on a Broadway film education project and the events jointly organised by Broadway as part of the CAS-funded Industrial Fellowships awarded to the Institute of Screen Industries Research at Nottingham. The participation of the Horizon Digital Economy Research Institute in a major technology-based research commission planned by Broadway in 2013 is currently being explored.



Writer Irvine Welsh at Broadway Media Centre  
(photograph by Ashley Bird)

## Nottingham Contemporary

Nottingham Contemporary opened in 2009 and is one of the largest contemporary art centres in the UK. It has four galleries, a performance and film space, a learning room, a research space, and shop and café areas.

Central to the vision of the institution is a commitment to attract new audiences to contemporary art through innovative educational activities and events, and supporting the creative and critical empowerment of artists and audiences: both of whom play an active role in the organisation.

A distinctive aspect of Nottingham Contemporary's activity is their ongoing series of discursive events and activities. No other UK contemporary art centre of their scale has a public programme of this ambition, supported by an innovative university partnership (with both The University of Nottingham and Nottingham Trent University). CAS is working with Nottingham Contemporary and Nottingham Trent to establish a programme of ambitious research-led activities that reflect institutional concerns and wider critical perspectives - and optimise access to Nottingham Contemporary's substantial digital archive of past events and exhibitions.



Alan Moore & Melinda Gebbie discussing art, underground publishing and radical politics at Nottingham Contemporary, May 2012. Chaired by Dr Matt Green (English)

# Mapping Research Strengths at Nottingham

As part of the process of developing the University's position in terms of our research strengths and track-record relating to the Creative Economy, the following overarching research strands have been identified:

## **Creative experience**

Conceptualising new modes to engage audiences with content, for example, through the convergence of knowledge collections, the marrying of content and data and 'prosumer' contributions to viewing and visiting experiences.

**Research focuses on:** a) increased access to, and enrichment of, archival content through digital innovation; b) audience research and development; c) new business models predicated on 'prosumer' involvement.

## **Creative production**

Maximising the opportunities and efficiencies afforded by digital technologies and the emergence of new industries

**Research focuses on:** technologically-driven innovation in production, distribution and exhibition; labour market: skilling/upskilling, workflow models, development of industry-suited curriculum; global exchange of innovation among partners, inward investment to UK.



Model and projection of University Park Campus (image from PARM project: PI Gary Priestnall)





**Project profile:**  
Prof Steve Benford and  
Prof Svenja Adolphs



**Project profile:**  
Dr Paul Grainge and  
Dr Cathy Johnson working  
with Red Bee Media.

### Creative experience

The Arts and Humanities have a strong tradition of building, maintaining and using archives as part of their research. The creative industries also exploit archives, but refer to them as databases of assets from which they generate experiences for public audiences. In turn, social media now enable these audiences to contribute back to archives by commenting, tagging, annotating and uploading their own media.

Building on an existing portfolio of heritage-focused research and engagement projects (see Regional Heritage Initiatives below) we have successfully been awarded an AHRC Creative Economy Knowledge Exchange grant to work with research teams from Nottingham, Nottingham Trent and Leicester universities, and a range of regional and national industry partners, to explore the potential for a productive 'collision' of archives, assets and audiences to the benefit of all concerned. The project will start in 2013 and will focus on three themes: i) enlightenment and innovation; ii) cultures of work, welfare and play; and iii) the rise, fall and reinvention of industry.

Our objectives are to engage external partners, grow our capacity for knowledge exchange, deliver a portfolio of demonstrator projects, and ensure the future sustainability of our approach. We will achieve this through a year-long programme of engagement activities (theme launch days and a final symposium); mobility and training activities (knowledge exchange fellowships and student internships); feasibility projects; and sustainability activities (ingenuity and reflection workshops). As part of our programme we will work with the AHRC-funded REACT hub in particular to complement their heritage sandbox. The director of REACT, Prof John Dovey of the University of the West of England, will sit on the steering group to aid complementarity and shared learning.

### Creative production

The development of a multichannel, multiplatform television environment has created new challenges for TV channels and media brands. With viewers able to choose between, and move across, a wide variety of digital channels, platforms and online services, the television industry has been obliged to find new ways to reach and engage increasingly fragmented audiences. Within this context, a burgeoning creative industry sector has emerged, specializing in brand communication, promotion and design. In seeking to capture and manage attention within a competitive media landscape, promotion has become a major component of TV output and broadcast design.

TV and digital promotion is a particular area of creative industry strength in the UK. However, as a sector, it has been conspicuously overlooked in Arts and Humanities research. Red Bee Media is one of the world-leading companies in broadcast and digital media design, creating logos, idents, trailers, promos, on-screen graphics and interactive entertainment for TV companies and media brands in national and international markets. Formerly part of the BBC, Red Bee is unique in combining technological and creative services to broadcasters and brand owners. Red Bee is strategically positioned - and positions itself - as a company particularly able to respond to rapid changes in the media environment. Through an AHRC 'Follow-on Fund' award we have been able to engage in knowledge exchange with Red Bee in order to address a series of shared research concerns about media promotion in the digital age.

By following strategic Red Bee projects over a period of nine months at the company's headquarters in White City - from the promotion of key BBC programmes like Planet Earth Live to new initiatives in 'On-Brand TV' - our project catalyses industrial self-reflection about the challenges and opportunities of promotional work. Responding to a major strategic priority identified by Red Bee, our project also stages, in conjunction with Horizon, a 'hothouse' drawing together academics, telecommunications and digital media companies focused on 'social television' and the future of second screens. Finally, the project will curate two panel events with the British Film Institute that bring Red Bee together with Crystal CG (the company responsible for the digital promotion of the London Olympics) and other key figures in the production of television's promotional materials such as Martin Lambie-Nairn, to open out public discussion about the artistic and cultural value of TV promotion and digital media design.



Red Bee Media Planet Earth Live campaign  
(image courtesy of Red Bee Media)

# Research Activities

## Regional Heritage Initiatives

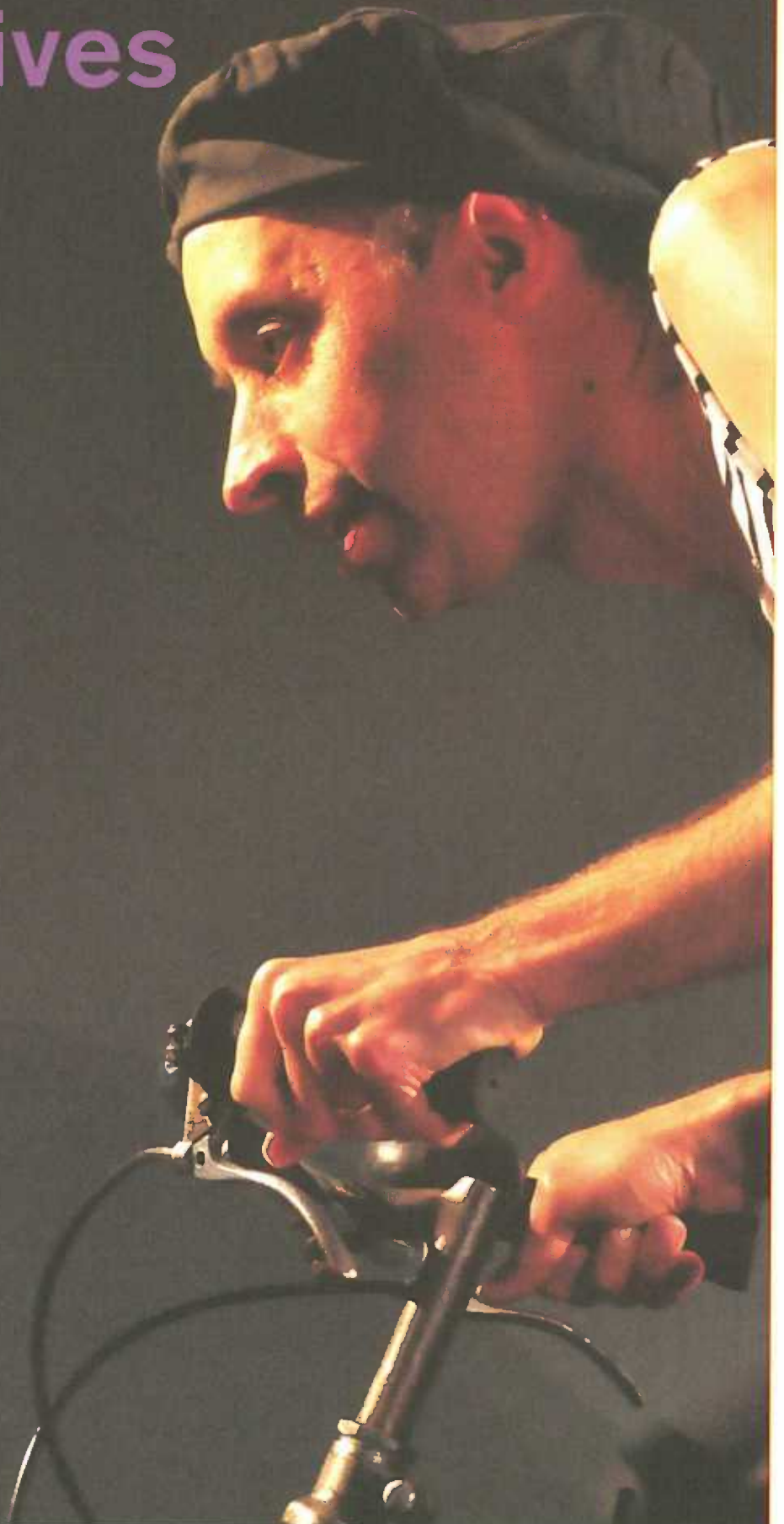






Image from Lifetime's Guarantee: Raleigh Project 2012  
(photography by Jo Wheeler).

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As part of the CAS strategy to develop research partnerships and routes for knowledge exchange and impact within the region, CAS has been working with different groups of academics to build partnerships with the region's heritage sector. The projects that have resulted have been focused around two themes: Enlightenment Studies and Cultures of Work and Welfare.



# Enlightenment Studies

With the Derwent Valley Mills World Heritage Site and related Derbyshire sites, the Joseph Wright Collection at Derby Museum and the cultural landscape of Lord Byron embodied at Newstead and surrounding towns, the region's heritage organisations offer a strong representation of the Enlightenment period. This creates a significant opportunity to communities of researchers in the University particularly around existing research strengths and interests in landscape and environment; scientific networks; literary, musical and visual arts traditions and vernacular cultures.

First steps in establishing collaborative research partnerships on the Enlightenment in the region include an AHRC-funded collaborative doctoral award between the School of Geography and Derby Museum focused on the Joseph Wright Collection led by Prof Stephen Daniels (start date October 2012) and exploratory talks with Nottingham City Museums and Galleries for their support on a second doctoral project focused on Lord Byron and Newstead Abbey to be led by Dr Matt Green and Prof Charles Watkins. In addition to this CAS is working with the School of English to support Prof Brean Hammond to undertake a preliminary study of the 18th-century publisher Robert Dodsley, originally of Mansfield (Autumn 2012).

These studies have the potential to help the regional heritage sector deliver a fuller understanding of the role of the region's sites, collections and historic figures in the International Enlightenment and enable them to attract a wider global audience to their door.

To launch the programme and celebrate the scope for regional partnerships Prof Stephen Daniels gave a CAS lecture in May 2012 introduced by Prof Chris Rudd, PVC for Knowledge Transfer. The audience was a mix of academic colleagues, curators and keepers from the region's main museums and galleries and members of the general public.



A Philosopher Giving that Lecture on the Orrery, in which a Lamp is put in the Place of the Sun, by Joseph Wright, oil on canvas, exhibited 1766 © September 2012 Derby Museums

# Cultures of Work and Welfare

With roots firmly in the Industrial Revolution, the East Midlands region has a long tradition of heavy and manufacturing industries including mining, quarrying, textiles and lace and iconic 20th-century brands such as Boots, John Player and Raleigh. Through a series of research initiatives we have been exploring the tangible and intangible legacies of some of the region's key industries, focusing on the study of work processes and the communities associated with each industry.



John Player Advertising Archive: shopfloor fashion show in 1960s  
(image courtesy of Nottingham City Museums and Galleries)



# The John Player Advertising Archive

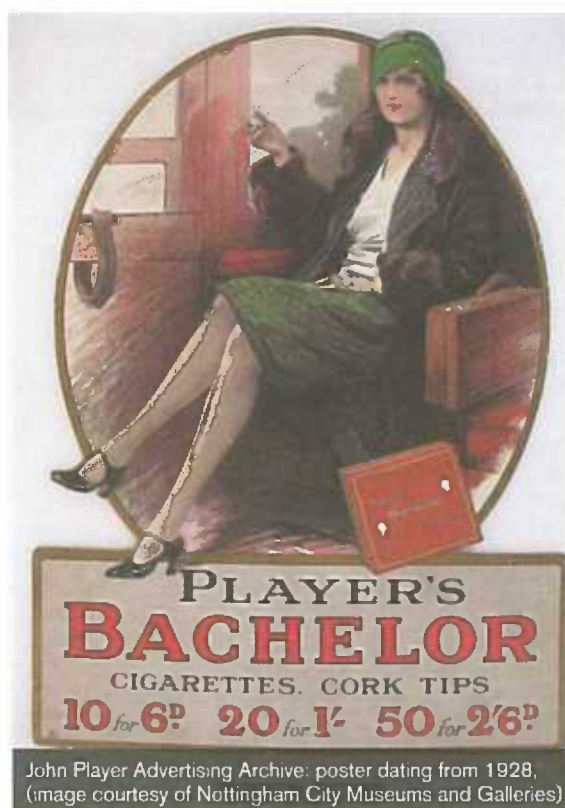
**Prof Elizabeth Harvey and Prof Chris Wrigley and  
Brewhouse Yard Museum**

The John Player Advertising Archive passed into the care of Nottingham City Museums and Galleries (NCMG) in 1980. In 2009 NCMG began to work with the researchers from the School of History to catalogue, understand and interpret the collection. The initial phase of research was funded through a Technology Strategy Board Knowledge Transfer Partnership and is now focused around an AHRC collaborative doctoral award. Two exhibitions organized by NCMG and a workshop organized by the University in 2011 concluded the initial project and have helped raise its public profile.

The rich materials of the Advertising Archive are particularly illuminating for the history of smoking and tobacco advertising in the post-Second World War period up to around 1980. The 1960s and 1970s were an era when the medical establishment's increasingly forceful messages on the damaging effects of smoking (Royal College of Physicians' reports of 1962 and 1971) elicited limited, though gradually increasing intervention by successive UK governments to promote health education and restrict the advertising and promotion of tobacco, coupled with voluntary agreements on the images used in advertising (1962, 1975) and the printing of health warnings on cigarette packets (1971).

Tobacco companies responded and adapted to a public climate that increasingly linked smoking with health issues by channelling growing expenditure into advertising campaigns and diversifying their promotional strategies. Cigarette marketing innovations included a wide range of new, mostly filtered brands, and – as a response to the 1965 ban on TV advertising – the launch of new coupon schemes, and a vigorous promotion of brands through sports sponsorship and the patronage of arts and entertainment. Player's took a major part in these developments, both in lobbying against proposals to limit cigarette advertising and promotion, and by setting the pace in sports and entertainment sponsorship.

Historians of smoking, health and UK popular culture have noted for the period of the 1960s and 1970s the persistence of a 'culture of smoking' (Hilton). They have observed how the tabloid press was often reluctant to engage with issues of smoking and health, how media personalities resorted to humour to deflect discussions of smoking, and how women's magazines placed articles on the risks of smoking alongside cigarette advertisements. Building on these insights and focusing on the case of Player's, our project seeks to shed new light on how cigarette promotion in the key decades of the 1960s and 1970s sought in practice to embed this 'culture of smoking' locally and nationally and in different spheres of everyday life, consumer culture, leisure and entertainment.



John Player Advertising Archive: poster dating from 1928,  
(image courtesy of Nottingham City Museums and Galleries)



**Profile**  
**Daniel O'Neill**  
Doctoral Student

I obtained my first degree in History and my MA in 20th-century History from the University of Sheffield. My PhD project, which I began in September 2011, examines the promotional and sponsorship campaigns undertaken by John Player's in the 1960s and 1970s in the context of a critical history of smoking, advertising and consumer culture.

At the same time as undertaking research, I am also continuing the cataloguing of materials in the Advertising Archive and working to make its resources more accessible for research. My own project looks in particular at:

- how gift coupon schemes and catalogue showrooms tapped into mass consumer aspirations for domestic comfort and luxury items;
- why sports sponsorship was regarded as such an effective form for promoting brands in face of advertising restrictions;
- how promotions that were focused on particular sectors of the arts and entertainment (e.g. bingo, working men's clubs, opera and classical concerts) functioned to associate brands with glamour and celebrity in a variety of cultural milieux;
- how employees remember the advertising and promotions campaigns of the company and its presence and image in the local community;
- how far Player's campaigns in this era can be seen as reflecting or reinforcing a discourse of 'permissiveness', promoting a vision of individual adventure, liberation and personal pleasure.



**Profile**  
**Prof Elizabeth Harvey**

I am an historian of twentieth-century Germany and Europe with a focus on gender history and on the period of the Second World War. My broader interests in 20th-century gender history, cultural history and visual culture have fed into collaborative projects based in the Nottingham region, notably the partnership with NCMG to develop the John Player Advertising Archive. Together with Dr Nick Thomas as second supervisor, I supervise Daniel O'Neill on his PhD.



John Player Advertising Archive (image courtesy of Nottingham City Museums and Galleries)



# The Raleigh Project

Prof Chris Hall, Prof Julie Sanders, Prof Pat Thomson, Dr Richard Gaunt, Dr Carole Mallia, Dr Joel Segal and Hanby and Barrett Community theatre practitioners.

This project draws together a range of research interests from Education, English History and Computer Science and collaborative partnership opportunities relating to the heritage of the Raleigh bike factory – the site where the University's Jubilee Campus is now located. Working with performance-based practitioners, whose commitments are to the strengthening and representation of communities, the project aims to explore the legacy of the factory with local communities.

The first stage of the project focused on collecting visual and documentary evidence for the Raleigh factory and started to map the key historical moments associated with the factory site and the community's memory of the site. This involved archive research, an oral history programme and community-engagement activities including a public lecture series, with lectures given by current and former employees of Raleigh, a film season at Broadway Media Centre, a travelling community performance (showing at six venues around Nottingham) and the establishment of a Raleigh workforce community group. The second stage of the project is currently under development and includes a community heritage project involving the ex-Raleigh workforce. This next phase of the project aims to gather the memories and associated visual material of ex-employees and build up a body of information around the experiences of some of the thousands of Nottingham people who worked at Raleigh. The outcome of the project will be a co-produced digital archive. This will be developed by the end of 2013.

The project has been supported by Raleigh Bikes PLC through open access to their archives and through the participation of current employees in the programme of events and a key outcome has been to re-establish the link between the Raleigh production team with the University's School of Engineering.

More details on the Raleigh project are available at:  
[www.nottingham.ac.uk/cas/raleigh-project/the-raleigh-project.aspx](http://www.nottingham.ac.uk/cas/raleigh-project/the-raleigh-project.aspx)



Dr Carole Mallia (History) talking with ex-Raleigh worker at the Family Fun Day event



Performance of Lifetime's Guarantee in Arnold (photo by Jo Wheeler)

# Representations of Coalmining in Collections in the East Midlands

**Dr David Amos (Post-Doctoral Bursary funded by Renaissance East Midlands) mentored by Prof Chris Wrigley**

In 2010 the CAS team worked with Renaissance East Midlands to secure funding for two post-doctoral bursaries focused on the material culture held in museums and private hands around two key themes: the coal mining industry and climate (weather and global trends in climate change). Dr David Amos (History) was awarded the coal mining bursary and Dr Lucy Veale (Geography) was awarded the climate bursary.



Regional mining heritage event



**Profile**  
**Dr David Amos**

The region's coalmining heritage is wide ranging and includes the physical landscape and built environment and a wealth of archive material including written archives, printed collections, photographs and moving image collections, mining trade union archives, oral history, musical traditions and the material culture of mines and associated work and leisure spaces. As a result of the rapid dismantling of the deep coalmining industry between 1983-94, much of this heritage remains in the hands of private individuals with very little of the industry's heritage located in museums and official archives.

From June to September 2010 I toured the East Midlands by foot, bike, bus, train, tram and car to venues, large and small, organised and not so well organised, advertised and not so well advertised, to view and map the coalmining heritage in the region and the festivals, heritage days and events that still mark the communities' ties with the industry. The results of my survey were placed on to a Renaissance East Midlands' website and Facebook page to create a network for those caring for the heritage of coalmining ([www.mubu.org.uk/miningscholarship](http://www.mubu.org.uk/miningscholarship)).

As a follow up to this project I am now working with the Bilsthorpe Heritage Group to develop a community-heritage project to document the working process of the last working mine in the region – Thoresby colliery - and use the experience of recording the process to draw out the experiences of ex-miners from the Ashfield area, whose mines are now long closed.



Prof. Chris Wrigley (History) and Dr David Amos at D.H. Lawrence's house in Garden Road, Eastwood



# The Workhouse Project

## Dr Sarah Badcock

The Southwell Workhouse site is a key property in the National Trust's portfolio, its purchase and public display an opportunity to rebalance public perceptions that the Trust only represents the history of the élite. The property is the Trust's first 'learning' property and provides opportunities for formal and informal learning for school children, UG and PG students, Life Long Learning and U3 groups based on its substantial digital and paper archive resources. A central ambition for the property is to develop awareness of the ambiguous position of the workhouse in Victorian life, and to connect the history of managing poverty with contemporary approaches to social welfare.

The Trust's ambitious plans include a reinterpretation of the site, new visitor facilities and the launch of an educational centre focused on the archives relating to the Workhouse. The site is the only workhouse location in the UK dedicated to the history of social welfare.

To support the collaboration with the Workhouse CAS supported a Research Associate to research and create a database of the life stories of the inmates and staff of the Workhouse to draw out the lived experiences associated with the institution. Dr Paul Carter was appointed to the post on a secondment from The National Archives. The life stories will be used to provide a core part of how a visitor engages and understands the Workhouse in the future.

Examples of the life stories researched:

- Elizabeth Childs: pauper child, was put in the employment of Fanny Morley. Morley, who lived in Southwell, beat Childs and shut her in a stable. It was only when neighbours contacted the police that the case of assault came to light.
- Ann Cox: outdoor pauper, 3 children, deserted by her husband, described as 'crippled' and had a leg amputated. Records show Cox claiming relief (on and off) from mid 1820s until at least the late 1850s.
- Thomas Weightman, Workhouse Master from 1838 to 1851. He was deemed to have improperly used union funds to favour a candidate in a local parliamentary election and fell foul of the next district audit.
- Samuel Dixon, pauper, ex-serviceman (served in Jamaica), later suffers from 'dementia', guardians neglected his diet and used his pension to subsidise the union.

In addition a survey of the architecture and built environment of Poor Law welfare provision for the region was undertaken by Dr Charlie Newman. Her survey identified and demonstrated the regional context for the Workhouse and how the architecture and layout of the Southwell workhouses (the Workhouse and its predecessor) influenced the standards of welfare regionally and nationally.



## Profile Dr Sarah Badcock

I am Associate Professor in the School of History. My research focuses on the lived experiences of prisoners and exiles. My current book project is entitled *Siberia as Place of Punishment in the Last Years of Tsarism*. This research has been funded by the British Academy. This book illuminates the lived experiences of prisoners and exiles in late Imperial Russia, how regional governors perceived and responded to their roles as chief jailors, and how society at large related to the concept of Siberia as a place of punishment. Case studies for this work focus around the regions of Irkutsk and Yakutsk. The Southwell Workhouse project offers me opportunities to connect my own research on penalty, exile and punishment in an historical Russian context with a broader international context of punishment, poverty and welfare. Key research themes for the project as it develops will include exile and displacement, ageing and care for the elderly, midwifery and maternity (with Dr Tania Macintosh), the lives of women and the lives of children.

I am a participant in the 'Translating Penal Cultures' network, funded by the AHRC and set up by Dr Vivien Miller at The University of Nottingham. The 'Translating Penal Cultures' network is a new and unique interdisciplinary research network working on institutions of confinement, practices of crime control, and penal cultures in Russia, India, China, Cuba, Mexico, Brazil, Scandinavia, Finland, the United States and countries within the United Kingdom. It seeks to understand the developing language of penalty in a variety of cultures and across different time periods and how this connects to the growing globalisation of penal policy and debate of the past 100 years. It applies this knowledge to contemporary security, penal and crime concerns. Its first conference was held at The University of Nottingham on 6-7 July 2012.



Workhouse - illustration from Dickens' *Oliver Twist* (1838)

# Research Activities Work with the University Collections







Students with assistant archivist Richard Hunt,  
in Manuscripts and Special Collections

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The University hosts several important collections of manuscripts, archaeological artefacts, fine art and natural history specimens. The primary collection is held by Manuscripts and Special Collections and includes several designated collections of national importance. Through its funding schemes and through partnership working with the archivists and curators of the collections, CAS actively encourages academic research of the collections. Below are listed some of the recent research activities CAS has supported.



# Wollaton Manuscript Collection

## Prof Thorlac Turville Petre (English)

The Wollaton manuscripts offer an exceptional range of texts, including major examples of French, Anglo-Norman and English literature from the 13th to 15th centuries. The collection has additional regional significance in its dialect material and evidence of provincial production, patronage, ownership and readership. Stevenson noted its literary, historical and cultural importance in his HMC Report (1911). His description included the Wollaton Antiphonal, which formed part of the Wollaton Hall Library from the Reformation until its return to Wollaton Parish Church in 1926.

The Wollaton Library Collection was a discrete element of the Middleton Collection which was deposited at the University in 1947. In 2007 the medieval manuscripts were purchased by the University with assistance from the Heritage Lottery Fund. The award included support for preservation, digitisation and improved access to the texts. These circumstances provided a unique opportunity to launch a complementary research programme and, with the support of CAS and its predecessor the HSSRC, an AHRC Research Grant was secured.

The outcomes of the research project included a full scholarly collection of essays on the Wollaton Manuscripts, a detailed catalogue and an exhibition programme including a concert of music from the collection. CAS support has also enabled transcription of the earliest household accounts from the collection dating from the early 16th century, to support further research.



Miniature from the Wollaton Antiphonal

# Water Archives

Prof Colin Thorne (Geography) and Prof Pat Thomson (Education)

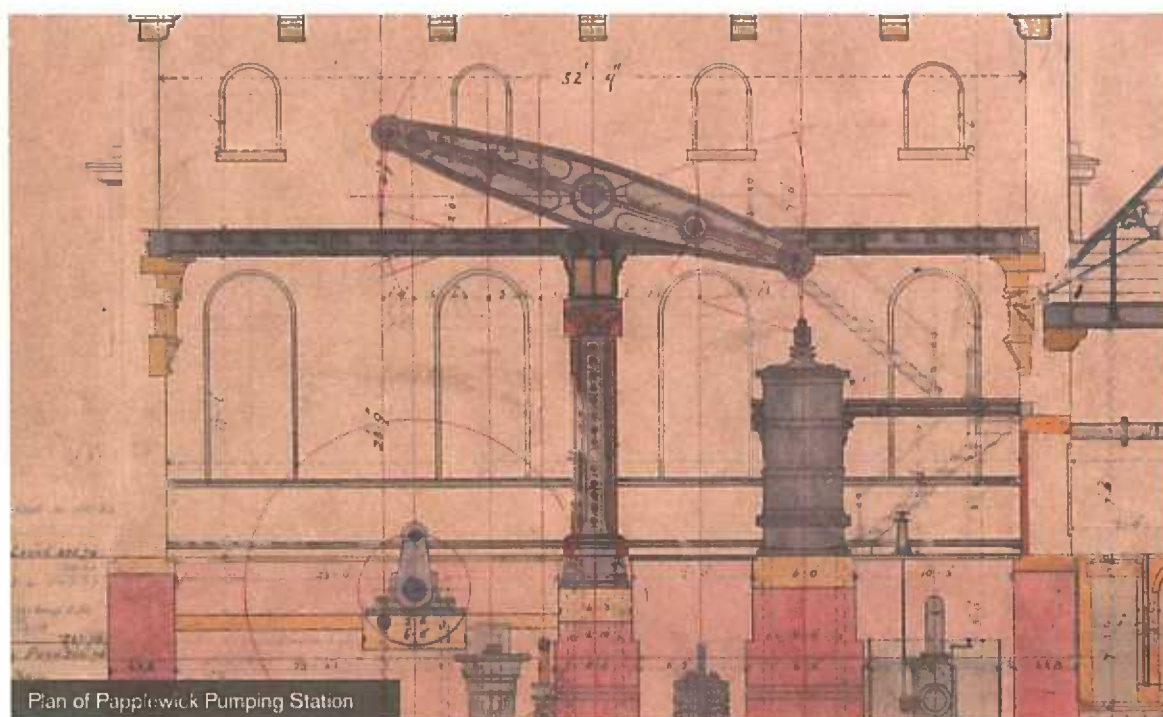
The supply, management and control of water resources was, until the mid-20th century, in the hands of a wide variety of local autonomous bodies. Those with the longest histories were the Courts of Sewers, some dating back to the 16th century, which had responsibility for draining low-lying areas and preventing flooding. These functions were largely taken over by river Catchment Boards (later known as River Authorities), established following the 1930 Land Drainage Act.

Private companies providing piped water were established in urban areas from the 17th century onwards. Sanitary provision was accelerated in the mid-19th century when it was discovered that deadly diseases such as typhoid and cholera were transmitted through infected drinking water. By the end of the century, most water supply and sewerage facilities had been taken over by County and Borough Councils. Another aspect of water resources which was particularly important in the late 18th and early 19th centuries was the possibility they offered for transportation of goods and people. This was the golden age of the canals. Private canal and navigation companies cut canals and levied tolls on traffic using them. Collections of documents relating to rivers, water supply and drainage therefore touch on a wide variety of historical, social and economic themes.

Manuscripts and Special Collections has held water-related collections since 1951, when the Trent River Board transferred the Hatfield Chase Corporation records into the University Library's custody. During the 1960s and early 1970s, a number of transfers of Trent River Authority records were made, along with the records of the Brigg Court of Lincolnshire Commissioners of Sewers and the Trent Navigation Company. In 1974-1975, following the abolition of the Trent River Authority, it was decided to transfer to the University Library the bulk of the remaining records relating to the Authority's historic activities in the Trent basin.

These were augmented in the 1970s and 1980s by further large accruals, plus more records of the Hatfield Chase Corporation, records from the Hucknall Road Office of the Severn Trent Water Authority (mostly Nottingham Corporation Waterworks records), the records of Stoke Bardolph Sewage works and Bulcote Model Farm, and minutes and plans of the Derwent Valley Water Board. The research papers of hydrologist H.R. Potter, who worked for the Trent River Authority, have subsequently been acquired. A small selection of photographic material and files created by the Severn Trent Water Authority and the privatised Severn Trent Water, which were being stored at Swithland Pumping Station, are now also in the University's custody.

These collections offer a significant opportunity for new research across the arts and humanities. To date CAS, working with Papplewick Pumping Station has supported a range of activities to encourage academic research of this collection. These include a public lecture kindly co-sponsored by the Chair of the Papplewick Pumping Station Trustees, Mr Geoffrey Bond [Fig.46], talks with the Wellcome Foundation and support for two projects relating to water education.





# New Perspectives Theatre Company

Dr Sutherland, Dr Moran and Prof Hall, and the New Perspectives Theatre Company

New Perspectives Theatre Company is the largest single provider of touring theatre to the East Midlands' network of rural community venues, with the company producing between three and five new productions per year, in addition to running a range of participatory/training projects, and managing Northants Touring Arts. Manuscripts and Special Collections recently took in their archive and this acquisition of material offers the opportunity to begin an examination of how regional, touring theatre is developed by a company, and, importantly, the influence of a resulting artistic product upon and within audiences, and distinct communities.

In response to the acquisition, an interdisciplinary and locally-focused project involving collaboration between the School of English Studies and the School of Education was supported by CAS. The project scrutinised the development and ongoing work of a regional, touring theatre company and considered how such archival resources might aid in the analysis of theatre practice within communities.

The research focused on how regional companies develop an artistic product and, crucially, the influence of such a product upon particular, local audiences. Dr Sutherland worked closely with the material and, in collaboration with Dr Moran and Prof Hall, assessed how such material can form part of a larger, innovative project looking at regional, touring companies operating throughout the East Midlands. This three-way partnership of curators, academics and creators of an archive has been welcomed by Manuscripts and Special Collections and offers a new model for the alignment of collecting policies and research strategies.



New Perspectives Theatre Company image from Butterfly Lion production (photograph by Robert Day)

# The Portland Collection

## CAS Highfield Visiting Fellow Dr Liam Semler

Manuscripts and Special Collections has a particular strength in the family and estate papers of the Dukeries. The papers of the Dukes of Newcastle of Clumber and of the Dukes of Portland of Welbeck Abbey are both nationally designated collections. Together they provide indispensable sources for the study of north Nottinghamshire and the national and international roles of members of these families. The main elements of the Portland family papers are the Portland (Welbeck) Collection (Pw) and the Portland (London) Collection (Pl).

The Portland collections provide a wealth of research resources for a wide range of studies, especially when considered in conjunction with the Newcastle and other family collections held in Manuscripts and Special Collections. Although the main collection of estate papers of the Portland estates is held at Nottinghamshire Archives Office, many of the collections held at the University contain materials that relate to the management of their various estates at different dates, and to all aspects of land ownership and exchange. The extensive Portland (London) Collection (Pl) in particular contains legal and financial records for Portland properties throughout the country from an early period. The papers of individual dukes in the Portland (Welbeck) Collection (Pw) – most notably the 3rd, 4th and 5th Dukes and Lord William Bentinck – include estate related correspondence with their agents about tenancies, the use of land, developments in agriculture and the drainage of the Fens. The Portland (London) and the eccentric 5th Duke's papers are particularly rich in material concerning the extensions and redevelopment of Welbeck Abbey.

There are extensive sources for studies of local Nottinghamshire places connected to the Portlands and of families involved with the dukes and their estates either as employees or business and political friends and acquaintances. Local and national elections and the management of 18th- and 19th-century politics and patronage are also especially well covered throughout the Portland collections. The personal correspondence of most of the Portland family members reveals their relationships with the major political figures of their times who were their relations, friends and neighbours.

The collection features a wide variety of national political issues and events through the 17th to 19th centuries – from the English Civil War, the Glorious Revolution of 1688, the South Sea Bubble and Protectionism. International diplomacy and conflicts are strongly represented including the American War of Independence, the French Revolution and Revolutionary Wars, British involvement in Sicily and the government of India (in Lord William Bentinck's extensive and comprehensive papers). The papers of the 1st Earl of Portland, Hans Wilhelm Bentinck, the friend and confidant of William of Orange (later King of England), are especially rich sources for diplomatic and political events of the late 17th century.

Of major significance are the literary papers which include literary manuscripts and correspondence from the 16th-19th centuries and in particular of the 1st Duke of Newcastle upon Tyne. The cultural interests of other family members are reflected in the papers of Margaret, Duchess of Portland and a small but interesting group of papers concerning Rawdon Brown, the historian.



Portrait of William Cavendish, 1st Duke of Newcastle upon Tyne





Profile  
Dr Liam Semler

The CAS Highfield Visiting Fellowship scheme encourages external scholars interested in the University collections to come to spend a period of 3 months in CAS working with academic colleagues at Nottingham. In 2010/11 Dr Liam Semler was awarded a CAS Highfield Visiting Fellowship to enable him to come to Nottingham and work with Prof Julie Sanders (English), Prof Greg Currie (Philosophy) and Prof Brean Hammond (English). Dr Semler is Associate Professor in the high-ranking Department of English at the University of Sydney. He has held several prestigious research appointments, including a five-year award as an Australian Research Fellow and Visiting Fellowships at both the University of Massachusetts's internationally renowned Center for Renaissance Studies in 1997 and at Corpus Christi College, Cambridge in 2008. Dr Semler's time with CAS was focused on participating in seminal interdisciplinary research into the Portland papers with reference to Margaret Cavendish and her specific interests in natural philosophy and scientific cultures of knowledge.

"The fellowship was an entirely positive and valuable experience for me. It enabled me to spend extensive time going through manuscripts in the Portland collection to determine which are relevant to understanding the circulation of natural philosophical ideas around William Cavendish, first Duke of Newcastle, especially in the 1640s-50s. I also examined all the manuscripts by or relating to his wife Margaret Cavendish and sought to make connections between her published natural philosophical writings and ideas in the manuscripts. Among the more interesting manuscripts was Pw1/666 Paper on mathematics, natural philosophy, and poetry in the handwriting of William Duke of Newcastle which I transcribed. I discovered that this ms appears to be notes taken by the Duke on reading Francis Bacon's *Advancement of Learning* or its Latin version. This is important because current scholarship is trying to close the gap between Margaret Cavendish's works and Bacon's: so this text will help us place *The Advancement of Learning* in closer proximity to Cavendish. I also examined the various horsemanship mss in relation to my current research into the early modern philosophical debate over the differences between beasts and humans in Cavendish's work, and noted texts of interest in developing philosophical contexts for William and Margaret."

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