

ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES

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THE DIALECTICS OF MODERNITY: INTERSECTIONS ACROSS THE ARTS

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A FEW GOOD MEN: THE CATHOLIC CHURCH AND THE HOLOCAUST IN GREATER ROMANIA (1933-1945)

Dr Ion Popa is an Honorary Research Fellow of the Centre for Jewish Studies based within the Religions and Theology Department. His project is currently funded by the Conference on Jewish Material Claims against Germany, New York.

Since 1963, when Rolf Hochhuth published *The Deputy*, a play that was highly successful in Western Europe, the attitude of Pope Pius XII during the Holocaust has come under close scrutiny. From the early stages of the debate the example of Romania was utilised by some historians as an example of how the Vatican listened to Jews' pleas and was involved in rescue actions. This positive narrative was largely based on the actions of Andrea Cassulo, the papal nuncio to Bucharest (1936-1947). As early as 1964, Theodore Lavi examined some of Cassulo's rescue actions in an article published in *Yad Vashem Studies* and based on documents released by the Holy See during the Second Vatican Council (1961-1965). Other historians, such as John Morely (1980), Ion Dumitriu-Snogov (1991), and Michael Phayer (2001), mention this largely positive narrative in their writings. Dr Popa's project examines the accuracy of this narrative by conducting a comprehensive analysis of the attitude of the Catholic Church in Greater Romania toward Jews from 1933 to 1948. It goes well beyond the case of Andrea Cassulo and widens the debate to include others within the Catholic hierarchy and the Holy See. It highlights the previously unknown anti-Semitism of many Romanian Catholics and provides a more accurate and less generous assessment of Cassulo's and the Catholic Church's rescue initiatives. Due to its diverse ethnic and religious landscape, the case of Romania also contributes to a larger framework of understanding the patterns of Churches' behavior during the Holocaust. The project provides a better understanding of key aspects of the wider debate, such as the role of minority/majority status, the national versus international leadership of a Church, and the impact of personalities upon various Church policies towards Jews and Judaism. It fills an important historiographical gap by making available original sources on the fate of Romanian Jews and on Churches' attitudes during the Holocaust.

Dr Popa began researching this topic in October 2014 with a postdoctoral fellowship at the Yad Vashem International Institute for Holocaust Research, in Jerusalem. In February 2015 he received an 18 month fellowship at



Papal Nuncio Andrea Cassulo in Bucharest, between 1936 and 1947, courtesy of Yad Vashem

the Institute for East-European Studies, Free University, Berlin. In September 2016, after gathering documentation in Romania, Israel, Germany and the Vatican, the project received a two year's funding via the Saul Kagan Claims Conference Postdoctoral Fellowship in Advanced Shoah Studies. This allowed Dr. Popa to return to The University of Manchester, where he studied for both his MA and PhD, and to write the final version of the project. He is now in the final stages and plans to submit his manuscript to Cambridge University Press in spring 2018.



Dr Ion Popa

THE DIALECTICS OF MODERNITY: INTERSECTIONS ACROSS THE ARTS

During the Fascist period, the Ventennio, the Italian Fascist regime created totalitarian aesthetic apparatuses together with new forms of social and cultural patronage for the control of the individual/citizen in the social sphere, seeking mass consensus and the constitution of the 'new man/woman' as the foundation of a modern collective social identity. The history of Italian Fascism has always attracted a substantial amount of academic and non-academic attention, but less systematic attention has been paid to the aesthetic achievements promoted during the dictatorship, and their key role in the existence and legitimation of the regime. This gap in our understanding of Italian arts under the dictatorship as an aesthetic system broadly delineated by the regime will be filled by the AHRC-funded Leadership Fellowship project *The Dialectics of Modernity: Modernism, Modernization, and the Arts under European Dictatorships* (2016-2018, £245,522), carried out by **Dr Francesca Billiani** (Principal Investigator, Modern Languages, LIS), and **Dr Laura Pennacchiotti** (Research Assistant, Modern Languages, LIS) with the support of **Ms Anna Lanfranchi** (Research Associate, Modern Languages, LIS). It examines the relationship between arts and politics in the age of European totalitarian regimes and presents the first comprehensive view of the arts system during the Italian Fascist dictatorship from an interdisciplinary perspective. Therefore, more broadly, this research furthers investigations of how the past and its uses have an impact on our understanding of how arts and culture intersect and shape each other's identity and social profile during time of political repression, and of the role of arts and the humanities in shaping our perception of society and civic participation.

The project explores interconnections between aesthetics and politics as they emerge from debates on literary, cultural, and artistic journals and from a selection of artefacts, spanning novels, buildings, paintings, sculptures, films, theatrical plays, photographs, newsreels, journal covers, and advertising posters, in line with an understanding of the arts under Fascism as a 'system'. The outputs include two monographs, one of which is co-authored by the P.I. and the R.A., and an innovative database and website. Developed through an intense and productive collaboration between the project's researchers and UoM IT department, these have been designed as innovative digital tools for



Gruppo 7 and Piero Bottoni, Casa elettrica, 1930



Thayaht, Tuffo, 1932



Angiolo Mazzoni, Post office in Pula (stairs), 1930-1935

visualizing research findings and their relations with the overarching arguments of the project. The website links each artefact contained in the database to the project's and the monographs' main questions and arguments, through the discussion of 'principles' in relation to each artefact. Impact is, therefore, a primary concern within the project, which made the most of the opportunities that Digital Humanities affords in terms of reaching wide, academic and non-academic, audiences. The impact activities of the project include a series of talks and collaborations with academic and non-academic institutions in UK and Italy, such as the Fondazione Prada and various other cultural institutions (including the Estorick collection in London, the Fondazione Caetani in Rome, and the universities of Cambridge and of Naples). Finally, leading art critic and creative director at Prada, Germano Celant, is currently staging the biggest post-WWII exhibition on 1920s and 1930s art. The project team contributed a theoretical and methodological chapter to this highly influential exhibition catalogue, thus featuring some of the findings of the project.

CHALLENGING REPRESENTATIONS: RE-READING VIVIEN LEIGH

Despite the decades of work by feminist scholars to question and re-interpret accounts of the past, the labour of women and their agency at work and in domestic life continues to be obscured, particularly if the woman in question has a famous male partner. So Sylvia Plath is continually defined in relation to Ted Hughes; Elizabeth Taylor’s acting career take second place to her role in the Burton-Taylor double-act, and Vivien Leigh, who won two Academy Awards and a Tony in her relatively short career, has been continually defined in relation to her second husband, actor and director, Laurence Olivier.

In 2012 the Victoria & Albert Museum acquired Leigh’s archive. Kate Dorney was then Senior Curator of Modern and Contemporary Performance in the museum and reviewing the material saw the rigour and dedication Leigh exercised in approaching her roles, and managing her career and public image. She also noted that Leigh’s biographers, and Olivier’s, had read these materials in the light of the dominant view of her as a middling actress who never recovered from their divorce. The acquisition presented an opportunity to re-read Leigh’s life and work, and the need for this was confirmed by the press coverage of the acquisition which focussed almost wholly on the established Olivier-Leigh narrative, despite V&A staff emphasising the remarkable letters between Leigh and other notable twentieth century figures like Tennessee Williams and Winston Churchill. Every headline was a variation on ‘From Larry with Lust’ (*Daily Mail*) in which Leigh is once again cast as the subject of other people’s actions rather than as an agent.

Vivien Leigh: Actress and Icon (Manchester University Press 2017, edited by **Kate Dorney** and **Maggie B Gale, Drama**) seeks to challenge this view by asking how recent theories of performance, celebrity, autobiography and historiography offer new ways of reading her career and life. It also offers a model for extending this practice beyond Leigh to other actresses and female celebrities. Although there are numerous popular biographies of Leigh there is virtually no academic writing about her and this is the first book, academic or otherwise, to consider her work first, and life second. It brings together theatre and film scholars with V&A experts on costume design and photography to reassess Leigh’s work on stage and screen and the identities she presented to the media and to her fans.



The Making of Aurora

The contributors were tasked with considering how, and in what ways an exploration of Leigh’s life and work practice might re-position her professional achievements; how new, or newly available sources, complicate the established narrative and the necessity of scrutinising that narrative to understand its creation and endurance. The investigation revealed is a woman with acute business sense and aesthetic appreciation who enjoyed collaborating with writers, directors, actors and artists and who understood the demands of a celebrity lifestyle. As the accompanying image shows, Leigh was never afraid to show the labour that went into achieving her public image or her work; but until now, published accounts have chosen to ignore the scaffolding and concentrate only on the clouds.

Pictures: Angus McBean and Vivien Leigh in ‘The Making of Vivien Leigh as Aurora, Goddess of the Dawn’ by John Vickers, Victoria & Albert Museum, London

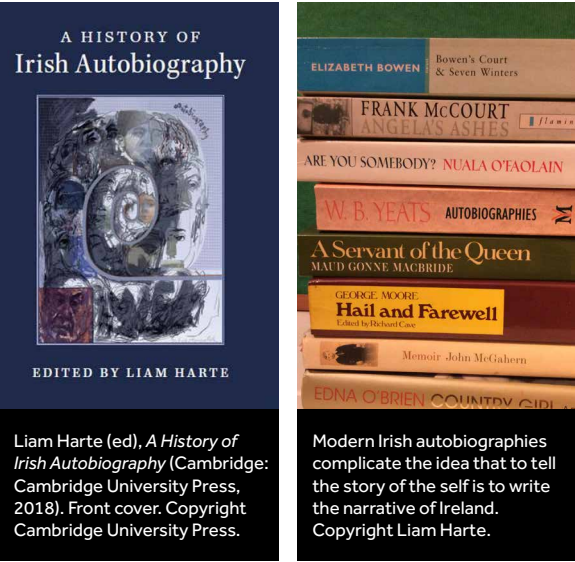
SEVENTEEN CENTURIES OF LIFE-WRITING: A HISTORY OF IRISH AUTOBIOGRAPHY

Ego Patricius: thus begins one of the earliest extant documents from medieval Ireland, the fifth-century *Confessio* of St Patrick, in which the Christian missionary looks back on his life from the perspective of old age. While it is patently anachronistic to apply the label of autobiography to Patrick’s text, the *Confessio*, with its tantalising glimpses of the author’s personal experiences and inner emotional life, marks a kind of beginning for life-writing in Ireland. The literary tradition it inaugurated is the subject of *A History of Irish Autobiography* (Cambridge University Press, 2018), a twenty-five chapter volume edited by **Dr Liam Harte** (English, American Studies and Creative Writing), which constitutes the first comprehensive survey of Irish autobiographical self-representation from its recoverable beginnings to the present day.

Although the primary aim of Patrick and many of his successors was to worship God, Harte’s *History* shows that variety is the hallmark of the extensive, vibrant writing in the first-person voice that survives from the medieval and early modern periods in various languages. One of the book’s chief aims is to expand our frames for understanding accounts of pre-modern Irish lives and recuperate the range of genres – letters, diaries, almanacs, travelogues, petitions, legal depositions – that facilitated representations of the self. The book’s other key aims are to examine the many ways in which autobiographical identities were narratively shaped across a span of seventeen centuries, and to analyse the disparate personal, rhetorical and ideological functions that life-writing has served in Irish culture.

For much of the past two centuries, the governing motif of the Irish autobiographical tradition has been the symbolic projection of the individual life through the lens of nation and society.

The attempt to make individual and national identities cohere and reinforce each other was strategically central to the project of nineteenth-century Irish cultural nationalism, yet many autobiographers of the era were unsettled by the suspicion that selfhood and nationhood might be no more than rhetorical fictions, mere effects of the process of writing. The prolific autobiographers



Liam Harte (ed), *A History of Irish Autobiography* (Cambridge: Cambridge University Press, 2018). Front cover. Copyright Cambridge University Press.

Modern Irish autobiographies complicate the idea that to tell the story of the self is to write the narrative of Ireland. Copyright Liam Harte.

associated with the Irish Literary Revival, notably W. B. Yeats, George Moore and Sean O’Casey, fashioned self-mythologizing modernist classics from such suspicions. For them, the constructive essence of the autobiographer’s task was to find a language, a literary form and an artistic structure that would accommodate the never fully finished process of giving a narrative account of oneself.

These writers’ insights are not lost on their latter-day heirs, whose work stems from an understanding that autobiography is less the revelation of a single ‘true’ self than the archaeology of other selves uncovered by the textual arrangement of circumstance and social expectation. If contemporary Irish autobiographers have anything in common it is their persistent desire to find ways of giving an account of the self that is not one story but many. Just as the ego with which Patrick’s *Confessio* commences is far from identical with the evasive and elusive saint, twenty-first-century Irish autobiographers blend self-discovery with self-creation and reconstitute the collective ‘we’ as so many splintered ‘I’s.

ARCHAEOLOGY AS ART, ARCHAEOLOGY AS EDUCATION: TEN DAYS ON THE ISLAND

Since 2015, the Kerry Lodge Archaeology Project (co-directed by **Professor Eleanor Casella**, Department of Archaeology), has focused on the legacy of Britain's 19th century Australian penal colonies. Funded through 2018 by the British Academy, this project includes collaborations with the Queen Victoria Museum & Art Gallery, the National Trust of Australia, and the College of Fine Arts at the University of Tasmania.

With the arrival of The First Fleet in Sydney Harbour during FEBRUARY 1788, Britain began a programme of criminal exile to the Australian penal colonies. Over the subsequent eight decades, approximately 170,000 men and women were transported from the British Isles. Initially focused within the Sydney region of New South Wales, by 1803 a second penal colony was founded as Van Diemen's Land (later renamed Tasmania). To accommodate and harness the labour of these criminal exiles, a vast network of prisons, gaols and lock-ups soon grew across this island colony. Originally established in 1834, Kerry Lodge was located to accommodate felons sentenced to hard labour at cutting bluestone granite from the local quarry outcrop, construction of the heritage-listed Strathroy Bridge, and laying the adjacent route of the Midlands Road. At its peak use in the 1840s, Kerry Lodge accommodated 45 men, a Commandant Overseer, and a detachment of Royal Marines.

Archaeological excavations have uncovered subsurface remains of the Overseer's Cottage – a modest stone and timber building that originally served as the main Police Checkpoint for authorisation of all road traffic between Launceston township and the pastoral Midlands Districts of the penal colony (Figure 1). Over two previous seasons, this nationally-listed Australian heritage site has continued to reveal new material evidence of the domestic conditions, work patterns, and disciplinary regime that underpinned 19th century life within Britain's overseas penal colonies (Figure 2).

In addition to this unique archaeology, research collaborations have funded a series of professional Australian artists to participate in annual excavation seasons at Kerry Lodge. Their resulting works have been nationally exhibited since 2015. Most recently, Project Co-Director, Dr Karen Hall (Lecturer in Fine Arts, University of Tasmania) was invited to curate an installation of selected

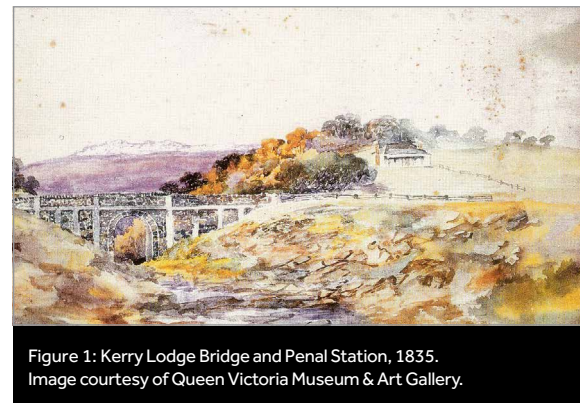


Figure 1: Kerry Lodge Bridge and Penal Station, 1835. Image courtesy of Queen Victoria Museum & Art Gallery.



Figure 2: Kerry Lodge Archaeology Project, 2015. Photo by E.C. Casella.



Figure 3: Strata: Tracing the Past, 2017. Installation by P. Sutczak. Photo by E.C. Casella.

artists' works drawn from the Kerry Lodge Archaeology Project. Commissioned as part of Tasmania's internationally-acclaimed "Ten Day on the Island" annual National Arts Festival, "Strata: Tracing The Past" ran from 17-26 March 2017 and exhibited site-based sculptural works based upon Eleanor Casella's archaeological research (Figure 3).

Arts Festival Website:

<http://tendays.org.au/event/strata-tracing-the-past>

Our 2018 field season will further expand our existing schools and public outreach programme with a customised educational training programme developed in partnership with the regional high school and the Department of Education at the University of Tasmania. Collaborative results will also underpin a season of community activities hosted by the National Trust of Australia, and a gallery display of professional national artists' installations through the Queen Victoria Museum. This project thereby offers a model of transformative interdisciplinarity: where the archaeology itself becomes a vibrant resource for both public education and artistic expression.

NEW MUSIC NORTH WEST FESTIVAL, CELEBRATING THE MUSIC OF MANCHESTER COMPOSERS

The week of 13 – 18 November saw Manchester's fifth New Music North West Festival, in which the incredible vitality and variety of music being written in our vicinity was showcased. This took the form of 28 concerts spread around Manchester during the week. Needless to say, music by student and staff composers of The University of Manchester had a very significant part to play.

Composers research through their own creativity, but what this means in practice and through what media can be incredibly varied. Work may involve innovations in technology or interactions between music and other arts, or incorporation / depiction of extramusical phenomena. However the core of compositional research is in discovering innovative ways of organising sound itself, on the surface and on a structural level through time, whether that be through instrumentalists reading music from a score, or through sounds crafted through computer software and diffused through loudspeakers – or any mix of the above.

The festival began with a MANTIS (Manchester Theatre in Sound) concert of electroacoustic works by seven postgraduate composers plus Professor David Berezan's *Offshore*, which created a vivid seascape using meticulously constructed sounds edited from recordings of bass clarinet improvisations from Dutch artist, Marij van Gorkom's residency with the University's NOVARS studios.

In contrast, Trio Atem's concert *Chthonic Mazes* combined improvised music for cello, flute and voice with physical movement, in a collaboration between Dr Nina Whiteman and two Manchester alumni, Gavin Osborn and Alice Purton. This performance forms part of an ongoing project drawing on literature surrounding mazes and labyrinths as well as maze design and algorithms.

Many works in the festival engaged with other cultures. Postgraduate student Mario Duarte had his new work *Metzl*, depicting the eponymous lunar deity, performed by the BBC Philharmonic Orchestra. Meanwhile Professor Philip Grange's Concerto for Solo Clarinet Radical and Symphonic Wind Band, *Shēng Shēng Bù Shì* was performed by clarinettist Nick Cox and the RNCM Wind Orchestra, expressing the 'radical' in Chinese language through an evolving relationship between clarinettist and ensemble, and interplay between slow and extremely fast music.



The Ebonit Saxophone Quartet



Trio Atem rehearsing for their Chthonic Mazes performance

Also notable were works by **Dr Richard Whalley** and **Dr Kevin Malone** written as part of a research project in collaboration with the Ebonit Saxophone Quartet, from Amsterdam around topics of musical landscapes and activism. Malone's *The Housatonic near Sandy Hook* laments the victims of a notorious school shooting by combining three New England folk songs with dirge-like laments. Whalley's *Refugees Welcome* weaves a constantly shifting tapestry of melody with fragments of Middle Eastern modes, West African polyrhythm and evocations of footsteps trudging across Europe.

Numerous other works by University composers were performed, including *Wonderland* by Dr Richard Whalley, performed by Psappa and *Spells* by Professor Camden Reeves, performed by the students of the University's chamber choir, Ad Solem. Our students impressed the featured composer of the festival, Mark-Anthony Turnage with performances of his music by Ad Solem and New Sounds from Manchester (the University's new music ensemble). Equally important were performances of several instrumental or vocal works by these ensembles, written by undergraduate and postgraduate composers.

BIG BRAIN, BUT LITTLE HANDS? THE INFORMATION COLLECTION AND ANALYSIS CAPACITY OF UN PEACEKEEPING MISSIONS

Approximately two thirds of today's United Nations peacekeepers are deployed amidst ongoing armed conflict in countries like the Central African Republic, the Democratic Republic of the Congo, and South Sudan. This makes it absolutely crucial for the UN to have an intelligence capacity that can assist the leadership of a peacekeeping mission with identifying risks and opportunities. Yet, relatively little is known about the information collection and analysis capacity of UN peacekeeping missions. This is precisely the gap in research that **Allard Duursma** tries to fill as part of the *Making Peacekeeping Data Work* (MPKDW) project at HCRI.

Using a unique dataset that was collected in real time between FEBRUARY 2008 and August 2009 to support the peacekeeping mission in Darfur, Duursma shows in a recently published article in *International Peacekeeping*¹ that peacekeeping data can be used to predict where armed violence is going to take place with a relatively high level of plausibility. This is an important finding, because it could, in theory, allow the leadership of peacekeeping missions to send peacekeepers to areas where they are most needed. In another article in *International Peacekeeping*, co-authored with Roisin Read, Duursma and Read use methods from the field of epidemiology to show how the deployment of peacekeepers in Darfur has made the spread of armed violence to neighbouring areas less likely².

Duursma has not only crunched numbers behind his desk in Manchester. A small research grant from the British Academy and impact acceleration funding from the ESRC (around £5,000 and £6,000 respectively) have allowed him to go to Tunis to meet with personnel from the UN's political mission in Libya, to Bamako to meet with information analysts of the UN peacekeeping missions in Mali, and to New York to show the merit of advanced statistical analysis techniques of peacekeeping data to UN staff. These meetings were very much a two-way street in terms of exchanging knowledge. While Duursma showed UN staff what is possible in terms of data analysis, he received crucial feedback on what kind of analysis is most useful for the work of UN staff. Indeed, to make the analogy of the development of the iPhone, the current



Duursma in front of the United Nations Headquarters in New York

models Duursma uses can be seen as an iPhone 3, but the goal should be to reach the level of sophistication of the latest iPhone model. Yet, in order to reach this level more data from a range of other missions is needed. Fortunately, various people within the UN are very supportive of the idea to develop advanced statistical models that can help peacekeepers better fulfil their mandate.

While statistical analyses can help the leadership of peacekeeping mission, new sophisticated methods are by no means a magic bullet. On the contrary, Duursma's research on Mali clearly reveals that it is equally, if not more, important to understand the decision-making context. Moreover, information collection and analysis efforts are not always acted upon in the field. Noting the lack of capacity to act upon intelligence, one UN information analyst in Mali described the peacekeeping mission in Mali as having a big brain, but little hands. Indeed, it is of crucial importance that leaders of peacekeeping missions turn 'actionable intelligence' into concrete actions that contribute to the fulfilling of the mandate of the peacekeeping mission.

¹ Duursma, Allard (2017) Counting Deaths While Keeping Peace: An Assessment of the JMAC's Field Information and Analysis Capacity in Darfur. *International Peacekeeping* 24(5).

² Duursma, Allard & Roisin Read (2017) Modelling Violence as Disease? Exploring the Possibilities of Epidemiological Analysis for Peacekeeping Data in Darfur. *International Peacekeeping* 24(5).

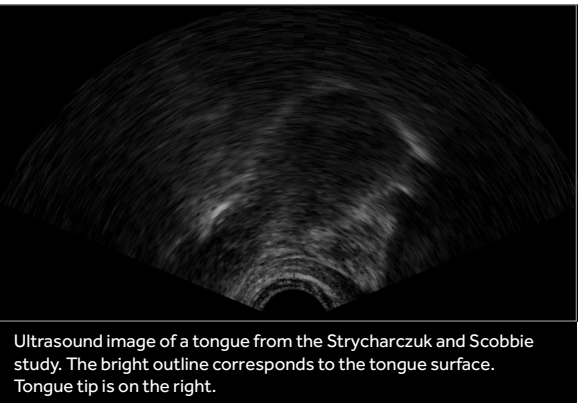
www.hcri.manchester.ac.uk/research/projects/making-peacekeeping-data-work

WHAT CONSTRAINS SOUND CHANGE?

One of the striking facts about languages is that they are constantly changing. Even more strikingly, despite many apparent differences between languages and the changes that take place in them, these changes actually tend to follow very similar developmental pathways. For instance, sound changes typically start out as small-scale changes in pronunciation, then become more robust over time, and eventually affect the sound system of a language.

The case of gradually increasing complexity in sound change is illustrated by the phenomenon of Southern British English /u/-fronting. The vowel /u/ (as in goose) is increasingly pronounced at a relatively more front position in the mouth, except when /l/ follows in the same syllable. As a result, the tongue position differs in the pronunciation of /u/ in e.g. *root* and *rule*. Recently, the back /u/-variant has been observed not only in words like *rule*, but also in words like *ruling* in which the /l/ actually belongs to the *following* syllable. The presence of the back /u/ variant in this new domain can be attributed to ruling being composed of two elements: the word *rule* plus an *-ing* suffix. This shows how higher-level linguistic structure may systematically affect pronunciation. A surprising consequence of this development is the emergence of a contrast between words such as *ruler* (= 'measuring device') and *rul-er* (= 'leader of a country'). Though the two words are superficially similar, they differ structurally, as only the latter is analysed as containing a suffix. Consequently, some native speakers have begun to pronounce these two words differently, with /u/ fronting in the latter case but not in the former, where again the presence of a suffix limits the fronting.

A paper by **Dr Patrycja Strycharczuk** (Linguistics and English Language), co-authored with Prof James Scobbie (Queen Margaret University, Edinburgh), examines the emergence of the *ruler* vs. *rul-er* contrast in the South of England, in an attempt to understand when structural complexity begins to unfold in sound change. The paper, awarded the title of *The Journal of Phonetics Best Early Career Scholar's Article of The Year*, reports that, as soon as /u/-fronting is present, it affects structurally simple words (like *hula*) more strongly compared to structurally complex words (like *fool-ing*). This suggests that structural effects emerge much sooner in sound change than previously thought. Furthermore, the contrasts may be initially extremely subtle, and borderline detectable. Indeed, some speakers produce virtually identical sounding vowels in words like *hula* and *fooling*, but direct



measurements of tongue position, obtained using Ultrasound Tongue Imaging, reveal subtle yet systematic differences.

According to Strycharczuk and Scobbie, structurally conditioned differences may be more ubiquitous than hitherto assumed. There are two sets of challenges that follow from this finding. The theoretical challenge is to rethink the modelling of sound change in ways that can accommodate the newly observed mechanism. The empirical challenge is to increase the use of highly sensitive methods in our documentation of language variation and change, such that the tools we use match the complexity of the behaviour we are trying to observe.

Strycharczuk, Patrycja and James Scobbie. 2016. Gradual or abrupt? The phonetic path to morphologisation. *Journal of Phonetics* 59, 76–91. DOI: <http://doi.org/10.1016/j.wocn.2016.09.003>

CIDRAL

CENTRE FOR INTERDISCIPLINARY RESEARCH
IN THE ARTS AND LANGUAGES

CIDRAL activities in the first semester of the 17-18 academic year centred around the theme of creativity: a productive force which is often closely linked with various types of constraints, more or less ephemeral in nature. We had three public lectures followed by masterclasses by Professor Massimo Fusillo, Dr Elisabeth Lebovici, and Mr Alejandro Tantanian, spanning comparative literature, art history and the theatre. The lectures touched upon the mechanisms which inform the ways in which spectators react to the texts they experience in front of them. And, more importantly, our guest speakers not only addressed this by looking at a variety of media – visual arts, cinema, theatre - but also considered the infrastructures which sustain any aesthetic expression, for example, the direction of a national theatre.

The theme of ‘the aesthetics of politics’ featured prominently in the two theory intensive classes that took place in semester one. Professor Charles Forsdick (University of Liverpool) delivered our first theory intensive on exoticism, which we planned as a formal collaboration between CIDRAL and the NWDTP in order to make it available to all PhD students across the consortium’s partner institutions. In the second theory intensive, Dr Tristan Burke discussed Jacques Rancière’s work and highlighted precisely the productive relationship one can establish between the realm of imagination and that of the infrastructure, the possibilities that art can lend politics.



DIGITAL HUMANITIES
AT MANCHESTER

In the first part of the academic year 2017/18, DH@Manchester focused on developing new infrastructure platforms for University of Manchester researchers, while continuing to support individual researchers to acquire computational skills and develop new research projects. Working closely with colleagues from across the University (including Research IT, Special Collections, and the University of Manchester Library), we have been developing a new Image Viewer in partnership with Cambridge University’s Digital Library (cudl.cam.ac.uk). This will provide an entirely new front-end for Manchester’s digital image collections, and allow us to display items from our extraordinary collections with simultaneous image and text presentation. The Image Viewer will enable us to integrate research content (including text, images, and even video) with the digital artefact for the first time.

We have continued to support researchers with targeted Digital Humanities research funding, such as the Travel and Training Call, which supports researchers wishing to undertake bespoke training, work with colleagues elsewhere, and/or bring specialists to Manchester for training and collaboration. A second round of Travel and Training funding will be announced in Semester 2

of 2017/18. We have also been involved in the new Call advertized by the John Rylands Research Institute, the Digital Humanities Start-up Grant, which attracted applicants from across the Faculty. Work is also ongoing with the new Digital Humanities Flexible Honours Minor, which will take its first cohort of students in September 2018. This will allow SALC undergraduates to formally include a named Digital Humanities component in their UG programmes, and will be the first course of its type in the country. The digital humanities modules will also be open to all SALC undergraduates as free-choice options. We have also contributed to a number of research events, including the Researching Digital Cultural Heritage and Genealogies of Knowledge conferences, and have sponsored a number of PGR student places to attend these.

Finally, we held our annual flagship Digital Humanities workshop on Friday 15th December 2017, which featured presentations on the new image viewer, recent SALC digital humanities projects, the new University’s new Software and Data Carpentry group, and the Flexible Honours DH Minor. Upcoming workshops and events in Semester 2 will include training on textual analysis in FEBRUARY, with sessions run by colleagues here in Linguistics and from Oxford University, and a dedicated workshop in March on digital methods as part of the JRRI-funded Lives of Letters project.

Follow us on Twitter: [@DH_UoM](https://twitter.com/DH_UoM)

RECENT PUBLICATIONS

STAFF IN THE SCHOOL HAVE PUBLISHED THE FOLLOWING BOOKS:

Barry Cooper

The Creation of Beethoven's 35 Piano Sonatas
(Routledge)

Alison Jeffers and Gerri Moriarty (eds.)

Culture, Democracy and the Right to Make Art: The British Community Arts Movement
(Bloomsbury)

SALC MAJOR GRANT AWARDS 2017

SALC STAFF HAVE ALSO WON THE FOLLOWING LARGE RESEARCH GRANTS OVER THE PAST ACADEMIC YEAR

AHRC Research Networking Scheme

Lucia Sa (LBAS)

Racism and anti-racism in Brazil: the case of indigenous peoples **£60,141**

AHRC Research Grants – Standard

Polly Low and Peter Liddel Co-I via Cardiff (ARC)

Attic inscriptions in UK collections (AIUK)
£196,975

AHRC-MRC GCRF Global Public Health

Anthony Redmond (HCRI)

Mitigating the cultural, social and organisational barriers for meeting the needs of patients with major limb loss (MLL) in Northern Uganda **£200,437**

ERC Consolidator Grant

Andrew Koontz-Garboden (LEL)

The lexical semantics of lexical categories
£1,569,975

ERC Starting Grant

Samuel Llano Co-I via Cambridge (LBAS)

Past and Present Musical Encounters across the Strait of Gibraltar **£109,545**

European Commission: Creative Europe

Ricardo Climent PI, David Berezan Co-I via Grenoble (AHDM)

EASTN-DC – The European Art-Science-Technology Network **£82,204**

**Would you like to feature in an issue of *ArtsResearch*?
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