

# ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES



OUTPUTS IN FOCUS:  
**POLITICS AND POPULAR  
CULTURE IN EGYPT:  
WHAT HAPPENED TO  
THE 2011 REVOLUTION?**

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## THE 'NEW COLD WAR' UNDER CRITICAL SCRUTINY

Recent international developments including the US presidential elections and the Ukraine crisis highlight the need to understand better how the global media address and influence diverse audiences. 'Alternative' news providers use traditional and new media technologies to shape popular perceptions of international politics, disseminating narratives designed to counter mainstream media coverage, and bolstering an emergent 'Post-Truth' environment. Russia's role in such activities is under scrutiny by Western security services and media, as a 'New Cold War' rhetoric gathers momentum. Government-funded television channels and agencies are being established with the sole aim of neutralising Russian 'propaganda'. In this context, Russia's international broadcaster RT (formerly Russia Today) has attracted particular concern regarding its 'misleading' reporting of conflicts and unsubstantiated conspiracy theories.

Alarmist claims about RT's influence are, however, not based on solid data. The US intelligence service's recent investigation into Russia's alleged interference in the US presidential elections, for example, accepts RT's own audience figures as valid. Meanwhile, in a topsy-turvy world, Donald Trump mirrors the vocabulary of RT's attacks on 'mainstream media' narratives, whilst RT and western media outlets launch rival initiatives to 'expose' 'Fake News'.

There is no systematic study of RT's output and no research on its audiences. This major gap in our understanding of how state-sponsored media shape, and are shaped by, a transformed global communication environment will be filled by the AHRC-funded project 'Reframing Russia for the Global Mediasphere: From the Cold War to "Information War"?' ((2017-2020; £885,125) led by **Professors Stephen Hutchings** and **Vera Tolz**. Carried out in collaboration with audience research and big data specialists at the Open University, the project will interrogate wide-spread presumptions influenced by Cold War stereotypes. Taking into account today's profoundly different ideological context and global media ecology, it foregrounds the ways in which Russian media actors deploy identity politics to leverage maximum international impact. It also seeks to identify the reciprocities and 'feedback loops' linking RT's output to that of rival broadcasters.

In addition to answering research questions targeting RT's narratives of nationhood, grammars of identity and social media strategies, the team will identify the channel's audience constituencies and assess their engagement with its output. Researchers will also use



the RT case study as an entry point into broader issues concerning the transformations in citizen belonging and news values wrought by new, non-linear media flows.

The Manchester-based scholars will combine discourse, narrative and audio-visual analyses. They will trace patterns of continuity and change connecting and contrasting Russia's Soviet past to its post-Soviet present. Their Open University colleagues will deploy conventional audience research methodologies alongside advanced computational tools able to track social media issue clusters and to compare sentiment patterns with broadcast content around selected news events. Qualitative analysis of social media discourse will offer insights into how RT's journalists and audiences perceive their status within the 'information war'.

Outputs include a monograph, journal articles and workshops bringing academics, broadcasters and policy makers into dialogue. Together, they will demonstrate how Arts and Humanities approaches can penetrate the tangled media-identity-international security nexus.

## MAKING SENSE OF ANCIENT LETTER COLLECTIONS

**Dr Antonia Sarri** is the Research Associate on the four-year AHRC-funded Ancient Letter Collections Project (£558,731) based within Classics and Ancient History at Manchester (PI, **Prof. Roy Gibson**, Co-I, **Dr Andrew Morrison**, who co-direct the project). Although the letter collections of classical antiquity dwarf in total size all of ancient drama or ancient epic put together, they have little visibility as a distinctive area of study. The project seeks to establish ancient letter collections as a discrete and unified field, by examining how such collections were ordered and read, which necessitates examining the arrangements visible in the manuscripts. In many cases, standard modern editions have abandoned the manuscript order, but if reading a collection of letters is closely analogous to reading a Greco-Roman poetry book, the order and arrangement of a collection is vital to a proper understanding of the letters.

Dr Sarri joined the project at its beginning in December 2016, and her expertise in ancient epistolography and the transmission of texts was put into practice straightaway in dealing with the project's first challenge, to finalise which collections should be included. The chronological span of the project is large (up to around 500 CE) and includes a large number of different types of letter collection (from pseudonymous fictional letters in Greek purporting to be by famous figures such as Euripides or Themistocles to large letter collections by famous epistolographers such as Cicero to New Testament and early papal letters). Dr Sarri employed the databases of both the Thesaurus Linguae Graecae and Thesaurus Linguae Latinae to produce a long list of all the ancient Greek and Latin collections from which more than one letter survived (only those surviving as or within collections will form the focus of the project). The preliminary investigation yielded over 100 collections within the remit, many more than anyone thought existed (no one seems to have investigated the question before!).

Since February 2016 Dr Sarri's focus has been on research into the manuscript tradition of the letters of each ancient collection in turn. For many ancient authors, especially for those who have been well-studied by modern scholars with detailed critical editions, gathering the information about a collection's transmission is relatively straightforward.



Papyrus letter, Greek P 469 a-b, image no. JRL0901200dc, 'Epistles against the Manichees'. Copyright of The University of Manchester

However, for those lacking an authoritative critical edition, it is necessary to research further into manuscript catalogues for relevant information about the transmission and order of the letters. The project has begun by examining fictional letter collections in Greek, including 'epistolary novels' such as 'Chion', which tells the story of one Chion of Heraclea's journey to Athens to study philosophy with Plato at the Academy and later his return to Heraclea to kill its tyrant, Clearchus. The manuscripts of 'Chion' all reflect the clear chronological and narrative order of the collection (all the head manuscripts of the manuscript families and sub-groups contain the letters ordered as 1-17). This strongly suggests it is correct to read it as a coherent entity, akin to a Briefroman, and that its order and structure goes back to the author.



Dr Antonia Sarri



POLITICS AND POPULAR CULTURE IN EGYPT: WHAT HAPPENED TO THE 2011 REVOLUTION?

In her memoir *Heavier than Radwa* (2013), the late Egyptian novelist and scholar Radwa Ashour, concludes: 'There is another possibility for realising our pursuit rather than defeat, since we are determined not to die before we try to live' (p. 393). Ashour's seemingly simple words summarise the pursuit of many Egyptians in their ongoing struggle to fulfil the aspirations of the 25 January 2011 Revolution in freedom, dignity, and social justice: we will keep trying as long as we are alive. Ashour insists that life is indeed stronger than death, more profound than defeat and disappointment. She links the experience of Egyptians in perseverance and resilience to fundamental elements: the persistence of the River Nile itself. Her poetic images allude metaphorically to the essence of revolution, where people struggle to live (a better life), rather than die (defeated or humiliated). This sense of continuity and change, and lineage to land, history and river provides the essential framework for our understanding of the 2011 Egyptian Revolution and the sustained protest movement afterwards.

Popular culture is a site which poignantly captures the political trajectory of the Egyptian Revolution, exemplified in songs, films, poems, graffiti art, drama, cartoons, and documentaries. These genres have produced new political meaning as they continue to narrate/reimagine national identities and the relationship to the nation-state. A vast array of new data, encompassed in popular culture and social media, holds the potential to unlock remarkable insights into Egypt's Revolution and its social implications. Through a recently acquired AHRC grant (£430,875), the three-year project 'Politics and Popular Culture in Egypt: Contested Narratives of the 25 January Revolution and its Aftermath', in which **Dr Dalia Mostafa** (Language Based Area Studies) takes part, is set to examine such political and cultural impact and meanings.

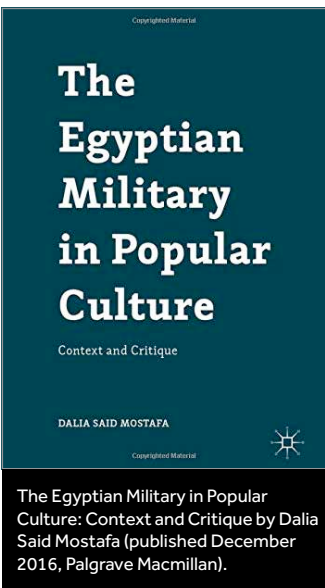
To have a greater understanding of 'what happened to the Egyptian Revolution', it is key to situate the analysis within a broader debate about the historic and complex relationship between the Egyptian people and their national army. In the recently published book, *The Egyptian Military in Popular Culture: Context and Critique*, Dr Mostafa unpacks the question as to why a military figure (Field



Picture taken by the author – a street graffiti image painted on the walls of the American University in Cairo (Mohammed Mahmoud Street, December 2012).

Marshal Abdel Fattah al-Sisi) has been able to gain support from millions of Egyptians, through the lens of popular artistic works. Here, popular culture is conceptualised as the 'blood veins' which feed the nation's perception of its Armed Forces, as it has historically played a pivotal role in reinforcing (or subverting) the positive image of the military.

The enormous archive of popular cultural works since 2011 in opposition to the military regime is testament to the resilience of the demands for freedom and social justice amongst Egyptians. Currently, the country is going through an era of political and economic turmoil. It is unclear what will happen in the near future, and whether the army will be challenged once again on a mass scale as had happened before the 2013 coup. The story of the Egyptian people, their national army, and the 2011 Revolution is unfinished and continues to unravel in popular cultural products.



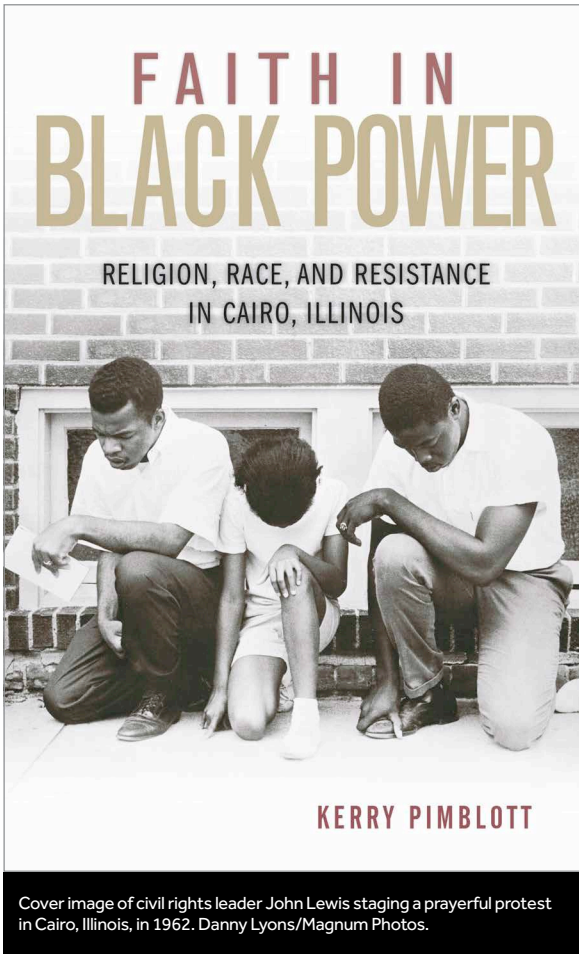
The Egyptian Military in Popular Culture: Context and Critique by Dalia Said Mostafa (published December 2016, Palgrave Macmillan).

BLACK POWER AT FIFTY

The call for 'black power' was first uttered on the red dusty roads of rural Mississippi in the summer of 1966. The slogan captured the growing militancy of civil rights workers frustrated with the halting pace of change and the federal government's failure to stem the rising tide of extralegal violence and terror. Over the next decade organisers in communities across the nation would give greater meaning to this inchoate rallying cry, rejecting the politics of liberal integration in favor of a Black Nationalist vision that afforded primacy to self-determination in political, economic, and cultural affairs. Fifty years on and black power's expansive reach has left a discernible legacy - transforming identities, enriching culture, expanding economic opportunities, and deepening practices of multiracial democracy.

The fiftieth anniversary of black power coincides with a broader revival of interest in a movement still shrouded in myth and misconception. Spurred in part by the ascendance of #BlackLivesMatter, this renaissance is most immediately apparent in the realm of popular culture where the figure of the Black Panther occupies centre stage in Ta-Nehisi Coates's graphic novels, Stanley Nelson Jr's documentary films, and Beyoncé's *Super Bowl* performance. In turn, a new generation of scholars is taking a fresh look at black power, pushing beyond a focus on iconic leaders and national organisations to recover little-known sites of struggle that trouble conventional understandings of the movement's origins, character, and legacy. In *Faith in Black Power: Religion, Race, and Resistance in Cairo, Illinois* (Lexington: University Press of Kentucky, 2017), **Dr Kerry Pimblott** (History) contributes to this reconsideration by performing the first study of the movement in Cairo, Illinois, chronicling the overlooked role of black churches and religious discourses in black power politics.

Black power is often represented as a secular movement whose adherents rejected the nonviolent Christian philosophy of earlier civil rights campaigns. However, in Cairo – an unexpected flashpoint for black power after 1970 – activists continued to rely upon the black church for the spiritual and material resources necessary to build effective movements for racial change. In Cairo, sacred edifices doubled as meeting halls, gospel music a soundtrack, and the King James Bible 'a handbook for the revolution.' In a critical contribution, Pimblott reveals that black power activists engaged the emergent tradition of black liberation theology, inviting leading proponents to speak at their weekly rallies and sending grassroots organisers for training at seminaries and divinity schools. In turn, black church executives working within some of



Cover image of civil rights leader John Lewis staging a prayerful protest in Cairo, Illinois, in 1962. Danny Lyons/Magnum Photos.

the nation's largest denominations leveraged more than half-a-million dollars in funds for black power initiatives in the embattled community. Pimblott demonstrates that these vital coalitional bonds enhanced the efforts of activists to topple Jim Crow and redress inequalities in Cairo and many other American cities. However, the support of predominantly white denominations for black power also spurred opposition from more conservative laity and powerful state agencies, including the Internal Revenue Service and the Federal Bureau of Investigation. By the mid-1970s, church fundraising for black power was effectively terminated, contributing to the Cairo movement's decline.



Dr. Kerry Pimblott, Lecturer in International History



# CREATIVE AND DIGITAL INDUSTRIES SANDPIT – COLLABORATIVE RESEARCH WITH THE CREATIVE AND DIGITAL INDUSTRIES



The teams work to identify solutions to business challenges

On Wednesday 24 May 2017, the School hosted a collaborative workshop (sandpit), for the creative and digital industries, funded by the School External Relations Fund, the University Business Engagement Team and the Faculty. The format was an experimental approach for the School and Faculty, as a way to engage with the private sector and develop collaborative research projects.

The workshop was held at the Atrium, Manchester Science Park and was facilitated by FutureEverything, an innovation lab in digital culture. Attendees consisted of 16 academics from five Schools, including seven from the School of Arts, Languages and Cultures. The academics worked in five multidisciplinary teams, with digital and creative companies

to develop collaborative research projects. The companies included cutting edge technical fields such as virtual reality (VR), app development and visual experience specialists.

## The Process.....

Dr. Andrew James, Associate Dean for Business Engagement and External Relations opened the day with an overview of how companies can engage with the University. FutureEverything then led the teams through exercises to help them identify their skills and how they could work together as teams to solve identified business challenges. This information was then converted into a research roadmap that formed the basis for a project that was pitched to the judging panel.



FutureEverything leads the teams through a range of exercises

## The Pitches...

Each of the five teams had three minutes to pitch their ideas to the judging panel consisting of Dr Andrew James, Professor Ana Carden- Coyne, Director of External Relations, the School of Arts, Languages and Cultures and Martha Sama, Creative, Digital and Tech Lead at Manchester's inward investment agency (MIDAS). The panel then had the challenging task of deciding which two projects to award £5,000 to, for project development costs.



Scott Midson (Religions and Theology) and Rose Hillan (Dreamscope TV) pitch their idea

After a tense 30 minutes the panel announced the winners:

- Research Inward Placement Scheme – led by Reason Digital and **Matt Stallard (American Studies)**
- Virtuoso – Using virtual reality (VR) to upskill musicians – led by EON Reality and **Ricardo Climent (Music)**

The three remaining projects, were also commended by the panel and will also be supported in their development.

Feedback from the participants was very positive, highlighting how useful it was for developing collaborations as well as being fun and enjoyable:

*"My highlight was meeting new people from different background, exchanging ideas and making joint plans for future collaboration".*

*"A good learning opportunity, good networking and knowledge exchange".*

There were also valuable lessons learned in how future workshops could be improved, regarding set up and helping teams identify ideas for collaborative projects. The Business Engagement team is now considering using this mechanism to help other Schools collaborate with the private sector.

To find out more about the Faculty Business Engagement team, visit – [www.humanities.manchester.ac.uk/business-engagement](http://www.humanities.manchester.ac.uk/business-engagement)

Follow us on Twitter: @BESTUoM

Dr Shanta Aphale  
Business Engagement Manager,  
Faculty of Humanities



The delegates still smiling at the end of the day!



'GRAVE GOODS –  
OBJECTS AND DEATH IN  
LATER PREHISTORIC BRITAIN'

DR MELANIE GILES, ARCHAEOLOGY, SALC,  
THE UNIVERSITY OF MANCHESTER

The University of Manchester is leading a new study into the relationship between people and objects, through a major AHRC project to investigate 'Grave Goods – objects and death in later prehistoric Britain.' Senior Lecturer **Dr Melanie Giles** will work with colleagues Dr Duncan Garrow (The University of Reading) and Dr Neil Wilkin (Curator: Britain, Europe and Prehistory, The British Museum), to examine when and why people began burying objects with the dead, from the Neolithic through to the late Iron Age. Two Research Assistants – Dr Catriona Gibson and Dr Anwen Cooper – complete the team.

Undertaking the first long-term, large-scale investigation into prehistoric grave goods through a £820,000 AHRC research grant, the group will explore the relationship between people and things, arguing that even in death, objects matter. Using the results of cutting-edge osteological and material analysis, and drawing together recent and antiquarian discoveries, the teams will explore whether these were status symbols, personal possessions, gifts from the living, or equipment for the afterlife. From flint blades to pots, baskets and jewellery, bronze daggers to iron swords, the project will analyse such objects not just as markers of major technological and social change but fundamental shifts in ways of living in the world: negotiating relations between the living and the dead.

The Manchester Museum will host a major workshop in 2018, bringing experts from across north-western Europe to debate the topic. A series of outreach events at regional museums will be complemented by a final public conference at the British Museum. The project's lasting legacy will be the re-display of iconic burials in the British Museum's prehistoric gallery – reaching millions of visitors from across the globe each year.

Building on Melanie Giles' recent 'Highly Commended: Making a Difference' award for 'Archaeology in the Classroom', the project will also create resources for thousands of primary school children currently studying British prehistory: providing teachers with resource packs and exciting new images based on key discoveries. The project is especially lucky to be working with the internationally renowned children's poet Michael Rosen to create three new poems for these children. As author of moving reflection on bereavement, *The Sad Book*, he brings a unique sensitivity to the project. In response to the commission, he writes:



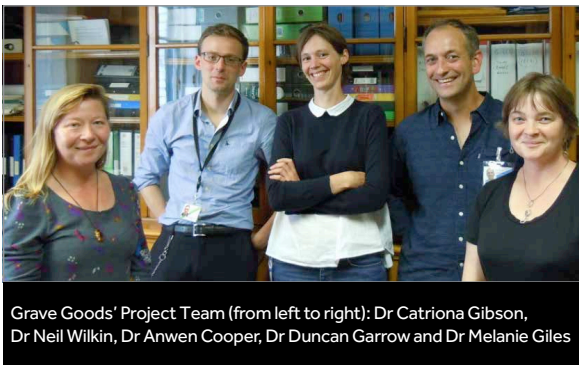
The Barnack burial on display in the British Museum's prehistory gallery



The Grave Goods associated with the early Bronze Age burial from Barn



The early Bronze Age Barnack burial with grave goods shown in situ



Grave Goods' Project Team (from left to right): Dr Catriona Gibson, Dr Neil Wilkin, Dr Anwen Cooper, Dr Duncan Garrow and Dr Melanie Giles

'The way we die, the way we talk about it and create ceremonies is a crucial part of how we see ourselves as people. I'm very excited by the idea of immersing myself in the way peoples of the past did this... Most poets write poems to start conversations that go on way beyond themselves. I hope that what I write for this project will start conversations on these important matters.'

For further information, please contact:  
**Dr Melanie Giles** (Melanie.giles@manchester.ac.uk)  
**Dr Duncan Garrow** (d.j.garrow@reading.ac.uk)  
**Dr Neil Wilkin** (NWilkin@britishmuseum.org)

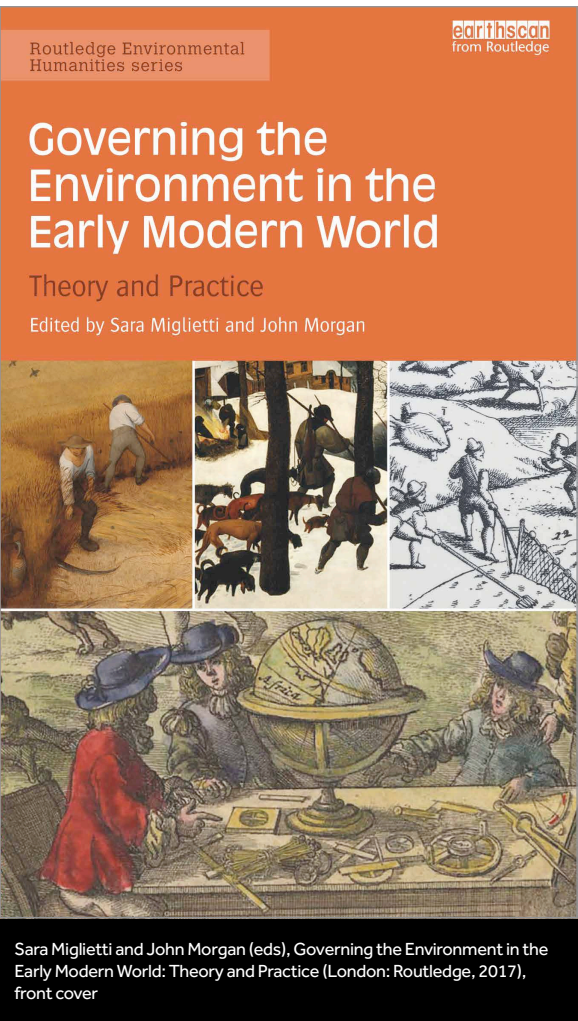
RULING CLIMATES,  
PAST AND PRESENT

'Climate control' might sound more like something you would expect to find in a modern luxury car than on the agendas of early modern governments. Yet, a new volume co-edited by **Dr John Morgan** (History), *Governing the Environment in the Early Modern World: Theory and Practice* (London: Routledge, 2017), suggests otherwise.

It was a government's duty to 'change the air temperature and improve the climate', according to the eighteenth-century French demographer Jean-Baptiste Moheau. Pronouncements such as this, made in 1778, make explicit what many sixteenth and seventeenth-century schemes attempted in practice. Among the essays in *Governing the Environment* are explorations of the economic motivations guiding the regulation of the River Tyne, the radical political potential of digging the earth in seventeenth-century England, and the draining of France's marshes to create prosperous new 'microclimates'. These were schemes that sought to manipulate the physical world for specific political purposes – be they in the cause of local jurisdictional rivalries, nascent class struggle or the internal colonisation of unruly landscapes and peoples.

These political acts of dredging, digging, and draining were backed up by a range of theories about how the physical world affected politics, society, economy and morality. Drawing on the Hippocratic trifecta of airs, waters and places, early modern authors riffed endlessly on the relationship between landscape, climate, and people, seeking to understand what physical levers operated the workings of social life. *Governing the Environment* traces these ideas through the bodies of sixteenth-century conquistadores, the philosophy of Jean Bodin, the political gossip of seventeenth-century England, agricultural magazines in eighteenth-century North America, and the Arctic research agenda of the British Empire. Together, these many venues for thinking and theorising about the relationship between people and environments demonstrate that the early modern period was in debt to, but never beholden to its classical intellectual heritage.

The climate controllers of our own age might take note of this long intellectual legacy. Politicising climate, and even climate change, is nothing new. 'Draining the swamp' might be a trumped-up political metaphor, but it strikes at the heart of a set of ideas that have preoccupied



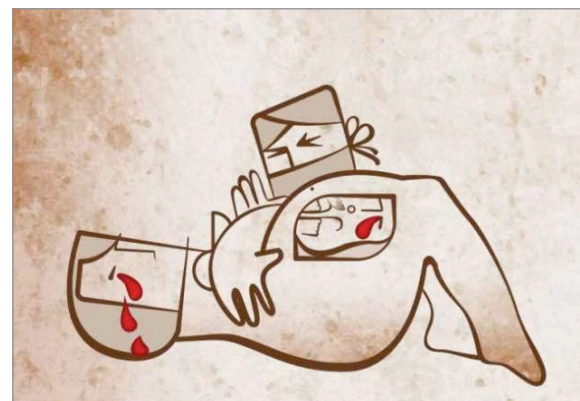
governors for centuries, specifically the question of how we can we manipulate our world for political gain. From conspiracy theories about 'chemtrails' engineering the weather, to the historic international Paris Agreement, we are thinking about 'ruling climates' with a newfound sense of urgency. As *Governing the Environment* shows, while the problems we face may now be unprecedented, our preoccupation with climate and environment is not.



## WHEN THE SCARS BEGIN TO HEAL: RETHINKING VIOLENCE THROUGH NARRATIVE

Medical anthropologist, **Dr. Jenna Murray de López** (HCRI) investigates everyday experiences of motherhood, sexuality and health economies in Mexico. The main aim of her research is to challenge facile expectations of Mexican gender identities and understand processes of social change via bodily transition. Her most recent work focuses on the lives of low-income mestiza women and their interactions with the Mexican state via the maternal healthcare system. As part of this, Jenna is currently pursuing a project about the disconnect between representation and lived experience of violence during pregnancy and birth. Mistreatment and abuse by reproductive health professionals (both direct and systemic) is labelled 'obstetric violence'. Recognised acts of obstetric violence include: scolding, threats, humiliation and unnecessary surgical intervention. Though the term obstetric violence is well used and recognised in activist and political discourse alike, women who are subject to abuse are less likely to describe it in this way. This raises important questions about the usefulness and effectiveness of policy and legislation that speak of a form of violence that women do not recognise as such.

The relationship between female bodies and the state in Latin America is deep, complex and highly specific – yet it is precisely through the physicality of human reproduction and the medical management of childbearing that the micro-politics of state-gender relations becomes most apparent. In Mexican studies, questions concerning bodies and state are never far away from the subject of violence. How various forms of violence enter the recesses of the ordinary, everyday is a particularly tricky subject to represent in a way that does justice to the people who live through it. When forms of violence occur under the guise of emergency medicine and are justified through a language of maternal mortality, how women's voices are represented and interpreted becomes all the more complicated. The ethnographic tradition of weaving the world through narrative threads, provides one way of examining this tension between the emic and etic perspective.



Unnecessary interventions are included in the definition of obstetric violence. The image above is a logo used for a public campaign against the Kristeller movement (el parto es nuestro (Birth is Ours) 2014).

In a forthcoming paper entitled *When the Scars Begin to Heal: Narratives of Obstetric Violence in Chiapas, Mexico*, Jenna works with stories of maternal transition to highlight how the ways in which women interpret violence, in relation to the wider context of everyday life, has significant implications for evaluating the effectiveness of approaches to reproductive and maternal health. In the paper, the women's evocation of trauma in childbearing relates to a process that endures, impacting upon their lives and relationships in the long-term. This foregrounding of women's experience in the wider social context of motherhood challenges the perceived wisdom that the problem of obstetric violence is a quality of care issue for medical practice, rather than a consequence of widespread gender inequality and violence against women. This paper has been accepted for a special edition on Maternity Care Governance in a Global Context in the *International Journal of Health Governance* due for publication January 2018.

This research has generated an application to the Wellcome Trust Seed Fund to develop an integrated ecological framework for investigating comparative perspectives of violence. The research will also be presented at the American Association of Anthropology annual meeting in Washington, this autumn.

## CIDRAL

CENTRE FOR INTERDISCIPLINARY RESEARCH  
IN THE ARTS AND LANGUAGES

This year's CIDRAL programme of activities will centre on the theme of 'The Constraints of Creativity'. Within this broadly defined theme, there will be scope for several lectures, workshops and symposia, involving all subject areas in School of Arts, Languages and Cultures and beyond (SPLAS, French Studies, Italian, Music, Anthropology, Drama, Translation Studies, Art History and Visual Studies, English and American Studies, History, Classics). Our line-up of keynote speakers will include Professors Roberto Esposito (Pisa), Massimo Fusillo (L'Aquila), Scott Herring (Indiana), Tim Ingold (Aberdeen), Isabelle Lebovici (Paris), Peter Marx (Cologne) as well as Alejandro Tantanian (Buenos Aires). Colleagues have also planned a series of workshops and activities; for example 'Enchantment and Contemporaneity' organised by **Dr Charlie Miller** (Art History) and 'Judaica' organised by **Prof Caroline Bithell** (Music), an event which will include a participatory workshop and a lecture-demonstration followed by a round table. Other events will see distinguished translators, academic and writers, such as Professors Enrico Terrinoni (Perugia) and Nicola Gardini (Oxford) discussing their translations of both classic and modern authors.

The Theory Intensive classes will cover the work of Jacques Rancière, Max Weber and Karl Polanyi. There are additional events which will be announced at a later stage.



Public lecture with Mike Savage



Roberto Esposito will be speaking this academic year



## DIGITAL HUMANITIES AT MANCHESTER

DH@Manchester has had a busy year, running a number of events, seminars and training workshops for researchers across the Faculty of Humanities, supporting individual research projects with seedcorn and travel grants, and developing the next generation of researchers through PhD placements. The flagship event in Semester 1 was the Digital Humanities Colloquium, which featured presentations on new digital collaborations with The University of Manchester Library and the School of Computer Science, and a keynote lecture by Pip Willcox, Head of the Centre for Digital Scholarship, Bodleian Libraries, University of Oxford. Other events included a seminar and workshop on computational stylometry and text analysis with Python in January, with visiting experts Dr Mike Kestemont, (Antwerp) and Dr Folgert Karsdorp (Meertens Institute, Royal Netherlands Academy of Arts and Sciences); two DH Library Labs, on digital text and image collections (24 May 2017), run by Phil Reed of the University Library, and a postgraduate masterclass, co-branded with the UoM History of Humanities Network, with Professor Rens Bod (Amsterdam) in conversation with Guyda Armstrong, discussing 'Patterns in Digital and Non-Digital Humanities'. The final training event for the year was a two-day workshop on digital textual studies, including introductory sessions in programming and TEI-XML encoding. With an increasingly amount of interest amongst researchers in the production of digital editions, we closed the workshop with a roundtable run by Chloe Jeffries on 'Developing Research Grants with Digital Editions'.

In addition to the research and training workshops, we have also supported a number of new research projects across the Faculty, working in collaboration with computational partners from across the University, including the School of Computer Science, the National Centre for Text Mining, Research IT, and The University of Manchester Library, and have funded 4 postgraduate digital humanities placements for PGR students to work alongside academics and software developers on scholarly digital research projects. Finally, work is almost complete on a new online exhibition gallery platform for the University, which will go live as a service in 2017/18.

All Faculty of Humanities researchers are welcome at DH@Manchester events. If there are any areas of digital humanities in which you would like specific training or support, please contact us on [dh@manchester.ac.uk](mailto:dh@manchester.ac.uk)

Follow us on Twitter: @DH\_UoM

**Dr Guyda Armstrong**,  
Faculty Academic lead for Digital Humanities

## RECENT PUBLICATIONS

STAFF IN THE SCHOOL HAVE PUBLISHED THE FOLLOWING BOOKS:

**J. Michelle Coghlan**

*Sensational Internationalism: The Paris Commune and the Remapping of American Memory in the Long Nineteenth Century* (Edinburgh University Press)

**Katharina E. Keim**

*Pirquei de Rabbi Eliezer: Structure, Coherence, Intertextuality* (Brill)

**James Scorer**

*Comics and Memory in Latin American* (University of Pittsburgh Press)

**Edward H. Wouk and Suzanne Karr Schmidt (eds.)**

*Prints in Translation, 1450–1750* (Routledge)

## SALC MAJOR GRANT AWARDS 2017

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

**AHRC Research Grants – Standard****Guyda Armstrong Co-I via Warwick (LIS)**

Petrarch Commentary and Exegesis in Renaissance Italy, c. 1350–c. 1650 **£84,267**

**AHRC Leadership Fellows****Jerome de Groot (EAC)**

Double Helix History: DNA and understanding of the past **£167,556**

**British Academy Wolfson****Research Professorship****Yaron Matras (LEL)**

Toward a new epistemology of urban multilingualism **£165,000**

**British Academy Tackling the UK's International Challenges****Roger Mac Ginty Co-I via SoSS (HCRI)**

Understanding Legitimate Authority: the local and everyday peacebuilding in an era of enhanced mobility **£50,000**

**British Council Cultural Protection Fund****Stuart Campbell (ARC)**

Ground survey, documentation and protection of archaeological sites in Basrah Province, Iraq **£329,780**

**Innovate UK Technology Strategy Board****Hannah Barker PI (History), Co-I Helen Rees Leahy (AHDM)**

Knowledge Transfer Partnership with the National Trust **£155,196**

**Leverhulme Trust Research Fellowship****Georg Christ (History)**

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