

# PODIUM



Arts & Humanities  
Research Council

ISSUE 10 • Winter 2008-09

Supporting world class research  
in the arts and humanities



**AHRC SHINES NEW  
LIGHT ON BRITISH  
THEATRE**

**The Sound of  
Music**

**Platform  
Futures**

**Work & Play  
in an English  
Country House**

## Editor's Column

Welcome to the winter 2008-09 issue of Podium. In this issue you will be able to read all about the latest news from the Arts and Humanities Research Council including our newly launched website, and the AHRC's involvement in the £1 billion environmental action project titled 'Living With Environmental Change'. Also in the news section, you can read about the latest findings from the AHRC-funded research project at Stonehenge, and learn about how the AHRC has been proactively developing a better dialogue with the arts and humanities research base by undertaking a series of regional visits to Universities across the UK.

As well as all the latest news from the organisation, you will also be able to read about some of the most innovative research currently being funded by the AHRC. On pages four and five read all about two ground-breaking research projects in which the use of music, sonic art and the latest computer technology places the research firmly at the interface of science and art.

On pages six and seven learn about Platform Futures- a three year research project that has been engaging with and involving young people from Bristol's Knowle West Media Centre. The research seeks to evaluate the role of new technology in the creative and media practice of young people in informal education settings.

'The Golden Generation: New Light on British Theatre 1945 – 1968' is a new exhibition running at the Folio Gallery at the British Library. On pages eight and nine you can read about how the work of a team of AHRC-funded scholars at the University of Sheffield investigating the golden-era of post-War British Theatre has led to this very successful exhibition.

On page 12 read about 'Belief and Belonging: Religion and Identity in Northern Kenya' and how research led by Professor John Mack at the University of East Anglia is exploring the ever-changing relationship between religion, identity and landscape in northern Kenya and how the research findings are being disseminated to audiences in both Europe and Africa.

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

Emi Spinner, Editor, Podium

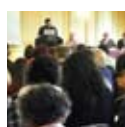
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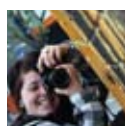
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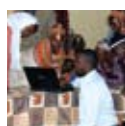
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## New website for the AHRC



▲ The home page of the AHRC's new website

THE AHRC HAS recently launched its brand new website. As well as being updated visually, the new website also includes new features and information including an RSS newsfeed, information on award-holder events, exhibitions and public engagement activity, and more detailed information on the research funded by the AHRC. See [www.ahrc.ac.uk](http://www.ahrc.ac.uk)

## In a class of its own

ADMISSION ALL CLASSES is an 18-month research project that is now nearing completion. The project aims to change people's impressions of Blackpool through culture and history by looking back to the late 19th / early 20th century, when the resort was in its heyday. Lead academic, Dr Vanessa Toulmin from the University of Sheffield has hosted entertainment-themed historical tours of the town, and staged a 'neo-variety evening' in the Grand Theatre - combining Blackpool variety veterans with a new generation of young entertainers. There has also been an exhibition of fairground advertising posters dating back to the 1850s. The council were keen to collaborate with Toulmin, in a bid to rubbish the perception that Blackpool is merely a tacky playground for stag and hen parties.

On the back of the success of Admission all Classes, Vanessa Toulmin has now been commissioned by other local authorities including Sheffield and South Yorkshire to replicate the project.

For further details see:  
[www.admissionallclasses.com](http://www.admissionallclasses.com)

## Environmental action partnership launched



THE ARTS AND Humanities Research Council has joined with fellow members of the research community, government and the public to respond to the inevitable environmental change here in the UK and internationally.

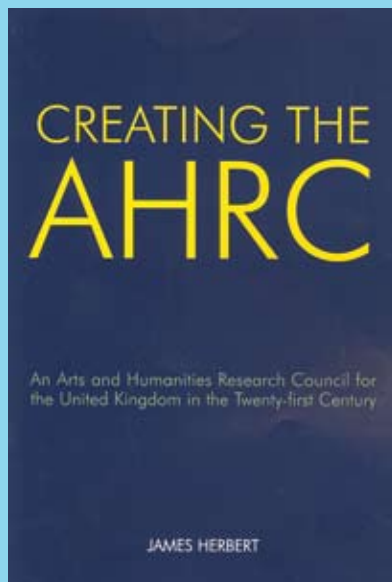
This research partnership was announced at the launch of the UK's £1 billion 'Living With Environmental Change' programme in London.

Living With Environmental Change (LWEC) is an unprecedented partnership of 17 research and policy-making organisations working together to find ways to cope with the environmental changes that are already starting to affect people's wellbeing and livelihoods.

LWEC will make a significant contribution to strengthening the knowledge and understanding we need to develop resilient ecosystems that ensure a sustainable supply of food and water is available throughout the world.

To find out more about LWEC see [www.nerc.ac.uk/research/programmes/lwec/](http://www.nerc.ac.uk/research/programmes/lwec/)

## History of the AHRC revealed in new book



▲ New book, *Creating the AHRC*, reveals history of the organisation

**A new book, *Creating the AHRC*, which serves as a complete history of the Arts and Humanities Research Council, has been published by Oxford University Press.**

Based on interviews with leading participants, regional and national press coverage, and analysis of influential national studies, *Creating the AHRC* by James Herbert shows how engagement with contemporary issues - the knowledge economy, devolution, and the expansion of higher education - as well as a long tradition of scholarly excellence, led to fashioning a new model funding agency dealing specifically with arts and humanities.

The book provides an enduring point of reference for those involved with the AHRC, the humanities, research policy, and the learning society.

**The book provides an enduring point of reference for those involved with the AHRC, the humanities, research policy, and the learning society.**

*Creating the AHRC* is available from Oxford University Press ISBN 9780197264294. The AHRC has five copies of the book to give away on a first-come-first-served basis. If you would like a copy please send an email to [e.spinner@ahrc.ac.uk](mailto:e.spinner@ahrc.ac.uk) with the title *Creating the AHRC* in the subject line. Please include your postal address in the email.

## Beyond Text Programme Launched



THE ARTS AND Humanities Research Council recently launched a major strategic research programme that addresses the key issues of how people and societies communicate without using the written word.

'Beyond Text: Performances, Sounds, Images, Objects' focuses on how we learn from watching and imitating others - how we learn

from images and objects and how and why we respond to performance, sound and place.

Led by Programme Director Professor Evelyn Welch, the Beyond Text programme grew out of a recognition that today's digital culture means that communication is more rapid and often more transitory than ever before; performances, sounds, images and objects circulate swiftly on a global scale only to be replaced by even newer versions. Who controls and manages this material and its dissemination is now a key political, economic and legal question. Beyond Text will deliver the results of its research with a major festival in 2012.

For more information see:  
<http://www.beyondtext.ac.uk/>

## New AHRC-funded research on Stonehenge exposed to millions worldwide



▲ AHRC-funded research at Stonehenge – continuing to capture the imagination of the world - Image courtesy of Jake Gilmore

THE RESULTS OF the latest research of the AHRC-funded, Stonehenge Riverside Project, show that the enigmatic Stonehenge served as a burial ground from its earliest beginnings 5,000 thousand years ago, and for several hundred years thereafter.

The Stonehenge Riverside Project is led by Professor Mike Parker-Pearson at the University of Sheffield. Professor Parker-Pearson says, "In the past many archaeologists had thought that burials at Stonehenge continued for only about a century. This new research disproves that theory."

The project, which sees a collaboration involving five UK universities and over 200 archaeologists, is funded by a £500,000 research grant from the AHRC.

The media's response to the new research

has been overwhelming and so far over 45 journalists have interviewed the academics involved. In addition the news of the latest discoveries were placed on over 350 news web sites and in at least 42 newspapers worldwide, including the front pages of the Washington Post and a full page article in The Times.

The researchers have also excavated homes nearby at Durrington Walls, which they said appeared to be seasonal homes related to Stonehenge. "It's a quite extraordinary settlement, we've never seen anything like it before," Parker-Pearson said. The village appeared to be a land of the living - and Stonehenge a land of the ancestors."

For further information see:  
[www.shaf.ac.uk/archaeology/research/stonehenge](http://www.shaf.ac.uk/archaeology/research/stonehenge)

## AHRC Regional Events

THE AHRC HAS concluded a year-long programme of regional events visiting Universities across the UK.

The purpose of the regional events programme has been to develop a dialogue with the arts and humanities research base. The programme has helped to build effective relationships with the academic community.

In total 13 events have taken place hosted by universities including Ulster, Bristol, Cardiff, Aberdeen, Kings College London, Nottingham and Manchester Metropolitan. The AHRC has met with a broad range of award holders and HEI staff. Other key stakeholders from the arts and humanities were also in attendance including representatives from museums and galleries, and national funding bodies such as the Arts Council.

With four further events planned for 2009, the AHRC hopes to continue its engagement with an increasingly broad range of stakeholders in the arts and humanities research community.

Regional events consisted of an evening drinks reception followed the next day by presentations from senior AHRC staff on organisational vision and strategy and smaller, focused seminars and workshops. Professor Shearer West, Director of Programmes, AHRC says, "In light of the changes taking place at the AHRC - such as the Block Grant Partnership, changes to the decision making structure and the organisational redesign - there is a need for the AHRC to be more externally-focused."

The regional programme has enabled the AHRC to meet over 1,000 award holders, research staff and senior management from UK universities. Feedback has been overwhelmingly positive.

With four further events planned for 2009, the AHRC hopes to continue its engagement with an increasingly broad range of stakeholders in the arts and humanities research community and beyond.



## AHRC Goes Global

In addition to funding research in the UK the AHRC actively works to set up relationships with other global research organisations. Beginning in 2006 this work, undertaken by the International Team at the AHRC, has been aimed specifically at allowing UK academics and researchers greater opportunity to work with overseas colleagues and to have better access to overseas archives and other funding streams.

THIS IS PARTLY assisted by the three offices that the seven UK research councils support in Beijing, New Delhi and in Washington D.C. but the majority of these relationships have been set up by the AHRC team themselves.

Recent funding opportunities have covered both postgraduate and post doctoral research.

### POSTGRADUATE

The most exciting opportunities for postgraduate researchers who are currently funded by the AHRC include:

1 - The chance to work in the US Library of Congress (LoC) for up to six months. The AHRC scholarship provides opportunities to access the internationally renowned research collections held at the LoC. Scholarships are available to doctoral students, postdoctoral fellows and research assistants funded by the AHRC and the successful applicants receive a stipend to cover their flights costs and a monthly allowance in addition to their normal monthly stipend paid as part of their awardholder funding.

2 - In Japan the AHRC have a Memorandum of Understanding with the National Institutes for the Humanities (NIHU), in order to facilitate the placement of UK postgraduate students in NIHU institutes on short-term fellowships. This scheme is available to doctoral students funded by the AHRC. NIHU consists of the following five Inter-University Research Institutes that support comprehensive academic research on culture and the humanities: National Museum of Japanese History ; National Institute of Japanese Literature; International Research Centre for Japanese Studies ; Research Institute for Humanity and Nature and the National Museum of Ethnology.

### RESEARCH

For post doctoral research one of the more recent relationships that the AHRC has put

in place has been with the Irish Research Council for the Humanities and Social Sciences (IRCHSS). The Memorandum of Understanding supports networking and workshop activities between partners in the UK and the Republic of Ireland.

Under this agreement, AHRC and IRCHSS will fund proposals involving applicants based in the UK and in the Republic of Ireland.

### CO-REACH

CO-REACH (Co-ordination of Research between Europe and China) is a network of European Science and Technology (S&T) policy and funding organisations involved in promoting research co-operation with China. It is supported by the European Commission as an ERA-NET Co-ordination Action. The network is intended to improve coherence and synergy in Europe's S&T relations with China.

The AHRC is involved in CO-REACH as the Social Science Programme will bring together Chinese and European researchers, working in the social sciences and in part of the humanities, to collaborate on joint topics of mutual interest, and to explore the possibilities of future co-operation in these areas.

The aim of this call is to promote research between Europe and China by supporting collaborative research initiatives, such as research projects and workshop series, in order to initiate or strengthen the scientific cooperation in the fields of the social sciences and the humanities.

Up to €200,000 will be available for successful project applications that should begin during 2009.

### ONE MILLION EUROS UP FOR GRABS

Looking forward to 2009, probably the most exciting overseas funding opportunity that the AHRC is involved in is with the 'Humanities in the European Research Area' (HERA) on a

programme that will award up to €1 million to each of the successful research consortiums.

HERA is a partnership between sixteen Humanities Research Councils across Europe and the European Science Foundation, with the objective of firmly establishing the humanities in the European Research Area and in the Framework Programme. HERA has been designed to deliver new levels of co-operative research policy and practice in the humanities by embarking on an ambitious programme of communication, enquiry and sharing of expertise.

The AHRC has committed to fund the Joint Research programmes (JRP) in 2009 through a common-pot system. The two priority themes identified for the JRP by the HERA Network Board are:

- Cultural Dynamics: inheritance and identity
- Humanities as a Source of Creativity and Innovation

This funding is available for teams of researchers where the team contains members from at least three of the European nations participating in the programme. So if a team including UK academics and colleagues from at least two other European countries are successful in their application they could be awarded up to one million Euros for their collaborative research.

Further international opportunities will be developed over time by the AHRC International team and you should check our website for the latest funding news.

To learn more about AHRC supported research opportunities go to:

<http://www.ahrc.ac.uk/About/Policy/Pages/InternationalActivity.aspx>

<http://www.ahrc.ac.uk/About/Policy/Pages/CO-REACH.aspx>

<http://www.heranet.info/>



# The Sound of Music

The AHRC recently funded two ground-breaking research projects in which the use of music, sonic art and the latest computer technology places the research at the interface of science and art.

## The Fragmented Orchestra

THE PRIZE-WINNING Fragmented Orchestra is an interdisciplinary collaboration between artist Jane Grant, musician and physicist Dr John Matthias and BAFTA-winning composer Nick Ryan.

The project, which even in its tentative stages has already been described by music industry experts as 'visionary' and 'pioneering', was born at the Interdisciplinary Centre for Computer Music Research and the Faculty of Arts at the University of Plymouth. It was here that Dr Matthias created a 'Neurogranular Sampler' – a computer modelled on the firing of neurons in the human brain. The computer 'hears' sounds through a microphone, then mimics the firing of neurons that the human brain would make on hearing the same sounds. The result is fragmented bites of sound which are heard in what artist Jane Grant describes as 'scattering patterns or rhythms'.

Jane found herself fascinated by the Neurogranular Sampler and, as a practicing sound and visual artist, she was keen to push the boundaries of the sampler in order to produce more dynamic sounds and affects. With the help of a small grant from the AHRC and computer scientist Tim Hodgson, Jane was able to work at the parameters of the computer model, and composed the first score ever entirely recorded on a Neurogranular Sampler, entitled 'Threshold' it was exhibited at ArtSway in summer 2008.

The Fragmented Orchestra project was able to broaden its horizons further still when, in August 2008, the project beat off stiff competition to win the prestigious PRS New Music Award. The purpose of the award, which is widely considered to be the music industry's equivalent to the Turner Prize, is to stimulate and support the creation and performance of new music in the UK, ensuring this reaches a wide audience. In addition, it motivates public debate about creative music-making.

The £50,000 prize money is being used to create a huge musical structure which will connect 24 public sites across the UK. Jane says "The sites, some of which were nominated by the public, are to be confirmed this autumn and look likely to include a football stadium, a cathedral, an observatory, wind turbines, and a cattle market."

A 'sound box', the size of a shoebox, located at the 24 sites, which contains a microphone, computer, Feonic FI drive and amplifier, will capture the sounds made at each location. Each Feonic drive will act as a speaker and will play back the fragmented sounds from all of the sites. The sites will be linked to form a networked cortex, which will trigger all the site-specific sounds via a new exhibition on The Fragmented Orchestra, which is to be shown at the FACT Gallery in Liverpool, the current European Capital of Culture, from 11th December 2008 to the 22nd February 2009.

The tiny sound boxes will stream human-made and elemental sound from each individual site via an artificial neuron to one of 24 speakers in the FACT Gallery. The sound will only be transmitted when the neuron fires. The combined sound of the 24 speakers at the gallery will be continuously transmitted back to the individual sites and to a publicly available website ([www.thefragmentedorchestra.com](http://www.thefragmentedorchestra.com)) at which the sounds from the 'cortex' will be available to listen to.

Jane concludes, "Members of the public, who will be invited to play the instrument at the 24 sites, will be able to hear the effect their playing has on the overall composition of the piece at each site, at FACT in Liverpool and on the website. As members of the public use the instrument they will become both player and audience of a vast and evolving musical composition extended across the UK."

To watch a short film about The Fragmented Orchestra please visit the PRS Foundation website: [www.prsfoundation.co.uk/newmusicaward](http://www.prsfoundation.co.uk/newmusicaward)



**F** “Students, teachers and learning assistants were all incredibly positive about the Lumisonic software, saying that it helped the students further their understanding of sounds and how to interact with them.”



## Mick Grierson's Brain Computer and his Lumisonic Audiovisual Interface

DR MICK GRIERSON IS an AHRC Creative Fellow at Goldsmiths University, London. Grierson is an experimental artist specialising in real-time interactive audiovisual research, with specific focus on cognition and perception. He works in film, music, and software development, both inside and outside industry, designing, developing and producing new approaches to creating audiovisual experience.

Dr Grierson's most recent research included two innovative projects, one of which utilises the latest computer technology to make music and sounds more accessible to the deaf and hard-of-hearing; the other project again uses technology to enable people with limited body mobility to compose and play music. Dr Grierson has only been able to fully realise both these projects with the help of his Creative Fellowship funding from the AHRC.

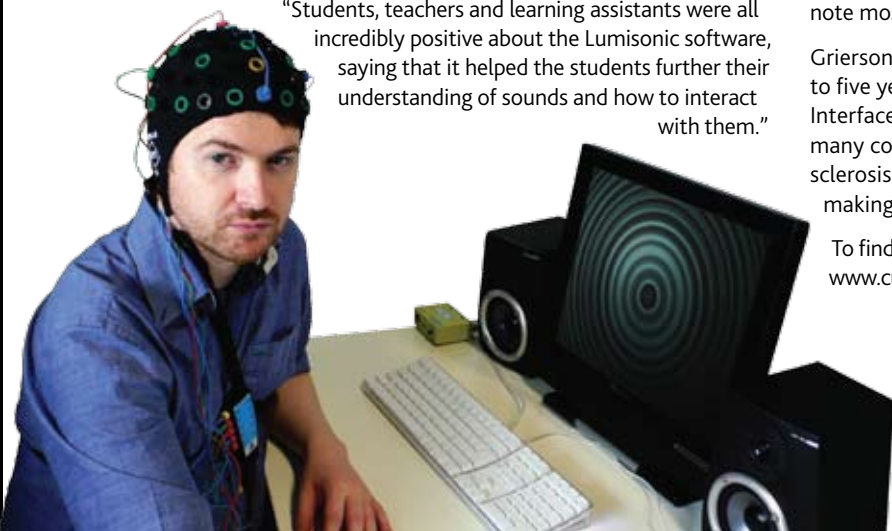
### The Lumisonic Audio Interface

The Lumisonic Audio Interface (Lumisonic) is a specialist software package that has been designed and developed by Dr Grierson to allow users who are deaf or hard-of-hearing to 'see' and translate sounds as patterns on a screen.

Dr Grierson explains, "The Lumisonic software translates sound waves into circles that are visible on a special viewing screen. If you lower the pitch, the rings contract, a high pitch makes the rings expand. It creates a real-time representation of sound and is designed to provoke responses quickly in the human brain."

Lumisonic can respond to both computer-generated noises and those from a microphone. When deaf children at Frank Barnes school in North London user-tested Lumisonic, they began experimenting by singing and clapping within just a few minutes. Dr Grierson says,

"Students, teachers and learning assistants were all incredibly positive about the Lumisonic software, saying that it helped the students further their understanding of sounds and how to interact with them."



Earlier this year, Dr Grierson collaborated with the Sonic Arts Network to make Lumisonic available as a free, downloadable tool for use by any organisation or individual. Dr Grierson says, "When we began working on this project, one of the main aims was to make this software free and available for anyone to download and I'm very pleased that we have achieved this." To download the specialist software or to find out more, see: [www.sonicartsnetwork.org](http://www.sonicartsnetwork.org)

### The Brain Computer Interface

The Brain Computer Interface is a technology, developed by Dr Grierson, to translate thoughts into musical notes.

The project, which has been developed thanks to funding from the AHRC, aims to find a way for people who have difficulty using their hands to play music.

The Brain Computer Interface requires electrodes to be attached to the head. They pick up electrical impulses from the brain which are passed through an electroencephalography (EEG) machine and analysed.

Dr Mick Grierson says, "When musical notes flash up on the screen the user stares at the display while thinking of a note he wants to play. When the same note appears it unconsciously triggers a change in his brain activity - a change registered by the computer he was plugged into. After a while it will make a decision about which note the user is thinking about and it tries to play it."

Trials involving staff and students from the Electronic Music Studios at Goldsmiths revealed that 6 out of 8 notes played were the same as those being thought of. Grierson says, "Even in untrained subjects, the trials showed excellent results with the computer choosing the correct musical note most of the time."

Grierson concludes, "It's possible that within a timeframe of three to five years, we could see the technology from the Brain Computer Interface available as a marketable product. This offers great hope to many composers and musicians who are struck down with multiple sclerosis and other physical disabilities who still want to continue making music".

To find out more about Dr Grierson's work, please log on to [www.culturalprocessing.com](http://www.culturalprocessing.com)

◀ Dr Mick Grierson demonstrates the electroencephalography (EEG) machine



*Emma Agusita at the Knowle West Media Centre ▶*

# Platform *Futures*

An evaluation of the role of new technology in the creative media practice of young people in informal educational settings





Emma's research demonstrates that learning is frequently self-directed, progressive and personalized, and that learners commonly develop communication and interpersonal skills and adopt flexible attitudes to learning.

SINCE 2006, EMMA Agusita has been working on a three-year collaborative research project with the University of the West of England (UWE) and Knowle West Media Centre (KWMC), Bristol.

This AHRC-funded project aims to evaluate the role of new technologies in young people's creative media practice in informal educational settings.

Working alongside students and creative media practitioners at the Knowle West Media Centre, Emma is investigating the ways in which young people engage in creative media practice, and what kinds of emerging and future technological platforms, such as online gaming and virtual web environments, mobile phones and social networking sites, can be harnessed by young people in order to develop creative media communication activities. The research also examines the ways in which young people take ownership of different technologies and subvert the commercial uses for which the technology was intended, thus opening up previously unconsidered new markets.

increase access to work opportunities and raise aspirations among the young people involved.

Emma hopes that her research, as part of the wider work of KWMC, will underline that young people can make a valuable contribution to their communities. This recognition further serves to have a positive impact on the reputation and perception of young people within and beyond their communities.

Through the dissemination of her research Emma aims to 'help inform and develop policy around good practice in relation to the creative use of digital technologies for education'. The community media sector is attracting increasing attention from policy makers and educationists as the potential for greater access and opportunity for young people through the growth and convergence of new digital technologies becomes clear. The Faculty of Creative Arts at UWE has long recognised the importance of the community media sector and strongly supports further research



An example of this is the online networking site, Facebook, which provides an informal interactive media platform that young people use extensively in their own time. It's known to engage young people much more effectively than more established forms of communication technology such as standard websites. Emma is interested in how to incorporate usage of such sites into informal and formal education practices and how to extend the range of social media used in teaching practice at KWMC.

Integral to the development of the research project and the evaluation of the role of new technologies, are the students at KWMC. Emma explains, "This research project is unique, not only in its focus on social and community media, but in that it involves the young people as users of the technology and asks them to actively evaluate the context and nature of their learning, making them co-researchers on the project. This aims to give the young people a sense of ownership of the project."

Engaging the students in this way has proved an extremely positive experience for all. The participatory nature of the research process reflects the approach taken by KWMC in their work with young people from the surrounding community. This kind of approach has been found to increase levels of self esteem and confidence, skills development,

and study of this area. However, the rise of digital culture has prompted questions concerning equality of access and inclusion and raised the debate surrounding the development of media literacy. As a result of this growing interest, Emma would like to see new creative media techniques and teaching and learning approaches such as those identified in her research being applied and evaluated in formal as well as informal learning contexts.

"It is not enough to simply supply the tools, but we must also provide the skills and critical faculties that enable students to fully engage in their learning practice" says Emma.

There is also growing interest amongst education providers concerning the types of learning attributes associated with informal learning of this type. Emma's research demonstrates that learning is frequently self-directed, progressive and personalized, and that learners commonly develop communication and interpersonal skills and adopt flexible attitudes to learning. These types of characteristics are especially important in an economy where there is an increasing demand for a creative, culturally and technologically adept workforce that can meet the needs of a knowledge economy.

# New light on British Theatre

A research project by a team of AHRC funded scholars at the University of Sheffield investigating post-War British Theatre has led to a successful exhibition at the British Library.





**The Golden Generation** draws on the British Library's unparalleled collection of theatrical manuscripts, letters, photographs, and unique oral history recordings to explore the vibrancy of British theatre in the years following the end of the Second World War.

THE BRITISH LIBRARY exhibition 'The Golden Generation: New Light on British Theatre 1945 – 1968' is running until the end of November in The Folio Society Gallery at the British Library in London - with free admission.

The Golden Generation draws on the British Library's unparalleled collection of theatrical manuscripts, letters, photographs, and unique oral history recordings to explore the vibrancy of British theatre in the years following the end of the Second World War. This exhibition marks the culmination of the Theatre Archive Project (2003-2008), a British Library and University of Sheffield collaboration, funded by the AHRC.

The Theatre Archive Project ran for five years with the aim of reinvestigating British theatre history 1945-1968, from the perspectives of both the theatregoer and the practitioner.

The Golden Generation demonstrates the variety, dynamism, and vision of actors, directors and writers that flourished in British theatre between the end of the Second World War in 1945 and the abolition of theatre censorship in 1968. This was a time of social transformation and heralded the emergence of influential theatre practitioners including Harold Pinter, John Osborne, Alan Ayckbourn and Joe Orton and confirmed talents such as Laurence Olivier and Terrence Rattigan. The exhibition addresses this golden period of British theatre by examining some of its key theatrical institutions, including the Old Vic, the West End, Theatre Workshop, the Royal Court, and the search for a National Theatre.

The three research strands of the project were:

### 1. Archives

This was an investigation of the post-war theatre archives held at the British Library and an investigation of the post-1968 British scripts collection at the British Library.

### 2. Scripts

The 1968 Theatres Act ended the Lord Chamberlain's power to pre-censor theatre. It also stipulated that a copy of every new play performed in a licensed venue in Great Britain should be deposited at the British Library.

Unsurprisingly, this first change has tended to overshadow the latter, and as a result many new scripts were never deposited.

The Project aimed to recover scripts performed after 1968 that were never deposited. Letters were sent to all the theatres in Great Britain asking for a list of new plays performed since 1968. All agents and literary managers were reminded of the stipulation, and articles appealing for scripts and information appeared everywhere from the Independent on Sunday, to the Writers Guild of Great Britain, asking for information about new plays.

This information was then compared with the British Library holdings, and theatres and writers were notified of the missing plays and asked to send them to the Theatre Archive Project team at the University of Sheffield.

Between September 2004 and April 2005 over 1,000 missing scripts were identified from fewer than 100 theatres. To date, nearly 300 of these play scripts have been recovered, and they will be deposited in the Library in due course, expanding its already comprehensive collection.

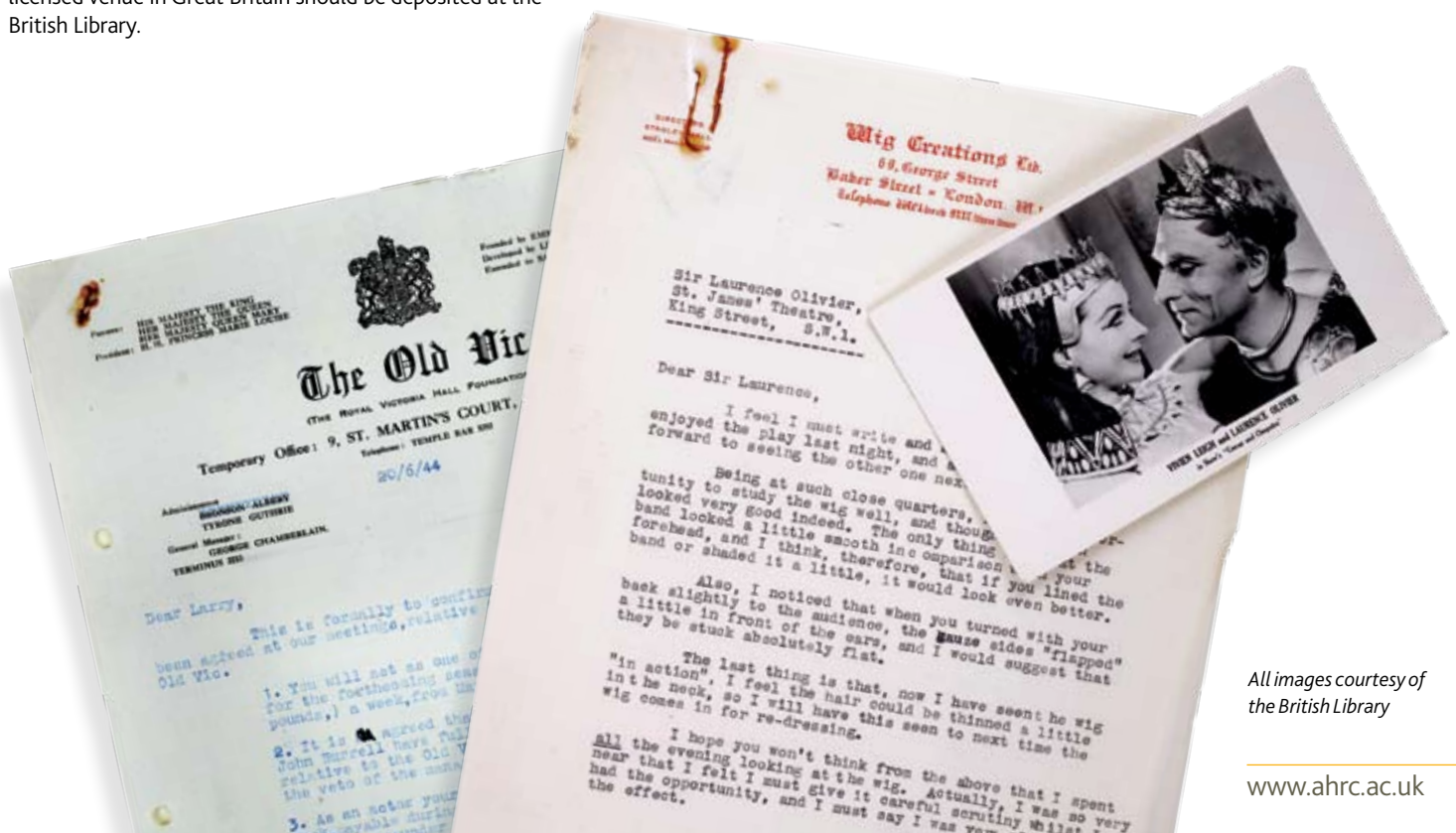
### 3. Oral History

The Oral History Project began in November 2003. The team conducted interviews with those visiting or working in the theatre between 1945 and 1968. The original recordings can now be consulted via the Listening and Viewing Service of the British Library Sound Archive.

An international conference 'The Golden Generation?' was held over two days in September 2008 and speakers included Harold Pinter, Peter Nichols, Alan Plater and Ann Jellicoe.

In addition a book *The Golden Generation: New Light on Post-War British Theatre*, edited by Dominic Shellard has been published to coincide with the exhibition. ISBN 0712349475

Further information about the Theatre Archive Project can be found at the project website [www.bl.uk/theatrearchive](http://www.bl.uk/theatrearchive)



All images courtesy of  
the British Library





# WORK & PLAY IN AN ENGLISH COUNTRY HOUSE

New research by an AHRC funded PhD student at the University of York has contributed to a successful exhibition running at Harewood House near Leeds





By specifically focussing his research on the Harewood Estate, West Yorkshire he has been able to contribute to their current, and very successful, 'Work & Play' exhibition at the house.

TIM TALIOGLU FROM the University of York is currently undertaking an AHRC funded PhD in the archaeology department at the University of York.

Supervised by Dr Jonathan Finch, the main area of interest for his research has been in the formation and reorganisation of estate landscapes in the long-eighteenth century. By specifically focusing his research on the Harewood Estate, West Yorkshire he has been able to contribute to their current, and very successful, 'Work & Play' exhibition at the house.

The Harewood House estate near Leeds underwent a series of major landscape changes from c.1698 to the early-nineteenth century. In 1738 the estate was bought by Henry Lascelles, a wealthy merchant who had



*Survey area covering the Gawthorpe Hall site*

made his fortune in the Caribbean through an array of business activities including money lending, slavery, and ownership of plantations. Following Edwin Lascelles' inheritance in 1753, the local landscape underwent a phase of considerable change that continued into the nineteenth-century.

The work undertaken by Tim has focused on mapping the developments over the 18th and 19th centuries of the landscape around the house. This work has become the centrepiece of his PhD.

His research has particularly benefitted the Harewood House Trust and specifically the 'Work & Play' exhibition, which opened during Summer 2008.

Tim's work has helped the exhibition in a number of ways. One of the main elements of Work & Play is the new outline of the former medieval hall, Gawthorpe Hall, placed on the south lawn of the estate. Gawthorpe

Hall was the predecessor to Harewood but was demolished in 1771. Previous work had placed the ruins of Gawthorpe under the estate lake but Tim's work was able to show that that was not the case. During the last year Tim directed and completed a geophysics survey of the South Lawn area in the hope that he could locate the hall's site. He was able to complete a conclusive survey that located the hall and its probable plan. For the exhibition he was then able to lay out an outline using 300 straw bales so that visitors could understand the relationship between the Gawthorpe Hall and Harewood House.

Tim's research also informed the contents of the exhibition as he was in regular contact with the curator of the exhibition, Anna Robinson,



*Timur Tatlioglu and colleagues undertaking the archaeological survey*

the House Manager. Together they wrote up four estate trails that have been used to guide visitors around the Harewood Estate identifying key elements within the landscape and explaining the history of the area.

During the Work & Play weekend (August bank holiday) Tim took two groups on a three-and-a-half hour walk through the landscape and talked about the people who lived and worked on the estate.

The Work and Play exhibition is a project that is a part of the Yorkshire Country House Partnership that links the wider estate landscape with the country house.

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<http://www.harewood.org/cgi/events/events.cgi?t=template.htm&a=449>

Northern Kenya is an area where forms of ethnic identity are cross-cut by multiple systems of belief.

## Belief and belonging: religion and identity in northern Kenya

Belief and Belonging is an AHRC-funded research project which explores the ever-changing relationship between religion, identity and landscape in northern Kenya.

PART OF THE AHRC's Religion and Society strategic programme, the research is multi-disciplinary involving historians, linguists, anthropologists, archaeologists and geographers. The project is also international and sees collaborations between institutions in the UK and in eastern Africa. The project is led by Professor John Mack at the University of East Anglia and the participants are: Dr Hassan Arero (British Museum); Dr Elizabeth Watson (University of Cambridge); Dr Purity Kiura (National Museums of Kenya); Dr Fugicha Waqo (Egerton University, Kenya) and Dr Justin Willis (British Institute in Eastern Africa).

The project is focused on the area around Mount Marsabit, a volcanic peak that stands in the middle of an area of semi-desert which forms the northern borders of Kenya with Ethiopia and Somalia. The mountain is itself sub-tropical with lush green vegetation which has attracted agriculturalists to the area – in stark contrast to the camel and cattle herders living a semi-nomadic life in the wider district. This results in a melting-pot of different types of livelihood and cultural backgrounds.

Professor Mack explains, "Northern Kenya is an area where forms of ethnic identity are cross-cut by multiple forms of belief – from traditional systems of belief to recent – and extensive – conversions to Islam and Christianity. This raises questions as to how contemporary identity is constructed among such varied and often conflicting ideologies; how, in particular, universal religions are articulated in local contexts? The focus of our research, therefore, is on the ways in which different forms of identity interact and evolve over time."

The project focuses on the last fifty years, which have seen dramatic shifts across northern Kenya in the role of the religious traditions and practices. The research seeks to explore how individuals

have made their lives within and across multiple boundaries over these critical decades.

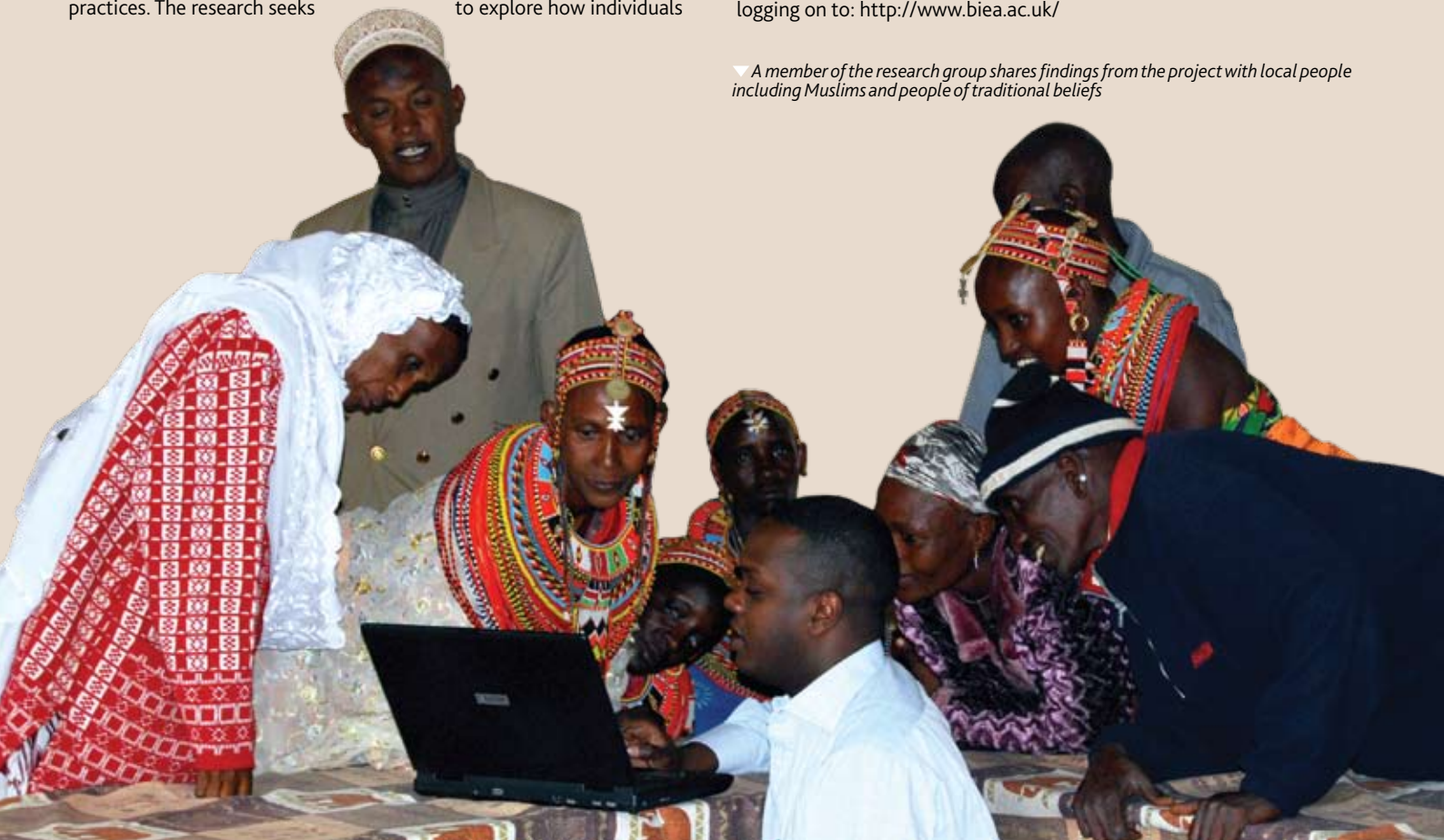
A large proportion of the research derives from first-hand fieldwork and involves interviews, photography, filming, recording, participating in ritual process and cataloguing everyday life in the area. Religious practices and rituals vary immensely, and the juxtaposition of Christian, Islamic and traditional beliefs – all being practiced within one small village or community (or sometimes even within one family) is commonplace. Professor Mack says, "This has huge implications when you consider the daily struggle of life in this remote region where in arid areas even fresh water for livestock and farming can be in short supply and can easily become the cause of conflict. Issues of ethnicity and identity are critical to the coherence of a multi-ethnic civil community."

The engagement of local people in the research project has been a success in itself, and the research team has put much emphasis on presenting findings of their research back to the people who inhabit the region.

To further disseminate the research, a series of conferences and meetings have been organised to facilitate dialogue and analysis. "Another outcome is a major exhibition on the themes of 'religion, society and identity in northern Kenya' which is currently on show in the newly-refurbished Nairobi Museum; this, and our workshops for participants in our research in Marsabit itself makes our research widely accessible to anyone with an interest in our work", concluded Professor Mack.

To find out more about 'Belief and belonging: religion and identity in northern Kenya', see the British Institute in Eastern Africa website by logging on to: <http://www.biea.ac.uk/>

▼ A member of the research group shares findings from the project with local people including Muslims and people of traditional beliefs





**Arts, Humanities and Innovation Seminar: 24th November 2008***National Endowment for Science, Technology and the Arts (NESTA), London***Arts & Humanities Research Council**

The AHRC is holding a seminar on the role of the arts and humanities in the innovation system. It aims to share the findings and stimulate debate in this important policy area. The seminar will consist of: A keynote speech by Professor Stuart Cunningham of the Queensland University of Technology and three further sessions as follows, Arts and Humanities Research and Innovation, The Art of Innovation – Fine Art Graduates in the UK Economy, and Knowledge Transfer and Museums, Libraries and Archives.

The seminar will be held on the afternoon of the 24th November, 2008 at the National Endowment for Science, Technology and the Arts (NESTA) at 1 Plough Place, London EC4. It will be of interest to academics, policymakers and practitioners involved in the arts and humanities and innovation.

For further details on the event please see the AHRC website:  
[www.ahrc.ac.uk/News/Events/Pages/AHRCseminar.aspx](http://www.ahrc.ac.uk/News/Events/Pages/AHRCseminar.aspx)

for further information or to book a place please contact: Chris Walker, AHRC Impact Evaluation Manager [c.walker@ahrc.ac.uk](mailto:c.walker@ahrc.ac.uk) or tel 0117 9876580

**The Golden Generation – New Light On British Theatre, 1945-1968 Exhibition**  
 The Folio Society Gallery at the British Library  
**27th August - 30th November 2008**

The exhibition marks the culmination of The Theatre Archives Project, led by Professor Dominic Shellard, Pro-Vice-Chancellor for External Affairs at the University of Sheffield. The five-year project, funded by the Arts and Humanities Research Council (AHRC), has helped to shed new light on British theatre between the end of the Second World War in 1945 and the abolition of theatre censorship in 1968.

Drawing upon the British Library's unparalleled collection of theatrical manuscripts, letters, photographs, and unique oral history recordings, The Golden Generation exhibition explores the vibrancy of British theatre in the years following the end of the Second World War, as well as the immense variety, dynamism and vision of actors, directors and writers of the period.

Further Information see the British Library website at [www.bl.uk](http://www.bl.uk) or contact 0870 441500

**Paul Coldwell: I called while you were out: Exhibition**
 Kettle's Yard, Castle Street, Cambridge, CB3 0AQ  
 AHRC-funded artist Paul Coldwell  
 27 September 2008 – 11 Jan 2009


In the latest intervention in Kettle's Yard house, AHRC-funded sculptor and printmaker Paul Coldwell will introduce a number of new works.



He has made a series of bronze sculptures, prints, and a film, which respond to aspects of the house and collection and reflect on the presence and absence of domestic life. Produced with the support of the Arts and Humanities Research Council, these newly commissioned works were made over the last year in response to the objects and environment of Kettle's Yard and will be on display concurrent with the exhibition "Conversations".

House open from 2-4pm Tuesday to Sunday, Admission free. Tel: 01223 352124 or see [www.kettlesyard.co.uk](http://www.kettlesyard.co.uk)



*All images courtesy of Paul Coldwell*

**Diasporas, Migration and Identities Programme Postgraduate Workshop,**  
 Holiday Inn, Camden Lock, London: From 2pm  
**Monday 15 December 2008**

The AHRC Diasporas, Migration and Identities Programme will be co-hosting a postgraduate workshop and keynote lecture with the AHRC/ESRC Religion and Society Programme.

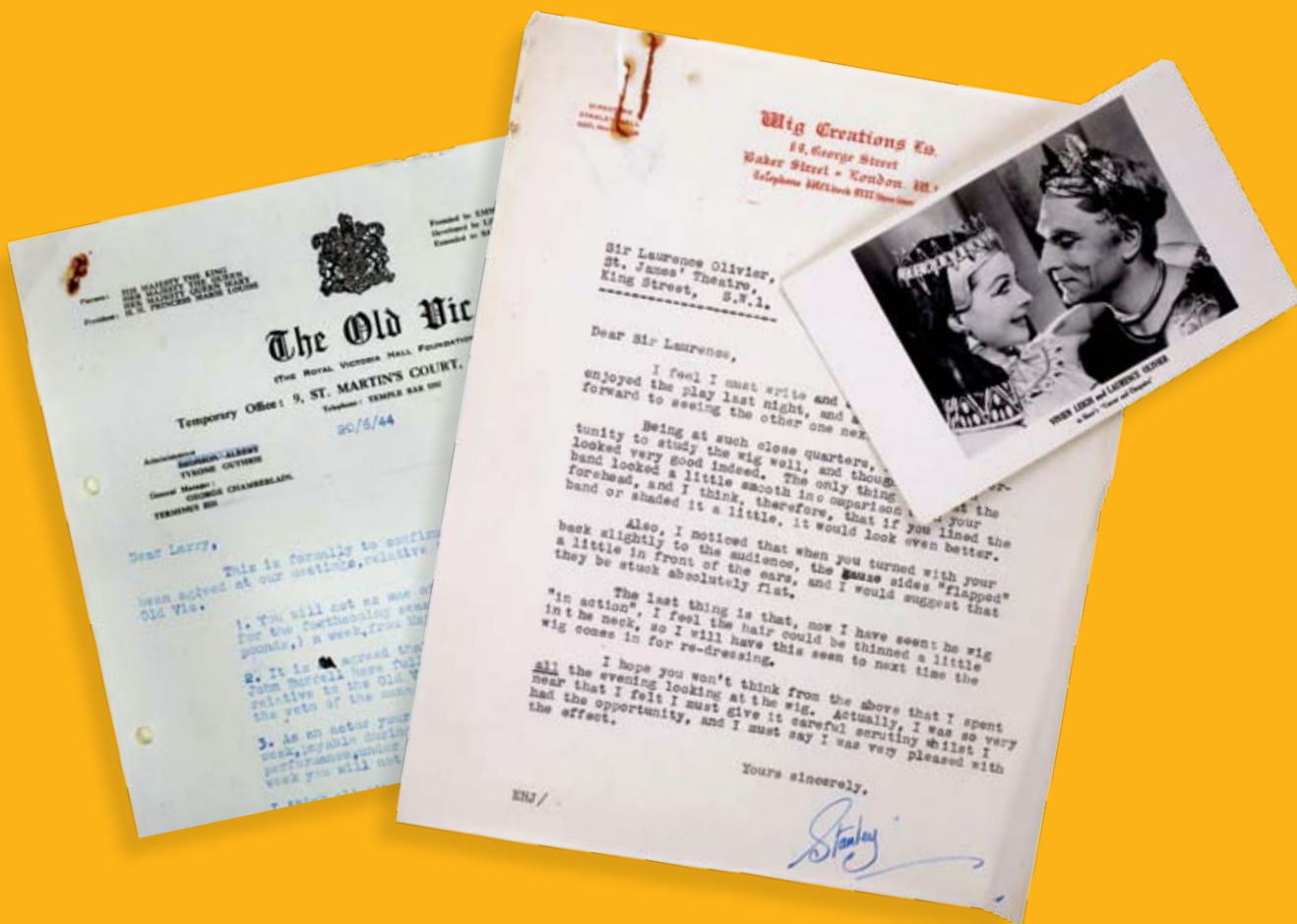
The workshop entitled Researching Diasporas will be followed by a keynote lecture by Thomas A Tweed. It will conclude with a drinks reception and time for networking. Thomas Tweed is currently Shive, Lindsay, and Gray Professor, Department of Religious Studies, University of Texas, Austin. His research interests are in religion and place; method and theory in the study of religion; Catholicism in America; Asian religions in America.

If you are interested in attending the conference, please contact Katie Roche, AHRC Programme Administrator, Diasporas, Migration and Identities, Theology and Religious Studies, University of Leeds LS2 9J.  
 Tel: +44 113 3437838  
 email: [k.a.roche@leeds.ac.uk](mailto:k.a.roche@leeds.ac.uk)  
 or see <http://www.diasporas.ac.uk>

**AHRC: The Struggle for Britain's Freedoms and Rights**  
 The British Library  
**To 1 March 2009**

The rights of citizens in the UK today didn't come out of nowhere; they were fought for and cannot be taken for granted. Find out how it happened and what freedom and rights mean to you. Taking Liberties unites the pivotal documents which made or changed political history for the nation and uncovers where power has resided throughout history and where it lies now. The exhibition provokes you into thinking about the nature of rights and responsibilities in society and places you right in the centre of making critical decisions about the society you would most wish to live in. Taking Liberties is accompanied by an extensive events programme of panel discussions, debates and lectures focusing on key themes highlighted within the exhibition.

For more information see [www.bl.uk/takingliberties](http://www.bl.uk/takingliberties) or call 0870 4441500.



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