TECHNE Congress - Monday 25 and Tuesday 26 June 2018

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**The theme for this TECHNE Congress lends itself to thinking about the process of finishing/ending of a piece of work, a text, a collaboration, as well as questions about what ending means in terms of the qualities and memories of the underpinning relationships involved.**

**How do we end things, and why? Are we currently living through the end of days, in a state that verges toward the apocalyptic? How can we make sense of this kind of experience? How do we find narrative closure? (How) do endings give rise to new beginnings? What happens beyond the act of finishing a thesis, or a staging a finale?**

******Is there a call-back after the curtain fall? Is life in academia a survival story and what is on the horizon? Does leaving the academy after graduation close off opportunities or diversify them? What opportunities for reflection and revision can be seized on following the experiences of ending?**

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**DAY 1 – Monday 25th June**

| **Times** | **Sessions** | **Speakers** | **Room** |
| --- | --- | --- | --- |
| **09:45 to 10:15** | **Registration & Tea/Coffee** |  | **G001** |
| **10:15 to 10:30** | **Sensing Beginnings: Welcome and Introduction** | Professor Katie Normington (TECHNE Director) and Professor Claire Ozanne (Deputy Provost, Research and External Engagement) | Gilbert Scott |
| **10:30 to 11:30** | **Keynote Lecture**  Beginning and ending and beginning again: The conformation of individual studies of the human condition | Professor Nigel Rapport | Gilbert Scott |
| **11:30 to 12:00** | **Tea/Coffee** |  | G001 |
| **Session 1 12:00 to 13:15** | The TECHNE Experience: From Placements to Professions | Helen Minors, Jonathan Taylor, Alessandra Abbattista, Nick Mayhew-Smith, Kim Starr | Gilbert Scott |
| How to fail your viva | Ted Vallance | G070 |
| The creativity of completion | Susan Greenberg | G071 |
| Processing endings through choreography and practice research: a mini investigative workshop | Shantel Ehrenberg | Ponsonby |
| How do I get the job I want? An introduction to the CareerSmart Toolkit | Hayley Cordingley | Bessborough |
| Time out – quiet zone/ folly walk |  | Ruskin |
| **13:15 to 14:00** | **Lunch** |  | **G001** |
| Partners 1-to-1 | Sean Cunningham (The National Archives), James Telford (Conductive Music) | Ponsonby |
| CV 1-to-1 | Helen Minors, Ruth Livesey and Hayley Cordingley | Richmond |
| **Session 2 14:00 to 15:15** | The Fix Workshop (continuing into Session 3) | Joanna Jones and Clare Smith | Gilbert Scott |
| Ignominious endings: what to do with dead traitors and war criminals | Ted Vallance & Caroline Sharples | G070 |
| Break Up/Make Up: creative writing games and closure | Tim Atkins | G071 |
| Maintaining mental wellbeing and emotional resilience | Karina Nolan and Sarah Weir | Richmond |
| What can I do with my PhD? Career options beyond academia | Jane Conway | Bessborough |
| Time out – quiet zone/ folly walk |  | Ruskin |
| **15:15 to 15:45** | **Tea/Coffee** |  | G001 |
| **Session 3 15:45 to 17:00** | The Fix Workshop (continued from Session 2) | Joanna Jones and Clare Smith | Gilbert Scott |
| Decadence and ruination in contemporary theatre | Adam Alston | G070 |
| Performative closure: forced and imagined endings | Sarah Gorman and Graham White | G071 |
| Partner 1-to-1 | Judith Merritt (National Theatre) | Ponsonby |
| The aesthetics of 'sense endings': theatrical and political sensibilities | Anna Seymour | Richmond |
| Strategic conversations: harnessing your networks | Jane Conway | Bessborough |
| Time out – Quiet zone/ folly walk |  | Ruskin |
| **17:00 to 18:30** | Film Screening: *Island* | Steven Eastwood | Gilbert Scott |
| **17:45 to 19:00** | Truffaut Hunting on Roehampton Estate walk (ending at Grove House for dinner) | Jonathan Skinner | Roehampton Estate to Grove House |
| **19:00 to 19:30** | Wine Reception accompanied by 'the cardboard citizens new music’ | Reynaldo Young | Adam Room, Grove House |
| **19:30 to 21:00** | **Dinner** |  | Portrait Room, Grove House |

**DAY 2 – Tuesday 26th June**

| **Times** | **Sessions** | **Speakers** | **Room** |
| --- | --- | --- | --- |
| **9.30 to 10.00** | **Registration & Tea/Coffee** |  | G001 |
| **10:00 to 11:00** | **Keynote Lecture**  Inscribing Death and Dying: ethics, moving image and the end of life | Steven Eastwood | Gilbert Scott |
| **Session 4 11:15 to 12:30** | How to get involved: cultural engagement in the arts | Ann R David | Gilbert Scott |
| Doing Making Thinking | Beatrice Jarvis | G070 |
| Exploring endings, reimagining beginnings Workshop | Ann Chow | G071 |
| The complete works: bringing research projects to a close | Anna Pakes | Ponsonby |
| Ending myths of music accessibility | Lucile Desblache | Richmond |
| PechaKucha | Chaired by Ruth Livesey | Bessborough |
| Time out – Quiet zone/ folly walk |  | Ruskin |
| **12:30 to 13:30** | **Lunch** |  | G001 |
| Student-led conference | Katy Mortimer | Gilbert Scott |
| Student Funding Drop-in | Jane Gawthrope and Carol Hughes | G070 |
| TECHNE Online Blog | Lydia Yeoman | G071 |
| CV 1-to-1 | Ruth Livesey and Stacey Prickett | Ponsonby |
| Student Podcast | Jo Langton | Richmond |
| **Session 5 13:30 to 14:45** | Walking choreography | Carolyn Roy | Meet in G001 |
| 'Potency of Gravity' extended workshop: Falling - a dance research project (continued into Session 6) | Emilyn Claid | G070 |
| Maintaining mental wellbeing and emotional resilience (repeated) | Karina Nolan and Sarah Weir | G071 |
| Public policy impact in the Arts and Humanities | Beatrice Turner | Ponsonby |
| What can I do with my PhD? Career options beyond academia (repeated) | Jane Conway | Richmond |
| The end of the world and cephalopods | William Brown | Bessborough |
| Time out – quiet zone/ folly walk |  | Ruskin Room |
| **14:45 to 15:15** | **Break** |  | G001 |
| **Session 6 15:15 to 16:15** | Writing a 4\* Journal Paper | Phil Powrie | Gilbert Scott |
| ‘Potency of Gravity’ extended workshop: Falling - a dance research project (continued from Session 5) | Emilyn Claid | G070 |
| On Late Style: writers, artists, and the presence of the end [death?]’ | Ruth Livesey, Finn Fordham and Tim Armstrong | G071 |
| Sensing endings through phototherapy | Del Loewenthal | Ponsonby |
| Strategic conversions: harnessing your network (repeated) | Jane Conway | Richmond |
| Time out - quiet zone/ folly walk |  | Ruskin |
| **16:30 to 17:00** | **Sensing Endings………….** |  | Gilbert Scott |

**Time out - Quiet zone/ folly walk**

The Congress has two time out zones: the Ruskin Room on the first floor for reading and quiet reflection, and the folly at the back of Parkstead House which can be reached by walking around the campus path. You are invited to visit both and to muse over the deer in Richmond Park in one direction, and to contemplate higher education meeting Downton Abbey with the grade I listed building in the other.

**General Information**

The Folly

**How to find Whitelands College**

**Address:** Whitelands College, Holybourne Avenue, London, SW15 4JD

**Whitelands is not on the main campus of the University of Roehampton but further south along Roehampton Lane.**

**University of Roehampton travel directions:** www.roehampton.ac.uk/contact-us

The nearest station is Barnes, which is located in Travel Zone 3. Trains from Barnes go to Clapham Junction, Vauxhall and London Waterloo (stopping at smaller stations such as Putney on-route). In the opposite direction, trains go to Hounslow, Weybridge and Wimbledon, stopping at Kingston and Richmond. It is then a 30-40 minute walk to Whitelands College (past the entrance to the main campus and up to Danebury Avenue) or a short ride on the bus (72 and 265). The 72 bus comes from Hammersmith and the 265 from Putney, so you could also get a tube to either of these places then a bus to the University. If you do get the bus then you will need to get off at the Danebury Avenue stop (3 stops further on the University Main Entrance stop), then cross the road and walk up Holybourne Avenue, Whitelands College is up this road on the right hand side. Please be aware that you can’t pay cash anymore on the bus, so you will need an oyster card (can be bought beforehand online or at a station) or you can pay by contactless card.

**Registration**

Registration will be from 9:45am on Monday 25th June in the main foyer of the Whitelands College.

**Luggage**

We have a lockable room available for both days where you can store your luggage. On Monday 25th you will need to collect your luggage before 6:30pm. On Tuesday 26th you will need to check out of your room by 9am and collect your luggage by 5:15pm.

**Dietary and access requirements**

We have used the information you have previously provided to us at recent Welcome Event/Congresses. Please let us know if anything has changed as soon as possible.

**Accommodation**

Accommodation is being provided by Roehampton on the Whitelands College site, about a minute’s walk from the venue. You will be able to check in from 8.30am on Monday 25th and check out is by 9am on Tuesday 26th. Breakfast for those booked to stay overnight only will be served in the Whitelands Diner from 7.30am – 9am on Tuesday 26th and further details about this will be with your key.



**Monday Evening**

Following the meal on Monday evening in Grove House, the [King’s Head](http://kingsheadsw15.co.uk/) pub is the nearest place to have a few drinks and is near Whitelands College, on Roehampton Lane just opposite the turning for Danesbury Avenue (postcode SW15 4HL).

**Whitelands factoids:**

Whitelands College is one of the oldest higher education institutions in England, predating every university except Oxford, Cambridge, London and Durham. The Church of England’s National Society founded the College in 1841 as a teacher training college for women. It took its name from Whitelands House, a Georgian building in the King's Road, Chelsea, previously used as a school.

Grove House

In 1881 Ruskin inaugurated the annual May Day ceremonies. It was Ruskin's wish that each year the women students should elect 'the likeablest and the loveablest' of their number to be their May Queen.

Within the College sits the grade I listed Georgian villa, Parkstead House, which was built in the early 1760s for the 2nd Earl of Bessborough by Sir William Chambers (who was also the architect for Somerset House and the Pagoda at Kew Gardens).



The King’s Head pub

**DAY 1 – Monday 25th June Session Information**

**10:15 to 11:15 Keynote:**

**Beginning and ending and beginning again: The conformation of individual studies of the human condition**

**Lecture by Nigel Rapport**

‘Only connect’ was the phrase made famous by novelist and humanist and liberal moralist E. M. Forster, since ‘personal relations are the real life’. Forster meant that there were connections always to be made between human beings, and also within them (within persons), and also between the human and the wider natural world. To connect, moreover, is to recognize beginnings and endings; and to make beginnings and endings. This talk considers the epistemological, ethical and aesthetic issues of beginning and ending. It does so in the context of a ‘cosmopolitan’ version of social science whose aim (and end) is to do justice to the ontological reality of our common human nature and our common individual embodiment.

**11:45 to 13:00, Session 1**

**The TECHNE experience: from placements to professions  
Chair: Helen Minors Speakers: Jonathan Taylor, Kim Starr, Nick Mayhew-Smith & Alessandra Abbattista**

This session involves three TECHNE scholars and draws on their extensive experience of the opportunities available to students on the doctoral training partnership. Exploring the scope for students to take up placements in cultural organisations allied to research themes, Jonathan Taylor will discuss the process of pitching a placement to a cultural partner and its projected professional benefits. Nick Mayhew-Smith, a recent TECHNE graduate will explain ‘What to do with a PhD in early medieval theology’, focusing more specifically on the experience he has gained since graduating as a university lecturer, and reflecting on how other, unanticipated career developments have also begun to develop. Finally, Kim Starr, who is also a TECHNE graduate, will speak about the role TECHNE played in helping her develop a ‘postdoctoral perspective’, and the pathway that led to her current post as a Research Fellow in the *Horizon 2020* ‘MeMAD Project’ consortium.” This session will be invaluable for anyone hoping to take advantage of the numerous funding streams and external partner relationships available to scholars on the programme. There will also be an opportunity to discuss queries from the audience, in a responsive group format.

**How to fail your viva  
Speaker: Ted Vallance**

Doctoral researchers are today bombarded with a variety of advice (communicated through videos, podcasts and Twitter feeds) about how to have a ‘good’ viva. This session will take a different approach in exploring a range of ways in which researchers could mess up their doctoral defense. In so doing, it will confront the elephant in the room – that it is indeed possible that a viva (or at least portions of it) could go badly. By exploring those bad situations and thinking about ways in which we could deal with them, the session aims to deal directly with doctoral researchers’ inevitable anxiety about the viva and to place those anxieties in perspective.

**The creativity of completion**

**Speaker: Susan Greenberg**

In digital culture, fluidity and ‘rawness’ is often held up as an ideal that is defined against the supposed fixity and closure of professionally published texts – a binary that encompasses unfinished vs finished, open vs closed, authentic vs fake, and democratic vs elite. However this vastly overestimates the fixity of professionally published texts, just as it underestimates the drawbacks of the perpetual prototype. Greenberg uses the metonym of ‘editing’ to explore the creative tension between constraint and fluidity and consider the ways in which the experience of finality helps us to absorb failures and engender change. The idea of completion, however imperfect, is useful because it allows something new to be born.

**Processing endings through choreography and practice research: a mini investigative workshop**

**Speaker: Shantel Ehrenberg**

In this session, we will explore the role of choreography and practice methodology as a response, or working through, the ending of a significant personal relationship. In this session, we will explore how the ending of a relationship feeds the beginning of a creative endeavour. We will explore how a significant personal experience of ending might feed a practice research project, but also confront questions that this brings up particularly when it the work is situated (even if only partly) in an academic context. The session will include the sharing of a brief and rough recent development of Shantel’s performance lecture *(in)fertile territories*. After the sharing of the solo excerpt, Shantel will lead the group through a practical exploration based on the methodology of the work shown. The session will conclude with a reflective discussion.

**How do I get the job I want? An introduction to the CareerSmart Toolkit  
Speaker: Hayley Cordingley**

It can be challenging and/or confusing when trying to decide where you want your career to go.  There are often a range of complex (sometimes conflicting) thoughts, emotions, needs and ambitions that come to the surface as you consider your options, which can be difficult to sort through.  We have developed the "[*Career Smart Framework*](https://www.surrey.ac.uk/employability-and-careers/researchers)" and “[*Career Smart Toolkit*](https://surreylearn.surrey.ac.uk/d2l/le/content/147276/Home?itemIdentifier=D2L.LE.Content.ContentObject.ModuleCO-1006760)” to help researchers at Surrey with the fundamental question: “***How do I get the job I want***?”

The Toolkit (housed on SurreyLearn) is a series of bite size, approachable resources, exercises, or activities, designed to take you through the Career Smart framework by posing, and helping you answer the questions:

* ***What sort of job do I want?***
* ***How do I find out about jobs I might like?***
* ***How do I find vacancies / create the job I want?***
* ***How do I get invited to interview / pitch?***
* ***How do I get offered the job / investment money?***
* ***Is this actually going to be the job I want?***

This highly interactive workshop is designed to: give you an overview of the Toolkit; give you an opportunity to engage with some of the activities that you find most relevant for you; allow you to link and learn with, and from, your peers.

**13:15 to 14:00, Lunch**

**Partners 1-to-1**

**With Sean Cunningham (The National Archives), Katie McGettigan (Centre for Victorian Studies), James Telford (Conductive Music)**

An opportunity to have a 15 minute 1:1 with Dr Sean Cunningham (The National Archives), Katie McGettigan (Centre for Victorian Studies) and James Telford (Conductive Music) (please sign up at the registration desk).

**CV 1-to-1**

**With Professor Ruth Livesey, Dr Helen Minors and Dr Hayley Cordingley**

How to develop a strong CV for academic job applications and get shortlisted? How to present your research, teaching and other activities in a way that counts with selection panels? What strategies are there to develop employability? Please bring your CV along for guidance from Ruth, Helen and Hayley.

Sign up for these session at the Registration Desk

**14:00 to 15:15, Session 2**

**The Fix Workshop (continuing into Session 3)  
Speakers: Joanna Jones & Clare Smith**

This workshop will follow the format of the Radio 4 programme ‘The Fix’, where 12 of the country's brightest young minds from different professional backgrounds gather to solve difficult social problems. Joanna and Clare from Dover Arts Development will present some problems that their organisation is facing, and will facilitate group discussion to consider these problems and present innovative solutions to consider how can we best use our resources in difficult situations. Example situations include:

1. **Legal issues: in the event of a dispute**  
   Case: An artist believes they have delivered a project in line with their contract but the designated partner does not. The artist claims to have worked more hours/days than specified in the contract and therefore not to have been properly paid, even though s/he was aware of the fee and what it covered and signed a letter of agreement. *How can we best protect ourselves legally and avoid expensive litigation?*
2. ***"You gave us an artist who was too good for us"***Case: A partner was assigned an ambitious artist with an excellent reputation and a track record of working with national and international institutions. The relationship was sticky and we couldn't work out what the problem was until it emerged that the partner did not feel able to work with an artist of such high calibre. *How can we support partners better in the future?*
3. **What do we do about our url?**Our website is dadonline.eu which is a strong pro-Europe statement and which has been key to our identity from the start. *What do we do now in the light of Brexit?*

**‘Ignominious endings: what to do with dead traitors and war criminals’  
Speakers: Ted Vallance & Caroline Sharples**

*Writing the Regicide in an Age of Revolution: The Case of Mark Noble*

Focusing on the career of the clergyman and antiquary, Mark Noble, this session demonstrates how the publication of Noble’s *The Lives of the Regicides* in 1798 affected his publishing career. Noble’s case illustrates the broader difficulty in the 1790s of invoking the memory of 1649 even to condemn the actions of both French and English revolutionaries.  This in turn reflects wider concerns about fuelling the radical imaginary in an age of revolution. Nonetheless, the chapter argues that Noble’s work, regardless of its shortcomings, was influential in opening up the regicide as a subject for first genealogical and then historical research.

*Postwar Encounters with the Nazi Corpse*

What do you do with a dead Nazi?  This question vexed the Allies after the Second World War as they executed hundreds of convicted war criminals. The posthumous fate of Nazi perpetrators constitutes a ‘difficult’ history hitherto excluded from narratives of *Vergangenheitsbewältigung* (‘overcoming the past’) and studies of memorial culture. As this paper will demonstrate, however, examining the disposal and commemoration of dead Nazis actually underscores the complexities of post-conflict reconciliation. It raises important ethical questions about how we treat the dead, and challenges convenient post-war community narratives about Nazism coming from ‘elsewhere’. In the final instance, this paper asks whether the ‘difficult dead’ constitute an important pedagogical tool for reflecting upon uncomfortable pasts.

**Break Up/Make Up: creative writing games and closure  
Speaker: Tim Atkins**

This 50 minute workshop is open to creative writers and non-creative writers alike. Through a series of creative language games we will create a series of individual and collaborative texts which play with ideas of ending, closure, and--possibly--the impossibility of closure. The aim of the workshop is to play with language, investigate contemporary methods of generating and rearranging texts, and, ultimately, have fun with all kinds of writing.

**Maintaining mental wellbeing and emotional resilience (repeated on Day 2)**

**Speaker: Karina Nolan and Sarah Weir**

This workshop will present information on how to enhance your mental wellbeing as a postgraduate student.  It will help you to develop greater emotional resilience and expand your repertoire of stress management techniques.  This will include an introduction to Mindfulness and how this can help to manage stress, particularly while managing multiple demands on your time.

**What Can I Do With My PhD? career options beyond academia (repeated on Day 2)  
Speaker: Jane Conway**

The academic job market is increasingly competitive and many PhD students go on to use their high-level skills in a range of sectors beyond academia. This workshop will help you reflect on your values and skills, applying this knowledge to choosing jobs that might suit you; outline the types of sectors you could enter; identify the benefits of work experience in career decision making; and illustrate a range of job searching techniques. This workshop is provided as part of ‘Whatever Next? TECHNE Career Development Programme’, offering expert guidance tailored to the needs of TECHNE PhD students to enable you to progress your career.

**15:45 to 17:00, Session 3**

**Decadence and ruination in contemporary theatre**

**Speaker: Adam Alston**

In this presentation, I’ll be framing the theme of this year’s TECHNE Congress – ‘endings’ – by addressing the concept and art of ‘decadence’. In the late-nineteenth century, artists and writers associated with the so-called ‘decadent movement’ took a keen interest in the collapse of empires and civilisations as they approached the fin-de-siècle. Moreover, they took an interest in hastening the dissolution of social hierarchies and moral codes, making space for alternative ideologies, modes of expression, and lifestyles. While intrigued by what this might mean in the context of an event concerned primarily with ending a research project, my focus in this presentation will be on conceptualising decadence as it appeared in nineteenth-century art and literature, paying close attention to what it might have to offer to how we conceptualise, analyse and evaluate contemporary theatre. Touching on dead body parts (hair), the supernatural (witches), and myth (Medusa), and adopting an explicitly political, feminist re-reading of a movement largely dominated by men, and misogynist men at that, I’ll be looking at what the value might be of embracing endings and ruination – not as something to be feared, but as something that might herald new beginnings. Hence, as a provocation, I ask what the value might be in practising a little cognitive dissonance by coupling decadence with a sense of the progressive.

**Performative closure: forced and imagined endings   
Speakers: Sarah Gorman & Graham White**

Graham White and Sarah Gorman will share aspects of their research relating to narrative closure and ‘endings’. Graham White will talk about his Practice as Research work around the adaptation of Primo Levi’s *Periodic Table* for BBC Radio 4 and the dramatization of war crime tribunals. Sarah Gorman will reflect upon the post-postmodern in performance and consider examples of performance retaining elements of narrative closure whilst concurrently deconstructing narrative form. The talk will include reflections upon the role of narrative endings and closure in academic writing and provide an opportunity for students to talk about their own writing and practice.

**Partner 1-to-1 consultations with Judith Merritt (National Theatre)**

An opportunity to have a 15 minute 1:1 with Judith Merritt (please sign up at the registration desk).

**The Aesthetics of ‘Sense Endings’: theatrical and political sensibilities  
Speaker: Anna Seymour**

This experiential workshop will consider the anticipation, actuality and enactment of endings from the perspective of dramatherapy, which as a psychotherapeutic practice draws on theatrical and political sensibilities. It will offer some brief participatory exercises as metaphors through which we might reflect on how we are with endings and how we might think about managing them. It is open to anyone who wants to have a brief practical exploration and please do not be afraid that you might be invited to ‘take leave of your senses’.

**Strategic conversations: harnessing your networks (repeated on Day 2)  
Speaker: Jane Conway**

A recent survey by LinkedIn showed that 85% of critical jobs are filled via networking so this workshop will equip you with the tools you need to network effectively. It will explore some of the myths and fears around networking and help you remove some personal barriers to networking. You will also gain practical tips in how you can network effectively in your job search. This workshop is provided as part of ‘Whatever Next? TECHNE Career Development Programme’, offering expert guidance tailored to the needs of TECHNE PhD students to enable you to progress your career.

**17:00 to 18:30**

**Film Screening: Island  
Director: Steven Eastwood**

This haunting, deeply moving and strangely life-affirming documentary follows four terminally ill cancer patients as they each approach the end of their lives. In a hospice on the Isle of Wight, four individuals experience the year in which their lives will end. Illness progresses, relationships gently shift, extraordinary stories are told, and we are witness to rarely seen and intensely private moments, plus the rituals and stark realities of the dying process - including the moment of death itself. Death is shown to be natural and everyday - but also unspeakable and strange. A film of enormous delicacy and care, Island is an all too rare look at a subject we rarely see, talk about or acknowledge. It is also an eye-opening reminder of the importance of living life while you can - and to share it with those you love.  
Film trailer: <https://vimeo.com/252567817>

**17:45 to 19:00**

**Truffaut Hunting on Roehampton estate with Jonathan Skinner (ending at Grove House for dinner)**

This is a ‘novel’ urban mytho-geography [g]amble through Alton Estate (Roehampton) to Grove House for dinner pointing out architectural features and hunting for Truffaut as we go. The Grove Estate is one of the largest housing estates in the UK, a mix of high and low rise buildings influenced by Corbussier. The walk will take in grade II listed buildings, examples of ultra-modernism, public art, and film locations from the Sweeney to scenes from Truffaut’s 1966 film version of Ray Bradbury’s novel *Fahrenheit 451*. Sixty years on since is construction, how is the estate; does it work; is it coming to an end? These questions will be explored at the start of the walk in particular. In the spirit of Bradbury, please bring a text or book that you would like to see banned and/or burned. On a lighter note, “darlings”, the walk will end where Strictly Come Dancing begins its small screen seasons**.** **(Meeting at the entrance lobby).**

**19:00 to 19:30**

**Wine Reception followed by Dinner in the Adam Room, Grove House, with a performance by the ‘Cardboard Citizens New Music’ courtesy of Reynaldo Young, with Alice Colquhoun and Rebecca Mackenzie.**

**DAY 2 – Tuesday 26th June Session Information**

**10:00 to 11:00**

**Inscribing death and dying: ethics, moving image and the end of life  
Keynote Lecture by Steven Eastwood**

Non-fiction filming involving death and dying has taboo status in terms of what western society can and cannot sanction – it is as though the image of dying is not something we should see, or even want to see. As a consequence, there is very little filmmaking done with the consent and collaboration of the dying person and there are few moving images of natural deaths. Focusing on the feature film *ISLAND* and multiscreen gallery exhibition *The Interval and the Instant*, I will ask how might filmmaker and subject visually confront the end of life, so that the outcome is perceived as morally justifiable in its gaze at what is normally regarded as forbidden? The session will draw upon Vivian Sobchack’s *Inscribing ethical space: ten propositions on death and dying*, along with Giorgio Agamben’s discussion of the stages of coma and what he refers to as ‘bare life’ (1998). My chief philosophical companion however is Emmanuel Levinas, whose ideas on the face-to-face encounter, alterity, and identity as creative production have much to offer contemporary attitudes towards film artworks that involve working with vulnerable others. The presentation will conclude by focusing on the complex area between ethics and aesthetics, suggesting that in the context of film and death there can be an ethics of aesthetics.

**11:15 to 12:30 Session 4**

**How to get involved: cultural engagement in the arts**

**Speaker: Ann R David**

The creative economy is vital to London’s success as a cultural hub, employing 1 in 6 Londoners and contributing £47 billion to the economy, as well as being an exporter of creative service exports to the EU. How might your research be part of this? How might we engage in the cultural agenda of London, of the UK, of the EU, or worldwide? How might we become global cultural leaders where our research is not only respected but provides impact? This session will address these questions and look at ways to engage with cultural policy, provision and engagement on different levels.

**Exploring endings, reimagining beginnings workshop   
Speaker: Ann Chow**

This short workshop will use a diverse range of documentsfrom The National Archives’ collections to explore and critically engage in the creative process, such as writing a piece of text. It will enable participants to experiment and explore some ideas around endings and how we might use historical documents to reimagine beginnings.

**The complete works: bringing research projects to a close  
Speaker: Anna Pakes**What is a complete work, be it an artwork, a book or a PhD thesis? What role does the author’s decision-making play in work completion and how are complete works different from those that are unfinished or abandoned? What kind of judgment is involved in bringing an artistic or a research project to a close? This discussion-based session will explore these questions from both philosophical and practical points of view, drawing on (1) debates about artwork completion within analytic philosophy of art; (2) Anna’s current experience of finishing a monograph; and (3) students’ own understanding of what it might be to finish a PhD.

**Doing Making Thinking   
Speaker: Beatrice Jarvis**‘Choreography is a negotiation with the patterns your body is thinking.' In this short workshop we shall be exploring ephemerality, corporeality, precariousness, scoring and performativity. Through two specific exercises exploring the act and form of the duet in performance, we shall explore the platform of the duet as a means to dialog around the central themes of dualism and exploring performance space as a mechanism to embody concepts of the archive and conduit which the body can become to the practices of everyday life. When the body is in its natural resting state, a true image of the life world begins to emerge. This workshop invites you to explore with a more conscious state of awareness on very simple and open level, the movements of daily life which are most common to us. These are referred to as The Four Dignities: Sitting, Standing, Lying, Being.

**Ending myths of music accessibility**

**Speaker: Lucile Desblache**

This paper discusses what it means to make music accessible today. It aims to puncture three prevailing myths that hinder its creative development and enjoyment:

- the myth that music does not have to be made accessible;

- the myth that audiences with special needs perceive music in less valuable ways outside of their communities;

- the myth that mainstream audiences and musicians do not benefit from different ways of listening to and making music.

It will do so in relation to three main ideas: The first idea is that cultural perceptions of the world are shaped by dominant views and countries. They are established for economic, cultural and politic reasons, primarily through translation. The second idea is that music undermines this translation flow from dominant to dominated cultures, as there is an appetite for marginal voices in music which disrupts this cultural global imbalance. The third idea is that of a two-fold understanding of the notion of music accessibility. I shall conclude on how models of translation which are primarily relevant to music would not only benefit music enjoyment but broaden concepts of translation into more creative, inclusive and diverse practices.

**PechaKucha**

**Chair: Ruth Livesey**

In this session seven TECHNE students will share their research in short, concise presentations. PechaKucha 20x20 is a simple presentation format where you show 20 slides of text/images, each for 20 seconds, and the presenter talks to accompany the slides for a total of 6 minutes and 40 seconds. Student presenters include: Jo-Anne Sunderland Bowe, Denise Ackerl, Joana Neves, Anna Meadmore, Rosie Ram and Seoyoung Kim.

**12:30 to 13:30 Lunch**

**Student-led Conference Meeting   
Student Committee: Katy Mortimer**

TECHNE provides funding to support an annual student-led conference, the latest of which was ‘Emotion, Engagement, Experience’ held in November at Amnesty International’s Human Rights Action Centre, London. This is an opportunity for those interested in organising the 2018 conference to meet the Student Conference Committee.

**Student Funding Drop-in.   
Jane Gawthrope and Carol Hughes**

If you have a question about applying for additional funding to support research or study trips, or to run an event, please drop-in and talk to Jane Gawthrope (TECHNE Manager) or Carol Hughes (TECHNE Administrator).  They will advise you on eligibility and the most appropriate type of funding to apply for.

**CV 1-to-1 Consultations   
Stacey Prickett & Ruth Livesey**

How to develop a strong CV for academic job applications and get shortlisted? How to present your research, teaching and other activities in a way that counts with selection panels? What strategies are there to develop employability? Please bring your CV along for guidance from Ruth and Stacey.

Sign up for these session at the Registration Desk.

**TECHNE Online Blog**

**Speaker: Lydia Yeoman**

**Student Podcast   
Jo Langton**

We have started a TECHNECAST… a podcast of PGR’s creative practice, or academic discussion about their work, or anything at all. We have three complete podcasts, or almost complete. Now we are looking for more contributors, help with social media and composers to create a short music jingle and bed to introduce it. Any PGR is invited to create their own 15-minute podcast on any subject related to their research. This short talk is to introduce some basics of recording and making a podcast.

**13:30 to 14:45 Session 5**

**Walking Choreography**

**Speaker: Carolyn Roy**

A collective walk in which we attend to our personal kinaesphere as it colludes with those of our companions and many strangers in navigating the environment. It is a walk that invites contemplation of private, public and shared space – how we generate and matter in them. Moving forwards, back, with, hesitating, returning, starting, stopping, stillness, pausing, resting…silently.

Drawing on diverse walking practices from Allan Kaprow to Christine Quoiraud to Steve Paxton (and me).

**‘Potency of Gravity’ extended workshop on falling: A dance research project (continued into Session 6)  
Speaker: Emilyn Claid**

Emilyn Claid would like to share an ongoing research project *‘Falling Through Dance: physical, metaphorical and psychological considerations’*. This sharing takes the form of a practice led research workshop where we experiment with some physical tasks of falling, (safe and supported) to enable an embodied understanding of the project. The workshop will include discussion about the signification of falling in fields such as dance, philosophy, therapy, social and cultural politics**.**

**Maintaining mental wellbeing and emotional resilience (repeated from Day 1)**

**Speaker: Karina Nolan and Sarah Weir**

This workshop will present information on how to enhance your mental wellbeing as a postgraduate student.  It will help you to develop greater emotional resilience and expand your repertoire of stress management techniques.  This will include an introduction to Mindfulness and how this can help to manage stress, particularly while managing multiple demands on your time.

**Public Policy impact in the Arts and Humanities   
Speakers: Beatrice Turner**

Affecting public policy, whether at a local, national, or international level, is one of the most meaningful ways your research can have impact. Yet it’s often considered a form of impact that’s difficult for arts and humanities researchers to achieve; something that’s best left to the sciences. The purpose of this workshop is to show that in fact arts and humanities research informs public policy in all sorts of surprising and profound ways, and to introduce you to some of the tools and information that will help you think about how your own research might do the same.

The session will be split into two halves. In the first half, attendees will get an introduction to the policy creation process, and an overview of the local, national, third sector, and international stakeholders involved. We will consider a range of case studies from REF 2014 of research that achieved significant public policy impact across the different sectors, and discuss the best entry points and methods for engaging with policymakers. In the second half, we’ll put the discussion into action: attendees will have the opportunity to workshop ways their own research might inform public policy, concluding with a pitching exercise in which you’ll summarise and frame your own research expertise for a policy audience

**What can I do with my PhD? Career options beyond academia (repeated from Day 1)  
Speaker: Jane Conway**

The academic job market is increasingly competitive and many PhD students go on to use their high-level skills in a range of sectors beyond academia. This workshop will help you reflect on your values and skills, applying this knowledge to choosing jobs that might suit you; outline the types of sectors you could enter; identify the benefits of work experience in career decision making; and illustrate a range of job searching techniques. This workshop is provided as part of ‘Whatever Next? TECHNE Career Development Programme’, offering expert guidance tailored to the needs of TECHNE PhD students to enable you to progress your career.

**The end of the world and cephalopods**

**Speaker: William Brown**

Drawing on recent philosophical writings about the chthulucene and HP Lovecraft’s Cthulhu mythos, William Brown will discuss his ongoing research into cephalopods, cinema, artificial intelligence and other things alien, tentacular and meteoroid. However, the session is also intended as a discussion point for all interested in invertebrate thinking, contact with the outside and the end of humanity.

**15:15 to 16:15 Session 6**

**Writing a 4\* Journal Paper**

**Speaker: Phil Powrie**

The term ‘paradigm-shifting’ has sometimes been used to describe a 4\* star research output. It is the top grade in the Research Excellence Framework; it is what will earn you the respect of your peers; it is what will get you a job more quickly. As a PhD candidate, you should be doing something ‘original’. How do you go from the ordinarily ‘original’ (different from everyone else, which is what all PhD candidates have to do) to the exceptionally original (‘paradigm-shifting’)? The workshop is in three parts:

* I will explain how the 4\* category has evolved, and give you the benefit of my experience as a journal editor and reviewer of many articles and books for a variety of publishers: the importance of abstracts, of references, of presentation, and above all how you frame your research. This is not a presentation, but an interactive session where I will be asking you questions.
* You will identify how you think your research might be ‘paradigm-shifting’, in pairs and then to the group.
* We will establish commonalities, but also differences across the various disciplines represented.

**‘On Late Style: writers, artists, and the presence of the end [death?]’**

**Speaker: Ruth Livesey, Tim Armstrong and Finn Fordham**

In this panel, Professor. Finn Fordham, Tim Armstrong and Ruth Livesey discuss the critical concept of late style as it takes shape in the writings of – among others – Adorno, Said and Proust. Finn Fordham and Tim Armstrong will explore the different literary, critical, archival, and philosophical approaches they take to their work as leading scholars of modernist literature, opening out to a wider discussion of textual and critical methods in the face of endings.

**Sensing endings through phototherapy  
Speaker: Del Loewenthal**

This workshop explores sensing endings through phototherapy, therapeutic photography and reenactment phototherapy, with particular reference to post-truth and post-memory. Examples will be given of work in schools and prisons; however, the main focus will be on the author’s account ‘My Father, the Kristallnacht Carrier’. Here, on learning of the murder of his parents and sister, the presenter’s father was unable to speak of this. Reenactment phototherapy enabled bringing these unknown relatives to life, with the hope that they could be more appropriately buried.

**Strategic conversations: harnessing your networks (repeated on Day 1)  
Speaker: Jane Conway**

A recent survey by LinkedIn showed that 85% of critical jobs are filled via networking so this workshop will equip you with the tools you need to network effectively. It will explore some of the myths and fears around networking and help you remove some personal barriers to networking. You will also gain practical tips in how you can network effectively in your job search. This workshop is provided as part of ‘Whatever Next? TECHNE Career Development Programme’, offering expert guidance tailored to the needs of TECHNE PhD students to enable you to progress your career.

**Speaker Biographies**

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| **Dr. Adam Alston** is Lecturer in Theatre and Performance Studies and Programme Leader for the BA Theatre and Performance programme at the University of Surrey. His research traverses politics and aesthetics, with particular focus on the engagement of audiences in immersive and participatory theatre, and the phenomenon of darkness. He is the author of Beyond Immersive Theatre: Aesthetics, Politics and Productive Participation (Palgrave Macmillan 2016), and co-editor with Dr. Martin Welton (QMUL) of Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary Theatre (Bloomsbury 2017). |
| **Professor Tim Armstrong** is Professor of Modern English & American Literature at Royal Holloway.  His books include *Modernism, Technology and the Body*, *Haunted Hardy, Modernism: A Cultural History*, and most recently *The Logic of Slavery: Debt, Technology and Pain in American Literature*.  He is currently working on a study of modernist localism 1926-45. His PhD dissertation on late careers was written on a typewriter in 1985: <http://discovery.ucl.ac.uk/1317533/>. |
| **Dr Tim Atkins** is the author of many books, including On Fathers<On Daughtyrs from Boiler House, Petrarch Collected Atkins from Crater (a TLS book of the year) Horace from O Books (a Daily Telegraph book of the year), and 25 Sonnets from The Figures. He has been a member of the summer faculty at The Jack Kerouac School of Disembodied Poetics in Boulder, Colorado, and a member of Carla Harryman's Poets Theatre in San Francisco. He is currently setting up an MFA at Roehampton University which will have a particular focus on Innovative, BAME, & LGBTQ practice. |
| **William BrownDr William Brown** is a Senior Lecturer in Film at the University of Roehampton, London. He is the author of *Non-Cinema: Global Digital Filmmaking and the*  *Multitude* (Bloomsbury, 2018) and *Supercinema: Film-Philosophy for the Digital Age* (Berghahn, 2013). He is the maker of various no-budget films, and is with David H. Fleming working on a monograph called *Kinoteuthis Infernalis: The Rise of Chthulucinema.* |
| **Ann Chow (National Archives)** is a Record Specialist within the Design, Photographs and Arts Collections Team in the Collections Expertise and Engagement Department at The National Archives. Her research interests include 19th and 20th century art and design. She is also interested in creative practitioners’ use(s) of archives in their practice and using archives in object based learning. |
| **Professor Emilyn Claid** is a professor at University of Roehampton, and a practice led researcher crossing the fields of dance and psychotherapy.  Following a professional career as a dancer and choreographer, she was awarded a PhD (1997) and published a book, *Yes? No! Maybe… Seductive Ambiguity in Dance Theatre Performance*(Routledge 2006)*.*In 2011 she qualified as a Gestalt psychotherapist. She is currently writing a new book, *Falling Through Dance – Physical, Psychological and Metaphorical Considerations*(Bloomsbury). |
| **C:\Users\zrle281\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.Word\Jane Conway for TECHNE.JPGJane Conway (The Careers Group)** is a freelance Careers Consultant for The Careers Group. She has extensive experience in supporting the career development of research students across all disciplines. She has been a Senior Careers Consultant at the University of Leeds where she developed and delivered career management programmes for research students, established and led UKGRAD Yorkshire and NE Hub (a regional network delivering training to PhD research students and junior research staff) and delivered one to one careers advice to PhD students across all disciplines. As a freelancer she has also developed and held the Directorship of careers focused national residential courses for PhD candidates as part of a network of GRADschool Directors. |
| **http://blogs.surrey.ac.uk/careers/wp-content/uploads/sites/63/2017/03/h.cordingley.jpgDr Hayley Cordingley** has worked as a Careers Adviser supporting PGR Students and Early Career Researchers at the University of Surrey since January 2017. She started her career as a PhD researcher, worked in large Pharma R&D in various roles for 10 years, returned to academia in 2007 working as a project manager and researcher on various projects including a technology spin–out opportunity, before transitioning to a researcher developer role in 2012. As her career has included working in, and at the interface of, international corporates, academia, and SMEs, she naturally moved into role in Employability and Careers, where she is passionate about helping researchers navigate their careers – realise and articulate their values and skills, be aware of the range of opportunities available to them, and nail the job application process. |
| **Dr Sean Cunningham** has worked at The National Archives since the 1990s where he is currently the Head of the Medieval Records team. Sean has extensive experience of research into late medieval and early Tudor England, and has published widely on Britain at the turn of the sixteenth century, late medieval society in northern England, and the records of government. He is a Fellow of the Royal Historical Society and co-convenor of the Late Medieval Seminar at London University’s Institute of Historical Research. Sean has recently started as a co-investigator on a Leverhulme-funded research project on Early Tudor Kingship (@TudorKingship) with staff at the universities of Winchester and Sheffield. |
| **Ann R. DavidProfessor Ann R David**, PhD, is Professor of Dance and Cultural Engagement at the University of Roehampton, London, where she is Head of the Dance Department. She specialises in dance anthropology and South Asian classical and popular dance. Her research work focuses on the dance and ritual practices in UK Indian communities investigating issues of migration, identity and embodiment, and the gestural, narrative and ritual practices of bharatanatyam. She has published widely on this work, as well as on dance in Bollywood, and on the ritual dances of Tibetan Buddhist and is currently working on a monograph of Indian dancer Ram Gopal. Ann is passionate about the need for the arts in education and dance’s unique role in matters of communication, working closely with policy makers in the arts and is on the Board of several arts organisations. |
| **Lucile DesblacheProfessor Lucile Desblache** is Professor of Translation and Transcultural Studies. Lucile is the Editor of JoSTrans, The Journal of Specialised Translation. Her research interests are Music and Translation, and Animal Studies. She is the principal investigator of the AHRC-funded project 'Tran slating Music'. |
| **steven-eastwood.jpgDr Steven Eastwood** is an artist-filmmaker working in both the cinema and gallery. His second feature film, *ISLAND*, premiered at the 61st BFI London film festival in 2017. His first feature *Buried Land (2010)* was officially selected for Tribeca, Moscow, Sarajevo, Mumbai film festivals. Recent exhibitions include *The Interval and the Instant*, a solo show at Fabrica Brighton and sister project to ISLAND. Forthcoming exhibitions and screenings include the UK release of ISLAND in autumn 2018. His documentary *Those Who Are Jesus* was nominated for a Grierson Award. Eastwood is the co-founder and co-chair of the Centre for Film & Ethics at QMUL as well as convenor for the MA in Documentary. He gained a theory-practice PhD through UCL, The Slade in 2007. He is currently working on *Autism Through Cinema,* funded by the Wellcome Trust. |
| **Dr Shantel Ehrenberg** is Lecture in Dance & Theatre at the University of Surrey. She is a dance practitioner and academic who is continually negotiating dancing and writing about dance. Please visit https://shantelehrenberg.weebly.com for more information about Shantel’s background, research and publications. |
| **Professor Finn Fordham** is Professor of 20th Century Literature at Royal Holloway.  He's written two monographs for Oxford University Press (one on Joyce, one on Genetic Criticism applied to Modernists); has edited two volumes of essays, and edited *Finnegans Wake* for Oxford World Classics.  He is currently working on a study of the day World War 2 was declared, and the place of Modernist culture on that day. |
| **Jane Gawthrope** is the Manager of the TECHNE Doctoral Training Partnership overseeing all aspects of its operations. She also manages Royal Holloway’s relationship with the ESRC SeNSS DTP and other types of doctoral awards at the College. Previously, Jane was a Faculty Manager at Royal Holloway and managed one of the Higher Education Academy Subject Centres. |
| **Sarah GormanDr Sarah Gorman’s** (University of Roehampton – Drama, Theatre & Performance) research focuses on contemporary feminist performance and European/North American experimental theatre and Live Art. She is currently working on a book project for Routledge provisionally entitled *Women, Failure and Contemporary Performance.* She is co-editing a special edition of *Contemporary Theatre Review* on Contemporary Feminist Theatre and Performance due out in August 2018 and developing a series of ‘Performance Dialogues’ to document interviews held with experimental female performance practitioners. The interviews can be found on her *Reading as a Woman* blog http://readingasawoman.wordpress.com. |
| **Dr Susan L. Greenberg** is senior lecturer in creative writing at the University of Roehampton and programme convener for the department’s MA Publishing, following a long career in journalism and media. She has a PhD in Publishing from University College London and is a Senior Fellow of the Higher Education Academy. Publications include A Poetics of Editing (Palgrave, 2018), Editors Talk About Editing (Peter Lang, 2015) and ‘Slow journalism in the digital fast lane’ in Global Literary Journalism: Exploring the Journalistic Imagination (Peter Lang, 2012). |
| **Carol Hughes** is the Doctoral Training Partnerships & RCUK Scholarships Administrator responsible for the administration of the TECHNE Doctoral Training Partnership. She can advise on UKRI doctoral scholarships and on applying for TECHNE AHRC funding for events and placements. Before joining Royal Holloway, Carol worked for Bracknell Forest Council in Environment, Culture and Communities. |
| **https://www.falmouth.ac.uk/sites/default/files/respimg/floated-article-image/normal/public/image/Beatrice-Jarvis_headshot.jpg?itok=cyZQlADCDr Beatrice Jarvis** is a creative facilitator, choreographer, and researcher. She is currently a full-time lecturer in Dance at Kingston University, London. She holds a practice-based Ph.D. exploring dance as medium to explore spatial and social conflict. As a dance artist, she works in Romania, Gaza, Berlin, Germany and Northern Ireland to generate large-scale and site-specific choreographic works to explore the social power and potential of embodied movement practices. Her socio-choreographic research has been profiled within Bauhaus-Universität Weimar, dOCUMENTA (13), The National School of Art Bucharest, Galway Dance Festival, Goldsmiths CUCR Tate, and the American Association of Geographers Annual Meeting. Her most recent commission has been to make a solo work for the Hold Everything Dear: Performance, Politics and John Berger Symposium at The Bathway Theatre, London. |
| **cid:c40811e8-b919-43c7-9616-23fef191b29e@eurprd03.prod.outlook.comJoanna Jones** is interested in the inter-connectedness of things, thoughts and encounters. She has developed a performative process that positions her body as an agency of a particular kind of knowing taking her practice into the territory of an event. Following a foundation year at Northwich College of Art, she continued her studies in London at the Byam Shaw School and the Royal Academy Schools graduating in 1970. She was co-founder of the London studio collective, *The Works*. In 1978 she moved to Germany, establishing her practice and exhibiting her paintings nationally and internationally, returning to the UK in 1997, settling in Dover and founding Dover Arts Development (DAD) with artist Clare Smith in 2006. In 2016 DAD won Kent Creative's *Best arts organisation in the South Eas*t Award. |
| **Jo Langton** is a TECHNE funded PGR at Surrey university Department of Music and Media studying a technological history of electroacoustic music.  She has a professional background in BBC Radio, most recently as a sound recordist for radio 3. |
| **Image result for ruth liveseyProfessor Ruth Livesey** is Professor of Nineteenth-Century Literature and Thought in the English Department at Royal Holloway, University of London. Her most recent book is Writing the Stage Coach Nation: Locality on the Move in Nineteenth-Century British Fiction (OUP, 2016) which was nominated for the MLA James Russell Lowell Prize, 2017. She was an editor of Journal of Victorian Culture from 2009-2015, is a strategic Peer Review College member of the AHRC and regular AHRC grant moderation panel chair. Ruth has three current PhD students and has supervised 10 PhDs to completion over the last decade whilst examining a further 14 theses across literary, art historical and historical areas of study. She has served as Deputy Director of TECHNE since January 2016. |
| **Professor Del Loewenthal**is Director of the Research Centre for Therapeutic Education and Professor of Psychotherapy and Counselling in the Department of Psychology at the University of Roehampton.  He is an existential-analytic psychotherapist, chartered counselling psychologist and photographer.  His books include: Phototherapy and Therapeutic Photography in a Digital Age (Routledge, 2013), Existential Psychotherapy and Counselling after Postmodernism (Routledge, 2017), Why not CBT? (with Gillian Proctor; PCCS, 2018). ​ |
| **Katie McGettiganDr Katie McGettigan** is Lecturer in American Literature and co-Director for the Centre for Victorian Studies at Royal Holloway. She works on nineteenth-century transatlantic literature and print culture, and has research interests in the Digital Humanities and digital and print archives. She is happy to talk to students about placement opportunities with the Centre for Victorian Studies, and how the CVS can help support their research. |
| **Judith Merritt (National Theatre)** is Head of Talks and Exhibitions at the National Theatre. Previously she worked at Eden Court in Inverness as Arts Education Manager for nine years before moving south to Colchester where she worked as Head of Learning at visual arts venue Firstsite for six years. She trained at Dartington College of Arts and has worked as a performer and stage designer for companies in UK, New Zealand and Canada. |
| **Photograph of Dr Helen Julia MinorsDr Helen Minors** is Associate Professor of Music at Kingston University. She has much experience having acted as head of department in two institutions and currently works as course leader for two undergraduate programmes. Helen’s research explores intercultural arts research, mostly notably in twentieth-century European music. She has published widely, including many arts and book chapters. She current co-leads the project Taking Race Live which was a Finalist for the Higher Education Academy’s Collaborative Award in Teaching Excellence. |
| **Karina Nolan** is a Mental Health Adviser at the University of Roehampton. She provides students with one to one support; to improve and maintain good outcomes with regards to their mental health. She is a qualified Social Worker; with experience of working in both children’s services and mental health services. |
| **Anna PakesDr Anna Pakes** is Reader in Dance Studies and Director of the Centre for Dance Research at University of Roehampton. Her teaching and research is focused on the philosophy of dance, with a particular interest in analytic aesthetics. She has published on a range of philosophical themes as they relate to dance, including the mind-body problem, Husserlian phenomenology and the epistemology of practice as research. A monograph on the ontology of dance works is forthcoming with Oxford University Press. |
| **http://www.surrey.ac.uk/englishandlanguages/images/Staff%20Profile%20Images/phil_powrie.htmProfessor Phil Powrie** is Professor of Cinema Studies and former Executive Dean of the Faculty of Arts and Human Sciences at the University of Surrey. He has been the Chief Editor of Studies in French Cinema since 2000, an AHRC Peer Review College member and an AHRC Strategic Reviewer. |
| **Stacey PrickettDr Stacey Prickett** is a Reader in Dance Studies at the University of Roehampton. Her research, teaching and PhD supervisions explore relationships between dance, society and politics through historical and sociological perspectives. A British Academy/Leverhulme award supports current research into dance during the Cold War. Stacey’s publications include *Embodied Politics: Dance, Protest and Identities* (Dance Books, 2013), articles in international journals, and chapters in *Dance and Politics* and *Dance in the City*. She is a member of the AHRC Peer Review College, the Editorial Board of *Dance Research Journal*, the Executive Committee of the Society for Dance Research and chairs the Board of Directors of the Sonia Sabri Company. |
| **Professor Nigel RapportProfessor Nigel Rapport** is Professor of Anthropological and Philosophical Studies at the University of St. Andrews, Scotland. He is also Founding Director of the St Andrews Centre for Cosmopolitan Studies. He has held the Canada Research Chair in Globalization, Citizenship and Justice at Concordia University of Montreal, and he has been elected a Fellow of the Royal Society of Edinburgh. His research interests include: social theory, phenomenology, identity and individuality, community, conversation analysis, and links between anthropology and literature and philosophy. His most recent books are: *Distortion and Love: An Anthropological Reading of the Life and Art of Stanley Spencer* (Ashgate 2016); and, as editor, *Distortion: Social processes beyond the structured and systemic* (Routledge 2018). |
| **Carolyn Roy** is a London-based dancer, writer and PhD practitioner-researcher at Roehampton University. Her research project ‘The Work of Wandering’, explores the synthesis of dance and knowledge production through dance improvisation with a current focus on companionship, or being alongside, as a political and compositional tool. |
| **Professor Anna Seymour** PhD PFHEA HCPC registered Dramatherapist is Professor of Dramatherapy at the University of Roehampton, London and Visiting Professor at the University of Osijek, Croatia. She is an international trainer and consultant to several Dramatherapy programmes across the world. With a background in professional theatre for communities she specialises in teaching therapeutic theatre and researches the relationship between politics, theatrical aesthetics and Dramatherapy. She is series editor Dramatherapy: approaches relationships, critical ideas (Routledge/Taylor and Francis). |
| **Dr Caroline Sharples** is Senior Lecturer in Modern European History, joining the University of Roehampton in September 2017.  She is the author of *West Germans and the Nazi Legacy*(Routledge, 2012), *Postwar Germany and the Holocaust* (Bloomsbury, 2016) and co-editor, with Olaf Jensen, of *Britain and the Holocaust: Remembering and Representing War and Genocide*(Palgrave Macmillan, 2013).  She is currently working on a new monograph that examines the commemoration of dead Nazis before, during and after the Third Reich. |
| **Dr Jonathan Skinner** is Reader in Anthropology at Roehampton, working in Whitelands next to Alton Estate where he regularly snacks and shortcuts through. He is interested in leisure activities – tourism and tour guiding, and social dancing. He is excited by the prospect of trying to combine these interests in this walk. It is his last walk as Chair of TECHNE Training Group. He is the (co)editor of a few books he might be drawing upon, especially *Great Expectations* (2011), *Writing the Dark Side of Travel* (2012), *Dancing Cultures* (2012), *Terror on Tour* (2016, <http://liminalities.net/12-5/>), *Visiting Murals* (2017), and *Leisure and Death* (2018). |
| **cid:2b03a1fc-1c25-4e1d-8fa2-7935d36ae6ba@eurprd03.prod.outlook.comClare Smith** **(Dover Arts Development)** Clare’s mixed English/Chinese heritage informs her perspective on issues of identity and categorisation. Frequent travelling as a child and young adult has meant a somewhat ambivalent relationship to place, reinforced by the sense of ambiguity that comes from her mixed identity. Her current focus is on the embodied experience of place and space through printmaking, drawing and moving image with reference to craft, the importance of labour and the handmade. She is particularly interested in ostensibly natural environments, which she sees less as a manifestation of the nature/culture divide and more as another aspect of the made world in which human and non-human life co-exist. Collaboration is part of her practice and co-founded Dover Arts Development (DAD) together with Joanna Jones. |
| **Dr Beatrice Turner** is Research Facilitator for the English and Creative Writing Department at Roehampton University, and is currently acting Research Manager for Impact and Environment for the university. Prior to taking up this role, she was a Teaching Fellow at Newcastle University, and Public Policy Engagement Officer at Durham University for the Northern Bridge Doctoral Training PartIn thinership. She completed her PhD at Newcastle University in 2014; before commencing doctoral study, she was a policy analyst in the New Zealand government. |
| **http://conductivemusic.uk/wp-content/uploads/2017/11/IMG_1571-e1510164053133-250x250.jpgJames Telford** is a London-based composer, PhD researcher and electronic musician. His music draws influence from the worlds of Noise, Electroacoustic Music and Experimental Electronica. James is particularly interested in how the relationship between recorded sound and live performance can drive the compositional process. He creates electronic environments for live performance that cultivate resistance and indeterminacy in the hope of yielding unexpected musical outcomes. His studio compositions explore the distance travelled when these performances are translated into a recorded format. His doctoral studies at Royal Holloway, University of London are supported by the TECHNE Doctoral Training Partnership, as is his research residency at Conductive Music. |
| Sarah Weir - Registered MBACP (Senior Accredited)**Sarah Weir** is the Lead Counsellor for the Roehampton Student Counselling Service.  Her role includes supervision of a team of 12 volunteer counsellors, clinical assessments and working with complex clients with mental health presentations. Sarah is a Senior Accredited Member of the British Association for Counsellors and Psychotherapists and has worked as a psychotherapist for over twenty five years.  She managed a counselling service for a community mental health team, before moving to higher education, where she has worked for the past sixteen years in a number of universities. |
| **Professor Graham White** (University of Roehampton – Drama, Theatre & Performance) is a playwright, researcher and lecturer, with interests in playwriting practices, modern drama and cultural history and performance in the law. His play dealing with the ICTY Tribunal in the Hague, *General Mladic is Waving,* was broadcast on Radio 4 in November 2017. His 12 part dramatisation of Primo Levi's *The Periodic Table* was broadcast in 2016 and his version of BS Johnson's 1960s experimental novel *The Unfortunates* won a BBC Audio Drama Award for Innovation. Recent essays have appeared in Kimberley Jannarone’s *Vanguard Performances* and James Harding and Cindy Rosenthal’s *Centre-Staging the Sixties (*bothUniversity of Michigan Press*)* and his book on Harold Pinter’s *Party Time* is part of Routledge’s ‘Fourth Wall’ Series. |
| **Professor Ted Vallance** is Professor of early modern British political culture at the University of Roehampton, London. He is the author of *A Radical History of Britain* (2009), *The Glorious Revolution* (2006) and *Revolutionary England and the National Covenant* (2005). With Harald Braun he has edited two volumes on conscience and casuistry in early modern Europe: *Contexts of Conscience*(2004) and *The Renaissance Conscience* (2011). His articles have featured in*Albion, English Historical Review, Historical Journal, Historical Research, History Workshop Journal, The Huntington Library Quarterly, Journal of British Studies, Renaissance Studies,* and*The Seventeenth Century.*His monograph, *Loyalty, Memory and Public Opinion in England, 1658-1727* will be published by Manchester University Press in 2019. |

