



# White Rose

College of the Arts  
& Humanities

Universities of Leeds, Sheffield & York

# Newsletter

Volume 10: Spring 2019

## Welcome!

This is my last newsletter contribution as Director of WRoCAH. By the summer I will have completed a six-year term of office and it will be time to hand over to a new Director.

It has been an enormous privilege to set up the first White Rose Doctoral Training Partnership for the Arts and Humanities. I have been tremendously well supported by the WRoCAH staff and all those who have contributed to our committees and governance systems, as well as by the hundreds of academic colleagues on our Peer Review College who each year have ensured that WRoCAH studentships have been offered to the best applicants. We have been responsible for allocating over £19m of UK taxpayers' money in PhD studentships and that responsibility has been taken very seriously by all concerned.

Coming from a background in Archaeology it has been fascinating to see the disciplinary diversity and to compare the cultural differences amongst our different academic tribes. But the greatest pleasure of the job has been the opportunity to meet the 385 talented doctoral researchers who have been members of WRoCAH in its first five years, to learn about their research, and to watch them develop into future managers, leaders, and academics. As part of WRoCAH they have had amazing opportunities, and it has been very rewarding to see how they have not just written excellent PhDs, but also made the most of funding for organising conferences, undertaking training, Knowledge Exchange Projects, and Researcher Employability Projects. Plus, although they only have to meet together seven times during their three years of funding, it has been

rewarding to see how they have formed a community, supporting and encouraging one another.

I have one more whole cohort colloquium to attend, a two-day event for third year students to be held in Leeds in June, but before that I am organising a training day on Getting Published in the Arts and Humanities which will be in York on 22 May. A number of academic editors across all three universities have already enthusiastically agreed to take part, and it is one of the occasions where we can open up attendance to all Arts and Humanities students, extending the benefits that our DTP status brings.

Meanwhile, we are currently in the middle of reviewing applications from those who want funding to join the next cohort of WRoCAH students. They will be welcomed in October by Professor Dawn Hadley, the incoming WRoCAH Director. Professor Hadley has recently joined the Archaeology Department in York, but has been a Head of Department in the University of Sheffield, and had previously worked in the University of Leeds. She was also part of the bid team that won the initial WRoCAH funding, so she is eminently well qualified to take over as WRoCAH Director. I am sure you will join with me in welcoming her to WRoCAH, whilst I look forward to some research leave to reinvigorate my own research.



Julian Richards, Director

## Forthcoming WRoCAH-Funded Training Events

For more information, see the WRoCAH website

- 9th - 11th April Oral Histories Taught Course
- 24th April Finding and Using Archival Resources
- 1st - 2nd May Finding and Using Media Resources in Your Research
- 22nd May Getting Published in the Arts and Humanities
- 18th June Policy Engagement for Historians



UNIVERSITY OF LEEDS



The University of Sheffield.



UNIVERSITY of York

This year will see the start of six AHRC-funded Innovation Placements, which provide opportunities for post-doctoral collaborations with non-academic partners.

**Alexander Shaw**  
PhD from Leeds

**ROYAL ARMOURIES**

This project contributes to the Royal Armouries' commitment to showcasing the story of the Second World War in conjunction with its 80th anniversary. Alexander is working in the curatorial department to conduct research to inform future exhibits, online content or other means of visitor engagement relating to this important anniversary. By using the Armouries' collections and visiting other archives, Alexander will create a new narrative of the Second World War that emphasises the interplay between training, tactics, equipment and the individual experience of combat. Alexander's research focuses on the 'squad' level of military organisation: the 8-man British 'section' versus the 10-man German 'gruppe'.

**Laura Blomvall**  
PhD from York

**Routledge**  
Taylor & Francis Group

With Taylor and Francis, Laura is working as lead researcher on a public engagement project as part of the *War, State and Society* digital resource - a rich archive of government documents about the home front during the Second

World War. Exploring the social, economic and cultural affairs of wartime Britain, this resource allows researchers to examine key themes and interrogate the wider impact of modern warfare on civilian populations. The project will make a significant contribution to public understanding of the lived experience of total war and will allow a popular and academic reassessment of the home front by employing innovative forms of public engagement with historical archives.

The 'Below Stairs' project will employ an innovative approach to breathe new life into the kitchen, servants hall and still room, making full use of these rooms for the first time. It will provide visitors with a social history distinct from the narratives of Bess of Hardwick, but which draw upon the same themes of gender, ambition and survival. Working closely with the curatorial team, Lauren will act as project curator, leading the installation of multisensory displays and a programme of related events concerned with change and continuity. Lauren's own research will inform the selection of resident artisans who will demonstrate and lead workshops including baking, gin making, tapestry, flower arranging, glass work and stone carving.

**Lauren Butler**  
PhD from Sheffield

  
National  
Trust

Zelda is working with Gobbledegook on an art installation provisionally entitled 'When Wild Beasts Roamed the Country,' which explores the world of Victorian travelling menageries through the eyes of 'England's greatest showman', the moustachioed lion tamer Frank C. Bostock. Visitors will enter what seems at first to be a typical exhibition space, complete with information panels and exhibits, but is in fact an immersive journey through time, through which they enter the backstreets of London to visit animal traders and learn about how exotic animals were captured and transported. The installation is inspired by and based on the book *The Training of Wild Animals* (1903) by Bostock himself.

**Zelda Hannay**  
PhD from Sheffield



This project is based on material from the Millfield collection, part of the Alfred Gillett Trust's Clark family archive. Specifically, it uses three visitors' books (1871-1934) to develop and diversify public knowledge and understanding of the significance of the town of Street, conveying the stories of the Clark family and their visitors during a time of economic and social change. It will concentrate on influential, political, intellectual and artistic visitors to the house and explore some of the impactful ideas they brought with them, for example women's suffrage, abolitionism and pacifism. The outcomes will be a set of KS2 and KS3 resources for schools to use, and material for a public exhibition held in Street.

**Alison Horgan**  
PhD from Sheffield

**Alfred  
Gillett  
Trust**

Grimm & Co. are a Rotherham-based shop and literacy charity, running writing workshops for children. For this project, Fiona will work with staff to help local children to investigate the heritage of Wentworth Woodhouse in engaging, innovative, artistic, inclusive and accessible ways. Children who participate in the workshop will ultimately devise, create and deliver a piece of work for the 'Folk and Fable Festival,' where it will be performed by professionals to a paying audience. Following the festival, Fiona will evaluate the project, investigating the effects it had on children and their families, as well as the ways in which audiences interacted with and responded to the finished piece.

**Fiona Clapperton**  
PhD from Sheffield

  
**GRIMM & CO**  
• APOTHECARY TO THE MAGICAL •

# Highlighting WRoCAH Training Events

## Fast Track Impact

Wednesday 6th February

This workshop promised to give students everything they needed to generate real-world impacts from their PhD research. They were provided with practical tools that could be used immediately in their research, no matter what discipline, or what stage in the research cycle. The training was based on the latest research evidence and took a unique relational approach to deliver wide-reaching and lasting impacts. The workshop was delivered by Professor Mark Reed, author of *The Research Impact Handbook*.

### Jean-Baptiste Masson

*“I found it very helpful that, when speaking about impact, Professor Mark Reed directly put the human factor at the centre: impact is not compulsory, which means that you have to know why you want to have impact. You should listen to what you really want to do, to be aware of your motivations and to embrace them. Those are simple words, but they often tend to be overlooked. To have impact is to get and to give benefits: what kind and for whom? This training event emphasised that this should be undertaken through an empathic approach: to have impact on someone, you need to be able to understand their needs and to adapt to them in order to give strength to the message you want to communicate. Thus, the need to create human connections lies at the centre of the whole project.”*



### Lee Pretlove

*“Mark Reed’s course succeeded in holding my attention all day. It was crammed full of really useful information, delivered in a clear, relatable way. Most importantly, it was ‘impactful’. So much so, it seems to have filed itself into a part of my brain labelled ‘useful information - keep’.*

*This course reinvigorated my study by questioning what I am doing and why I am doing it. If it brings me no intrinsic motivation, then perhaps I should lose that particular thought. Now I have been equipped with the tools to identify my stakeholders and their preferred methods of contact and communication, I feel that I can already start making plans to raise awareness of my research project.”*

You can read more from Jean-Baptiste and Lee on the WRoCAH blog.



## Preparing and Delivering Effective Podcasts

Wednesday 13th February

This interactive and practical workshop focused on the communication, presentation and narrative skills that are crucial for creating effective podcasts; whether teaching, promoting one’s research, department or university, or sharing information more widely. This course was conducted by Media Players International, a partnership of two ex-BBC journalists.

### Rebecca Drake and Emmie Price-Goodfellow

*“Our intentions were the noblest: learn how to make an excellent podcast, then send humorous retellings of the best bits of medieval studies out into the webisphere. At the beginning of the day, we had but an inkling of how our podcast would turn out. It paid to listen to the experts.*



*The day ended on a high, as we got the chance to review each other’s podcast screentests, seeing just how much can be achieved in one day. To anyone interested in outreach, creating*

*impact, or how to extract the fun from your research, this workshop is invaluable. As well as sampling what a career as the next *Horrible Histories* stars might be like, we practised how to communicate our research concisely to engage a non-academic audience in topics they might not even know they find interesting.”*

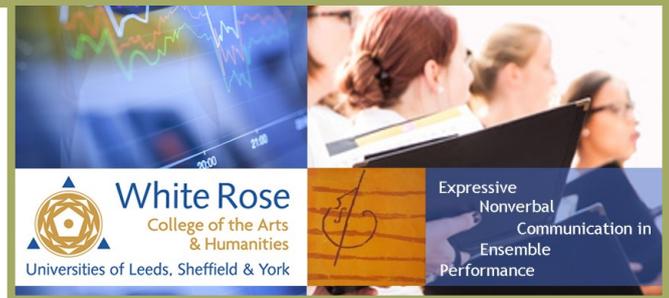


The first screentest of *Welcome to the Attic* - Rebecca and Emmie’s podcast about ridiculous bits of the Medieval period - is available to view in their blog post on the WRoCAH website.



# Expressive Ensemble Performance Network Symposium

**T**he WRoCAH Expressive Ensemble Performance Network culminated in a symposium held in Sheffield in January. It provided an opportunity for the three PhD students Sara D'Amario (York), Ryan Kirkbride (Leeds), and Nicola Pennill (Sheffield) to present their main findings, and for the whole team to reflect on the achievements and experiences of the network.



The network model, which featured cross-institutional supervision between Sheffield, Leeds and York, created many opportunities for sharing ideas and resources, hosting events and collaborating on research projects. It also inspired the network members to organise and host an international conference, 'Together in Music,' which was attended by delegates from around the world to contribute to this active area of research. Reflecting on their personal experiences, the students felt that having regular academic support from across the three institutions has felt nurturing and was a very positive aspect of the PhD experience.

Sara D'Amario's research contributes to the study of interpersonal synchronization between singers during singing ensemble performances, based on the application of electrolyngography and acoustic analysis. Results highlight the complex roles of visual contact between musicians, leader-follower relationships, and rehearsal in the precision and consistency of synchronization.

Live coding is the practice of using computer programming as musical performance and Ryan Kirkbride's research focusses on developing new digital technologies for ensembles working in this area. As part of his practice-led research, Ryan is utilising collaborative text editing, public and private musical workspaces, and language as a tool for facilitating musical communication.

Nicola Pennill's research on emerging co-ordination in ensembles offers new insights in the way newly-formed groups work together over time. Using in-depth longitudinal case studies, and highlighting the role of 'hidden' interaction patterns, she found evidence of phases of development and changes in the type of communication and interactions over time.



**Left to right: Guy Brown, Catherine Laws, Freya Bailes, Helena Daffern, Sara D'Amario, Ryan Kirkbride, Nicola Pennill, Luke Windsor, Renee Timmers**

## Reflection from Network Lead, Renee Timmers

**O**n Monday 14<sup>th</sup> of January 2019, we had our last official network meeting where Nicola, Ryan and Sara presented the main findings of their doctoral research projects. We also took some time to discuss what the basis was for the success of the network and what learning points may be for ourselves and colleagues in creating supportive communities for PhD students. Being strongly interdisciplinary, it made sense for our ensemble research projects to be framed within a team format that combined approaches from musicology, performance, computer science, management, and psychology. However, in practice, the collaboration and peer-support were not resembling a science lab in which members contribute their specific specialism to solve a piece of the joint puzzle. Instead, we employed a working format that could apply to

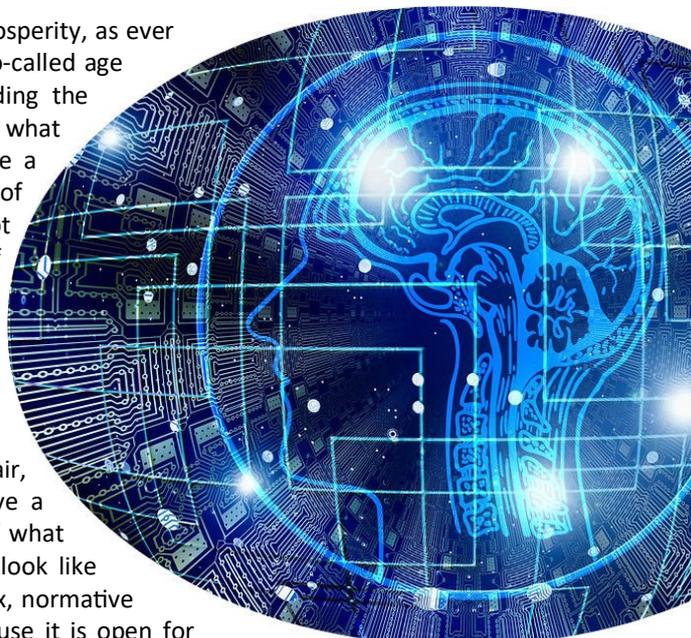
many doctoral research projects irrespective of the discipline. Indeed, Ryan's project is practice-based research, Sarah's project is lab-based, while Nicola's project includes observations of real-life situations. What was relevant was that the PhD students were part of a cohort: they were connected through the network, started at the same time, and followed parallel pathways. This gave the benefit of 'numbers', even if rather small. For example, they were able to co-organise a conference, with a forthcoming edited volume to which they will contribute, and we were able to organise dedicated training. The network meetings gave the infrastructure of regular meetings to develop ideas, work out logistics, invite visitors and dedicate time to training. It also gave the opportunity to deepen and strengthen relationships between the involved supervisors, leading to continuations of collaborations. In short, the network was a great way to share expertise and experience. It was also a very effective basis for the development for initiatives and ideas. The sharing of a theme did help to give coherence to the activities. Nevertheless, many of the benefits could also be obtained within the context of a broad umbrella.

**‘What Constitutes ‘Good Data’ in the Creative Economy?’ (or ‘Good Data’)** is a project involving four AHRC Creative Economy Engagement Fellows. They aim to explore this question with key media and cultural industry organisations.

*Co-ordinated by Professor Helen Kennedy, Sheffield, with Professor David Beer (York), Dr Mark Taylor (Sheffield), and Dr Helen Thornham (Leeds)*

Digital data are increasingly vital to the UK’s economic growth and prosperity, as ever more sectors, services and experiences become data-driven. In our so-called age of big data, companies and organisations across all sectors, including the creative economy, gather, mine and analyse data to try to improve what they do and how they do it. Our current data-rich conditions create a range of opportunities to improve the efficiency and effectiveness of organisational operations, structures and outputs, but they are not without problems, as ‘datafication’ also brings with it a number of challenges. Researchers and activists have expressed concern, for example, about the possibility of increased surveillance, threats to privacy, new forms of algorithmic control, and the expansion of new and old inequalities and forms of discrimination that intensified conditions of datafication make possible.

These concerns raise broad questions about what constitutes good, fair, ethical and just data practices. In this context, if the UK is to have a successful, data-driven creative economy, addressing the question of what good, fair, ethical and just data and data analytics practices might look like within this sector is an urgent priority. ‘Good’ is, of course, a complex, normative notion which could have multiple meanings. We use this term because it is open for actors in partner organisations to define in their own terms and in relation to their own organisations and sectors. Good Data asks: What does good data and good data practice mean for specific actors in specific creative economy organisations?



**Susan Oman** (based at Sheffield, working with Mark Taylor) focuses on sharing knowledge of good data practices and how inequality metrics work with both national funders and funded organisations in the creative and cultural sector. This project builds on Susan’s previous work with **Arts Council England**, which looked at introducing social metrics to publicly-funded cultural organisations, and is focused on the policy and practice implications of these findings on sector-wide inequality data. Susan has a background in partnership working across HE and the cultural sector. Susan’s work interrogates how data ‘works’ at different levels in society and how it ‘moves’ to inform institutional practices or reflect social change.

**Laura Mayne** (based at York, working with David Beer) is working with the **British Film Institute (BFI)**, a charity that maintains the world’s largest film archive and allocates funding to film production, distribution, audience development, and research. This partnership aims to assess the use of data by creative industries organisations with a particular focus on how that data are used to measure and inform diversity policy, particularly in relation to issues of class and social mobility. Laura has a background in film studies and history and her previous work has focused on postwar British cinema with an emphasis on industrial histories, institutional practices and production cultures.

**Jedrzej Niklas** (based at Leeds, working with Helen Thornham) is working with the **Association for UK Interactive Entertainment (Ukie)**, a trade body for the video game industry in the UK, representing hundreds of developers and producers worldwide. This partnership entails designing a survey that monitors diversity and equity among people employed by video game companies. It focuses on problems related to gender and ethnic inequalities and social mobility, reflecting on the ethical and legal aspects of collecting sensitive personal data. Jedrzej has a background in law and specialised in data protection and relations between human rights, new technologies and public institutions. Previously he was a postdoctoral researcher at the London School of Economics and Political Science, researching civil society organizations and the rise of automated discrimination.

**Robin Steedman** (based at Sheffield, working with Helen Kennedy) is working with **BBC R&D**. This partnership entails designing a survey assessing public opinion about new models for managing personal data, such as Data Trusts. This project builds on a past partnership with BBC R&D examining what diverse people think and feel about how the BBC mines and uses their personal data through signed in services. Both of these projects emphasise the importance of inclusivity and accounting for how people feel in designing new data practices. Robin has a background in film and media industry studies and her previous research focused on how class and gender shape the working biographies of female filmmakers in Nairobi, Kenya.

# Life after WRoCAH

## Charlie Crerar

Assistant Research Professor in Philosophy, University of Connecticut

I started applying for jobs around the beginning of the third year of my PhD. I wasn't really expecting to finish that year, but I figured I'd have a go at applying for long-shot positions and, if any came good, I would just hotfoot it to the end. As expected, I had no joy in that round of applications; in fact, other than one slightly weird interview there was not much sign of encouragement. However, it did mean that by the time I entered my fourth year – when everything feels that much busier and more urgent – I had a catalogue of application materials to draw upon, referees who were used to me pestering them and who could turn things around at relatively short notice, and a bit of a thicker skin than when I first entered the market.



About half way through my fourth year I was offered a three-year post-doc at the University of Connecticut: a research position primarily, but with a small-ish teaching load. Although it was pretty much a dream outcome, it was still a big decision to make. In the 'yes' column was the job, but in the 'no' column was more or less every aspect of my personal life, and whilst I love many parts of being an academic I wasn't totally sure that I wanted to commit myself to that way of life. I'm still not totally sure about that, but I am very happy I accepted the offer. Moving to a new university in a new country with a different education system has definitely been a challenge at times, but a lot of good opportunities have come up since I moved out here, and after six months I'm beginning to feel a bit more like I know what I'm doing.

## Jesús Sanjurjo

Lecturer in Latin American History, University of York

In September 2018 I joined the University of York as Lecturer in Latin American History. I teach various courses on Latin American colonial and postcolonial history, as well as research methodologies to undergraduate and postgraduate students. I'm also supervising some fascinating dissertation projects and I've had the chance to talk about my own research during York's Black History Month – which was really fun! I will soon finish my first book, *In the Blood of Our Brothers: The Abolition of the Slave Trade in Spain's Atlantic Empire*, that will shortly be published by Alabama University Press in 2020. It explores how abolitionist ideas were shaped, transformed and developed in Spain's empire and the crucial role that British activists and diplomats played in advancing the abolitionist cause. All these things would have been impossible without the support of WRoCAH during my PhD and the skills that I developed being a WRoCAH doctoral researcher.



# New WRoCAH Team Members

## Sarah Bell WRoCAH Manager

Sarah has worked with WRoCAH since its beginning, in her role as Researcher Development Manager at the University of Sheffield. This year, she'll be spending half her time working with the WRoCAH team, managing the training programme, large and small awards, KEPs and SLFs.



## David Barrow Communications Assistant

A former WRoCAH-funded student, David joined the office in January and has responsibility for a number of WRoCAH publications, including the annual report, studentship handbook, website, social media and newsletters - including this one!

