Arts and Humanities Faculty Research Conference 2017

Cultural Value: Weighing up Arts and Humanities Teaching, Research and Practice

Friday 2nd June 2017

Canterbury Christ Church University



**Welcome** to “Cultural Value: Weighing up Arts and Humanities Teaching, Research and Practice”. Today’s event seeks to bring together scholars from the different schools represented by the Faculty of Arts and Humanities to share research that intersects with the theme of cultural value (in the broadest possible terms).

In the fast-changing landscape of UK higher education, the value or perceived value, of arts and humanities research and teaching is constantly under question. From the strictures of the REF to the impending demands of the TEF, quantifying and defending the value of work in this area is an ever more dominant part of our job description. Arts practitioners face similar challenges as they are asked to justify the impact of their projects and, in an age of austerity and funding cuts, are increasingly required to define their creative practice in relation to the interests of potential sources of income. Cultural value is one way in which researchers, educators and practitioners alike seek to justify their work and quantify its impact.

This is palpably true in our local context. Across Kent institutions old and modern, from Canterbury Cathedral to the Turner Contemporary, seek to justify their cultural value on (inter)national levels. Researchers and practitioners throughout CCCU’s campuses do likewise. However, whilst cultural value is a potentially useful quantifier of artistic research and practice, it is also a nebulous, flexible term; one that can both serve and act against researchers and practitioners. The definitions of the scope and assessable criteria of cultural value and other markers of quality have very tangible impacts on work that is undertaken, as well as broader political and social ramifications. Additionally, terms like cultural value raise questions about whether it is possible to accurately evaluate the impact of research and practice within the arts and humanities. Such consistent focus on assessment inevitably leaves less time to create work, raising questions about the ability of individual researchers to add cultural value and the role of universities in creating and supporting arts and humanities research and practice. Practice research perhaps sits at the heart of these discussions because its non-traditional research outputs are often harder to document, quantify and disseminate: ‘open access’ is more difficult to achieve in the case of performance and cultural value perhaps more difficult to quantify as a result.

Today’s conference brings together a variety of research outputs from across the faculty, ranging from traditional academic papers to paintings, film and performance. We hope that through these today will offer some valuable insight into these debates. If you would like to tweet any insights from today, please use the hashtag #artsandhumanitiesresearch.

**Schedule**

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| 9.30-9.45 | **Registration (Powell Foyer)** |
| 9.45-10.00 | **Welcome and Day Outline (Powell Foyer)** |
| 10.00-11.30 |  **Papers 1 (Pg06)**John Shanks – *Music as part of the heritage industry: what can different arts learn from each other about recreating the past?*Ben Horner – *The Audio Media Format as a Marker of Cultural Otherness*Robert Rawson – ‘*Come to the Mother and You, o Cowardly Nations, Will Defeat the Rebels’ – Music, Symbol and the 1683 Siege of Vienna* | **Papers 2 (Pg09)**Ivan Khovacs – *Flayed Skin Over a Stone God: Barbara Hepworth, Sylvia Plath, Georgia O’Keeffe—A Theopoetics of Witness and Surrender*David Vannerley, David Stroud & Ivan Khovacs – *Theology, Practical & Pastoral: Towards a Higher Education of Resistance and Resilience.*Nicole Holt & Peter Walker – *Transcending conventional boundaries – practical theology and health and wellbeing but with a focus on dogs and then their role in Christianity.* | **Posters on display (Powell Foyer)**Claire Choong – *The music of the spheres’: books at the centre of a cultural universe*Nicole Holt & Peter Walker – *Transcending conventional boundaries – practical theology and health and wellbeing but with a focus on dogs and then their role in Christianity.* |
| 11.30-11-45 | **Coffee Break (Powell Foyer)** |
| 11.45-13.00 | **Papers, Films and Paintings (Pg06)**Emily Peasgood – *Crossing Over Migration: How do you get people to ‘care’?*Charles Williams – *Alex Koolman: Down The Corridor*Britta Wren – *Exploring the Construct of Emotional Intelligence for Effective Teaching and Learning Environment within Dance Education* | **Helen Paris Symposium – *Session 1* (MDg01)** |
| 13.00-14.00 | **Lunch on Coleridge House lawn (Powell Foyer if raining)** |
| 14.00-15.30 | **Performances and Presentations (St Gregory’s Centre for Music)**Sophie Stone – *“As Sure as Time…”*Ruth Duckworth – *Using the system of serialism to create a piece for solo violin* | **Helen Paris Symposium – *Session 2* (MDg01)** |
| 15.30-15.45 | **Coffee Break (Powell Foyer)** |
| 15.45-17.15 | **Keynote (Pg06)**Dave O’Brien – Who makes cultural value? Getting in and getting on in the Cultural and Creative Industries. |
| 17.15-17.30 | **Walk to the Sidney Cooper Gallery** |
| 17:30-19.00 | **Drinks Reception & Dance Performance (Sidney Cooper Gallery)**Nina Atkinson – *Exploring Somatic Sensation* |

**Abstracts**

John Shanks (Music and Performing Arts)

**Music as part of the heritage industry: what can different arts learn from each other about recreating the past?**

The postmodern age is characterised as obsessed with recovering, recreating or recycling an ever more recent past (Lowenthal 1985,1997,2014). The heritage industry is big business. Each branch of the arts struggles with how to present texts from an earlier era: historically-informed performance of Early Music, restoration of old paintings, exhibition of ancient artefacts, authentic theatrical performance of Shakespeare, writing the historical narrative or historical fiction, the philosophical understanding of the relationship between past and present time. Conceptual thinking on how best to evoke the past often takes place in isolation and at a different pace within each art. For example, the debate within music on the importance of the composer's intention (Butt 2002) appears to be at a different stage from the debate in the visual arts on the relevance of the artist's intentions (Wimsatt and Beardsley 1946). This paper presents as a case study a musical event disputed between historical recovery and imaginative creation - the presentation in 1944 of the modern countertenor voice by the composer Michael Tippett and the singer Alfred Deller for the authentic performance of early vocal music and its subsequent widespread adoption. What connections exist with analogous dilemmas in visual arts, historiography and philosophy? What experience can today's musicians profitably exchange with colleagues in other arts on how best to provide a present-day audience with a convincing experience of the past?

Ben Horner (Music and Performing Arts)
**The Audio Media Format as a Marker of Cultural Otherness**

As vinyl sales figures overtook digital downloads in 2016 and cassette releases are being undertaken once more by major label artists, supposedly outdated audio formats appear to once again offer value both culturally and financially. Notably the compact disc is experiencing no such resurgence, offering the insight that there is more to the supposed fetishisation of old media than simply offering a physical product in the age of online distribution. This paper aims to outline the many facets of this trend in consumption, asking whether the oft-cited sound quality of analogue formats can really be seen as the driving force behind this shift, or whether anxieties over the volume of choice offered in the digital domain have inspired a nostalgic retreat to the familiar, and how ideas of authenticity, retrospectivity, identity, rebellion and subcultural belonging may be feeding the phenomenon.

Robert Rawson (Music and Performing Arts)
**‘Come to the Mother and You, o Cowardly Nations, Will Defeat the Rebels' – Music, Symbol and the 1683 Siege of Vienna**

Before his brutal death, allegedly at the hands of Ottoman troops during the Siege of Vienna in 1683, the Imperial organist in Vienna, Alessandro Poglietti [Alexander Hendel] sent an autograph score of a remarkable motet for solo soprano and strings (Ad matrem venite) to Karl Leichtenstein-Castelcorno, the Fürtbischof of Olomouc in Moravia. This Latin motet, preserved in the palace at Kroměříž in Moravia, is the musical parallel to the recruitment posters sent around the Empire to recruit more soldiers to get the Turks and lift the Siege. Poglietti’s motet sets an anonymous text which is clearly aimed at provoking a local response. In this paper I will argue that the use of the symbol of the lion in the context of the ‘cowardly nations’ is almost certainly aimed at the Bohemians and Moravians; the ‘Czech lion’ was a ubiquitous and powerful national symbol throughout Czech national discourse and employed on all sides in the lead-up to the Thirty Years War. In this context I will also discuss the use of Biber’s so-called ‘Cruci xion’ sonata for violin and basso continuo (often attributed as an arrangement by A. Schmelzer – which I will dispute) which, in this context, bears the heading ‘Der Türken Anmarsch’ at the opening. I will offer analysis of the music and symbols in several other works preserved in Kroměříž: a large-scale anonymous motet Confracta est vis tartari and two motets by Pavel Vejvanovský (Usquequo exaltabuntur and Congregati sunt inimici nostri) as examples of manipulation of familiar symbols at a time of absolute crisis for the Austrian Empire.

Ivan Khovacs (Humanities)
**Flayed Skin Over a Stone God: Barbara Hepworth, Sylvia Plath, Georgia O’Keeffe—A Theopoetics of Witness and Surrender**

Sylvia Plath read her poetry in the voice of “the narrator”, thereby resisting an unwarranted personal overlay, and forcing readers to encounter the poem in terms of its literary fashioning of the world with no shortcut access available in lieu. This narrative stance lends rationale to the idea that, in art, the medium is the message—in the case of poetry, that metaphor and image, and in the end, the sphere of the senses, is our only way into what the poem has to offer. Working from this hermeneutical principle, this paper uses the theological notion of ‘kenosis’ to probe self-giving as the primary action of the poem, the painting, the sculpture. I do this by looking at O’Keefe, Hepworth, and Plath for particular examples of works I see as acts of self-offering in openness to the world in its suffering and beauty, but also in its refusal to be left unchanged. I do this, however, not as a commentary on art and its ends, but as a way of gaining a sharpened perspective on kenosis and the Christian idea that God, in an act of self-emptying, embraces the creation, and in this medium effects in humanity a redeeming and healing vision of the world. From this, I draw the implication that the kenotic principle embeds Christian notions of redemption in material life, and that this makes necessary theology’s interface with the arts.

David Vannerley, David Stroud & Ivan Khovacs (Humanities)
**Theology, Practical & Pastoral: Towards a Higher Education of Resistance and Resilience**

This paper outlines the background to a Practical & Pastoral Theology at Canterbury Christ Church, and argues for its place among our provision in the humanities as a radical model of resistance to forces that would undermine key principles of character formation in a university education. Related concerns have been the subject of debate at academic and management levels at Christ Church in recent years. In the Humanities, however, a radical outworking of key aspects of this debate has been taking place in a Practical & Pastoral Theology (PPT) module for the past eight years. PPT works from the principle that students need an education that confronts them with questions about who they are in a way that will make a difference beyond the demands of working lives after university. Key to this are five ‘nodes’ of resistance and resilience, insofar as PPT (1) resists ‘confessional’ models of theology in favour of a discursive, dialogical, and disruptive Christianity sourced in Anglican hermeneutical principles; (2) resists self-deceiving assurances in sectarian faith claims by insisting on an authentic, courageous search for truth that nevertheless accepts that we will never know that truth fully; (3) resists ‘skilling’ and career training as key aims in pastoral models of theology by helping students rationalise with generosity and compassion their place in a multi-faith, multi-ethnic contemporary Britain; (4) resists a cultural instinct to avoid questions of moral and spiritual import by probing traditions of character formation, among which stand the Christian virtues of faith, hope, and love; (5) finally, it resists any sense of despair at the prospect that Christianity is a vanishing horizon in British universities, by finding in it sources for the education of a resilient human spirit. The paper illustrates this model of an education in the humanities with empirical evidence as well as with some implications about the surprising interest PPT students have in exploring death, funerals, and bereavement.

Nicole Holt & Peter Walker (Humanities)
**Transcending conventional boundaries – practical theology and health and wellbeing but with a focus on dogs and then their role in Christianity.**

This paper aims to set the scene for future research concerning the relationship between dogs and Christianity and between health, wellbeing and spirituality. It has been created in order to provide a theological context to already existing research in the field of Comfort Dogs and their religious utilisation. This paper argues the strengths of comfort companions and maintains that even through the potential ethical concerns, such practices show a resurgence in innovative thought and practice which aims to address psychological and physiological dimensions to the human condition which might be addressed through natural means, rather than medicated measures. Dogs are already making their way into Christian’s churches and wider spiritual practices, so does not seem long before ‘comfort dogs’ emerge from the Eastern side of the Atlantic.

Claire Choong (Library and Learning Resources)
**‘The music of the spheres’: books at the centre of a cultural universe**

This poster tells the story of how seeking an answer to one question (how did these books come to be in our library?) led to an adventure in discovery of the depth and richness of their cultural value. Using the example of music scores that belonged to Anna Charlier (fiancée of Nils Strindberg, a member of S. S. Andrée’s ill-fated balloon expedition to the North Pole), this poster illustrates how books can be objects of cultural value in and of themselves, rather than solely as containers for information or literature. It shows how these particular books provide cultural value through both their function as music scores and as generators of research. They are the link between present and past; between people separated by geography and tragedy; between Sweden, the North Pole, England and the United States. They are objects at the centre of a cultural universe of music, science, exploration, and literature – physical anchors to the past that, over a century later, can still be used to make music and/or inaugurate research, thereby generating and regenerating cultural life.

Emily Peasgood (Music and Performing Arts)
***Crossing Over* Migration: How do you get people to 'care'?**

*Crossing Over* is an experimental choral composition and sound installation, and vehicle that aims to explore social identities and attitudes towards immigration through its musical content and the social action of forming and performing with a united, cross-cultural community choir.

*Crossing* Over is inspired by JMW Turner’s painting *The Slave Ship* and attitudes towards migration in Thanet, where concerns about immigration have been exacerbated by the presence of UKIP and Brexit. *Crossing Over* premiered on 19 November 2016 at Turner Contemporary. This combined paper, sound and film presentation provides an overview of practice-based methods I utilised to engage a large number of people -particularly non-arts audiences- from the UK and Europe (N=368) in the contentious issue of migration and its role in society today. The debate that evolved around *Crossing Over* provides an insight into how music and art became a vehicle towards creating a united viewpoint around one of the most controversial issues of this decade.

Charles Williams (Media, Art and Design)
**Alex Koolman: Down The Corridor**

The word 'visibility' has many meanings in art world terminology, one of which is an index of importance. Without a certain degree of cultural capital, an artist is no longer visible. This process is exemplified in the work of Alex Koolman, an artist who is the subject of Charles Williams’ improvised and narrative research, exploring anecdote and spoken history and ideas about the role and training of artists in mid-late C20th and early C21st Britain.

This paper is part of my PhD research, entitled 'Did You Just Make That Up? An auto-ethnographic investigation into the emergence/generation of images in my own work, as situated within the framework of C20th British Art.' It details my unstructured search for information about an artist who I believe is now dead, and reflects on ideas about cultural value by considering his work, my ideas about his work and career and what little other information I have gathered about him.

Britta Wren (Music and Performing Arts)
**Exploring the Construct of Emotional Intelligence for Effective Teaching and Learning Environment within Dance Education**

The long-term focus of educational research involves teacher effectiveness, which is influenced by teacher’s traits, attitudes and beliefs. The main trait is emotional intelligence, i.e. the embodiment of an array of emotional competencies that expedite the identification, processing, and regulation of emotions (Austin, Saklofse & Egan, 2005; Petrides & Furnham, 2001). The teacher’s skillset includes their ability to work with emotions and its importance leads to a necessary, integration of emotional literacy into existing school curricula, including the nature, roles and effects on teacher development, educational change and school improvement (Glaeser-Zikuda, Stuchlikova, and Janik, 2013). Previously, dance fell within the physical education or even outside the core curriculum of schools. Specialist teachers now teach dance as a separate subject as part of a balanced and comprehensive curriculum. This repositioning of dance could give impetus to development in dance education across a range of educational, community, and cultural sectors. Nevertheless, dance education has long been defended as enhancing social and academic intelligence. Reflecting on a multiple case study with four dance education student teachers, this paper suggests ways in which emotional intelligence and teacher’s sense of effectiveness are embodied or connected, exploring dance background, teaching experiences, personality traits and self-efficacy beliefs.

Sophie Stone (Music and Performing Arts)
***“As Sure as Time…”***

*“As Sure as Time…”* is part of an ongoing project which is a series of performances of the same score. The work is written for two or more spoken voices and it explores a variety of structural elements, sound/vocal techniques and movements. The score consists of a quote from Harper Lee’s *Go Set a Watchman* (London: William Heinemann, 2015) and each performance will result in multiple and simultaneous solo performances of different lengths due to the indeterminacy of the score. This project is to aid my PhD research in extended duration music which will determine effective uses of silence, performance situations and compositional strategies. Each realisation of the score will occur in different performance situations to engage with a varying audience; examples include installations in unusual environments such as libraries, galleries and cafés, and performances in traditional concert spaces. When observing the series in its entirety it presents a new sense of extended duration with silences (or no performative sound) separating the performances and the totality being the performance of the work itself. This paper will be a work in progress session which will include a performance, a discussion of the project, my intentions and the outcomes so far.

Ruth Duckworth (Music and Performing Arts)
**Using the system of serialism to create a piece for solo violin**

The paper/performance will outline my response to using the musical system of Serialism to create a piece of music for solo violin. Schoenberg developed the system of Serialism in the early 20th Century as he looked for new ways of organising musical material beyond functional tonality. Functional tonality is a system that determines a piece to be in a particular key with all the resulting music being connected to that key through a number of hierarchical relationships. Serialism removes the necessity for a key and the subsequent hierarchical relationships.

The first task in writing a piece of Serialist music is to choose in which order the 12 notes available will go. Having done this the composer then creates a matrix of possible related options. The original row can be transposed so that there are twelve possible variants. Each of these variants can then be reversed. Each of the original rows can be inverted. This means that, for example, if the first two notes are G followed by the D above it (a fifth above) then in the inversion the first two notes will be G followed by the C below it (a fifth below). Each of these inversions can be reversed. Now, 48 versions are available to the composer to be used in a composition.

I will show how using these limitations, sometimes at their extremes gave me the opportunity to think about other aspects of the compositional process to create a meaningful piece.

**Symposium**

Helen Paris (Artistic Researcher, Music and Performing Arts)
**Autobiography and memory**

This session will on-going share artistic investigations into the relationship of smell, body/cellular memory and emotion, exploring how live performance is uniquely positioned for sensorial engagement. The session will also include a Q and A led by Dr Angela Pickard.

Artist Helen Paris is co-director of Curious performance company, produced by Artsadmin, London. Key performance studies inquiries include: proxemics, notions of place, and audience/performer relationships. Much of Paris’s work has involved collaboration with the biological sciences including olfactory research and artistic investigations into the relationship of smell, memory and emotion, exploring how live performance is uniquely positioned for sensorial engagement. Recent collaborations include work with gut feelings and the impulsive and the generation of a creative practice ‘Autobiology’ – engaging biography and biology in embodied performance. Publications include Proximity in Performance: Curious Intimacies, which considers anthropological concepts of proxemics within the context of contemporary performance studies, and Performance and Place, which explores the sites of contemporary performance and the notion of place. Both co-written with Leslie Hill and published by Palgrave Macmillan.

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**Keynote Speaker**

Dave O’Brien (University of Edinburgh)
**Who makes cultural value? Getting in and getting on in the Cultural and Creative Industries.**

This talk presents initial findings from a project on cultural and creative workers, thinking through the inequalities in cultural production and possible explanations. Previous research (Friedman et al 2016, O’Brien et al 2016) has suggested cultural work is significantly socially stratified along lines of class, gender and race, which is in tension with individuals’ narratives of talent and hard work to explain their own experiences of in- and exclusion within the cultural and creative industries labour force. This talk extends this work by reporting results from a new survey of attitudes and a new archive of interviews with cultural and creative workers. The paper has a mixed methods approach, using the 2014 Panic! survey of around 2500 people working in cultural and creative jobs in the UK, and 239 follow up interviews. The paper addresses several core questions, including: How do the people producing cultural value feel about fairness in the labour market? Do they think that success is purely down to hard work, talent, and ambition, or is it about who you know and what kind of family you come from? How are these attitudes stratified? How are these attitudes reinforced or contradicted by individuals’ narratives of their experiences within cultural labour markets? Or by their social networks? And finally how is the alienation and emancipation offered by creative work (Hesmondhalgh and Baker 2010) related to the structures of the labour market and individuals’ experiences? Overall the talk will focus on the need to rethink cultural value as a result of inequalities in cultural production.

**Upcoming Event:**

**REF Development Day: 13th June 2017**

**MDg01 10-6pm**

Workshops organised through the Faculty Centre for Practice Based Research in the Arts for any academic colleagues or PhD students in the final phase of their projects who may be thinking about academic research careers.

External Speakers: Prof Christopher Fox (Brunel University) and Prof Andy Lavender (University of Warwick)

Register your interest with Lauren Redhead (lauren.redhead@canterbury.ac.uk) by 2nd June

**Thank yous:**

Many thanks should go to all of our speakers, Helen Paris and keynote speaker Dave O’Brien. And thank you to the School of Music and Performing Arts Conference team for organising this event.