

# CHASE Encounters Conference 2022

WHAT DO WE MEAN BY 'NEW NORMAL'?

December 8-9th 2022



# CHASE

Consortium for the Humanities and the Arts South-East England

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“Encounters” is the name CHASE gives its biannual conferences, not only because they are a chance for doctoral researchers across the nine universities of this Consortium to meet but because, in meeting, we have the chance to encounter each other’s ideas, working practices and experiences across everyday institutional and disciplinary divides. These encounters might lead to lasting connections, or they may not, but each encounter is enriching, offering fresh perspectives and reflections. Each encounter has the potential to suggest new avenues to explore or to find new companions to travel along well-trodden paths.

CHASE is a Doctoral Training Partnership, funded by the Arts and Humanities Research Council and our member institutions. “Encounters” embodies all aspects of what we do throughout the year. The rich and varied programme includes presentations of doctoral research alongside training and development sessions, bringing together organisations in partnership to support researchers at the start of their careers. We want to thank Milly Mulcahey for all her hard work in assembling this fantastic conference, and everyone who is presenting, chairing or leading a session.

Do try to take in – and take part in - as much as you can. We hope that everyone will find these two days full of enriching and enjoyable encounters and that together we can explore and perhaps define a ‘new normal’ for doctoral research.

**Professor Kate Lacey, CHASE Director**  
**Rob Witts, CHASE DTP Manager**



## Hello & Welcome

### **Welcome to the CHASE Encounters Conference 2022.**

Whether you are a presenter or an attendee, you are vital to the development of our leading-edge research – so thank you.

In the last two years, we have adapted repeatedly and rapidly from Covid lockdowns to a cost-of-living crisis, and the boundaries of normal seem ever-changing. Research is, in many ways, the same. It is an uncertain, creative, and often solitary journey. Our conference and this magazine are designed to give you the skills to navigate change and uncertainty within your work. You will find key resources to develop your research and writing skills, your project management and creative thinking processes, and crucially your work-life balance.

By making wellbeing a central part of our programme, we seek to demonstrate that taking a break is vital, to your health, happiness, and productivity. Accessibility was front of mind when we developed this conference. With this magazine, we sought to support skills development and conference engagement. During the conference, we will operate closed captions, share key terms in the chat, and have prepared chairs to support panellists and audience members.

We are also excited to include our first neurodivergent training session, which is accompanied by an article in this magazine. Please let us know if there is anything else we can do. We would love to hear your feedback during or after the conference.

That's it. Enjoy the conference and our magazine on the 8th & 9th December 2022 and beyond.

**Amelia Mulcahey, CHASE Conference Lead, [training@chase.ac.uk](mailto:training@chase.ac.uk)**



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# December 8th programme

Please note: The conference programme is subject to change at any point before or during the conference itself.

## Welcome

9:00 - 9:20am

Introduction from CHASE.  
Conference layout, programme, and  
commitment to accessibility.

## Work in Progress

9:20 - 9:45am

First-year PhD candidates share their  
proposed research topic and introduce  
themselves to the wider cohort.

## Morning Panels

9:50 - 10:50am

Room 1: The Positionality of the  
Researcher

Room 2: Interpreting the Arts as  
Researcher & Practitioner

Two panels will run adjacently, addressing  
questions on the influence of the researcher  
and reflecting on the creative work of  
researchers within heritage and  
arts institutions.

## Wellbeing Sessions

11.00am - 12.00pm

Room 1: Yoga & Hypnosis

Room 2: Mindfulness Art: Look,  
Listen, Make

Room 3: Plant your Wellbeing.  
Easy Ways to Grow your own Indoor  
Wellbeing Jungle

## Afternoon Panels

1:00 - 2:30pm

Room 1: Understanding Change  
within Artistic Media

Room 2: Research as Creative  
Practice

In room one, hear from researchers across  
studies of theatre, art and historic sources.  
In room two, panellists discuss the practical  
and artistic outputs of their research from  
museum policy to non-fiction writing.

## Afternoon Panels

2:35 - 3:10pm

Room 1: CHASE Journal - Brief  
Encounters

Room 2: Tensions between  
Representation and Reality

In room one, discover how you can get  
involved in the Brief Encounters Journal.  
In room two, consider how Queer and  
Indigenous experience can be recovered  
from misrepresentative sources.

## Training Sessions

3:30pm - 5:00pm

Room 1: How to Manage your  
Workload as a  
Neurodivergent Person

External Link: Taster Creative  
Journaling Workshop - Magnetic  
Ideals and Arts

External Link: Getting Published –  
How to Write a Paper \* (Pre-booked  
sessions 2:30 - 3:30pm and 4:00 - 5:00pm)

# December 9th programme

## Work in Progress

9:20 - 9:45am

PhD candidates share their proposed research topic and introduce themselves to the wider cohort.

## Morning Panels

9:50 - 10:50am

Room 1: Practitioner-Researcher

Room 2: Exploring Normality and Transformation in Historic Texts

In room one hear the findings of researchers who also work in their ethnographic field sites. In room two hear how historic ideas of normal and transformation can be recovered from historical and religious texts.

## Wellbeing Sessions

11.00am - 12.00pm

Room 1: Yoga & Hypnosis

Room 2: Collage Poetry: Exploring Word and Image Making

Room 3: Kent Community Oasis Garden. Growing a Way to Wellbeing

## CHASE panels

12:50 - 1:50pm

Room 1: CHASE Placements

Room 2: CHASE Research Networks

## Training Sessions

2:00pm - 3:30pm

External Link: Mapping your Research Landscape

Room 1: Introduction to Knowledge Exchange & Researcher Impact

## Concluding Remarks

3:30pm - 4:00pm

The main conference Zoom link will be shared with all those registered on Eventbrite. Adjacent panels will be running in breakout rooms giving you the opportunity to easily select your preferred panel. Some training and wellbeing events will use separate Zoom links. These will be shared in the chat and emailed to attendees ahead of the conference.

# CHASE Pre-Encounters Training

The CHASE Pre-Encounters Training was held in October and early November 2022 to offer advice to researchers applying to present at conferences.

For those who were not able to attend we have provided some of the key learnings and links.

## Pre-Encounters Training - Applying with Confidence

**David Hornsby**, Reader in French and Linguistics, the School of Cultures and Languages, University of Kent.

This workshop gave guidance for arts and humanities postgraduate students looking to secure presentation opportunities at a broad range of academic conferences.

The Event recording can be found in full on the CHASE Knowledge Exchange Website:

<https://www.chasekeh.co.uk/previous-events-recordings>



Since appointment in 1990, I've taught French, Russian and Linguistics at the University of Kent, as well as directing a vocational Masters programme in Translation and Interpreting, and teaching literature modules for the French and Comparative Literature departments. I've been submitting proposals and giving papers for years and have become aware both of the different approaches adopted, and of the many – sometimes invisible - barriers which can stop students applying. I hope the recording will demystify the process and provide some of the guidance I wish I had received as a student.

Here are a few key points:

### **Align the kind of talk you offer to the stage you're at in your thesis:**

1st Year - 'Here are my research questions, and I think they're interesting...'

2nd Year - 'Here are some preliminary findings, and how I got them'/ 'Here's what I suspect I'm going to find, and why'

3rd Year - 'Here are just some of my juiciest findings, and they'll blow your mind!'

### **Framing your narrative:**

Working title (think of this as work in progress!) Suggest a research question you're going to answer, or half-answer.

Keep the focus as narrow as you can (you have 20 minutes to make an impression!).

Frame your narrative for an intelligent lay audience.

Show how you came to your research question.

Why it's interesting here, specifically here?

Why did you look at it in this way?

What you found/expected to find?

Why it matters/might matter?

Keep your eye at all times on your communication aims.

## **Addressing your audience**

Who is running the conference? What is their raison d'être?

Link the title and opening sentence directly to conference theme if possible.

What are the abstract preparation and submission guidelines? Length of abstract: 500 words? 400 words? Ignore this! Limit yourself to 250! Think of the reader, who's seen 10 of these.

Think - what would make you sit up and take notice?

## **Do**

- Be exploratory, take risks
- Think about how you'll PRESENT
- Be a tough editor (those 250 words...)
- Keep to your narrative structure
- How do the elements connect?
- Does it give the information your reader needs?

## **Don't**

- Worship the 'big names' (but by all means quote them!)
- Get sidetracked
- Worry about questions at the end
- Don't be afraid of saying: 'I don't know!'
- Use language that isn't yours
- Make your abstract a literature review
- Over-reference

# Pre-Encounters Training: Presenting with Confidence

An attendee's key learnings from Dr Rosie Findlay's 'Presenting with Confidence' training session.

**Dr Rosie Findlay** is Lecturer in Media Studies at the University of Kent.

Rosie's two key research interests are 20th and 21st-century fashion media and the intersection of dress and the embodied self. Her work has been published in several journals, most recently *Feminist Theory* and *Australian Feminist Studies*, and she is author of *Personal Style Blogs* (2017) and co-editor of *Insights on Fashion Journalism* (2022). She is also Open Space and Reviews Editor of *International Journal of Fashion Studies*.



Here are some key points from Rosie's presentation:

## Presenting a Paper

This is an opportunity to tell a story about your research and about you as a researcher. Communicate what makes your work exciting/interesting/important.

- What about the work is most important to communicate in the time you have?
- What's the one idea you want the audience to take away from your presentation?
- What debates/discussions situate your work? What is your paper responding to?

## Preparation

- Keep it short and focused.
- Consider how to prompt yourself: Read a written paper? Dot point plan? Prompts in slides?
- Rehearse several times. If using a script mark the pauses and the points to emphasise.
- Slides should state key information and images only. The focus should be on you, not them.

## Presentation

- Acknowledge if it's your first time presenting; let them know what you want feedback or questions on.
- Remember that any 'preamble chat' is included within your presentation time.
- Look at the audience.

## Recommended Resources

### Guidance on preparing a poster:

['How to Create a Research Poster'](#), New York University Libraries

['Designing Communications for a Poster Fair'](#), Penn State University

['Poster Sessions'](#), Colorado State University

### Guidance on preparing a slide deck:

['How to Avoid Death by PowerPoint'](#), David JP Philips, TedxStockholm Salon

### Some other useful resources:

[@PhD\\_Genie](#) – Twitter account run by Ido Rosenzweig offering support and advice for PhD students and early career researchers

[ThesisWhisperer.com](#) – website founded by Prof. Inger Mewburn offering free resources to all academics, but especially focused on PhD students

## Pre-Encounters Training: Tips for Chairing

### Olivia Andrew

Olivia is a CHASE funded PhD student at the University of Kent. She is seeking to influence change within her PhD, investigating experiences of Cerebral Palsy and Multiple Sclerosis in Britain between 1980 and 2010, and is passionate about improving disability equality, accessibility, inclusivity, visibility, treatment, and social perceptions.

Prior to starting her PhD in 2022, Olivia completed her BA in history (Hons) and MA in Modern History at the University of Kent in 2021 and 2022 respectively.



### Olivia's Advice for Chairs

#### Stay calm

This is not a test, and no one is testing you! Enjoy the experience and have fun with the responsibility you are being given.

#### Enjoy listening to the papers

Often when we are nervous or focusing on the job at hand, we can turn off, or miss other things happening around us. Remember as a Chair you are there to enhance the Speakers' papers, giving them the opportunity and space to answer questions and explain their papers further. Enjoy having the space to do this; you will take so much more from the experience and gain greater insight and understanding (remember you can ask your own questions too!)

#### Use the opportunity to learn

Learn from the audiences' questions, learn from the Speakers' papers, answers, and formats, and learn from yourself. This is a unique opportunity to not just listen to a panel but have a role in it; use it! This is an opportunity to not only enhance others' work, but also your own work. Take the time to note how people answer questions, ask questions, present, and overcome difficulties, it will help your work.

#### HAVE CONFIDENCE IN YOURSELF!

You're being trusted to Chair, so have confidence in your ability and trust yourself! Don't let impostor syndrome overtake what should be an exciting experience.

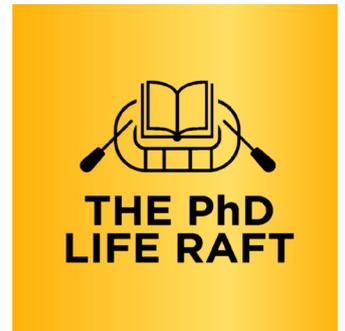
It was an honour to be asked, and trusted to Chair. I got to meet many people, both working within my research interests and outside of it, broadening my knowledge and understanding. I learnt a lot from the experience personally and academically, learning from the planning, from the speakers, the event organisers, and the audience. Chairing, and the experience in general, gave me a sense of accomplishment and much-needed confidence in my ability.

# Pre-Encounters Interview: The PhD Life Raft Podcast

In the run up to the conference we caught up with **Dr Emma Brodzinski**, Founder and Host of the podcast PhD Life Raft. PhD Life Raft is an engaging, honest, and refreshingly upbeat look at PhD life, addressing challenges with actionable advice and personal stories.

<https://open.spotify.com/show/3Aoks0ac86lNe2HufiDyiF>

To start I wanted to say that I always welcome hearing from people on the PhD journey - particularly if they would like to come and share their story on the podcast! You can contact me at [emmabrodzinski@gmail.com](mailto:emmabrodzinski@gmail.com) or find me on Instagram @phdliferaft



## How can we best describe the PhD Life Raft Podcast?

I recently asked PhD researchers that I work with to offer their description of The PhD Life Raft. One of them described it like this:

“You know that scene in Finding Nemo where Dory and Nemo's Dad are struggling to find Nemo and then they ride the super-cool sea turtles and get towards Sydney much faster than they would have otherwise? That's what the PhD Life Raft is like. Anyone can say “just keep swimming” but you help people get to where they want to be”.

I was so delighted as I love the idea of turbo-boosting the PhD experience and helping people make real progress!

## What inspired you to set up the Podcast?

The PhD journey can be really disorientating. It is often very different from what is expected with a whole new way of working to explore; new relationships with the academy to navigate; and obstacles to conquer. I see my role as helping people to orientate themselves in this new environment and to be able to make certain and consistent progression towards submission and beyond.

This work comes out of my own experience as an academic - until last November I was a Senior Lecturer in the Drama and Theatre Department at Royal Holloway - in particular as a PhD supervisor and as an examiner. It is also shaped by my experience as a therapist. So many PhD researchers struggle with their mental health - particularly anxiety and depression - and, although support for undergraduates is improving I could see there was a need for provision that served the particular challenges faced by doctoral candidates.

## How has the Podcast developed?

I had been working for doctoral training programmes providing researcher support but I wanted to serve more people so I set up The PhD Life Raft Podcast where each week I discuss a particular aspect of the PhD journey with someone who has experience in that area. There are now more than 80 episodes on topics from managing your finances to preparing for your viva and we are just about to hit 100, 000 downloads! The work has developed so that I now also run workshops such as ‘Productive Habits for PhD Students’ and courses such as ‘The PhD Detox’ and recently ran a symposium with 15 speakers and 1500 delegates!

Our students can access the podcast on Spotify, Podcast Addict, or Apple Podcasts, for engaging advice on a breadth of topics affecting researchers. You can also speak to Emma about sharing your own story on the podcast, contacting her at [emmabrodzinski@gmail.com](mailto:emmabrodzinski@gmail.com) or on Instagram @phdliferaft

## Work in Progress Presentations

Welcome to the Cohort!

Discover how PhD research begins, as first-year students share their proposed research topic and introduce themselves to the wider cohort.

**Thursday 8th Dec  
9:20 - 9:45am**

Format: 5 minute presentations with a 10 minute Q&A

Chair: **Milly Mulcahey**

Center for Indigenous and Settler Colonial Studies, University of Kent

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### **Connor McClenan**

First-year Drama Practice Research PhD candidate, School of Art, University of Kent.

### **Staging Autism: A reflection on the theory and practice**

**behind staging Shakespeare through an autistic critical lens.**

In my presentation, I plan to detail my experiences during my MA Theatre Directing Final Project, which formed the foundations upon which my PhD Research is built. I shall discuss my investigation around the effectiveness of British theatre director Katie Mitchell's directorial methodology in the exploration and reclamation of staged autistic identities, and the observations and discoveries I made during this process. I shall share with the conference the practical and theoretical challenges faced during my investigation, which involved staging an adaptation of Shakespeare's Twelfth Night with autistic re-imaginings of two characters, and how working effectively and collaboratively with my neurodiverse cast on this project directly informed the development of my current PhD Research.

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### **Emma Rose Kraus**

First-year PhD candidate, Centre for Medieval and Early Modern Studies, University of Kent

### **A Method for Madness.**

My thesis project (conducted in association with The Oxford Marlowe) examines performances of madness in contemporary productions of early modern drama under the supervision of Dr Sarah Dastageer, Dr Rory Loughnane, and Professor Chrissie Rogers.

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### **Erica Piasecka**

First-year PhD candidate, School of Literature, Drama and Creative Writing, University of East Anglia

### **Pained Bodies, Pained Worlds: A Feminist Phenomenological Investigation of 'Being-With' Chronic Pain in Live Art and Performance.**

I am based at UEA and my research concerns chronic pain in live art and performance. My focus is on artworks that, by engaging in a queer discourse on chronic pain as a non-normative experience, problematise the requirement for pained bodies to enact their pain in specific ways in order to access treatment and support. In this way, I hope to move away from dominant narratives that present chronic pain as an individual problem at a time where pain and pain-related diseases are the leading cause of global disability and disease. The concept of 'being-with' is central to my overall theoretical framework, which will draw on feminist phenomenology of illness to understand chronic pain from a relational perspective, foregrounding encounters between pained bodies, non-pained bodies and the world in the space of performance. Since 'being-with' is crucial to the phenomenology of Martin Heidegger, a large part of what I'm doing at the moment involves reading *Being and Time* and trying to think about ways to develop a critical response.

## Morning Panel Options

These panels will run adjacently, addressing questions on the influence of the researcher and reflecting on the creative work of researchers within heritage and arts institutions.

**Thursday 8th Dec**

**9:50 - 10:50am**

**Room  
1**

### The Positionality of the Researcher

- Deborah Dainese** “Experiencing the new normal” at the Africa Museum (Tervuren) Challenges and Considerations During In-person Research.
- Caroline Hawthorne** “they’re just like different mes”  
Expression of multiple identities in healthcare students’ academic writing.
- Vanessa Long** “Lawyers researching the Law.”
- Maryam Aghdami** “Politics of knowledge: How privileged progressives silence marginalised?”
- Olivia Andrew** Chair

**Room  
2**

### Interpreting the Arts as Researcher & Practitioner

- Lea Cooper** “Finding myself in the archive. Zines at the Wellcome Collection.”
- Naadia Sheriff** Jazz, education and practice: how gender and diversity are creating and challenging the ‘New Normal’.
- Raquel Morais** “Working Atlas”
- TBA** Chair

Chair: **Olivia Andrew**, University of Kent

8th Dec 9:50 - 10:50am

Format: 10 minute presentations with a 15 minute Q&A

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## **Deborah Dainese**

CHASE-DTP funded part-time PhD candidate, Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, University of East Anglia

## **“Experiencing the new normal” at the Africa Museum (Tervuren) Challenges and Considerations During In-person Research.**

After two years of digital research conducted during the Covid-19 pandemic, in May 2022 I embarked on an in-person apprenticeship at the AfricaMuseum (Tervuren, Belgium), where I could experience what the so-called ‘new normal’ meant for the personnel working in the museum and, especially, for researchers. Based on my personal experience, the overarching questions I will address and explore in this work in-progress session are: to what extent will scholars return to in-person research? And when they do, how long will they stay (or are they allowed to stay), and what type of visit will suit them best?

My research focuses on retrieving the life and activities of the Congolese sculptor Mashitolo mwata Zola (1915ca - ?) who worked in the Kwango- Kwilu areas (present-day southern Democratic Republic of Congo) during the mid-20th century.

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## **Caroline Hawthorne**

PhD candidate, University of Essex

## **“they’re just like different mes” Expression of multiple identities in healthcare students’ academic writing.**

Traditional academic writing conventions have frequently emphasised the importance of minimising writer presence in order to achieve greater objectivity and authority. This can often be seen in writers distancing themselves rhetorically using an agentless or passive voice (Leggatt-Cook 2010). However, the nature of academic writing for health and social care students requires them to combine theoretical knowledge with reflection on their own lived experiences of practice in care settings. While traditional gatekeepers might try to exclude these more personal voices, perhaps they are essential if we are to understand different types of knowledge. There is little consensus about voice and how to express it, except that it is important (Robbins 2016). For health and social care student writers the challenge is not only to develop their Higher Education voice, but to synthesise constantly evolving personal, academic and professional identities in their writing. The closeness of the relationship between nurses and patients means it is not value free – should this be reflected in a new normal for health and social care academic writing conventions? This session provides an update on research into writer identity and reports on participants experiences of self-representation in writing.

My research focuses on the writing experiences of health and social care student writers at university. I am an academic skills tutor and I contribute to a range of UG and PG modules, working with both home and international students.

### References:

Leggatt-Cook, C. (2010). An uncertain balance: Negotiating theory, politics and love in academic writing. *Feminism & Psychology*, 21(3), 393–410.

Robbins, S. P. (2016). Finding your voice as an academic writer (and writing clearly). *Journal of Social Work Education*, 52(2), 133–135.”

8th Dec 9:50 - 10:50am

## Vanessa Long

## “Lawyers researching the Law.”

PhD candidate, University of Sussex

Lawyers undertaking doctoral studies focusing on the courts in which they have practise experience is unsurprising and ‘normal’. However, having completed my fieldwork – consisting of court observation and interviews – I wish to reflect on how my fieldwork was both assisted and hindered by my positionality as a lawyer, as well as the ways in which structural inequalities might impeded more diverse perspectives.

I am a barrister and PhD student at the University of Sussex where my research focuses on social class and socioeconomic inequality in the UK criminal justice system.

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## Maryam Aghdami

## “Politics of knowledge: How privileged progressives silence marginalised?”

PhD candidate, Philosophy, Birkbeck,  
University of London

In this brief talk, I will examine the epistemic position of the socially privileged progressives to reveal how they are ignorant despite their privileged social position. Using the idea of the ‘standpoint theory’ in feminist epistemology, I will argue that the socially privileged do not have a standpoint, so they are ignorant of their privileged dominant position in society. I start with the idea of the ‘situated knowledge’ as a central claim of the feminist epistemology to introduce the feminist standpoint theory. Then I extract the foundations of the idea of standpoint in Marxist theory. I will apply the methodology of standpoint theory to the case of the encounter between a well-intentioned progressive person and a marginalised, oppressed person. This will help the overall aim of this paper to examine the cause of the ignorance on the part of the progressive privileged knower. Feminist epistemologists distinguish between a standpoint and a perspective; meaning that every knower could have a perspective, but only some knowers have achieved a standpoint. So, I will argue that despite having perspectives, the privileged progressives have no standpoint, so they inadvertently perpetuate epistemic oppression towards marginalised subjects.

I am a philosophy student at Birkbeck college in London. I returned to academic research after more than a decade of professional work as a journalist and media practitioner. My research interests are social and political epistemology, with the focus on feminist epistemology. In the search for the relation between power and knowledge, I philosophise the question ‘how well-intentioned progressive people epistemically oppress marginalised groups?’

Chair: TBA

8th Dec 9:50 - 10:50am

Format: Mix of 10 and 15 minute presentations with 15 minute Q&A

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**Lea Cooper** aka Lilith

Third-year collaborative PhD candidate between the University of Kent and the Wellcome Collection.

**“Finding myself in the archive. Zines at the Wellcome Collection.”**

In this presentation I'll discuss the experience of doing a Collaborative Doctoral Award between the University of Kent and Wellcome Collection, working with the zines in Wellcome Library. After giving some context to the project and a brief outline of work and progress so far, I'll consider the project's goals from the perspective of Wellcome Collection, and how my identity as a zine maker and zine librarian, with my own zines in Wellcome Library's collection, shapes my research and the projects' outcomes. I'll explore how to assess the strength of a zine collection, drawing from my experience in other zine libraries and collections. I'll end by considering how orientation, how users navigate zine collections as researchers or otherwise, has become a key idea both in this project and in my wider work. I am a Zine maker, zine librarian at Edinburgh Zine Library, and zine researcher. You can find my work at [www.zinejam.com](http://www.zinejam.com) and twitter at @lilithjcooper.

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**Naadia Sheriff**

PhD candidate, University of Kent,

**Jazz, education and practice: how gender and diversity are creating and challenging the 'New Normal'**

Preliminary fieldwork at the start of my CDA has shown that conversations around jazz, gender, and intersectionality have never been more prevalent. My CDA partner organisation is leading the way on many of these issues and will be invaluable both through collaboration and the facilitation of my research into the lived experience of women and gender non-conforming musicians in contemporary UK jazz. In this presentation I will introduce my topic, my partner organisation, show how we have connected so far and share some of my early findings.

I am a founder member of Yazz Ahmed's Hafla band with whom I appear on the Jazz FM award winning album 'Polyhymnia' and in tribute to Chick Corea on the recent Bluenote "Re-imagined volume II'

I am a UK jazz pianist, composer, Musical Director, arranger, and educator. I teach at St Paul's Girls' School and I am an ABRSM examiner. My initiative 'Kids Concert Club' supports young people from East London in performance and community music and in 2020 received a national lottery grant. My doctoral researcher at the University of Kent focuses on 'Women in Contemporary UK Jazz'.

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**Raquel Morais**

Studied Literature (University of Lisbon) and Film Birkbeck College

**“Working Atlas”**

I have has been working in cinema related activities (distribution, exhibition) since 2014 in Portuguese and international institutions, such as the ICA, London. I am currently part of the programming team of the Essay Film Festival.

## Wellbeing Sessions

With a focus on wellbeing, the conference will encourage you to see the value of time away from your work. The wellbeing sessions are inclusive of all ages and you are very welcome to include your friends and children.

**Thursday 8th Dec**  
**11:00am - 12:00pm**

## Yoga & Hypnosis

Room  
1

### Cass XuXin

Instagram is @cassxuxin

Website: [www.yogawithcass.co.uk](http://www.yogawithcass.co.uk)

Based in the UK, Cass XuXin (Hypno-CBT® | E-RYT® 500) blends an unquenchable curiosity with passion & compassion, putting her gifts into the service of any and everyone she encounters. Her speaking and singing voice, in both English and Mandarin Chinese, forms the essence of her practice. Totally inclusive, her class is a fusion of Movement, BreathWork and Hypnotic Relaxation, creating an intimate haven to bring holistic wellness for all.

And about the session:

"...Hypnosis is the art of presenting ideas directly to the receptive unconscious mind..." Combines ancient practice YogaNidra and modern science based Cognitive Behavioural Hypnotherapy, **MesmeRest** delivers a Therapeutic Deep Relaxation, bringing IMMEDIATE physical and emotional benefits, melting away stress, fear, pain and anxiety.



## Mindfulness Art: Look, Listen, Make

Room  
2

### Hannah Randall

CHASE Knowledge Exchange Hub Officer



Image by Hanna Randall

No art skills or creativity required!

In this session, you will be introduced to looking closely at one artwork and listening closely to a piece of music through short guided meditations and guided art making prompts.

Art making with mindfulness invites us to be more fully aware of our sensory experience: the lines and shapes of the image or sound, the movement and touch of your pencil or brush, the rise and fall of the breath as you create, your bodily movements and sensations in response to the artwork. Coming into our senses like this can help us to feel more focused and grounded, creating a positive effect on our sense of wellbeing.

Please bring any art making equipment that appeals to you to the session, preferably non-3D mediums such as pencils, pens, and paints, as well as paper to work on or any other surface.

# Plant your Wellbeing. Easy Ways to Grow your own Indoor Wellbeing Jungle

Room  
3

## The Kent Community Oasis Garden

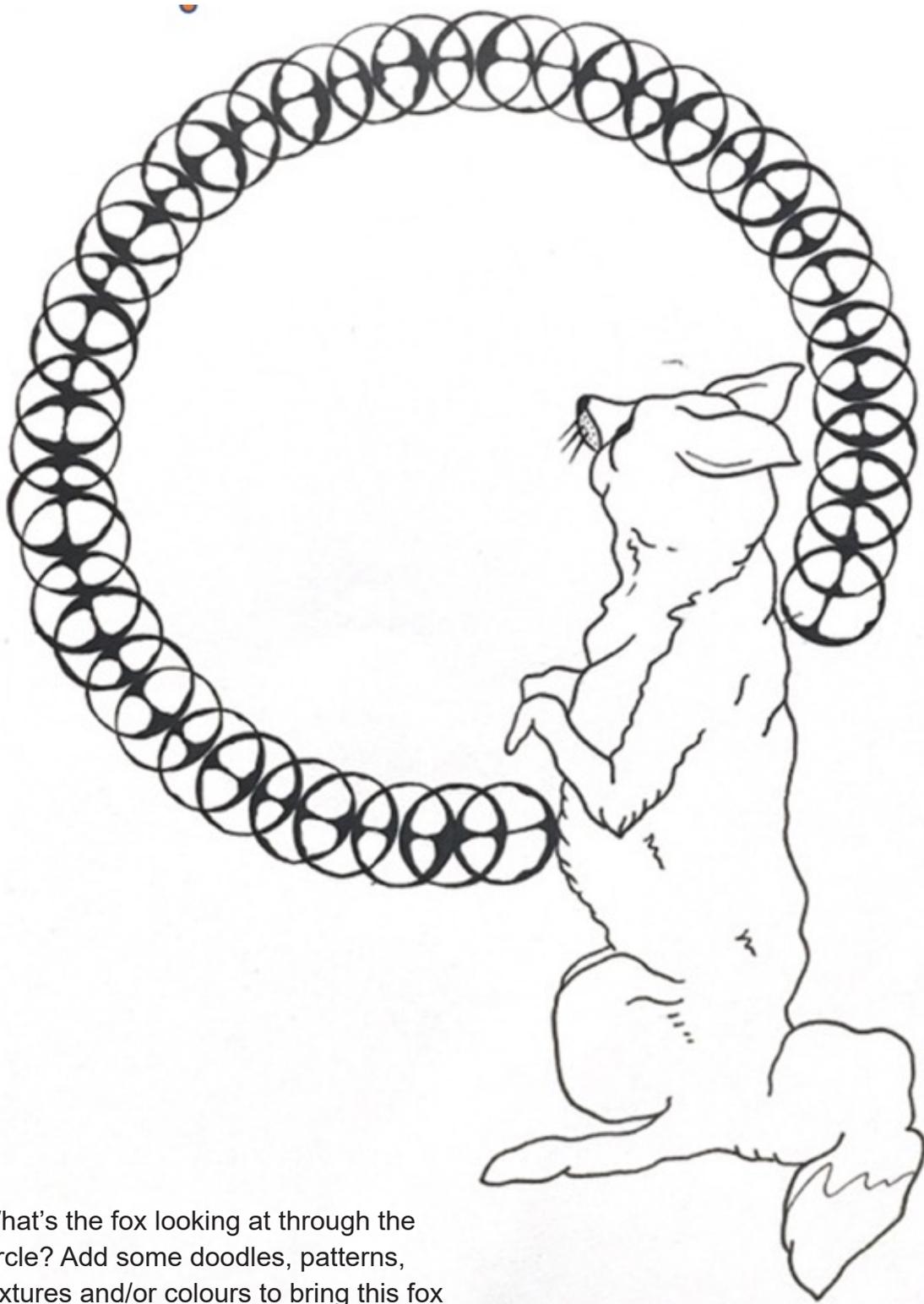
Host: **Harry Salisbury, Climate Justice Network**

Website – <https://www.kent.ac.uk/sustainability/kentcog>

Instagram – [https://www.instagram.com/kent\\_community\\_oasis\\_garden/](https://www.instagram.com/kent_community_oasis_garden/)

This session is lead by the Kent Community Oasis Garden. Discover the value of curating your own green space and learn affordable and zero cost ways to pick and propagate plants - from spider plants to succulents and even tips for growing your own apple tree.





What's the fox looking at through the circle? Add some doodles, patterns, textures and/or colours to bring this fox and the object of their attention to life.

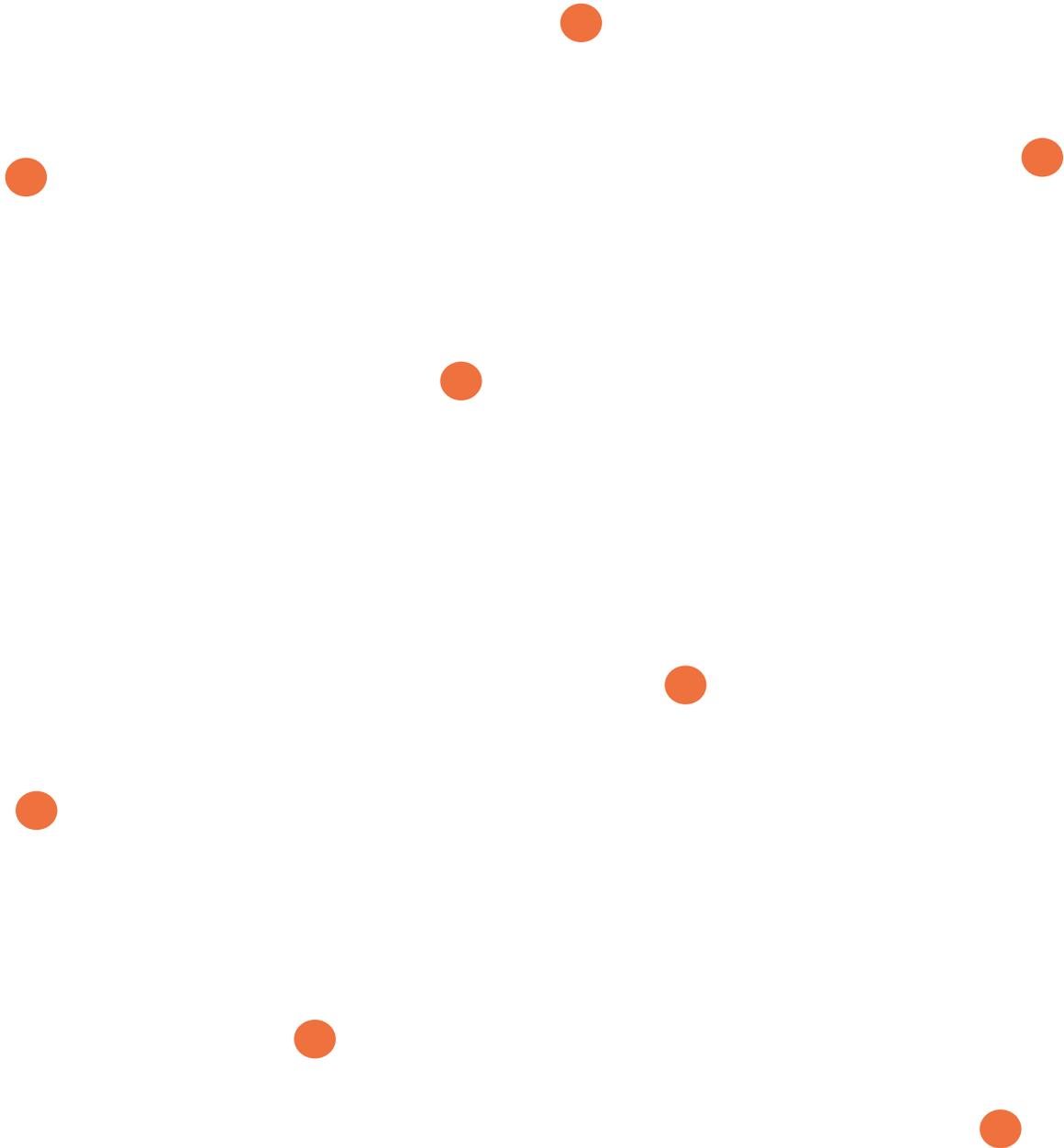
Illustration by Hanna Randall

## Mindfulness Art - Take a break...

Listen closely to the sounds in your environment or to a piece of music. Make some marks with pencils, pens, or paints to represent the sounds you hear. Are there any colours or layers?

## Mindfulness Art - Take a break...

Create a map for a walk in an imaginary land by joining the dots below.  
Try using different styles of line to represent different environments.  
Add something unexpected or dream-like.



## Afternoon Panel Options

In room one, hear from researchers across studies of theatre, Gothic literature and art.

In room two, panellists discuss the practical and artistic outputs of research from museum policy to non-fiction writing.

**Thursday 8th Dec**  
**1:00 - 2:30pm**

The abstracts are printed on the following pages.

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### Room 1

#### Understanding Change within Artistic Media

**Ruth Westoby**

“How the ‘new’ becomes ‘normal’ in historical textual sources”

**Elizabeth Webb**

“Audience Sensory Experience in Thucydides’ *History of the Peloponnesian War*”

**Kate Stubbs**

“From Munich to Manchester: Transnational influences on the development of public art in the mid-nineteenth century”

**Jessica Coulson**

Chair

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### Room 2

#### Research as Creative Practice

**Laurenne Ajayi**

“Imagining the possibilities: Reconceptualising Reproductive Freedom”

**Rambisayi Marufu**

“Intimate Archives: A listening practice”

**Petra McQueen**

“How Covid changed my new normal and my book”

**Clémentine Debrosse**

“A new normal for museums: ICOM’s new museum definition in practice”

**Rebecca Buckle**

Chair

Chair: **Jessica Coulson**,  
second-year PhD candidate, University of East Anglia

8th Dec 1:00 - 2:30pm

Format: 20 minute presentations and 20 minute Q&A

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## Ruth Westoby

CHASE-funded PhD candidate School  
of History, Religions and Philosophies,  
SOAS, University of London.

## “How the ‘new’ becomes ‘normal’ in historical textual sources”

How does the new become normal in historical sources? Texts on yoga from the first half of the second millennium innovate by recording physical practice. As well as this overall innovation, change occurs within the corpus. These changes relate to both physical practice and the yogic body, the models of the body on which praxis is based. Processes of marginalisation also figure in these sources.

The first source text for these practices, the 11th century *Amṛtasiddhi*, is itself marginal, arising in an outlier sect of *vajrayāna* as shown by James Mallinson (2016). By the end of this period, in the 1450 *Haṭhapradīpikā*, these practices have become the new normal. Subsequently these teachings are expanded and disseminated to an ever-wider audience in South Asia, culminating in modernity’s globalisation – or glocalisation – of yoga.

Within the early second millennium sources the sectarian affiliations both determine the reorientation of praxis and are themselves written out. This paper outlines the technical processes of manuscript culture that incorporate change: the birch bark and palm leaf manuscripts that must be copied out afresh every two to three hundred years providing opportunity for amendment and error, and the academic process of manuscript collection, comparison and collation that reveal change whether textual re-use or fresh authorship. Yet the influence of the orality of the culture is harder to trace. To reveal these processes at play I chart changes in *vajrolīmudrā*, the upward urethral suction of sexual fluids, that sometimes involves ritualised sex, in the *Amṛtasiddhi*, *Dattātreya yogaśāstra*, *Śārngadharapaddhati* and *Haṭhapradīpikā*.

My research project is titled, ‘Bodies in early haṭha yoga’, an intellectual history of the yogic body in premodern Sanskrit sources on haṭha yoga.

**Elizabeth Webb**

Part-time PhD candidate, Department of  
Classical Studies, The Open University.

**“Audience Sensory Experience in Thucydides’  
*History of the Peloponnesian War*”**

My research focuses on the ancient Greek historian, Thucydides, who wrote *The History of the Peloponnesian War* in the fifth century BCE. Since he is often cited as a forefather of International Relations for his resonance with the ideas of Realpolitik, it is easy to overlook the vividness, or *enargeia*, for which he was renowned among ancient audiences. At paradigmatic moments in his narrative, Thucydides offers points of excitement, colour and deep pathos. My research has developed insights from recent scholarship on Thucydides’ style, based on narratological and rhetorical analyses, to examine the specifically sensory nature of his work. My thesis explores how the theory of sensory assemblage (from archaeology) and concepts of enactivism and immersivity (from cognitive and literary studies) might be combined usefully to understand the sensory nature of audience experience. My key findings lie in the networking of not only the conventional five sense hierarchy but also elements of space and place, movement and time. Through this my research seeks to understand better the emotional affectivity of Thucydides work for his audience and refine our interpretations of his account of the war.

My research interests include historiography, ancient Greece and sensory studies.

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8th Dec 1:00 - 2:30pm

## Kate Stubbs

Part-time CHASE funded PhD researcher,  
Essex School of Philosophy and  
Art History.

## “From Munich to Manchester: Transnational influences on the development of public art in the mid-nineteenth century”

The impact of German theories of perception and subjectivity on British public art galleries and state arts education has yet to be fully explored by existing scholarship, particularly for cities beyond London. Across Britain in the mid nineteenth century, German theories of vision fuelled debates about the purpose and definition of art, aesthetics and the role of art in society. This period also saw the first debates about state arts education, and the new role of public museums and galleries as educators - debates which continue to be revisited to this day. The connection of the British art world with Germany is an instructive case study in transnational influence and the processes of individual and institutional dialogue by which this occurs. The cosmopolitan and rapidly expanding commercial and civic centre of Manchester presented a very particular cultural context, with a significant German migrant population. Across the civic and social institutions of the city, the German intellectual presence was widely in evidence.

In this paper I will focus on Manchester’s Albert Memorial, the current major renovation of which is in itself symbolic of the re-evaluation of this historical period and the renewed importance of civic spaces. This public monument speaks of the relationship between the individual and society, which was much debated by the Victorians, and has been brought into sharp focus by the pandemic. Instigated as a civic project, for the betterment of the people, as I shall explore, it was also a monument to the contribution of a German national to the development of Manchester’s arts and arts education. It is the creative participation of the individual in reading the monument and constructing their own personal concept of it, that gave, and continues to give, validity and life to the vision of its creators.

I have a background in secondary school and Sixth Form leadership, and art teaching. I currently work part-time in school marketing and communications.

### References:

Avery-Quash, Suzanne & Alan Cookham, “Art Beyond the Nation. A European Vision for the National Gallery” in *The Museum is Open, Towards a Transnational History of Museums 1750-1940*, edited by Andrea Meyer & Benedicte Savoy, Berlin: De Gruyter, 2014, pp 165-179.

Bennett, Tony, “Civic Seeing – Museums and the Organisation of Vision”, in *A Companion to Museum Studies*, edited by Sharon Macdonald, London: Wiley & Blackwell, 2010, pp263-282.

Bennett, Tony, et al., *Culture, Class, Distinction*, London & New York: Routledge, 2009. Davis, John, R. *The Victorians and Germany*, Oxford: Peter Lang, 2007.

Klonk, Charlotte, *Spaces of Experience, Art Gallery Interiors from 1800 to 2000*, New Haven & London: Yale University Press, 2009.

McClellan, Andrew, *Inventing the Louvre, Art, Politics and the Origins of the Modern Museum in Eighteenth-Century Paris*, Cambridge University Press, 1994.

Noordegraaf, Julia, *Strategies of Display, Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture*, Museum Boijmans Van Beuningen publication, 2004.

Pergam, Elizabeth, *The Manchester Art treasures Exhibition of 1857, Entrepreneurs, Connoisseurs and the Public*, London & New York, Routledge, 2011.

Waterfield, Giles, *The People’s Galleries, Art Museums and Exhibitions in Britain, 1800- 1914*, New Haven & London: Yale University Press, 2015.

Chair: **Rebecca Buckle**,  
second-year PhD candidate, Literature, Film & Theatre Studies,  
University of Essex

8th Dec 1:00 - 2:30pm

Format: 10 to 20 minute presentations, poster discussion  
and Q&A

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## **Laurenne Ajayi**

Second-year PhD candidate,  
School of Law, University of Sussex

## **“Imagining the possibilities: Reconceptualising Reproductive Freedom”**

### **Poster Presentation and Discussion**

My research is focused on reproductive rights in West Africa, considering the impact (or lack thereof) of the Maputo Protocol’s radical right to abortion and the ways in which reproductive freedom might be re-conceived and secured.

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## **Rambisayi Marufu**

Practiced-based PhD candidate,  
Goldsmiths University.

## **“Intimate Archives: A listening practice”**

I offer this as a work in progress and a glimpse into some of the fragments from my practice-based research on Black women’s spaces of hair care in London as spaces of Black feminist world-making and orientation in Diaspora. Through a focus on my current exhibition, Intimate Archives, at the Horniman Museum and Gardens, I invite us to sit with and listen to the archival images from personal and found archives and the museum collection. I will share Images and fragments of soundscapes from my work in order to signal ways of knowing that offer possibilities for re-imagining our histories and futures. How can we challenge and disrupt Museum practices? What can we learn from Black women’s archives? What ‘new normal’ can Black women’s geographies point and orientate us towards, if only we listened? Some of the themes I will explore include; time outside of its colonial constructs, care, collaboration and futurity.

I am a Holistic therapist. My work locates African Diasporic hair salons in London as intimate sites of Black feminist world-making and re-orientation. My practice brings together people, sound, photography, film, and imagination to illuminate multiple modes of knowing and being.”

8th Dec 1:00 - 2:30pm

## **Petra McQueen**

Second-year CHASE funded PhD  
candidate specialising in Creative  
Non-fiction, University of Essex.

## **“How Covid changed my new normal and my book”**

This will be an Informal lecture to tell the story of the evolution of my book with a few pictures and by reading short extracts from the book.

In 2019, I started to write my book about an enigmatic Edwardian, Harry Bensley, who ‘walked the world’ wearing an iron mask and pushing a pram. This man had been a figure of fascination for me ever since I had heard his story down the local pub eight years previously. The oral history handed down was of an aristocratic gentleman who had accepted a wager of £21,000 to walk around the world incognito wearing an iron mask. The people who set the wager were none other than J.P. Morgan and Lord Lonsdale. They gave him strict criteria, such as he must visit three towns in each English county. He also had to find a wife on his journey who would marry him sight unseen. He found his wife and, so the story goes, only stopped his journey when WW1 broke out to fight for his country. What more could a storyteller need? There was mystery, romance and patriotism. The only problem was that most of it was bunkum. He did walk around much of England (6000 miles) wearing an iron mask and pushing a pram but only to raise money after his release from jail. Bensley was a bigamist and serial fraudster, with a back story that was almost as exciting as his made-up story. I decided to investigate.

The original plan was to visit the places he lived and to write psychogeographical chapters to include biography, geography and history. Because I discovered parallels with my life and the life of the women Bensley mistreated, I decided to add past memories about my relationship with my children’s father and lightly touch on my present day struggles of living with my husband and four children.

This process worked well for the first three chapters. But then lockdown hit. How was I supposed to write about places I couldn’t visit?

I had also promised myself, I would write this book with action as its central core – now I was tied to the desk. Wasn’t there something I could do? I attempted re-enaction and dressed as one of Bensley’s wives but, more importantly, my family and our interactions came to play a central role. There wasn’t much choice as during the next eighteen months, we experienced two assaults and one mental breakdown resulting in sectioning.

As I recounted these things in my book, alongside the story of Bensley, something else began to emerge: the power of imagination. Imagination allowed me to envision one of Bensley’s wives as an ally who could help me through the process of telling Bensley’s story and give me support when I was the only one capable of keeping the family safe. Imagination allowed me to immerse myself in Bensley’s story when everything else was falling apart.

I have a BA(hons) Drama from the University of Wales, Aberystwyth and my Creative Writing MA was completed at Essex. For the last thirty years I have been both a writer and teacher and I am the founder of The Writers Company: an affiliation of creative writing teachers and manuscript assessment specialists.

8th Dec 1:00 - 2:30pm

## Clémentine Debrosse

Second-year PhD candidate, Sainsbury

Research Unit, University of East Anglia

## “A new normal for museums: ICOM’s new museum definition in practice”

After heated debates about the rewriting of the museum definition at the international conference in 2019 in Kyoto, the International Council of Museums has finally voted for the proposed new definition of the museum during the Prague international conference in August 2022. The new definition states that museums are “not-for-profit, permanent institution[s] in the service of society that research, collect, conserve, interpret and exhibit tangible and intangible heritage”. To these words were added the concepts of ‘accessibility’, ‘inclusivity’, ‘diversity’ and ‘sustainability’. Finally, the definition stresses that museums are institutions which have to “operate and communicate ethically”. Following the new definition and the inclusion of several new terms and concepts, what does it mean for museums to be defined as such in 2022? How does the new definition fit within the decolonial agenda? How will it impact museums in their methods and practice? This paper will look at the ongoing changes in museum institutions in reaction to the new ICOM definition and the current global context. Considering specific examples within museums of ethnography and world cultures in Europe will allow me to understand how the new definition was based on existing museum practices but will also act as a guide for best practice.

I am working on a project titled ‘Archival Future: Pacific Artistic Collaborations with(in) the Contemporary Museum of Ethnography’. I am the co-founder of the blog and association CASOAR which received the French National Institute for Art History’s 2022 scholarship for young researchers.

### References:

Fraser, John, 2019. A Discomforting Definition of Museum. Curator: *The Museum Journal*, 62(4), 501-504.

Modest, Wayne, Thomas, Nicholas, Prlić, Doris and Claudia Augustat (eds), 2019. *Matters of Belonging: Ethnographic Museums in a Changing Europe*. Leiden: Sidestone Press.

# BRIEF ENCOUNTERS

Thursday 8th Dec  
2:35 - 3:10pm

## Brief Encounters is looking for you!

The editors of Brief Encounters will briefly introduce the journal - its scope, its nature, and its mission. They will talk about the upcoming issue, and discuss the new call for peer-reviewers

<http://www.briefencounters-journal.co.uk/BE>



## Want to get involved with Issue 7 of Brief Encounters?

We are on the lookout for peer reviewers!

If you would like to lend us your expertise and give reviewing a go, get in touch at [chasedtpjournal@gmail.com](mailto:chasedtpjournal@gmail.com)  
All specialisms welcome.

## How to Write a Successful Article

by **Filippo Ursitti**, Editor, Brief Encounters

First of all, there's no such a thing as a 'good paper.' This is because a good article is defined not just by its content, but more specifically by a writing approach geared towards publication. The number one secret is: you have to produce a specific piece for a specific journal. There is no 'generic' good article that could fit in any journal. Before you start writing, then, the most important task is to choose the journal. You have the research that you have been working on for several weeks, months, or years. Abstracts, introductions, conclusions, etc. will be the same in almost every paper you are going to produce. But where to publish will define what to publish and how you publish your research. Let me insist on one point: a good article is always good for a certain journal. As a result, you should read the journal you have in mind and observe its main features.

In order to determine different strategies for different publications, I would like to emphasize a few features you should consider when preparing your paper.

First, check the geographical or idiomatic scope of the chosen journal and decide if it is national, regional or international. Next, go to the aims and scope of the journal, and discover what the editors are interested in publishing. Second, pay attention to the journal scope. There are generalist journals which publish a wide variety of issues and there are specialized journals which limit their contents to certain areas, subfields, theoretical discussions or even geographical contexts. For generalist journals you should keep your articles more open and jargon-free than you would for a specialized one.

When preparing to submit an article, authors frequently make little mistakes that jeopardize their chances of being published. Here are some of the most common blunders:

Too school-ish submissions or articles formatted as a dissertation.

Sometimes papers look like mid-term papers or school research projects and authors believe that a dissertation chapter, a research report or a conference paper just need a few cosmetic changes to become a journal article. Many aspiring authors believe the misconception that five dissertation chapters can easily become five articles. Consider the specific journal you are submitting to, and don't just copy-paste an extract from the introduction and an excerpt from the conclusion.

Descriptive articles without a comprehensive methodological question.

You have presented your research, shown the results, and compared them to relevant literature. However, your article should still provide a proper answer to the question: 'So what?' Make sure your manuscript answers this question by bringing out its relevance.

Not adhering to submission guidelines (or word limits!).

As authors, we are usually very protective of our texts. We believe that our ideas need more space to be developed, but you need to respect the limits given by the journal.

All in all, there's no algorithm or recipe for writing a good article. There are a plethora of textbooks and tip lists, and even editor's advice like this one that tries to explain how to write and how to successfully publish. And basically, all of them say the same thing. But there is a certain *savoir-faire* that you only get in the field. Thus, to be a successful author, you should be a good reader and a committed reviewer.

Chair: **Erica Piasecka**,  
University of East Anglia

8th Dec 2:35 - 3:10pm

Format: 10 minute presentations and 10 minute Q&A

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## **Enzo Hamel**

PhD candidate, Sainsbury Research Unit,  
University of East Anglia

## **“The question of authorship in ethnographic photography: the example of Gregory Bateson’s collection at the Museum of Archaeology and Anthropology, Cambridge”**

My project is about visual archives deriving from the fieldwork of three anthropologists (Gregory Bateson, Reo Fortune and Margaret Mead) in Papua New Guinea between 1929 and 1938. These archives have the potential to shed new light on Indigenous agencies in colonial photographic archives. I will particularly focus on historical and relational processes as well as the contexts of circulation of these archives. Through different methodologies, my aim is to interrogate the photographic act in which photographed subjects are seen but silenced, and thereby recover Indigenous voices and agencies. By doing so, the research will activate the potential of these archives to reconnect past and present Indigenous agencies and bring new perspectives into current and important discussions on decolonising archives.

I graduated from both Art History at the Ecole du Louvre, Paris and Social Anthropology at the Université Paris-Nanterre. My studies focus mainly on visual archives, the intertwined colonial history of anthropology and photography. I am a co-founder and writer for the blog and association CASOAR which was the recipient in 2022 of a residency for young researchers at the French National Institute for Art History in Paris.

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## **Genevieve Smart**

PhD candidate Literature, Birkbeck,  
University of London

## **“Who gets to be Normal? Tensions between Queer Theory and Experience”**

I intend to provide an overview of some of the emergent debates in, and beyond, queer theory. Whilst queer theory has, since the 1990s, defined ‘queer’ as anything that is oppositional to the norm, emergent queer voices within literature have increasingly appealed to the right for queer people to have the choice to live a normative and even conservative life. The purpose of my short talk is to attend to these tensions and the questions they raise about who is entitled to the elusive notion of ‘normalcy’, and to what effect.

I study non-female childbirth in the avant-garde under the supervision of Professor Jacqueline Rose and Professor Jo Winning.

## Training:

# How to Manage your Workload as a Neurodivergent Person

Room  
1

## Alba Jato Bravo

PhD candidate, University of Kent

Host: **Jack Rutherford, Diversity Network**

**Thursday 8th Dec**

**3:30pm - 5:00pm**

## Social Media Handles:

@al\_jato

Website: [ptsdtophd.com](https://ptsdtophd.com)

## PTSD to PhD

As a neurodivergent PhD student, I have encountered many unique challenges with organizing and managing my data, time, and productivity - not to mention managing my triggers, anxiety, depression, executive dysfunction, and an attention span comparable to that of a golden retriever. Fortunately enough, I am also an efficiency enthusiast with a knack for GANTT charts. I will help you to be effective, efficient and productive by providing solutions for time management and organisation tools that will make your life easier. I offer workshops, planners and blog articles that will help you write effectively, research efficiently, and perhaps more importantly, harness your unique abilities in a way that empowers you.

As my slogan says, I came, I freaked out, I conquered.



AJ Bravo is an artist and PhD candidate at the University of Kent, and she is also part of the Aesthetics Research Centre at the School of Arts. Her PhD research revolves around pornography, censorship and the theory of art, which she approaches both from a philosophical as well as a practical research methodology. With a BA in Multimedia, an MA in Illustration and a background in the sex industry, she is passionate about multidisciplinary research, cross-pollination across different academic disciplines, and sex workers' rights.

## Inspiration exists, but it has to find you working by **Alba Jato Bravo**, PTSD to PhD

If you are a neurodivergent researcher, I am almost 100% sure you are familiar with some variation of: 'But why don't you make a to-do list?', usually meant as advice when we are facing an overwhelming (amount of) task(s). And if we only could, right? It sounds incredibly easy and fulfilling: sit down, organise your tasks, and then complete them one by one in order of priority. Bam! Done.

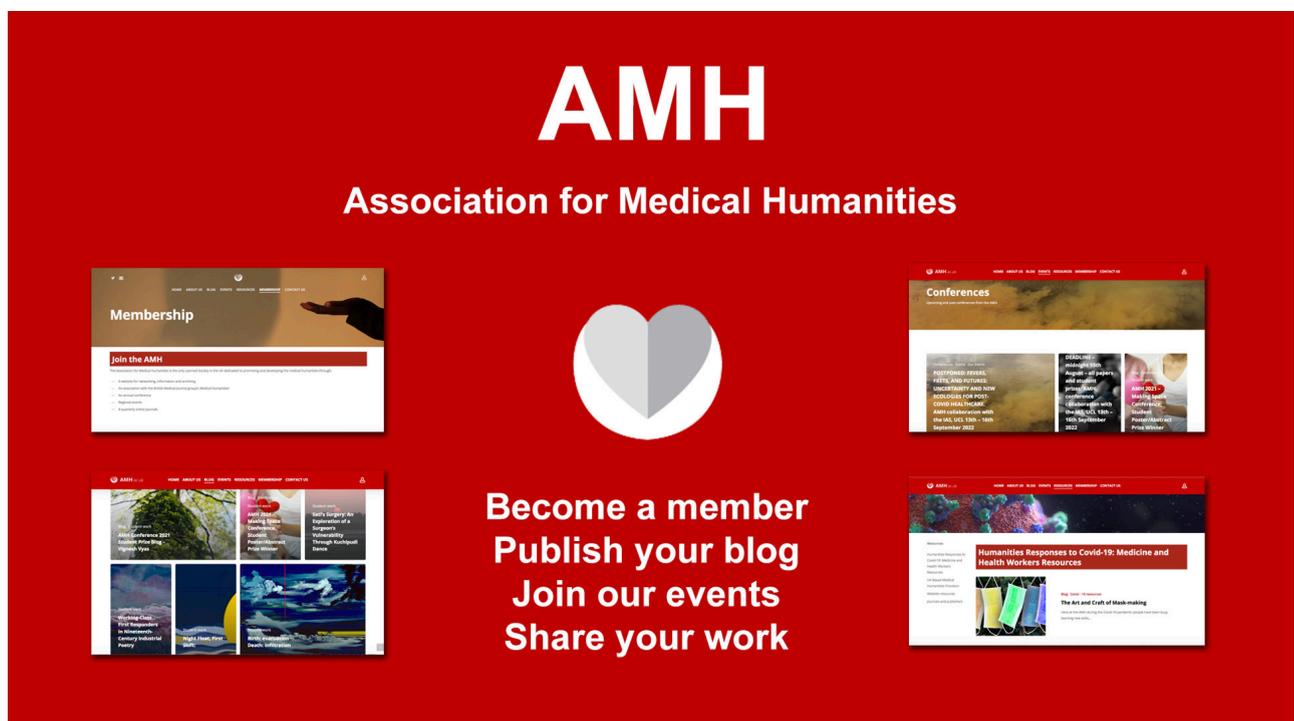
So why do we feel exhausted right after finishing writing the damn thing? Or maybe even before we start, looking at the endless stream of tasks that tends to infinity feels so overwhelming that the sole idea of writing down a list of them seems an impossibly daunting task. Perhaps, if we are lucky we managed to stick to the list for a few hours or weeks, but then find ourselves doing other things - no matter how invested and interested we are in our own research.

All of this, amongst many articles and guides that aim to teach us how to master 'simple productivity tools' may leave us feeling that our brain keeps getting in the way of our goals. Our brain is not the enemy, but it can make life difficult if we refuse to listen to it, or speak its language. Depending on your particular neurodivergency/sity, you will need to understand, learn and apply different systems so that you can work with your brain instead of against it.

For ADHDers, this will more than likely look like rotating a number of systems so we can keep our brains interested in the novelty - something old will feel new after a few weeks.

If you are in the spectrum, you may need to filter your tasks through your special interests - how can you frame what needs doing through one of the lenses that help you make sense of the world around you? If suffering from cPTSD, perhaps crunching before deadlines is a bit too much for your nervous system and you need to communicate with yourself in a gentle way.

Our brains are not trying to make life difficult for us - but dealing with them can be absolutely exhausting. And guess what? That is okay, and expected. As part of the disabled community, dealing with an abled world takes a lot of work. And a lot of developing customised strategies. And, perhaps more importantly, the ability to find community in one another - from body doubling to gentle reminders of our worth, having a network of ND researchers that have your back is fundamental. Make sure that finding one is right there at the top of the (no) list.



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# Training: Taster Creative Journaling Workshop. Magnetic Ideals and Arts

External  
Link

8th Dec 3:30 - 5:00pm

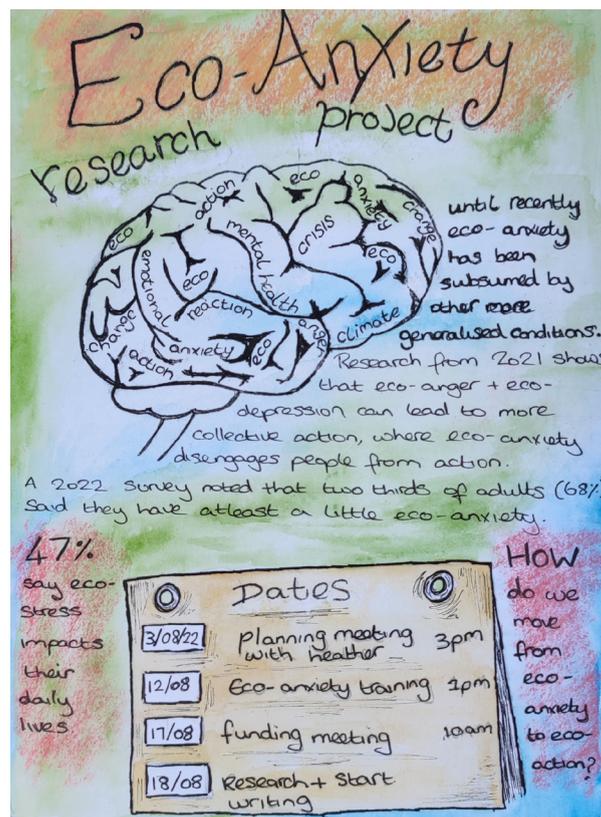
**Kirsty Lumm** (Arts for Life) Expressive Artist and  
Researcher, and Independant Academic

**Dr Heather McKnight**  
(Magnetic Ideals) Researcher Activist

## Social media tags:

@magneticideals and @academyideals on Twitter,  
Kirsty's Twitter is @ArtsforLife22  
Heather's Twitter is @heat\_mcknight.

This taster session for the longer course on creative journaling will address how we can externalise inner thoughts through the practice of regular creative journaling. In this context, a journal can be viewed as a flexible instrument of personal, academic and creative insights. Considering how reflective journaling aids in developing critical thinking skills, reducing anxiety and improving memory. Learning these creative journalling skills creates a space to explore and develop ideas. This can be useful in practice-based PhDs for documenting the creative process and also for demonstrating progress for upgrades and supervision meetings. Through some quick practical exercises, we will explore how creative journaling can open sensory awareness, emotional expression, and creative exploration. Participants do not have to be skilled in drawing or painting, but you will need a pen and paper! Researchers will be given a chance to respond to their own research and reflect on their insights with others.



## Key learning points

- Play to your strengths when forming a creative journaling habit - do you need flexibility or a fixed time to journal?
- Remember forming a journaling habit can be hard - be kind to yourself, it can take a few attempts to get up and running and to find your rhythm!
- Creative journaling should be nourishing and fun - park that inner critic and find the joy
- Experiment with different mediums, collages, colours and textures can help you find inspiration where words fail
- This is just advice, there are no rules in your creative journal!

**These sessions are capped at 20 participants and are only available for CHASE students.**

**8th Dec 2:30 - 3:30pm  
and  
8th Dec 4:00 - 5:00pm**

The session links will be shared with pre-booked participants directly.

### **Marina Benjamin, True North**

This session will be facilitated by Marina Benjamin of True North – a team of writers who deliver workshops that bring creative writing techniques to academic writing and research.

Writing research papers as a doctoral student can be daunting. In this one-hour introduction to getting published, you'll explore your own research for potential topics for papers or articles. Can you extract one – or more – ideas that are original, rigorous and of value to your peers? We'll also discuss what editors want (and don't want) and reflect on how you might package your ideas in a way that's enticing to editors and readers alike.

You'll learn how to:

- Be succinct: craft a compelling take-home message and state it upfront.
- Think about who your idea will interest – and then say why.

*"As a journal Editor I now receive an increasing number of submissions from graduate students intent on publishing their 200-page dissertation as 15-page articles. It is rarely difficult to identify the authors as doctoral students. The topics are far too broad for short papers...."*

Anthony Paré, cited in *Writing for Peer Reviewed Journals* by Pat Thomson and Barbara Kamler.

# Day Two

## Friday 9th December



## Work in progress presentations

Students share their proposed research topic and introduce themselves to the wider cohort.

Chair: **Milly Mulcahey**,

Center for Indigenous and Settler Colonial Studies, University of Kent.

Format: Two short presentations and 10 minute Q&A

**Friday 9th Dec**  
**9:20 - 9:45am**

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**Angela Uthoff**, First-year PhD  
candidate, University of Kent.

**“Digital Art and it’s Creators in Cuba: Identity, Cultural  
Change and Conceptualization of Revolution”**

I am a Mexican social anthropologist and I also do visual arts. I have an MA in Latin American Studies and an MA in Arts Creation. I have worked as a history teacher, a painting teacher, and as a research assistant. I have undertaken fieldwork in México and Bolivia.

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**Eliane Correa**, First-year PhD  
candidate, SOAS

**“Whose tango? - An overview of the (p)layers of  
appropriation in the tango spaces of Buenos Aires”**

My PhD research is on music tourism and tourism music in Latin America, with a specific focus on Havana and Buenos Aires. I will present on tango tourism and imagery in Buenos Aires and the social cleansing resulting from government policy around promotion of tango in the tourism industry.

I am a Latinx pianist, composer, producer and ethnomusicologist. I’m one of the key players in the London Latin scene and I tour with Hans Zimmer and other big film music productions. I’m in my MPhil year of a CHASE-funded Music/ Social Anthropology PhD at SOAS. My research focuses on tropes of authenticity in music tourism in Latin America, with specific focus on Havana and Buenos Aires. My aim is to generate an anthropological toolbox that might help policymakers in Latin America develop more self-sovereign, decolonised and culturally sustainable initiatives.

## Morning panels - options

These panels will run adjacently, addressing questions on the influence of the researcher and reflecting on the creative work of researchers within heritage and arts institutions.

**Friday 9th Dec**  
**9:50 - 10:50am**

The abstracts are printed in the following pages.

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**Room**  
**1**

### Practitioner-Researcher

- Chloe Cheetham** “How do pupils make design decisions in groupwork?”
- Zoë Glenn** “Introducing the issue: access for autistic students in mainstream actor training settings.”
- Mark Parker** Chair
- 

**Room**  
**2**

### Exploring Normality and Transformation in Historic Texts

- Harry Gilbert** “Community, memory and the power of the written word: The Benedictine Cathedral Priory of St Andrew the Apostle, Rochester.”
- Amber Butchart** “The New Normal: Cold War and the Atomic Age.”
- Craig Ryder** “Algorithms @ War: Who says social media is killing Sri Lankans?”
- Jessica Coulson** Chair

Chair: **Mark Parker**, second-year PhD candidate, University of Kent.

**9th Dec 9:50 - 10:50am**

Format: 20 minute presentations and 15 minute Q&A

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## **Chloe Cheetham**

### **“How do pupils make design decisions in groupwork?”**

Fifth-year (part-time) PhD candidate,  
Goldsmiths.

In groupwork, decisions need to be made in order for work to progress. One way in which this might be achieved is through the issuing of directives. There are many turn-shape options, including bald imperatives, question-imperatives and hints (Erving-Tripp 1976; Labov and Fanshel 1977). In her 1990 study of the talk of two single-gender groups engaged in task activities, Marjorie Harness-Goodwin found that boys used high-imposing directives, often based on their own whims, to secure action, visibly displaying asymmetrical relationships. Girls, however, used inclusive pronouns and suggestions for future action. In this presentation, I will discuss the strategies used by three girls' triads for decision-making during a group project in a primary school art lesson, considering the discursive identities they invoke, resist and maintain, as well as how they position themselves and each other within these discourses. As Harness-Godwin notes, turn-shape cannot be separated from speakers, and their relationships must be considered to understand the intricacies of their conduct. When listening to the data from the three groups, I was struck by how differently each managed the task. After Susan McRae (2009), I consider how the children's supra-local status in the form group might influence the success of different strategies: in one group, higher relative skill affords decision-making status, in another, the fear incited by a group member allows her to get her way, and in the third, maintaining friendship appears to be the main concern.

I am an inner-London primary school teacher. My study is a linguistic ethnography of the discursive identity practices invoked, resisted and maintained by pupils at a north London primary school, considering in particular the area of language and gender.

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## **Zoë Glenn**

### **“Introducing the issue: access for autistic students in mainstream actor training settings”**

First-year PhD candidate, Drama,  
University of Kent.

In this talk, I, as an autistic actor-trainer who was once an autistic student-actor, discuss the issue of the lack of accessibility of current UK actor-training programmes for autistic student actors. While there is some writing on training actors with dyslexia and dyspraxia, and on specific provision for training autistic or learning-disabled actors; there remains a lack of acknowledgement of the needs of autistic students studying in mainstream drama school settings.

In this talk I will discuss why this is: touching on the politics of autism research, public perception of autistic people and preconceptions on what it means to be 'creative.' I will then go on to discuss the key areas of the experiences of autistic student actors that I expect to explore in my research; as well as presenting an overview of my findings and research into the topic so far.

I am an Autistic actor-trainer, theatre-maker and researcher. My PhD explores accessibility for autistic students in drama schools. Prior to starting my PhD, I trained on the BA European Theatre Arts programme and Rose Bruford College, and the MA Actor Training and Coaching Programme at RCSSD. I bring professional practice as a performer and actor-trainer, and autistic lived experience, as a key perspective in my research.

Chair: **Jessica Coulson**,  
second-year PhD candidate, University of East Anglia

9th Dec 9:50 - 10:50am

Format: Three ten minute presentations and a 20 minute Q&A

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## **Harry Gilbert**

PhD candidate, Centre for Medieval and  
Early Modern Studies, University of Kent

**“Community, memory and the power of the written word:  
The Benedictine Cathedral Priory of St. Andrew  
the Apostle, Rochester.”**

I am exploring the products of Rochester Cathedral priory's early scriptorium following the Norman Conquest. Specifically, I am seeking to determine what these texts can tell us about the priory's community, communal memory, and their engagement with and belief in the power of the written word. I will be introducing the Textus Roffensis, the Vita Gundulfi and the Miracula Sancti Ithamari Episcopi, explaining why they are important, and how I intend to use these texts in my research. I think the theme of a 'new normal' will be met in my presentation through how these texts reflect the drastic and rather dramatic change between Anglo-Saxon and Norman administration after 1066.

I am interested in textual communities and textual identities, particularly Norman engagement with Anglo-Saxon precedent. I am a young father to a gorgeous daughter who will be two by the time this encounter takes place!

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## **Amber Butchart**

Practice-led PhD candidate in Curating,  
University of Essex.

**“The New Normal: Cold War and the Atomic Age.”**

My project examines textiles as propaganda between 1946 and 1970. Textiles have overwhelmingly been written about with a focus on the domestic sphere, while propaganda has been examined as a matter of shaping the public sphere. Propaganda art has predominantly been considered in the context of totalitarian states. However, several Western propaganda textiles trouble these compartmentalisations. Three case studies of Cold War era British and American printed textiles will form the basis for this curatorial research project. These designs will be placed within the wider context of propaganda as a contested term in visual and material culture, and will examine how curating propaganda objects involves a critical engagement with the intersecting space they occupy.

I specialise in the cultural and political history of textiles and dress. My PhD research considers how printed textiles were used in Britain and America as a form of propaganda to curate national identities during the Cold War. I am a curator, writer and broadcaster, Associate Lecturer at London College of Fashion, University of the Arts London, and an external adviser for the National Crime Agency as a Forensic Garment Analyst, working on cases that require investigation of clothing and textiles. I am currently working on an exhibition for the Fashion and Textile Museum in Bermondsey, to open in 2023.

9th Dec 9:50 - 10:50am

**Craig Ryder**, Second-year PhD  
candidate, Digital Anthropologist SOAS

**“Algorithms @ War: Who says social media is killing  
Sri Lankans?”**

In March 2018, Sinhala mobs unleashed violence against Muslims in several villages around provincial Sri Lanka ((Aguilera-Carnerero, 2021). The trigger to violence was a video recorded on a smart phone and shared widely on WhatsApp and Facebook showing a Muslim restaurant owner confessing to poisoning the stock of his Sinhala patrons. The confession, later discovered to have been coerced, dovetailed into wider conspiracy narratives that had been brewing online for several years: how Muslims were trying to "Sterilise the Sinhalese" in a collective attempt to outnumber their Buddhist countrymen and acquire power in Sri Lanka (Aguilera-Carnerero, 2020; Haniffa, 2016). Following the initial riots, the government's response was to restrict access to specific social media platforms, including Facebook, YouTube and WhatsApp, island wide for eight days between 7-15th March.

During this period of ostensible digital communication blackout, Twitter remained accessible, and Sri Lankans gathered there to discuss the disinformation, censorship and associated violence. Outside of Sri Lanka, the western media eulogised the violence as an example of Silicon Valley's platform accountability being out of control and pitted social media as a vehicle for hate speech and fake news that instigates lethal real-world violence'.<sup>1</sup> Thusly, this poster displays the community clusters on twitter during the social media blackout using a data visualisation program called Gephi. 34,200 tweets and their associated big data across 14 selected hashtags and keywords (including "freedom of speech", "internet shutdown") were downloaded from Twitter. The visuals show that the majority of Sri Lankans have a significantly opposing view to how the Western media frames social media's role in the violence. Many in Sri Lanka firmly argue against internet shutdowns and advocate for open internet access for all, especially in times of emergency.

My research investigates the widespread proliferation of social media in Sri Lanka and tries to find out how people use platforms for political participation, especially to fight for minority and women rights. This poster is part of the research I conducted on my placement as a visiting scholar at University of Helsinki ([HSSH](#)) during Spring-Summer 2022 . I am also founder and head of the Digital Studies Collective (DiSCo), an interdisciplinary network of PhD researchers who have curated the inaugural [DiSCo Journal](#); an experimental publication exploring digital art, culture, and methods.

References:

NY TIMES: [Where Countries are Tinderboxes and Facebook is the match](#);  
Buzzfeed: "We Had To Stop Facebook": When Anti-Muslim Violence Goes Viral;  
[AJEnglish In Sri Lanka, hate speech and impunity fuel anti-Muslim violence](#)

## Wellbeing Sessions

With a focus on wellbeing, the conference will encourage you to see the value of time away from your work. These wellbeing sessions are inclusive of all ages and you are very welcome to include your friends and children.

**Friday 9th Dec**  
**11:00am - 12:00pm**

### Yoga & Hypnosis

**Room**  
**1**

#### Cass XuXin

Instagram is [@cassxuxin](#)  
website: [www.yogawithcass.co.uk](http://www.yogawithcass.co.uk)

Based in the UK, Cass XuXin (Hypno-CBT® | E-RYT® 500) blends an unquenchable curiosity with passion & compassion, putting her gifts into the service of any and everyone she encounters. Her speaking and singing voice, in both English and Mandarin Chinese, forms the essence of her practice. Totally inclusive, her class is a fusion of Movement, BreathWork and Hypnotic Relaxation, creating an intimate haven to bring holistic wellness for all.

About the session:

"...Hypnosis is the art of presenting ideas directly to the receptive unconscious mind..." Combines ancient practice YogaNidra and modern science based Cognitive Behavioural Hypnotherapy, **MesmeRest** delivers a Therapeutic Deep Relaxation, bringing IMMEDIATE physical and emotional benefits, melting away stress, fear, pain and anxiety.



### Collage Poetry: Exploring Word and Image Making

**Room**  
**2**



**Hannah Randall,**  
CHASE Knowledge Exchange Hub Officer

No art skills or creativity required!

In this session, you will be introduced to word-image collage poetry with examples of artists who use the medium and some warm-up exercises to settle into the creative moment. You will then make your own word-image collage poem in response to a guided prompt.

There will be the opportunity at the end of the session to share your artwork with the group, though this is entirely optional. This session is intended to help you to get into meditative flow and a state of creative self-expression by engaging with word-image practice and accessible collaging techniques.

In preparation for the session, please gather collaging materials such as newspapers, flyers, magazines, glue, scissors etc.

If you would prefer to work digitally and have access to photoshop or Adobe Express, you are welcome to do so! Universities often grant students free access to the adobe package. Make sure you have downloaded the app and are at least a bit familiar with the tools before the session starts.

**Kent Community Oasis Garden**  
Host: **Harry Salisbury, Climate Justice Network**

9th Dec 11:00 - 12:00pm

Website – <https://www.kent.ac.uk/sustainability/kentcog>

Instagram – [https://www.instagram.com/kent\\_community\\_oasis\\_garden/](https://www.instagram.com/kent_community_oasis_garden/)

In this engaging session, Emily and Debby from the Kent Community Oasis Garden will talk about the value of community gardening, both to your mental wellbeing and to the planet. Learn more about their sustainable practices and the value of volunteering and getting into nature, as they introduce you to the garden - its vegetable patches, ponds and even the house plant hospital. At the end, you'll have a chance to ask questions and find out how to get involved.



## CHASE Placements

Room  
1

Host: **Hanna Randall**

CHASE Knowledge Exchange Hub Officer

**Friday 9th Dec**

**12:50 - 1:50pm**

Format: Panel discussion reflecting on students' experiences of CHASE placements

In this session hear from CHASE attendees who reflect on their placement experiences and share opportunities and advice for your placement.

**Lucy Splarn**, reflections from my Horrible Histories Placement.

**Lesley Carvello**, reflections from my Parisian Placement at The Sorbonne.

**Nikolaus Perneczky**, reflections from my placement at the June Givanni Pan African Cinema Archive (JGPACA) and current placement opportunities open to CHASE students.

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## CHASE Research Networks

Room  
2

Host: **Sandy Di Yu**

CHASE Research Networks Officer

Format: Introduction and panel discussion from Network representatives

Join this session to learn about CHASE Research Networks, the student-led CHASE-funded organisations building community around interdisciplinary research methods, sites of activism, and researcher well-being and advocacy. Hear from the Digital Studies Collective (DiSCo), the Practice as Research Network, Diversity Network, the Climate Justice Network and the Medical Humanities Network followed by a panel discussion with network representatives. Find out how you can benefit by joining a pre-existing network, and discover the best ways to start your own.

**Natalie James**, Founding Director of **Research Coach**, specialising in professional development coaching, training and consultancy for the Higher Education Sector.

**Friday 9th Dec**  
**2:00 - 3:30pm**

In order to build a long-term sustainable research career it is important to have a clear understanding of your research field and how you and your research fit within it. With a well-developed strategic awareness of how your research fits within the 'research landscape' you will be in the best position to make decisions about how to build your profile within a dynamic research environment. In this interactive workshop we will explore tools and approaches to assist in strategic awareness and planning for your research.



## Key advice from this session

Your research cannot develop in a vacuum!

For a successful research career, it is essential to be knowledgeable about the external factors that will influence your research (e.g. the research community, funding, publishing, innovations, events, research culture, opportunities, stakeholders).

Regularly invest time in becoming knowledgeable about your broader 'research landscape'.

Be ready to communicate what your research brings that is unique/different to other work in your field.

Be proactive in reflecting and acting on your strengths and weaknesses to put yourself in the best position to succeed.

9th Dec 2:00- 3:30pm

**Hanna Randall,**  
CHASE Knowledge Exchange Hub Officer



Website: [www.chasekeh.co.uk](http://www.chasekeh.co.uk)

Twitter: @KEH\_CHASE

This session is for research students who would like to understand more about knowledge exchange (KE) in practice and what knowledge exchange activities look like across different research specialisms. It would also appeal to those who would like to help shape and be part of the discourse around the upcoming CHASE KEH 'Knowledge Exchange in Practice' events series.

Knowledge exchange includes any activity that involves/facilitates sharing ideas between academic/higher education (HE) settings and external or non-HE organisations. Therefore, knowledge exchange provides the opportunity to work with people whose approach may differ from your own; whether this be methodological, professional, or otherwise. By sharing research and ideas, scholars and industries benefit from a greater range of expertise and have a greater impact on society. For researchers, this may involve gaining valuable professional development/skills from industry, or enlisting specialist outside expertise to assist with a research problem.

The session will begin with a small panel of KE specialists from CHASE member institutions who will briefly discuss their institution's approach to KE and what KE activities look like across research specialisms. After the panel discussion, Hanna, the CHASE Knowledge Exchange Hub Officer, will announce and detail the first two events in the upcoming CHASE KEH 'Knowledge Exchange in Practice' series. Attendees will then move to break-out rooms for a workshop/jury session to create and discuss ideas for further future events in the series that might benefit the cohort. This is an opportunity to really shape the sorts of events that you would like to attend and learn from.

Simply put, knowledge exchange includes any activity that involves/facilitates sharing ideas between academic/higher education (HE) settings and outside organisations – these being any organisation that is not specifically considered a HE organisation. Knowledge exchange provides the opportunity to work with people whose approach may differ from your own; whether this be methodological, professional, or otherwise. By sharing research and ideas, scholars and industries benefit from a greater range of expertise and have a greater impact on society.

CHASE is committed to fostering a collaborative research environment and creating innovative training opportunities for researchers that encourage partnerships across organisations, academic disciplines and geographical distances. Since it was established in 2014, CHASE has stimulated connections between doctoral researchers, academic staff and external stakeholders through conferences, workshops, placements and collaborative doctoral awards.

The CHASE Knowledge Exchange Hub (KEH) is a resource for CHASE researchers, supervisors, and non-higher-education institutions with an interest in the arts and humanities. KEH provides practical advice and guidance on all aspects of knowledge exchange, including how to approach external partners, how to design a project, and how to obtain funding for collaborative activities.

At present, CHASE's primary modes of knowledge exchange are through our [placement scheme](#), [collaborative doctoral awards \(CDAs\)](#), and our [alumni network](#). We're working on expanding our resources on the KEH website and putting together a Knowledge Exchange-in-Practice event series.

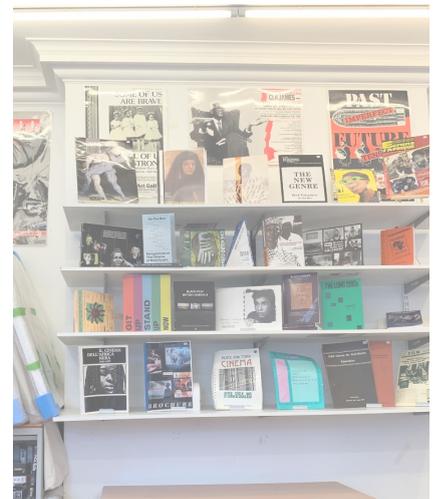
## Placement opportunities

Below you will find a diverse range of open placement opportunities. Placements can be taken for up to 6 months, offering PhD researchers the chance to develop their professional skills. Funded by CHASE, organisations can expand their team with an advance researcher for free. If you are an organisation or student interested in finding out more, please check out the Knowledge Exchange Website.

<https://www.chasekeh.co.uk/placements-for-phd-researchers>

### June Givanni Pan African Cinema Archive Placement

JGPACA is a volunteer-run archive of historical materials relating to African and African diasporic cinemas, with Black British cinema at its core. We aim to make accessible these valuable resources—films, audio recordings, photographs, scripts, posters, documents, publications, and memorabilia—and to provide a nurturing environment for their exploration by scholars, cultural activists, and members of the wider community. We run a programme of regular events ranging from film screenings to public debates and host various community-based projects. Our mission is to safeguard marginalised histories and to re-activate them in the context of present social struggles.



You will assist June Givanni and her team in maintaining and developing the archive. Tasks include collections cataloguing and digitisation; conception and delivery of film screenings and other public events; fundraising and publicity; editorial and administrative support. Working alongside June and her team you will gain skills and experience in database management, digitisation, curating, editing, and fundraising.

#### How to apply

Please send a CV along with a cover letter outlining your skills and suitability for the role to

[information.igpaca@gmail.com](mailto:information.igpaca@gmail.com)

Please also indicate your availability, and whether you are applying for a full-time or part-time basis.

**Open to CHASE funded PGRs**

## 4 Day Week Campaign Assistant Internship

4 Day Week are the UK's national campaign for a four-day working week. They are independent, non-partisan and are campaigning across the UK for a four-day, 32 hour working week with no loss of pay for workers.

This is an exciting role with one of the UK's most prominent campaigns at an important time for the four-day week movement. They are currently running the biggest ever four-day week trial in the world with 70 companies and over 3,300 workers taking part. You will be part of a volunteer-led organisation with a small staff team punching above its weight in terms of impact. The organisation undertakes a diverse range of work from researching the case for a four-day week, working with businesses to adopt it and campaigning in Parliament for change. You will be supported in this role and line-managed by our Director.



### Contact

Please get in touch if you would like to find out more and discuss a placement opportunity:

Joe Ryle, 4 Day Week Campaign Director:

[info@4dayweek](mailto:info@4dayweek)

Open to CHASE funded  
PGRs

EXHIBITION RUNS UNTIL 1 JANUARY



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# Open Library of Humanities Placement Opportunity



## Placement start date:

January 2023, or as soon as possible.

Application deadline:

**10th December 2022**

We are a multi-award winning open access publisher seeking a placement to assist with editorial, marketing and technical duties as part of our small, hard-working team. The position is fully set up for remote working, and so there is no travel requirement involved. Applications for full or part-time placements will be considered.

During the placement, you will gain editorial, marketing, technical and administrative experience under the supervision of the OLH team. The placement holder will have the opportunity to gain experience in all aspects of the publishing process, from manuscript copyediting and article production to technical experience of using our in-house publication platform, Janeway.

The successful candidate will also play a key part in checking editorial compliance with journal and publisher level policies, and will perform journal auditing and indexing tasks. They will assist the OLH team with other duties, such as putting together the OLH Newsletter, writing press releases/blog updates or marketing administrative tasks as required. While tasks across our editorial, marketing and technical teams will be part of the role, the placement can also be geared towards to the holder's skills and interests on discussion prior to appointment. The placement is available for 6 months full time, or equivalent part time for up to 12 months by arrangement.

## Selection criteria

- An excellent understanding of open access publishing and of the Open Library of Humanities
- A strong belief in open access publishing
- Knowledge of academic conventions and writing styles in the humanities disciplines
- An interest in the digital humanities and digital publishing
- A highly proficient speaker and writer in the English language with a strong background in academic writing in the humanities
- The ability to work to deadlines and keep track of a range of ongoing tasks and schedules
- Excellent administrative skills, with essential knowledge of how to use spreadsheets and word processing software
- Strong interpersonal communications skills with the ability to work collaboratively and supportively as part of a team, and handle a wide range of internal and external contacts tactfully and persuasively
- The ability to work independently with initiative, and an analytical approach to problem solving
- Excellent time management and organizational skills
- Experience of updating websites and working with content management systems is desirable
- Previous experience of remote working is desirable but not essential

## How to apply

Please send a CV along with a one-page cover letter outlining your skills, experience and suitability for the role to [s.everett@bbk.ac.uk](mailto:s.everett@bbk.ac.uk).

Your application should also indicate your availability, and whether you are applying on a full-time or part-time basis.

**Open to CHASE funded  
PGRs**



## Oxbridge Academic Programs

For 38 years, Oxbridge has organized residential academic programs for students aged 13-17 in Oxford, Cambridge, France, Spain and in the US.

We welcome students from around the world and offer them a pre-college experience during summer.

Every year we hire undergrads/recent grads as team members to work on our programs, and doctoral researchers to lead classes in a variety of areas such as: History, Literature, Creative Writing, Critical Thinking, Law, etc.

We are open to being a CHASE placement partner in the spring and giving a student up to 3 months experience assisting us with the build-up to summer—the placement would offer the student experience in logistics, marketing, sales, recruitment, planning.

<https://www.instagram.com/oxbridgebyworldstrides/>

<https://www.facebook.com/OxbridgebyWorldStrides>

[www.oxbridgeprograms.com](http://www.oxbridgeprograms.com)



**Open to CHASE funded PGRs**

## Editorial Assistant Placement



### How to apply

Send a CV and covering letter to [nonia.williams@uea.ac.uk](mailto:nonia.williams@uea.ac.uk)

The shortlisted candidates will be invited for a virtual informal interview.

**Start date:** ASAP

### English: The Journal of the English Association

English: Journal of the English Association has been brought to UEA for a three-year term and they are looking for an assistant to support the editorial team. The placement would involve supporting the team with a whole range of different editorial work, including backend work with the scholar one manuscripts system re; the submissions and reviews processes, as well as book review matters, poetry selection and website and media support. The role will provide the assistant with excellent experience and insight into the ethics, processes, activities and editorial roles involved in academic journals from the 'other side'. In turn, we anticipate that the understanding of academic journals gained during the placement will put the assistant in a strong position in terms of publishing their own work.

**Open to funded and unfunded PGRs**

## CHASE Research Networks

Expand your PGR experience with like-minded academics and join a CHASE Research Network today!

Networks you can join:

CHASE Practice as Research Network

CHASE Medical Humanities Network

Digital Studies Collective (DiSCo)

CHASE Feminist Network

CHASE Climate Justice Network

Diversity Network

To see the full list or to find out how you can start your own:

<https://www.chase.ac.uk/networks>

### The CHASE Feminist Network invites you to the inaugural Open Forum Meeting

*looking forward  
to meeting you  
<3*



*more info and  
registration  
here!*

19 December 2022, 16:00, online

#### The CHASE Feminist Network Inaugural Open Forum

Join us at 16:00 on 19 December 2022 to find your place in the CHASE Feminist Network.

The CHASE Feminist Network invites you to an open forum meeting to discuss the future of the network. Help shape this important and impactful network and come discuss what events you'd like to attend, participate in or organise.

The CHASE Feminist Network has been facilitating incredible events and projects since 2016. From small project grants to interdisciplinary conferences, this inclusive space offers a breadth of opportunities to explore new ways to engage with and advocate for feminism in all its varieties. Now, after a short hiatus, we're starting afresh with new ideas and a new cohort. And we want you to be a part of it.

All are welcome, please register here:

<https://forms.gle/F5m7C1DYi3wdPNJE6>

## Join the DiSCo!

The Digital Studies Collective (DiSCo) is an interdisciplinary network of PhD researchers founded on the premise that to grapple with humanity's increasing seduction of the digital, we need to organise collectively and continuously learn, lament, celebrate and critique the digitisation of the everyday. To date, we have organised nine training works in digital methodologies and we have curated the experimental publication DiSCo Journal.

Read our first issue: <https://discojournal.com/>

Join us for an exciting year ahead: <https://discojournal.com/join/>

# JOIN THE DiSCo!



## Digital Studies Collective (DiSCo)

OPEN MINDED BY NATURE | INTERDISCIPLINARY BY DESIGN | UNITED BY A CURIOSITY FOR THE CUTTING EDGE

[www.discojournal.com](http://www.discojournal.com)

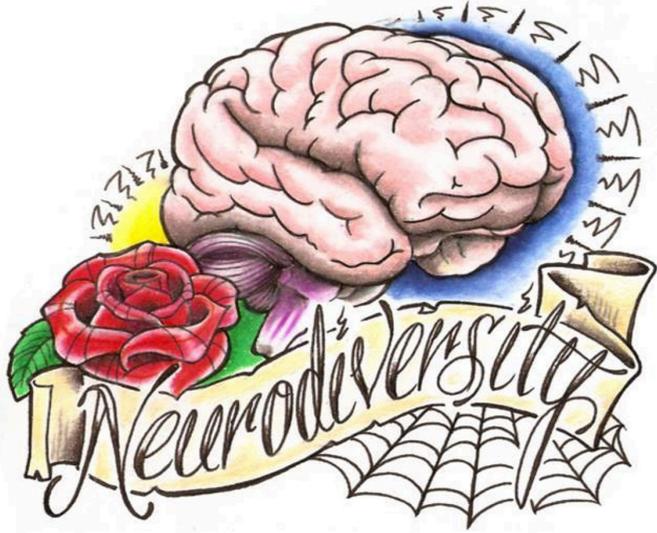
Explore Issue 1 of the DiSCo Journal, an experimental publication exploring digital arts, culture and methods



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Instagram: [@discojournal](https://www.instagram.com/discojournal)  
Website: [discojournal.com](http://discojournal.com)





## CHASE DIVERSITY NETWORK

- Contact: Jack Rutherford – [jr18977@essex.ac.uk](mailto:jr18977@essex.ac.uk) / 07841 111 634

## We are looking for new volunteers

We are open to all students, staff and community members.  
[kent.ac.uk/sustainability/kentcog](http://kent.ac.uk/sustainability/kentcog)

Learn new skills, meet new people, take home fresh fruit and vegetables, relax and have fun.

Open every Wednesday and Friday 10am-2pm\*

### Find us in Park Wood

Follow the road round from Woody's towards the Park Wood Flats then join the Park Wood path until you get to the garden.

Open every Wednesday and Friday 10am-2pm\*

\*Extended hours in summer



Come along during our open hours to find out more or check out our website below for more information, including activities, additional sessions and how to find us.



When you are done with this leaflet, you can turn it into a paper pot. Follow the QR code above for instructions.



East Kent

University of  
**Kent**

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# CHASE

Consortium for the Humanities and the Arts South-East England

The Consortium for the Humanities and the Arts South-east England (CHASE) brings together 9 leading institutions engaged in collaborative research activities including an AHRC doctoral training partnership. These are the Universities of East Anglia, Essex, Kent and Sussex, the Open University, The Courtauld Institute of Art, Goldsmiths, University of London, Birkbeck, University of London and SOAS, University of London.

As an active consortium of 9 research-intensive institutions, CHASE fosters collaborations that provide inspiring research-led training across the arts, humanities and creative practices. Working across institutions and disciplines, and in partnership with organisations in the creative and public sectors, CHASE supports a rich and responsive environment for new research.

Our training enables doctoral students to enrich their research and professional skills in readiness for careers in the academy and beyond. As one of the UK's 10 AHRC Doctoral Training Partnerships, CHASE is also able to offer a range of studentships each year.

[www.chase.ac.uk](http://www.chase.ac.uk)



The Courtauld

