

Platforms and Interfaces explores the question of method as it relates to collective modes of research organised, conceived and produced through digital technologies of communication, exhibition making, broadcasting, publication and participatory practice. The January Congress will consider a broad range of approaches to knowledge production by drawing from live research projects that have developed new platforms and interfaces in their field of study and beyond.

DAY 1 – THURSDAY 12TH JANUARY

		RCA ROOM D820	RCA ROOM S230	RCA ROOM SG03	RCA ROOM SG04
10:00-11:00am	Courtyard Gallery: Registration and Tea/Coffee				
11:00-12:30am	Panels: Platforms for Research	Panel 1: Exhibition	Panel 2: Publication	Panel 3: Archives & Collections	Panel 4: The City
12:30-13:45pm	Courtyard Gallery: Lunch and Networking				
14:00-15:30pm	RCA Lecture Theatre 1: Keynote and Q&A: Michael Keith				
15:30-16:00pm	Courtyard Gallery: Afternoon Break				
		RCA ROOM D820	Tour of Science Museum	Tour of V&A Museum	Walking Tours
16:00-17:30pm	Tours & Workshops	Workshop: Digital Interfaces with Kevin Walker	Exhibition as Research with Tim Boon : Meet at main reception at the Science Museum	Tour of Collections between displays and V&A with Elaine Tierney	Performance, Intervention and Participation: 1.Mytho-geography 2.Socio-geography Meet in RCA Room SG04
17:30pm	Finish Day 1 Check-in at Millennium Gloucester Hotel				

DAY 2 – FRIDAY 13TH JANUARY

9:30-10:00am	Courtyard Gallery: Tea/Coffee				
10:00-11:00am	RCA Lecture Theatre 1: Keynote and Q&A with Eliza Gluckman				
11:00-11:30am	Morning Break				
		RCA ROOM D808	RCA ROOM S230	RCA ROOM D807	RCA ROOM SG04
11:30-13:00pm	Panels: Platforms and Interfaces	Broadcasting	Digital Interfaces	Participatory Practice	Monograph
13:00-13:45pm	Lunch in the Lunch room				
13:00-15:00pm	Courtyard Gallery: Meet the Partners and CV Lab consultations with Ruth Livesey and Jonathan Skinner				
13:45-15:00pm		Session 1 - The Brilliant Club	Session 2 - Open Access	Session 3 - Organising a Conference	Session 4 - Reading Group: Theories of Mediation
15:00-16:00pm		Session 5 - Engaging with Cultural organisations	Session 6 - Student-led Conference	Session 7 - Student Online Journal	Session 8 - Reading Group: Text & Technologies
16:00-16:45pm	Closing reception in Senior Common Room with a performance by Nigel Rolfe				

ADMINISTRATION

Luggage

We have a bag store at the RCA. Those booking overnight accommodation at the Millennium Gloucester will have the option of having your luggage transported to the hotel for you. Please make sure that your bag is appropriately labeled on arrival by administration. Any other luggage will be kept in the store until you need it.

Dietary and access requirements

We have used the information you have provided us at either the Congresses or more recently the Welcome Event. Please let us know if anything has changed.

Accommodation

This has been booked for those that requested it at the Millennium Gloucester, which is about a 15 minute walk from the RCA.

Parallel Sessions

Please book your parallel session on Eventbrite by 20th December and note that there is a limit on attendance for some sessions, the walks and museum visits. If you wish to join the CV Lab Consultations, you will need a copy of your CV. You should also note the readings for the Reading Groups.

DAY 1 : THURSDAY 12TH JANUARY 2017

11:00 – 12:30pm PANELS: Platforms for Research (including welcome announcements)

Panel 1: Exhibition (Chair: Juan Cruz)

This panel will examine the potential of the exhibition as a form and event capable of generating knowledge and insight as well as simply presenting the outcomes of research in other forms. We will discuss how various kinds of exhibitions have or might be able to produce new kinds of understanding and asking how these might usefully be evaluated and captured.

Antony Hudek - Exhibiting as Research

Exhibitions, traditionally seen as static end-points for curatorial research, are increasingly perceived as sites of participatory research in their own right, where the institution's staff, visitors and exhibits form open-ended, often fluid geometries of knowledge production and sharing. In turn, this development is altering the ways in which art history is narrated, as more and more twentieth-century examples of 'exhibiting as research' are recovered. In this presentation, I refer to certain key historical moments in the formulation of 'exhibiting as research' and identify some of the challenges the latter notion presents, still today, to displaying institutions, museums in particular.

Victoria Walsh - Reconstructing Exhibitions: Practice-based Research and Situated Knowledge

This presentation will discuss my reconstruction of Richard Hamilton's seminal exhibition 'Growth and Form' which took place at the Institute of Contemporary Arts in 1951. Through this case study, I will discuss the kinds of new art historical and curatorial knowledge exhibition reconstruction as a practice-based research method can produce, and reflect on the process by which new research questions of contemporary significance are generated.

Panel 2: Publication: An Uncertain Future: Publishing Platforms and Practices (Chair: Teal Triggs)

The intent of this panel is to explore an increasing uncertainty as to what it means 'to publish' and to question the viability of existing publishing practices. New paradigms suggest new ecologies, but how might academic publishing be leading innovation? How does academia talk to itself and to those external to the academy? The panel will provide a broad discussion which touches on publishing hierarchies, the role of social media formats (e.g. blogging), alternative publishing models, quality and peer-review processes, public engagement and impact, and defining networks of practice.

Ultimately, what is the role of academic publishing in the future and what does this mean for emerging academics today?

Nicky Coutts: Arriving at a Platform: invitations to write

A text can be written for an existing platform or can bring a platform into being by means of the writing process. Increasingly it may be important to create forums where writing that refuses existing categories can occur. This is writing of a type that does not respond, but asserts, that does not join in, yet makes a contribution by running in parallel. Coutts will discuss two publications she has had recent involvement in: 'Vertigo Rising' was written alongside an exhibition at Five Years, London, and 'All Rise' by John Harrington, during the development of a show by Coutts.

Kate Steiner

Kate Steiner set up and is now Editor of the Science Museum Group Journal, an open-access, online Journal that shares scholarly research on the history, material culture, communication and display of Science with the global academic community. She will discuss the thinking, hopes and challenges of setting up a new Journal in an uncertain publishing landscape.

Jane Winters: Building an open-access books platform: the Humanities Digital Library

This short presentation will describe the process of planning, building and promoting an open-access books platform – the Humanities Digital Library (School of Advanced Study, University of London). It will discuss the challenges of launching a new publishing service from within a university department, the significance of collaboration and partnership, the importance of advocacy, and the process of transforming an established print monograph series into an open-access offering.

Panel 3: Archives and Collections (Chair: Elaine Tierney)

Every research project, to a greater or lesser extent, draws upon archives and collections as a necessary part of the research process. This panel seeks to explore some of the underlying principles which make up such collections and archives, the stories these principles reveal and ways of reading them in new and refreshed ways. Panel members will explore these themes through case studies and experiential modes.

Rebecca Fortnum: The Vision of Others

This short presentation will examine how the context of display inflects an artwork. In particular it will reflect upon the role of a non art museum in introducing different value systems and disciplines to a contemporary art practice, using examples of my projects 'Self Contained' at the Freud Museum London and 'Absurd Impositions' and 'The Imagination of Children' at the V&A's Museum of Childhood. It will also discuss recent work developed as response to visiting museum collections of 19th century sculpture. These paintings and drawings explore the notion of re-animation, thinking about texts, images and objects as sites of return, old haunts revisited.

Helen Rogers: When JMW Turner met the Yarmouth Prison Boys via Social Media

Social media is not only a means of accessing and sharing materials with wider audiences. Using interactive media and engaging actively with collections and their users can change how we understand, represent, and make meaning from the past. In my paper I will reflect on how blogging has changed my approach to history-making as a researcher, writer, and story-teller. In particular, I will discuss how searching for visual content to illustrate my prison stories led me, unexpectedly, to blend social history with creative non-fiction, inspired initially by a serendipitous virtual encounter between JMW Turner and Yarmouth prison boys.

Panel 4: The City (Chair: Jaspar Joseph Lester)

How does the city function as a Platform for research? This panel brings together an interdisciplinary field of researchers from contemporary art practice, human geography, social anthropology, architecture and politics to consider how the city informs and triggers new processes of making, thinking, researching and communicating. In particular, how the city contains narratives, knowledge and contested materialities that are best accessed through collective modes of research. The panel will be followed by two walking tours that will explore aspects of the city through Mythogeography (Phil Smith) and Socio-geography (Laura Oldfield Ford).

Adam Kaasa: Designing Politics: free speech, the commons and respect

For the last three years, Theatrum Mundi investigated the limits of design in addressing political questions of the city through an ideas challenge in New York, London and Rio de Janeiro. Following the suppression of the Occupy Movement, we asked in New York (2014) whether design can stimulate free speech. With the privatisation of public life, we asked in London (2015) about the relationship between design and the urban commons. In Rio (2016), with the Olympics and attempts to pacify and cleanse the favelas, we asked about design and the politics of respect. This short talk looks at what we are able to learn about the politics of the city from this mode of collective research engagement.

Jonathan Skinner: Ideology in the City. Republican walking tours of the Falls Road, Belfast

This talk uses the personalised political tour of the Falls Road as a case study with which to unpack the debate on political tourism in Northern Ireland. It shows how significant the walking mode of tourist transport is to the tourist experience and how integrated and effective it is in the context of explaining the Troubles and extending the Republican ideology. Within this contentious narrative of movement, the tour guide develops an ambivalence that intrigues, repulses and propels the tourist through the tour.

Phil Smith: Mythogeography

Phil will be talking about the most recent developments in his idea of 'mythogeography', a practice that uses the flexible trajectories of walking to access the multiple layers and meanings of spaces. He is presently drawing on narratives and aesthetics from the scenography of nineteenth

century Symbolist Theatre, the first break from that naturalistic mimesis which was already dominant even as it was emerging. Phil will explain how a particular 'take' on character, presence and the quest narrative can be used as a means for the contemporary investigation and description of places. He will give a short account of the findings that have emerged by using this approach in and about an area in South Devon between and including its two cities.

Laura Oldfield Ford: Socio-geography

How can critical walking be deployed as a political strategy? My approach moves beyond a subjective relationship with space towards an engagement with collective intensities held in the fabric of a place. For example a recent project in Birmingham reconnected with two interrelated events of the 1970s, the Battle of Saltley Gate and the Birmingham pub bombings as a way of interrogating the psychic contours of the city. In this situation, the process of walking becomes a way of engaging with spectrality in order to corral it into a renewed sense of agency, a reconnecting with the texture of the heightened moment.

12:30 – 13:45 Lunch and Networking

14:00 – 15:30pm Keynote: The future of the future city – Michael Keith

Controlling, dreaming, predicting and making the future of the city has been the focus of scholarly investigation, artistic visions and technocratic aspiration for many centuries. But in the 21st century we see a proliferation in the number of claims that are made about how we measure the future city, how we make visible its form and shape its settlement. In this talk I shall consider the historical contingency of claims making around urban futures but also the manner in which we might engage with its deterministic dimensions, emergent forms and ethical dilemmas.

15:30 – 16:00 Tea/Coffee break

16:00 – 17:30pm Tours and Workshops

Workshop: Digital Interfaces, Kevin Walker - Artistic research through de-computation

Participants will learn to collect and analyze data to produce new work using a methodology called 'de-computation', which combines computational thinking and critical making.

Science Museum Tour: Exhibition as Research, led by Tim Boon - Head of Research

Please report to the information desk in the Main Entrance of the Science Museum.

V&A Tour: Collections and Displays at the V&A, led by Elaine Tierney

Please report to Secretariat Staff Gate (just along from the main entrance on Brompton Road)

The tour will include:

- Curatorial office/library
- Object store
- Conservation studio
- Technical services' workshop
- Exhibitions (where practical logistics are worked out)
- V&A gallery space (hear from one of the curators involved in either Europe 1600-1815 or the newly reopened Gilbert Collections)

Outdoor Walking Tours: Performance, Intervention and Participation

Please meet in RCA Room **SG04**

1. Mythogeography, Phil Smith and Simon King

Phil's walk will combine walking alongside character and narrative, walking as stranger and familiar, re-exploring a route (and no doubt some tangents and mistakes) first walked with Simon King. During the walk, Phil and the participants will be looking for doors slightly ajar, films still running in the streets, codes in street furniture; and checking how the altars are aligned en route. They will question young priests on the meaning of hard, physical things, and try to deduce what part in what conspiracies the statues play.

2. Socio-geography, Laura Oldfield Ford

Building on existing ideas around cognitive mapping and the dérive this walk will consider how collective narratives can be transformed into political agency. We will walk around the Edgware Road, Church Street, Marylebone and Paddington areas of London mapping points where hauntological traces might become direct contestation of space.

Please make your own arrangements for the evening.

Overnight accommodation and breakfast for those who requested it, is at the Millennium Gloucester Hotel.

DAY 2 : FRIDAY 13TH JANUARY

09:30 – 10:00am Day 2 Registration – Tea/Coffee

10:00 – 11:00am – Keynote: Eliza Gluckman – Radical Empathy: becoming a feminist curator

Curator Eliza Gluckman will discuss the representation of women artists through the New Hall Art Collection, past projects and future plans; and how feminist strategies might create shared platforms, challenge the corrosive system of professionalism and break down the notion of curator as gatekeeper.

11:00 – 11:30am Morning Break

11:30 – 13:00pm Panels: Platforms and Interfaces

Each Panel will include 3 short presentations/papers (10-15 mins each) followed by a discussion led by the Chair and Q&A.

Panel 1: Broadcasting (Chair: William Brown)

This panel investigates the promise of the internet as a medium for challenging the power structures of traditional broadcast media. It brings together three speakers, who will separately address the way in which personal broadcasting affects more traditional roles, including the critic and the artist. Paul Rixon will discuss the way in which television criticism has been challenged by the web, while Paulo Camargo will consider how film criticism also has evolved in Brazil in the era of the internet, drawing in particular on his experiences as one of that country's leading film critics. Finally, Annabelle Craven-Jones will discuss her practice-based research into the materiality of live streaming technology, with a focus on how self-broadcasting is psychologically changing our sense of self in space-time.

Paul Rixon - The death of the TV critic: Television criticism and the web

Some have suggested that, with new digital technologies, we are now all critics. No longer do we have to rely on media based critics to pronounce on a particular activity or artefact, now we can blog, tweet or use social media to say what we feel and to read what others are saying. Today I want to discuss some of my research which relates to this idea of the death of the TV as we know them. I will also explore the idea that, with the chaotic nature of online public discussions, there is still a need for some form of mediator – some form of neo-critic.

Annabelle Craven-Jones

My practice-based research aims to explore the materiality of live streaming technology (starting with consumer platforms including live video chat e.g. Skype) with a focus on how self-broadcasting is psychologically changing our sense of self in space-time. This currently includes the following areas: co-presence, virtualisation, transmission, hyperspace, POV broadcasting technology, in order to consider the wider concerns of remoteness i.e. a condition of disembodiment and non-location in relation to a desire for therapeutic intimacy.

The research is currently bringing together a speculative notion of the Self in cyberspace through synthesising a psychological outlook with properties of physics to propose an open infrastructure of becoming/ unfolding through self-broadcasting. My initial research framework was weighted towards self-improvement and a culture of therapy but this has shifted to include media theorists and locating relevant historical artworks. This report's intention aims to act as a space that begins to ground a trajectory of connections 'conjured' through a period of research.

Paulo Camargo

Film criticism in Brazil in the era of the internet has gone through some meaningful, if not fundamental, changes all around the world. With the severe decline of print media in Brazil, newspapers and weekly magazines have become less and less influential when it comes to cultural journalism, whereas specialized websites and blogs seem to have gained more resonance, impact and legitimacy. Well-known and respected critics, as well as film scholars, have gradually migrated to the internet, where they have been offered more space and freedom to deepen their reviews and articles. The use of hyperlinks, that allow readers to access previous texts on related subjects, audiovisual resources, such as film clips and trailers, and the possibility of interaction, have altered the whole relationship between critics and readers, making it closer and more personal. Websites such as Omelete, Adoro Cinema, Cinética and A Escotilha have helped changing the mediatic ecosystem in Brazil.

Panel 2: Digital Interfaces (Chair: Jo Stockham)

This panel will consider digital interfaces and platforms through a series of presentations that explore the use of technology as an investigative tool, means of distribution and mode of collating and mediating artefacts and images. Here we will consider the way the material world, museum collections and ideas through web based magazines can support researcher across the arts and humanities.

Stephen Boyd Davis

Cultural institutions have become swamped with digital data. Digitising the objects, images and texts in their collections has resulted in millions of electronic records. The British Museum has over 900,000 images in its digital collection and is adding 2,000 each week. How can museums,

archives and libraries make sense of it all? Stephen will present recent work in visualisation with national institutions and specialist archives, not just as a means for curators and other experts to communicate to the public but as tools for visual analysis, for making sense of collections.

The internet facilitates centralisation and decentralisation simultaneously, driving these tendencies towards a perpetual polarisation. Horizontally distributed production (in art, media, activism) has latterly ceded ground to the centralised structures of “platform capitalism” and social media. All spheres of production in one way or another incorporate their operational templates and behaviours, including scholarship and art. How does this environment affect historical tensions between individual and collective authorship? If the academy can be shown largely to express tendencies of centralisation and enclosure, how should we situate our intellectual work, or indeed our preferred sites of publishing and display? I will explore these questions through a number of projects I’ve followed or been involved in.

Flora Parrott

Articulating the difference between the real and the virtual quickly becomes blurry territory, particularly in an ever-expanding field of digital technologies. One of the questions in my research centers around ‘tacit knowledge’ (Polyani) and whether digital interfaces disconnect the user from material language, or perhaps whether they open up new possibilities in our understanding space and embodied experience? I’m interested in asking whether the pressures on time as result of the digital age mean that we have less capacity for material and process driven activities; and if so, in losing them do we lose the physical language that cannot be conveyed in spoken word or written text?

Panel 3: Participatory Practice (Chair: Catherine Dormor)

Taking the notion of participation as the key theme for this panel discussions will address ways in which the notion of practice is a mutable and shifting concept. Speakers are drawn from fine art, architecture, fashion and visual activisms, offering scope for dialogue that seeks to centre upon participation and modes of public engagement.

Kerri Jefferis and Sophie Chapman: Uncomfort, Mess and Feelings

In this presentation, Kerri and Sophie will share their recent project ‘Fuck it, let’s make a band’ to start a conversation about co-production, voluntary association and what (art) things can do in a non-utilitarian way. Together with delegates they will discuss opening up of spaces of possibility, permission giving, art in many acts – a ‘play’, a proposition, poesis, context, context, context, agency, autonomy, complexity, proximity, and value judgements when operating in the margins and interfaces of art, activism, research and education.

Mel Jordan: Resist the Management of Participants! The Impossible Participant Must Take Part

This paper considers the rise of participation in art since the 1990s – which sees artists and curators searching continually for new and increased levels of audience inclusion. I claim the increase of participatory practices is due to two main causes; an ethical agenda of inclusion which translates into a desire for the positivistic advocacy of the arts; and cultural policy in which art is required to be put to work and moreover demonstrate social function.

While there has been much discussion about what might be gained by participating in an artwork, I ask what might be lost by this act. I also enquire into the extent to which participation is a useful social or aesthetic strategy in circumstances where it remains bound by the institutional structures of the artworld. In conclusion I propose an antagonistic response to participation, which is not simply to call for a rejection of it but to invite a different sort of participant; one that cannot be managed or cajoled in to consensus and is not interested in coproduction but one that proves impossible. It is only through the impossible participant that we can begin to change arts social relations. I argue this this is in line with the way the early 20th century avant garde viewed arts social potential and counters the way in which recent cultural policy has demanded a social function for art.

Susan Postlethwaite: Technologies of Performance

In the Fashion Programme RCA has been discussing a new kind of collaboration with its industry partners, one that is more intellectually rigorous, more experimental and speculative, more investigative and propositional. Based in technical innovation and theorising putative futures for fashion we see the discourse around production and manufacture as key to the development of the discipline. This paper will discuss the structuring of 15 PhD studentships, the background to the design of the programme, its aims, consortium partners and the desired outcomes for the project.

Panel 4: Monograph (Chair: Colin Davis)

In this session the monograph as a platform for dissemination of research will be discussed by three panellists. Prof Geoff Crossick (London University) undertook a study for HEFCE/AHRC which demonstrated that the monograph was in good health and was a necessary part of academic progression for humanities scholars. Graham Nelson (Oxford) is managing director of publishers Legenda and he argues why the monograph is important and its relation to the PhD. Kristen Kreider (Goldsmiths) has published in both monograph and other forms and looks at the relationship between the research and its output. The session is chaired by Colin Davis (Royal Holloway) a series editor for Legenda and frequent writer of monographs.

Geoff Crossick

My presentation will ask why the monograph occupies such an important position in the publication of research in the arts, humanities and some social sciences. It will consider whether this position primarily rests on traditional expectations associated with careers and reputation, or is more fundamentally rooted in the character of the disciplines, the way research is undertaken and arguments shaped, and the way in which outcomes are communicated. Does the expectation of online access to knowledge (whether free or behind a paywall) threaten the monograph? I shall also ask whether, notwithstanding the importance of the monograph, the expectation of one early in careers might not always be helpful.

Graham Nelson - 'Substantial Contributions'

A doctoral thesis is traditionally 'a substantial contribution to knowledge', and a published monograph is likely to be the fruit of a similarly-scaled project: two to five years of concentrated work on a given topic, aiming to reach as wide a readership as possible and to reshape how colleagues think about something. A monograph must be both concise, but also give the reader a sense of completion: it must be selective, but also representative. (Some monographs, after all, end up being the only books on a given topic to be published for decades.) A monograph must be informed both by past work and contemporary approaches, but it must wear that erudition lightly and not allow it to get in the way of clarity. I hope to say a few words about what a good monograph can achieve, and about how the shape of a monograph can emerge from a doctoral thesis.

Kristen Kreider - Research and its Output

What is the relationship between research and its dissemination? How does the relationship between the research question, the research context and the research method suggest – and demand – particular modes of dissemination that may include, but are not limited to, 'the monograph'? In particular, how do practice-oriented modes of research as well as research produced in collaboration warrant different kinds of research output and what role do formal experimentation and aesthetics play in the communication of research? These and other questions relating to research and its output will be posited and addressed in the course of this short panel discussion.

13:00 – 13:45pm Lunch

13:00 – 15:00pm - 1:1 Meetings With Partner Organizations and CV Lab Consultations

1:1 Meetings With Partner Organizations

An opportunity to have individual 15 minute consultations with Partners. Please sign up at the registration desk.

- Elizabeth Scott from London Transport Museum
- Rhidian Davis from BFI - Cultural Programme Manager
- Enrico Bertelli from TCCE (The Culture Capital Exchange)
- Beata Bradford from Science Museum - Archives Collection Manager
- Katherine Ford from Science Museum - Library & Research Administrator

One to One CV Lab with Jonathan Skinner and Ruth Livesey

How to develop a strong CV for academic job applications and get shortlisted. How to present your research, teaching, and other activities in a way that counts with selection panels. Strategies to develop employability. Please bring your CV along for guidance from Jonathan and Ruth and sign up at the registration desk.

13:45 – 15:00pm Sessions 1 to 4

Session 1. - The Brilliant Club led by Mary Henes, Katherine Tunnadine and Hugh Munro

This session is delivered by the award-winning fair access charity The Brilliant Club, and provides an introduction to their paid teaching opportunities for doctoral and post-doctoral researchers. Participants will take part in activities drawn from the organisation's training for researchers, building ideas for public engagement workshops or teaching activities, based on the researcher's own expertise:

Introduction to pedagogy - to understand how to communicate complex concepts to non-specialists; how to give instructions clearly; to understand how to effectively question pupils to determine their understanding and progress.

Concept mapping - to develop a concept map that clearly breaks down your research into accessible elements.

Session 2. - Open access led by Nicola Cockerill

The session will provide an overview of Open Access for research publications and describe the two main routes of OA via publication. The benefits of OA for the researcher will be explored including funders' requirements for OA including the next Research Excellence Framework.

Session 3. - Organising a Conference led by Matthew Woodham

This workshop will give participants help and advice on the practicalities of conference organisation including programme planning, venue liaison, marketing and finance. This event will be of benefit to anyone who may be involved in organising an academic conference and in particular

students who want to be involved in the TECHNE Student Conference for which there is an initial meeting at 15:00.

Session 4. - Reading Group: Theories of Mediation led by Caroline Bainbridge

'Theories of Mediation – the digital experience and approaches to theory'. Please familiarise yourself with the following texts before the session.

Couldry, N. (2008) Mediatization or mediation? Alternative understandings of the emergent space of digital storytelling. *New Media and Society* 10 (3): 373-91.

Deacon, D. and Stanyer, J. (2014) Mediatization: Key concept or conceptual bandwagon? *Media, Culture and Society* 36 (7): 1032-44.

Jansson, A. (2013) Mediatization and social space: Reconstructing mediatization for the transmedia age. *Communication Theory* 23: 279-96.

Livingstone, S. (2009) On the mediation of everything: ICA Presidential address 2008. *Journal of Communication* 59 (1): 1-18.

Zieger, S. (2013) 'Du Maurierness' and the mediatization of memory. *Victorian Studies* 56 (1): 31-58.

15:00 – 16:00pm Sessions 5 to 8

Session 5. - Engaging the creative & cultural sectors with your research with Olivia Swift

This session will help you think strategically about the potential impact of your research in the creative and cultural sectors. It will provide an introduction to research impact, an overview of the sectors' policy priorities and insights into how some of the country's key creative and cultural organisations work with academics.

Session 6. - Student-Led Conference 2017 Planning

TECHNE provides funding to support an annual student-led conference, the latest of which was 'Memory & Perception' held in November at Rich Mix London. This is an opportunity for those interested in organising the 2017 conference to meet. Jane Gawthrope, the TECHNE Manager, will give some initial guidance and students involved in the 2016 conference will share their experience. Presented by Jane Gawthrope, Christina Mamakos, Jo Langton and Benjamin Bland.

Session 7. - Student Online Journal Meeting with Alex Harden

This is an opportunity to find out more about the TECHNE Online Student Journal 'Logios' and how you might get involved in editing and supporting production.

Session 8. - Reading Group: Texts and Technologies

Please familiarise yourself with the following texts before the session: Friedrich A. Kittler, 'Typewriter', from *Gramophone, Film, Typewriter* (SUP, 1999), pp. 183-266.

16:00 – 16:45am Closing Reception and Performance by Nigel Rolfe

The central contention of Rolfe's practice is that art making is a live and vital engagement. He studied sculpture and in the 1970's used the term 'Sculptures In Motion' to describe his work using materials across time, long before the term performance was put forward as any descriptor. Rolfe employed multi-media to articulate his largely political and activist voice as an artist. The demands Rolfe placed on large-scale production in the 1980s led to his ongoing research and engagement with audio and video/film production.

Nigel Rolfe's work engages sociopolitical concerns of have and have-not and fault lines in society. Since moving to Ireland he has been consistently involved in such issues both locally and directly.



Image © Nigel Rolfe

'Hand On Face' was shown worldwide to an audience of 600 million people in 67 countries at the concert to release Nelson Mandela in 1988 at Wembley Stadium in London. Rolfe employs video not as a tool of documentation but to investigate and test his own physical and psychological limits, using his body as a site for challenging his limitations and revealing vulnerability.

SPEAKER BIOGRAPHIES

Professor Caroline Bainbridge

Caroline Bainbridge is Professor of Culture and Psychoanalysis at the University of Roehampton in London, UK. She is Film Section Editor of the International Journal of Psychoanalysis and Editor of Free Associations journal. Her books include *The Cinema of Lars von Trier: Authenticity and artifice* (2007) and *A Feminine Cinematics: Luce Irigaray, women and film* (2008), as well as anthologies co-edited with Candida Yates, such as *Television and Psychoanalysis* (2013) and *Media and the Inner World* (2014). Together with Yates, she is the series editor of the 'Psychoanalysis and Popular Culture' book list published by Karnac Books, and founder and director of the Media and the Inner World research network. She regularly writes and talks on psychoanalysis, gender, television, cinema and popular culture. Her current research project focuses on debates about mediation/mediatisation and psychological dimensions of self-experience.

Dr Enrico Bertelli

Dr. Enrico Bertelli is a social entrepreneur, a performance-led researcher, and an internationally renowned performer, specialising in contemporary music and cross-media, technology-mediated performance. Founder of Conductive Music CIC, he specialises in contemporary music and in integrating cutting edge technology to boost public outreach and deliver employability skills to students from challenging backgrounds.

Dr Tim Boon

Tim Boon is a historian and curator of the public culture of science. His published research (two books and more than 25 papers) is mainly concerned with the history of science in documentary films, television, museums and, latterly, music. Arising from his historical research and his curatorial practice, he has developed strong interests in the public history of science, technology, engineering and medicine. He has acted as Principal- or Co-Investigator on several research projects on behalf of the Science Museum. More broadly, he is responsible for developing the Museum's research and public history programme, and has oversight of the Science Museums & Archives Collaborative Doctoral Partnership.

Professor Stephen Boyd Davis

Stephen has worked at the intersection of computing and creative activities since the early 1980s. In recent years his research has focused on the past and future of visualising history, especially in collaboration with museums and archives. His PhD students are creating new digital engagements with archival data.

Beata Bradford

Beata Bradford is Archive Collections Manager at the Science Museum, where she applies 10 years of professional experience to direct collection development, care, and access provision for the organisation's archival holdings. Since graduating from the University of Leicester with an MA in Interpretive Studies, Beata has applied her expertise in heritage curation across leading public, private and third-sector organisations that include Historic England, Great Britain Trust, and Robert Welch Designs.

Dr William Brown

William Brown is a Senior Lecturer in Film at the University of Roehampton, London. He is the author of *Non-Cinema: Global Digital Filmmaking and the Multitude* (Bloomsbury, forthcoming) and *Supercinema: Film-Philosophy for the Digital Age* (Berghahn, 2013). He is the co-author of *Moving People, Moving Images: Cinema and Trafficking in the New Europe* (with Dina Iordanova and Leshu Torchin, St Andrews Film Studies, 2010) and the co-editor of *Deleuze and Film* (with David Martin-Jones, Edinburgh University Press, 2012). He is also the director of various micro-budget films, including *En Attendant Godard* (2009), *Selfie* (2014), *Circle/Line* (2016) and *The Benefit of Doubt* (forthcoming).

Paulo Camargo

Paulo Roberto Ferreira de Camargo holds a Journalism BA from Universidade Federal do Paraná – UFPR (Federal University of Paraná, Curitiba, Brazil) and a MA in Film Studies from University of Miami (Florida, USA), where he was a Fulbright scholar from 2000 to 2002. He is a Journalism professor at Pontifícia Universidade Católica do Paraná (PUCPR) and at Centro Universitário Unibrasil. He is also currently registered as a PhD student in the Film and Audiovisual Studies of the Post Graduate Program in Communication and Languages of the Universidade Tuiuti do Paraná (UTP). He was a film critic and culture editor at *Gazeta do Povo*, the biggest newspaper in the state of Paraná, from 1996 to 2014. In 2015, he founded *A Escotilha* (www.aescotilha.com.br), a cultural website, where he is both editor and film critic. Camargo is a member of the Brazilian National Film Critics Association (Abraccine).

Dr Nicola Cockarill

Nicola Cockarill is the Research Information Manager (Open Access) at Royal Holloway. Nicola provides support to academics and PGRs about OA. Nicola manages the research output section on Pure and along with other members of the Research Support Team within the Library provides a checking service for research outputs being added to Pure and checks them for compliance with publishers' OA policies and funders' requirements. Nicola helps PGR students to meet the College requirement of uploading an electronic version of their thesis to Pure. Nicola started at Royal Holloway in March 2015 having worked in university libraries for 15 years.

Dr Nicky Coutts

Nicky Coutts is a Tutor in Print at the RCA who also teaches in Photography at LCC, University of the Arts, London. She is a visual artist and writer, and a former commissioning editor of Make, Magazine of Womens' Art and associate editor of Coil, Journal of the Moving Image.

Annabelle Craven-Jones

Annabelle Craven-Jones is an artist who holds an MA in Fine Art Sculpture from the Wimbledon School of Art, London, and who is a trained art psychotherapist. She has exhibited her work in numerous places, including the UK, Albania, Belgium, Estonia, Finland, Germany, Switzerland and the USA, having also held residencies at various institutions. Her work currently explores concepts such as co-presence, virtualisation, transmission, hyperspace and POV broadcasting technology, in order to consider the wider concerns of remoteness, i.e. a condition of disembodiment and non-location in relation to a desire for therapeutic intimacy.

Professor Geoff Crossick

Geoff is professor of history and has been Warden of Goldsmiths and Vice Chancellor of University of London. He is Chair of the Craft Council. He wrote the recent report for HEFCE and the AHRC on the Monograph and Open Access and was the lead for the value of the arts project for the AHRC.

Professor Juan Cruz

Juan Cruz is an artist and the Dean of Fine Art at the RCA. Formerly he was director of Liverpool School of Art and Design at LJMU and Senior Lecturer in Fine Art at Goldsmiths. He is currently working on an exhibition and publication for MUSAC in February 2017.

Professor Colin Davis

Colin Davis' research is principally in the field of twentieth-century French literature, thought and film, with interests including ethics, ethical criticism, Holocaust literature, recent fiction, and the connections between philosophy, fiction and film.

Rhidian Davis

Rhidian Davis is a curator and writer and has been based at the BFI for ten years. As Cultural Programme Manager he has marshalled the collaborative forces behind major BFI projects including KINO: Russian Film Pioneers (2011), 'The Genius of Hitchcock' (2012), 'Gothic: The Dark Heart of Film' (2013), 'Sci-Fi: Days of Fear and Wonder' (2014) and 'LOVE' (2015). He was previously at the Lux Centre for Film, Video and Digital Arts,

running Pandaemonium: Biennial of Moving Images 2001 and the Critical Images series of interrogations of convergent media, and spent two years with GDIF producing giant outdoor cross-artform events across London, including the Mayor of London's Trafalgar Square programme.
@rhidiandavis

Dr Catherine Dormor

Catherine is a practicing artist and researcher. Her research is concerned with bringing together the materiality, imagery and language of cloth as a strategy for thinking, making and writing about materiality and making.

Dr Katherine Ford

Katherine Ford gained her collaborative PhD working with the University of Reading and the Royal Society on 'The Role of the Royal Society in Victorian Literary Culture', and has since given a number of papers on the collections of the Royal Society, the relationship between literature and science in the nineteenth century and working on material collections in literary research. She now works at the Science Museum Library as a library and research administrator.

Laura Oldfield Ford

Laura Oldfield Ford is a London-based artist and writer concerned with issues surrounding contemporary political protest, urbanism, architecture and memory. Since graduating from the RCA in 2007 she has become well known for her politically active and poetic engagement with London as a site of social antagonism. She is the author of *Savage Messiah*.

Professor Rebecca Fortnum

Rebecca Fortnum is an artist and academic. She is Founding Editor of the *Journal of Contemporary Painting* and co-edited, with Lizzie Fisher, *On Not Knowing; how artists think* published by Black Dog. She is currently Senior Tutor in Fine Art Research at the RCA.

Eliza Gluckman

Eliza Gluckman is Curator of the New Hall Art Collection at Murray Edwards College, University of Cambridge, and A Woman's Place Project (Day+Gluckman). She has an MA in Fine Art (University of Edinburgh) and Curating Contemporary Art (Royal College of Art), working in diverse arts environments over the past 15 years. As part of independent curatorial partnership Day+Gluckman, she programmed a central London gallery for eight years and initiated and curated *Sinopticon*, in collaboration with the V&A and National Trust looking at contemporary art and chinoiserie. She is a trustee for Block 336, an artist-run space in Brixton, South London.

Professor Robert Hampson

Professor Hampson FEA, FRSA, Professor of Modern Literature at Royal Holloway University of London, was a member of the RAE panel (2008) and the REF panel (2014) and has participated in REF Panels outside the UK. He is the author of three monographs on Conrad and a former editor of *The Conradian* (1989-96). He is currently the Chair of the Joseph Conrad Society (UK) and he has edited various works by Conrad, Kipling and Haggard for Penguin. In addition, he has also been involved in contemporary poetry as editor, critic and practitioner since the early 1970s, most recently publishing *sonnets 4 sophie* (pushtika, 2015) and *Liverpool (hugs & kisses)* (2015) in collaboration with Robert Sheppard. *Reworked Disasters* (Knivesforksand spoons, 2013) was long-listed for the Forward Prize.

Dr Harriet Harris

Harriet Harris's teaching, research and writing are largely focussed upon pioneering new pedagogic models for design education, particularly those that respond to specific community challenges: as captured in her most recent publications, *Architecture Live Projects: Pedagogy into Practice* (Routledge, 2014); and *Radical Pedagogies: Architecture & the British Tradition* (RIBA Publishing, 2015). Her most recent publication, *A Gendered Profession* (RIBA publishing, 2016) asserts the need for widening participation in architecture, as a means to ensure the profession remains as diverse as the society it seeks to serve.

Dr Mary Henes

Dr Mary Henes oversees school and university relationships across the south and east of England for The Brilliant Club. Her PhD thesis explored travel-writing on Iran, and she is a governor at Chessington Community College.

Dr Antony Hudek

Antony Hudek was, until recently, director of Objectif Exhibitions, Antwerp. He was formerly curator and deputy director at Raven Row, London, and research curator at Liverpool John Moores University, where he convened the Exhibition Research Centre – the first academic centre in the UK devoted to exhibition theory, history and practice.

Kerri Jefferis and Sophie Chapman

Kerri Jefferis and Sophie Chapman are artists who are not interested in feeding the art market but are interested in discomfort, mess and feelings. Both separately and together they have worked across performance, public intervention and through orchestrating participatory situations. Sophie and Kerri are trying to escape logic and reason and wonder where they might end up. They often collaborate on projects with other people and (*KINGDOM* with Ellie Wyatt and *Aspiration Suits* with Philippa Taylor). At the moment they are thinking about future paradigm shifts, unpredictability, fallibility and solidarity.

Dr Mel Jordan

Mel Jordan is Head of Programme for Contemporary Art Practice and Reader in Art and the Public Sphere at the Royal College of Art, London. She is principal editor of *Art & the Public Sphere*, published by Intellect. Recent book contributions include *Public Art and Public Assembly* published in 'The Everyday Practices of Public Art', (ed) Cartiere Cameron & Martin Zebracki, and *The Impossible Participant* in the 'New Interactive Practices in Contemporary Art', (ed) Kathryn Brown. Jordan is an artist in the Free art collective. Free work together on the production of slogans, billboards and publications, which attempt to challenge the commercial and bureaucratic colonization of the public sphere of opinion formation.

Dr Jaspar Joseph-Lester

Jaspar Joseph-Lester is an artist and Reader in Art, Urbanism and the Moving Image at the RCA. His work explores the role images play in urban planning, social space, and everyday praxis. He has exhibited his work internationally and is author of *Revisiting the Bonaventure Hotel* (Copy Press, 2009).

Dr Adam Kaasa

Adam Kaasa is an interdisciplinary scholar who specialises in the politics of the city, foregrounding the role of architecture and design. He completed his PhD as a SSHRC Scholar at the London School of Economics. He is Director of *Theatrum Mundi* and Research Fellow in Architecture at the Royal College of Art.

Professor Michael Keith

Michael Keith is Director of COMPAS and Co-Director of the University of Oxford Future of Cities programme. His research focuses on migration related processes of urban change. His most recent work is the monograph *China Constructing Capitalism: Economic Life and Urban Change* (2014) and his next a book for Cambridge University Press, *Power, Identity and Representation: Race, Governance and Mobilisation in British Society*. He has experience outside the academy as a politician for twenty years in the east end of London, serving in the 1990s and early 2000s for five years as leader of a London local authority, Chair of the Thames Gateway London Partnership and a commissioner on the Blair government's response to the 2005 London bombings, the Commission on Integration and Cohesion. See more at: <http://www.urbantransformations.ox.ac.uk/people/professor-michael-keith/#sthash.mHFv1aZ.dpu>

Simon King

Simon King, co-founder of the Walkative project, is a tutor at the RCA and a lecturer at UAL, London. King's research focuses on the nexus between psychogeographically-oriented urban wandering and creative and critical practice and he uses dialogic walking as a non-hierarchical alternative to lecture and classroom modes of teaching and learning.

Professor Kristen Kreider

Kristen Kreider is a Professor of Fine Art and Director of the PhD Programme at Goldsmiths, University of London. Kristen's research is situated at a crossover between writing, art and architecture where she produces theoretical and critical writing as well as practice-based outputs in collaboration with the architect James O'Leary. <http://www.kreider-oleary.net>

Dr Ruth Livesey

Dr Ruth Livesey is Reader in Nineteenth-Century Literature and Thought in the Department of English at Royal Holloway and Assistant Director of the TECHNE consortium. She was an editor of the Journal of Victorian Culture from 2009-2015 and is a member of the AHRC Strategic Peer Review College and a regular peer reviewer for leading academic publishers. She has led workshops on academic publishing for early career scholars at a number of national and international events over many years and has been awarded teaching prizes for her collaborative projects developing professional teaching portfolios for PhD students.

Dr Hugh Munro

Hugh Munro joined The Brilliant Club in 2016 as Programme Officer for North West London and Oxfordshire. Hugh graduated from the University of Birmingham, where he studied Public Policy from undergraduate up to PhD level focussing on governance and community involvement. Prior to working at The Brilliant Club, Hugh worked as Primary School Teacher at schools in Sheffield and then Northamptonshire.

Dr Graham Nelson

Graham Nelson is Managing Editor of Legenda, an imprint for new research in the Humanities, and is a Fellow of St Anne's College, Oxford. His own PhD thesis, on the geometry of 3-manifolds, was published by the London Mathematical Society, and outside of literary work he is best known as a computer scientist, having created the programming language Inform, by some measures around the 50th most popular in world usage. As an editor in the Humanities, he has worked on around 300 monographs, with over 100 of those having been developed from doctoral theses.

Susan Postlethwaite

Susan Postlethwaite's research addresses the part technology has to play in sustainable design and smarter materials. She explores the rigid way in which the fashion industry operates – one student at a time. For Postlethwaite, approaching fashion from a technological as well as conceptual point of view is that it introduces a prototype for ways of looking at fashion as a proactive and provocative discipline that can simultaneously encompass ideas and ideals.

Dr Robert Priest

Robert Priest is Lecturer in Modern European History at Royal Holloway, University of London. His research focuses on nineteenth-century Europe, with a special interest in how intellectual and scientific developments are received and reworked by ordinary people. His book *The Gospel According to Renan* combined intellectual history with the histories of reading and political culture in order to explore the spectacular controversy over a bestselling secular life of Jesus in late-nineteenth-century France. He is currently writing a transnational history of the Oberammergau Passion Play in Bavaria from the Enlightenment to the Nazis, while continuing various projects in the intellectual history of secularisation.

Professor Paul Rixon

Paul Rixon teaches on the Media and Culture programme. Paul specialises in the field of Broadcasting with a particular interest in American TV programmes. Paul has written two books, one on American TV programmes on British Television and the other about the work of popular television critics. He has published a number of articles and chapters on newspaper television critics, American TV programmes, the Iraqi war and on attempts to re-imagine Stoke-on-Trent as a European city.

Dr Helen Rogers

Helen Rogers is Reader in 19th Century Studies at Liverpool John Moores University @helenrogers19c. She blogs from her book-in-progress *Conviction: Stories from a 19th Century Prison* at www.convictionblog.com. With students, she has created the website www.writinglives.org @Writing__Lives on working-class autobiography and she co-founded the online reading group <https://storyingthepast.wordpress.com>.

Professor Nigel Rolfe

Nigel Rolfe is recognized as a seminal figure in performance art, in its history and among current world practitioners. He has lived and worked in Dublin, Ireland since 1974, working intensively and making significant contributions as an artist, curator, activist and scholar. His work spans live performance, photography, video and sound and has received international acclaim over five continents, including throughout Europe, the former Eastern Block, North and South America and the Far East. He continues to make performance works in many countries.

Elizabeth Scott

Elizabeth has been Head Curator at the London Transport Museum since 2014. Elizabeth began her career as Assistant Curator at the Museum of London where she also became an Exhibitions Project Manager before going to the Imperial War Museum as the Exhibitions Manager for the Churchill War Rooms and HMS Belfast.

Dr Jonathan Skinner

Dr Jonathan Skinner is a Senior Fellow member of the Higher Education Academy with a particular teaching interest in interviewing skills and qualitative research methods. He has undertaken fieldwork in the Eastern Caribbean on the island of Montserrat (tourism and trauma, colonial relations and disaster recovery) and in the US/UK (social dancing, arts health, contested heritage). He previously lectured at the University of Abertay Dundee (1996-2003) and Queen's University Belfast (2003-2013). At Roehampton, he is Chair of the TECHNE (AHRC Doctoral Training Programme) Training Group (<http://www.techne.ac.uk/>), and Programme Convener for the MRes Anthropology of Health (<http://www.roehampton.ac.uk/postgraduate-courses/Anthropology-of-Health/>). He co-edits the book series 'Movement and Performance Studies' for Berghahn Publishers with Professor Helena Wulff (University of Stockholm) and is advisor to the Northern Ireland arts health charity Arts Care. This summer he qualified as an Argentine Tango instructor with the London Argentine Tango School.

Dr Phil Smith

Phil Smith (Crab Man, Mytho) is a performance-maker, writer, ambulatory researcher and a core member of Wrights & Sites. His publications include The Footbook of Zombie Walking and Walking's New Movement (2015), On Walking, Enchanted Things, and the novel Alice's Dérives in Devonshire (2014), Counter-Tourism: The Handbook (2012) and Mythogeography (2010).

Lucy Steeds

Lucy Steeds is Senior Research Fellow for Afterall at Central Saint Martins (CSM), University of the Arts London (UAL). She works on the Exhibition Histories book series and teaches on the MRes Art: Exhibition Studies course. Her recent publications include Exhibition (Whitechapel Gallery and MIT, 2014) and The Curatorial Conundrum (co-editor, MIT 2016).

Kate Steiner

Kate Steiner set up and is now Editor of the Science Museum Group Journal, an open-access, online Journal that shares scholarly research on the history, material culture, communication and display of Science with the global academic community. She will discuss the thinking, hopes and challenges of setting up a new Journal in an uncertain publishing landscape. Previously, Kate was Head of Audience Research at SMG as well as Head of Development for a gallery in the Wellcome Wing.

Professor Jo Stockham

Jo Stockham is an artist and Professor of Print in the School of Fine Art at the RCA. She has exhibited widely and undertaken research residencies at Kettle's Yard (1989), The Mead Gallery (1997), Yaddo, New York 2001 and Wimbledon Centre for Drawing (2007).

Dr Olivia Swift

Dr Olivia Swift is the Impact Manager for Creative, Cultural & Heritage Sectors at Royal Holloway. She was formerly a lecturer in Anthropology at Goldsmiths, conducting most of her fieldwork in the Philippines, and a Senior Research Fellow at Greenwich Maritime Institute. Prior to postgraduate studies, she was Editor at the Royal Academy of Dance and dance critic for a number of publications. She has also been Marketing Manager at Battersea Arts Centre and an Editor for an education publishing company.

Dr Elaine Tierney

Elaine Tierney is part of the V&A Research Institute (VARI). Before this, she was lecturer in early modern history at the University of Manchester. She has also been part of the V&A's Research Department since 2006, where she has worked on public-facing projects including the exhibition, *Baroque: Style in the Age of Magnificence*, and the television series, *Handmade in Britain*, a collaboration between the V&A and BBC4. Her PhD at the University of Sussex and the V&A was funded by an AHRC Collaborative Doctoral Award. In 2014/15, she held a Paul Mellon Centre for Studies in British Art postdoctoral fellowship. Elaine's research looks at how urban built environments shaped the lives of early modern people. She is particularly interested in temporary structures, with forthcoming publications exploring festival design, scaffolding and sheds.

Professor Teal Triggs

Professor Teal Triggs is an educator, historian and writer, whose research focuses primarily on graphic design history, design research methods, self-publishing and feminism. She has led interdisciplinary research teams within the broader field of information and communication environments exploring the role of information in public spaces and community-based learning. At the Royal College of Art, Professor Triggs is Associate Dean in the School of Communication. She teaches on MA programmes and is also Academic Lead for research degrees within the School. She has extensive experience in supervising MPhil and PhD students in visual communication, design criticism, knowledge exchange and information experience design.

Katherine Tunnadine

Katherine joined The Brilliant Club in 2015 and is now a Regional Manager for East London and Kent. Prior to her employment at The Brilliant Club, Katherine taught History for five years in secondary schools in North London. She left the classroom in 2014 to undertake a Masters in Public Policy at King's College London, whilst also working as a freelance researcher for the Education Endowment Foundation, and completed her dissertation on the pupil premium. She is a Community Governor at Dunraven School in Streatham, South London.

Pauline Van Broekman

Pauline van Mourik Broekman is an editor, author and organiser currently completing a PhD on Dziga Vertov, vision, authorship and collectivity at

the RCA (Fine Art). She is a co-founder of Mute magazine, MayDay Rooms, and the Common Practice Video Network (now Video in Common), as well as the co-author of Open Education: a Study in Disruption (2015).

Dr Kevin Walker

Kevin Walker is a researcher, designer, writer and artist working at the boundaries of the digital and physical – specifically in curation and computation in physical spaces, grounded in cognitive and cultural theory. Author of Hackers & Slackers (2012), co-editor of Digital Technologies and the Museum Experience (2008), his background is in journalism, art and design, interactive media and social science.

Professor Victoria Walsh

Victoria Walsh is Professor of Art History and Curating and Head of the Curating Contemporary Art Programme at the Royal College of Art. Her research into the practice of reconstruction is based on an extensive range of projects reconstructing modern and contemporary art works, performances, and exhibitions in international museums (Tate Modern, Stedelijk Museum, Reina Sofia).

Professor Jane Winter

Jane is Professor of Digital Humanities at the School of Advanced Study, University of London, where she is responsible for developing scholarly communication and a programme of digital research. She is co-director of the Humanities Digital Library, a new open-access books platform which will be launched on 17 January 2017.

Matthew Woodham

Matthew Woodham is Business Development, Events and Conference Manager at Royal Holloway. His main roles involve coordinating and delivering conferences at the College, as well as overseeing their largest conference accounts, including Royal Ascot and the ISIS language school. He has also worked to develop training courses on conference development and delivery for Postgraduate students.

