



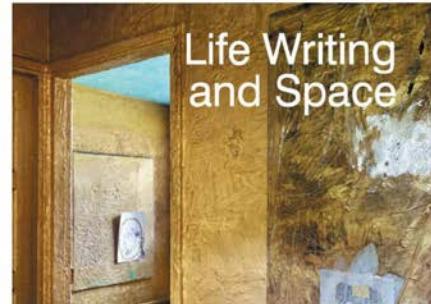
University of Sussex

Centre for Life History & Life Writing Research

ANNUAL REPORT

2018

Centre for Life History and Life Writing Research



About	Seminar series	Publications	Research and conferences
News and events	Courses and training	Links	People and contacts

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

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MISSION STATEMENT

Life history and life writing research uses life story - whether in the form of oral history, personal narrative, autobiography or biography - as a primary source for the study of history and culture. Research involves grappling with theories of memory, relationship and self-representation, and with debates about literacy and orality. Many disciplines contribute to the field, including history, sociology, anthropology, literary philosophy, media and cultural studies and psychology. Life history and life writing researchers present their work in many forms. As well as academic publications, we contribute to radio and television documentaries, auto/biographical drama, reminiscence work, digital and video presentations and exhibitions. Life history and life writing research is, of necessity, concerned with ethics and power relationships, and with the potential for advocacy and empowerment. It has evolved complex methodologies which use as well as analyse the life narrative in all its forms. Our general aims are therefore to:

- Develop a research agenda that address questions of both national and international significance through life narrative methods or through analysing life narrative as aesthetic, social or political object;
- Focus on research that draws in scholars, practitioners and curators from across the University community and beyond;
- Address research in partnership with external organisations and individuals;
- Support the next generation of life narrative scholars through postgraduate training and postdoctoral opportunities;
- Produce outputs that result in critical and ethical engagement with academe, government, policy makers, business and community.

Centre for Life History and Life Writing Research

Silverstone Building
University of Sussex
Falmer, Brighton, BN1 9RF
T +44 (0)1273 873585
<http://www.sussex.ac.uk/clhlwr/>

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

DIRECTOR'S REPORT

STRATEGIC HIGHLIGHTS

As the financial year 2017-18 came to a close, the University unveiled its ambitious 2025 strategic framework, designed to ensure we are best placed to respond to the challenges and opportunities of the future. I'm delighted to suggest that the work of the CLHLWR and our partners can be said to be in keeping with its vision. In particular, interdisciplinarity has always been at the heart of what we do, whilst innovation, integrity and excellence are core values. This report gives examples of these values in action, but I'd particularly like to highlight:

- **Innovative research projects** across Sussex which draw on life narrative as source, method and object of analysis across disciplines (see pgs 3-11)
- **Supporting grant capture** through advising on method, networking or being named in bids, this past year including £723,000 (Lizzie Thynne); £401,000 (Margaretta Jolly) (see pgs 4-5)
- **Exciting and informative free events**, open to the public and playing to capacity (see pgs 12-16)
- **Partnerships with community projects and courses** including Sussex Traditions, A Woman's Place, Hastings Heritage Trail, Mass Observation and The Keep (see pgs 19-23)
- **Developing researchers' capacity** through supporting Visiting researchers, research fellows and postgraduates in projects and processes (pgs 9, 15-18).

FINANCIAL AND OPERATIONAL HIGHLIGHTS: INTRODUCING HOPE WOLF

We are ever grateful to the **School of Media, Film and Music** for annual core funding, which, with match-funded events, sustains us. Dr Alexandra Loske has continued to be a key to operations. And we are delighted to introduce **Dr Hope Wolf** as the **CLHLWR's new Associate Director**. Based in the School of English, Dr Wolf is a specialist in life writing and place, particularly in modernist visual arts and literature. Read more about Hope on page 2.



LOOKING AHEAD

Sussex 2025 demands that we all reflect on what we do in the light of its strategic vision. As the year unfolds, it will inform our planning as we go forward. Building on Dr Wolf's expertise, we will support a conference at the De La Warr Pavilion on how twentieth-century Surrealists, Modernists, and Psychoanalysts explored their early childhoods in order to address the political conflicts of their day. Literary life writing will be debated at our Autumn event, the launch of Clare Best's memoir *The Missing List* and Professor Lyn Thomas' **Life Writing Projects**. Our interest in lives in space will also be celebrated in an event on the moon's biography, where Dr Loske will converse with astrophysicists. While life story feels so utterly human, not only humans have lives: a question ever more pertinent in the troubling era of the Anthropocene and climate change.

Margaretta Jolly

Professor Margaretta Jolly, Director, August 2018

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

SUMMARY OF PROJECTS, PUBLICATIONS AND YEAR'S EVENTS

The CLHLWR welcomes Dr Hope Wolf, Lecturer in British Modernist Literature, School of English, as Associate Director of the CLHWLR.

Hope's research specialism is in modernism, particularly in the visual arts and literature, and she is particularly keen on projects that explore the complexities of the relationship between life and art. We are thrilled to welcome her as Associate Director. She is also co-Director of the Centre for Modernist Studies. Hope is currently working on two research projects:

Hope is researching the joint-biography of the surrealist and psychoanalytic couple Grace Pailthorpe and Reuben Mednikoff, and is curating an exhibition of their work that will open at the De La Warr Pavilion, Bexhill, in October 2018 and will tour to Camden Arts Centre, London, in April 2019, with Rosie Cooper, Martin Clark and Gina Buenfeld. Its title is 'A Tale of Mother's Bones: Grace Pailthorpe, Reuben Mednikoff, and the Birth of Psychorealism'; a catalogue is being produced to support the show.

Hope is writing a book on *Sussex Modernism* for Yale University Press that proceeds from an exhibition she curated at Two Temple Place, London, in 2017. The book will explore how and why so many modernist artists, writers and patrons came to Sussex, a rural and coastal region in the South of England, in the early and mid-twentieth century. It makes fresh connections between celebrated names, uncovers new stories about neglected artists, and places the lives of modernists in the context of both international events and local history.

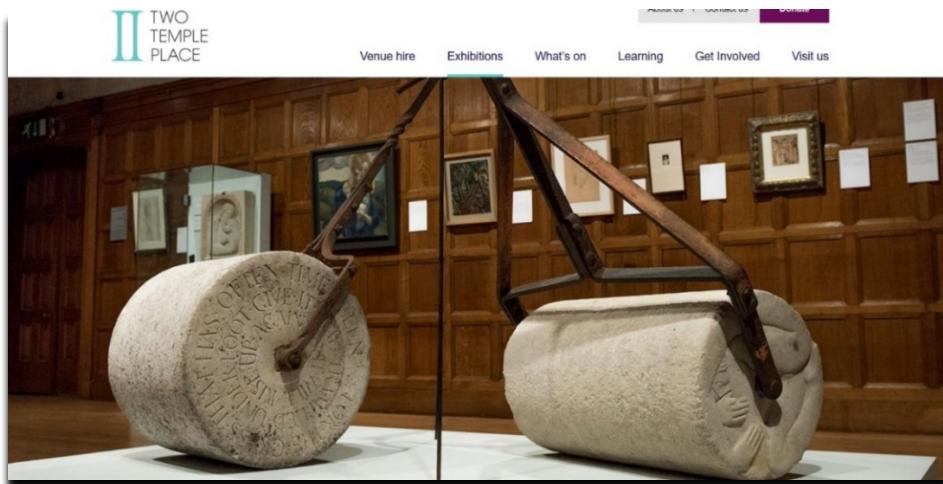


Image courtesy of Two Temple Place

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

Selected Sussex research projects in life history or life writing

Full details of related publications, funding, partnerships and impact for members' research are at the links below and available through their faculty profile pages.

Everyday childhoods

Led by Professor Rachel Thomson, a sociologist by discipline, this builds on her study of the life course and transitions, as well as the interdisciplinary fields of gender and sexuality studies. Thomson is a methodological innovator and is especially interested in capturing lived experience, social processes and the interplay of biographical and historical time.

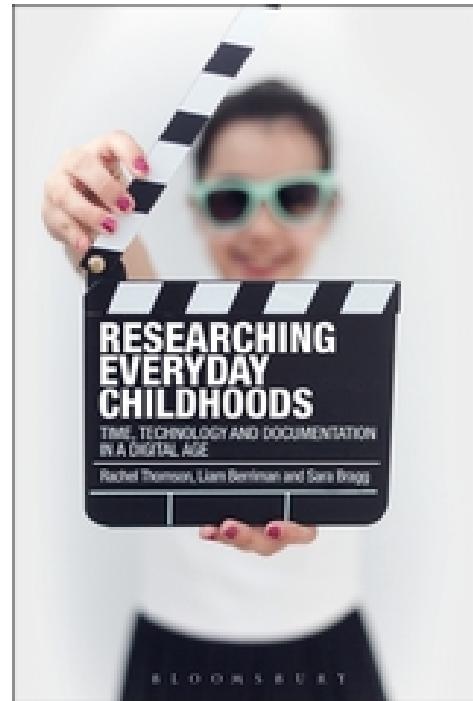
This multi-pronged project has followed panels of children and young people over time to trace everyday cultures and everyday digital childhoods. Individual projects included the ESRC 'Face 2 Face' and AHRC 'Curating Childhoods' studies, and ongoing research case studies with children and teenagers through a set of interactive multimedia documents.

This research has recently produced *Researching Everyday Childhoods: Time, Technology and Documentation in a Digital Age*. The book has been published by Bloomsbury under a Gold Open Access agreement, and you can read it for free either online or in PDF format via this link:

<http://dx.doi.org/10.5040/9781350011779>

Alternatively, a physical copy of the book, the paperback version is available from most online bookshops. Chapters include 'Everyday childhoods: Time, technology and documentation' by Thomson, Berriman & Bragg and 'Materialising time: Toys, memory and Nostalgia', by Berriman.

This project is associated with the Sussex Humanities Lab.



CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

Jill Craigie: Film Pioneer

For three years from Autumn 2018, Lizzie Thynne, Reader in Film, will lead an exciting new project on the life and work of Jill Craigie (1911 – 1999) in collaboration with Co-Is, Yvonne Tasker (UEA) and Sadie Wearing (LSE).

Craigie's career as one of the UK's earliest women documentary makers, and suffrage historian, has long been eclipsed in public memory by her role as the wife of former Labour leader, Michael Foot. The project has been awarded £723,000 to explore what her life history reveals about the social and industrial factors which constrain and sometimes, enable, women's involvement in film production and how her career might interrogate exiting histories of British documentary.

Key outputs will include an experimental film biography, directed by Thynne and a book, co-authored by Tasker and Wearing. The project builds on Lizzie's previous work in creative film biography including in her film *Playing a Part: the Story of Claude Cahun* (2005) and *On the Border* (2012)



I 'Jill Craigie (seated to left of camera) on the set of *Out of Chaos*, 1944) from the director's scrapbook, Women's Library'



'Clever young director,
Jill Craigie, pays as much
attention to her looks as she
does to production details.
Something a successful career
Woman should never forget.'
The Sketch magazine

The Business of Women's Words: Purpose and Profit in Feminist Publishing 2018-2021

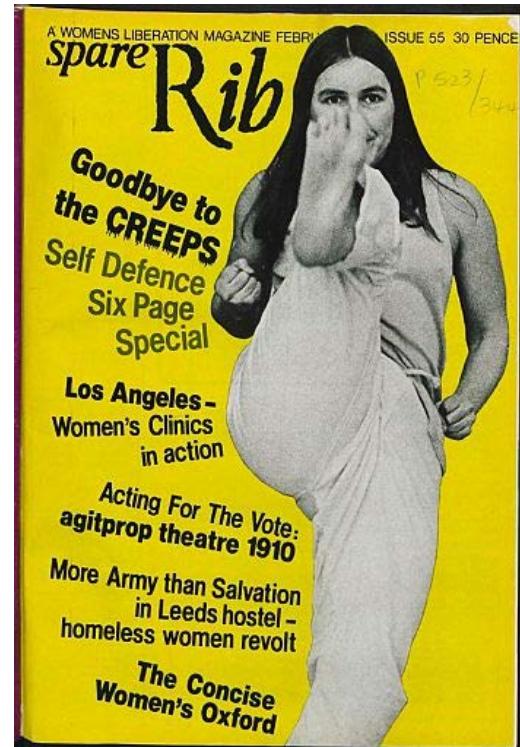
The dramatic story of the feminist publishing revolution during the UK Women's Liberation Movement [WLM] of the 1970s and 80s will be told in a major new research project funded by the Leverhulme Trust at £401,000. The study looks at the contrasting histories and fortunes of Virago Press and *Spare Rib* and explores how WLM activists called upon cultural and creative business activities to help promote their aims despite feminists' general antipathy and sometimes hostility to capitalist methods and ideologies.

This groundbreaking account of feminist enterprise and business is led by [Dr Margareta Jolly](#), [Dr Lucy Delap](#), Reader in Modern British and Gender History at the University of Cambridge and Dr Polly Russell, Lead Curator of Contemporary Politics and Public Life at the British Library. Research Fellows [Zoe Strimpel](#) and [D-M Withers](#) bring further expertise in feminist and women's history and culture.

They will unearth activists' efforts to infuse purpose with profit and to reconcile business and financial imperatives with political, artistic and egalitarian commitments, bringing life to archival treasures at The British Library, including The Virago Archive, the recently digitized *Spare Rib* the BL's extraordinarily rich oral history archive of writers, publishers, editors and book traders as well as Women's Liberation Movement activists.

Research will also involve collecting 12 new oral histories of key figures in feminist publishing history, with a major commitment to bringing oral history into dialogue with manuscript archives.

Dr Jolly has also secured an Industrial Secondment Grant to work with Myriad Editions and the New Internationalist as publishers with ethical business models.

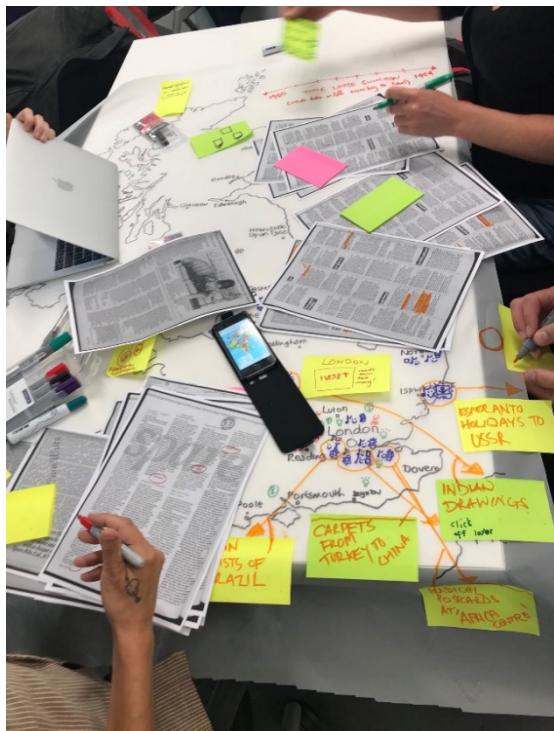


II Spare Rib cover, issue 55 (Feb 1977).
© Michael Ann Mullen

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The Afterlives of Protest, 2018-2020

This AHRC-funded network, led by **Dr Joanne Garde-Hansen**, with co-investigator **Dr Red Chidgey** and Workshop Lead **Dr Pollyanna Ruiz**, brings together archivists, curators, heritage managers, artists, activists and researchers to explore the preservation of protest memories as civic, cultural and personal resources. The project takes a memory studies perspective on social justice struggles in order to understand how protest images, texts, materials and actions are recirculated and remembered. This interdisciplinary network is a collaboration between the University of Warwick, King's College London, the University of Sussex and the University of Loughborough.



30-31 May 2018

Members of the CLHLWR participated in the Researching Protest Memories Workshop at Sussex.

This brought together scholars who focus on transnational memory cultures, social movement studies media and communications, digital/global cultures of contestation, and protest/activist histories. It explored methodological approaches that allow us to pull out the everyday habits, routines and rituals of resistance that are made inheritable across scales and movements, allowing for multi-directional remembering (Rothberg 2009).

Workshop participants mapping feminist memories using the Spare Rib Listings pages.
Photo courtesy of Pollyanna Ruiz.

Blogs about the workshop:

<https://protestmemory.wordpress.com/2018/06/14/researching-protest-memory-workshop-at-university-of-sussex-30-31-may-2018/>

<https://turbulentlondon.com/2018/06/07/afterlives-of-protest-researching-protest-memories-workshop/>

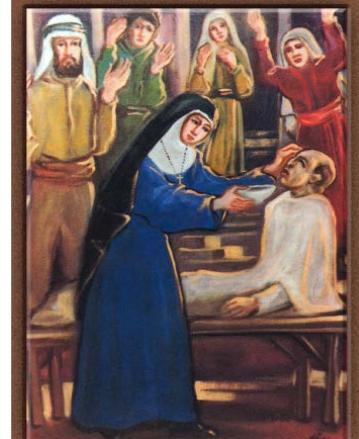
Merchants and Miracles: Global Circulations and the Making of Modern Bethlehem

Merchants and Miracles is an AHRC funded project exploring modern Bethlehem and its history of global connectivity. The project will produce a book on the life of one merchant from the town, and an archive that makes publicly available a large collection of digital objects relating to Bethlehem and its global diaspora. It is a collaborative project led by historian Jacob Norris.

Merchants and Miracles documents the transformation of Bethlehem in the 19th and 20th centuries as a result of its residents' global circulations. In this period merchants from the town travelled to all corners of the world selling devotional objects and souvenirs produced in Bethlehem.

Update on the project:

- Publication by Jacob Norris: 'Saint Marie-Alphonsine and the Resurrection of Jubra'il Dabdoub', *Jerusalem Quarterly* 73 (Spring 2018), pp.10-41.
- Successful grant applications or any bids in the pipeline: AHRC Leadership Fellowship (Sep 2017 - Sep 2019) and several media appearances.
- Community projects or engagements: Ongoing work on the Planet Bethlehem Digital Archive which is digitising and archiving thousands of photographs, letters and family papers from around Bethlehem's global diaspora.



Connected Histories of the BBC – Share Your Memories

Update on the project:

Connected Histories of the BBC is funded by the Arts and Humanities Research Council (AHRC). The project's core aim is to bring into the public realm some of the hidden treasures of the BBC's own oral history archive – some 600 or so interviews with former members of staff, few of which have been available for researchers or members of the public until now. BBC Connected Histories is also working with other three other partners - Mass Observation, the Science Museum Group, and the British Entertainment History Project – so it can enrich the BBC's own story by providing a new level of access to a wide range of other material and resources.

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As part of this, it supports 100 Voices that Made the BBC. This now includes four websites: Elections, The Birth of TV, Radio Reinvented and People, Nation, Empire. Three more will be created before 2021, the BBC's centenary year. Each website feeds into debates about the BBC's role in and through public life, and this year we debated its relationship to national identity, empire and postcolonial relations at a sell-out public event at The British Library.

Listen here to oral history clips and share your own memories of the BBC.

<https://www.bbc.co.uk/historyofthebbc/people-nation-empire/share-your-memories>

The screenshot shows a BBC website page titled 'HISTORY OF THE BBC'. At the top, there's a navigation bar with links to 'About the BBC', 'Home', 'Inside the BBC', 'Media Centre', 'Partners & Suppliers', 'Careers', 'Help & Feedback', and 'A-Z'. Below the navigation is a red banner with the text 'HISTORY OF THE BBC' and a sub-section title 'Share your memories'. A video player is visible, showing a man with a beard looking towards the camera. To the right of the video player is a sidebar with a search bar and several project links: '100 Voices that made the BBC: People, Nation, Empire', 'Homepage', 'One of us? Windrush', 'One of us? Make Yourself at Home', 'One of us? Opening Doors', 'Empire & Europe', 'Caribbean Voices', 'The Nations', 'The BBC in India', 'Beyond London: The North', 'Projection of Britain', 'Emigrés', 'Faith', and 'Little Citizens'. A note at the bottom of the sidebar states: 'Important note: 100 Voices that Made the BBC is part of a research project called "Connected Histories of the BBC"'.

The project is based at the Sussex Humanities Lab (SHL) in the University of Sussex and is led by Professor David Hendy. Other University of Sussex researchers on the project include Dr Alban Webb of SHL, Dr Margaretta Jolly, the Director of the Centre for Life History and Life Writing Research, and Tim Hitchcock, Professor of Digital History.

Further selected Sussex research projects

- [Creative Interruptions: marginalized communities, arts, oral history](#)
- [Victorian colour researcher Mary Merrifield's epistolary travel diaries - in collaboration with The Keep and Brighton Museum](#)
- [New Pathways: A Psychogeographical Exploration of Lewes](#)
- [True Tales from the Old Hill: Lewes Life Writing](#)
- [Hearing her: Oral histories of women's liberation in China and the United Kingdom](#)
- [Claire Langhamer: The English in Love: The Intimate Story of an Emotional Revolution](#)
- [Sacred Communities: Connected Practices Across Place and Time](#)
- [Places for All? A Multi-Media Investigation into an English City](#)
- [Our Hospital, Our History: Voices from Brighton and Sussex University Hospitals](#)
- [Sisterhood and After: The Women's Liberation Oral History Project](#)
- ['Deprived White Community'? Social Action in Three Norwich Estates.1930-2005](#)
- [Integrating history and ecology to sustain a living landscape](#)

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

VISITING RESEARCHERS

Phyllis Dannhauser



Phyllis Dannhauser is a lecturer in the Department of Journalism, Film and Television at the University of Johannesburg, South Africa, where she obtained a PhD, on autoethnography of using storytelling and filmmaking to overcome marginalisation in both social and academic contexts. She was a Visiting Research Fellow at the Centre for Life History and Life Writing during the Spring term of 2018.

Dannhauser's research is in the area of ethnographic and social documentaries, and the use of storytelling and filmmaking to initiate social change. During her time at the University of Sussex she collaborated with researchers and staff in School of Media, Film and Music, and CLHLWR to investigate how marginalised people can be included in the filmmaking process. She was particularly interested in working with students and staff in the Masters modules on First Person Film and the Masters in Media for Development and Social Change. By running collaborative workshops, meeting colleagues and using the special collections at CLHLWR she was able to investigate how different cultures approach the use of personal narrative in filmmaking and academic environments.

This research was supported by a Researcher Links grant, ID 2017-RLTG9-10748, under the South Africa Newton Fund partnership. The grant is funded by the UK Department of Business, Energy and Industrial Strategy and the South African Department of Higher Education and Training and delivered by the British Council.

News from former Visiting Fellow Jenna Bailey

Since her fellowship with us, Jenna has continued working on her collective biography of the Ivy Benson jazz band. Now based at the University of Lethbridge, she has also started an oral-history based documentary film company, Bailey and Soda Films, and worked on the oral history of universities, presenting also at the Oral History Association on 'Bridging the Gap: Producing Community Oral History Projects from within a University.'



SELECTED PUBLICATIONS in 2017/18

For a more comprehensive list of publications see: <http://www.sussex.ac.uk/clhlwr/publications>

- Bailey, Jenna (2017) “Either we were lesbians or we were up for whatever was going’: Exploring the Sexual Politics of Playing Music in an All Girl Band.” 2017 Berkshire Conference on the History of Women, Gender and Sexualities. Hofstra University, June 2017.
- Brade, Laura E. and Rose Holmes, ‘Troublesome Sainthood: Nicholas Winton and the Contested History of Child Rescue in Prague, 1938–1940’, *History and Memory*, Vol. 29, No. 1 (Spring/Summer 2017), pp. 3-40. Indiana University Press
- Campos, Ângela, *An Oral History of the Portuguese Colonial War: Conscribed Generation* (Palgrave Studies in Oral History, Palgrave Macmillan, 2017)
- Haran, Joan and O’Riordan, Kate (2017) *Public knowledge-making and the media: genes, genetics, cloning and mass observation*. European Journal of Cultural Studies. ISSN 1367-5494
- Highmore, Ben (2017) *Cultural Feelings: Mood, Mediation, and Cultural Politics*, Oxford and New York: Routledge (ISBN: 978-0415604116 hbk; 978-0415604123 pbk), pp. 192.
- Highmore, Ben (2017) *The Art of Brutalism: Rescuing Hope from Catastrophe in 1950s Britain*, New Haven and London: Yale University Press and the Paul Mellon Centre for Studies in British Art (ISBN: 978-0-300-22274-6) pp. 304.
- Hitchcock, Timothy (2018) *Digital affordances for criminal justice history*. *Crime, History & Society*, 21 (2). pp. 335-342. ISSN 1422-0857
- Hitchcock, Timothy (2017) ‘The body in the workhouse: death, burial, and belonging in early Eighteenth-Century St Giles in the Fields.’ In: Braddick, Michael J and Innes, Joanna (eds.) *Suffering and happiness in England 1550-1850: narratives and representations: a collection to honour Paul Slack*. The Past and present book Series. Oxford University Press, Oxford, pp. 153-173. ISBN 9780198748267
- Holmes, Rose (2017), ‘Love, labour, loss: women, refugees and the servant crisis in Britain, 1933–1939’, *Women’s History Review*, DOI: 10.1080/09612025.2017.1327096
- Jacques, Juliet (2017), ‘Forms of Resistance: Uses of Memoir, Theory, and Fiction in Trans Life Writing’, in: *Life Writing* (Issue 14, 2017: *The Limits of Life Writing*). Published Online: 05 Jul 2017.
- Jolly, Margaretta (2017), ‘After the Protest: Biographical Consequences of Movement Activism in an Oral History of Women’s Liberation in Britain.’ In *The Women’s Liberation Movement: Impacts and Outcomes*, edited by Kristina Schulz. (Oxford: Berghahn).
- Jolly, Margaretta. ‘*Biography and Autobiography*.’ In *Oxford Bibliographies Online: British and Irish Literature*, Online. Oxford: Oxford University Press, 2012/2017.
- Langhamer, Claire (2017) ‘Feeling, women and work in the long 1950s’. In: *Women’s History Review*, 26 (1). pp. 77-92. ISSN 0961-2025
- Langhamer, Claire (2018) *Mass observing the atom bomb: the emotional politics of August 1945*. Contemporary British History. ISSN 1361-9462 (Accepted)

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- Langhamer, Claire (2018) *'Who the hell are ordinary people?' Ordinariness as a category of historical analysis.* Transactions of the Royal Historical Society. ISSN 0080-4401 (Accepted)
- Loske, Alexandra (2017), 'Aquarell', in: Clare Best and Mary Anne Aytoun-Ellis, *Springlines. Exploring hidden and mysterious bodies of water.* Dorchester: Little Toller, pp.52-53. ISBN 9781908213525
- Loske, Alexandra and Robert Massey (2018), *Moon - Art, Science, Culture.* London: Octopus Books
- Norris, Jacob (2018), 'Saint Marie-Alphonsine and the Resurrection of Jubra'il Dabdoub', in *Jerusalem Quarterly* 73 (Spring 2018), pp.10-41.
- Page, Jeremy (2017) *'A Resubmission for the Ordinary Level Examination in Psychogeography'*. Axon: Creative Explorations, Vol 7, No 2 (edited by Paul Munden), December 2017.
- Robinson, Lucy (2017) *Exhibition review Punk's 40th anniversary — an itchy sort of heritage.* Twentieth Century British History. ISSN 0955-2359
- Robinson, Lucy (2018) *Thoughts on pride: no coal dug.* Open Library of Humanities. ISSN 2056-6700 (Accepted)
- Robinson, Lucy and Jones, Benjamin (2017) 'Queering the grammar school boy: class, sexuality and authenticity in the works of Colin MacInnes and Ray Gosling' In: Bentley, Nick (ed.) *Teenage Kicks.* Palgrave.
- Rogaly, Ben (2017) 'Contesting Neoliberal Common Sense: Bottom-up History and the Struggle over Urban Space'. At <http://www.metalculture.com/artists-blog/contesting-neoliberal-common-sense-bottom-up-history-and-the-struggle-over-urban-space/>
- Shadrick, Tanya & Rachel Playforth (eds.) (2017) *Watermarks. Writing by Lido Lovers & Wild Swimmers* (Lewes: The Frogmore Press/Pells Pool) ISBN 978-0957068872
- Stanley, Liz, and Margaretta Jolly (2017) "Epistolarity: Life after Death of the Letter?". a/b: Auto/Biography Studies 32, no. 2: 229-33.
- Thomson, Rachel, Berriman, Liam and Bragg, Sara (2018) *Researching everyday childhoods: time, technology and documentation in a digital age.* Bloomsbury, London. ISBN 9781350011748
- Thomson, Rachel and Baraitser, Lisa (2018) *Thinking through childhood and maternal studies: a feminist encounter.* In: Rosen, Rachel and Twarmley, Katherine (eds.) Feminism and the politics of childhood. University College London Press, London, pp. 66-82. ISBN 9781787350632
- Wolf, Hope (2017) *The Making of Sussex Modernism.* In: [Catalogue] Sussex Modernism: Retreat and Rebellion. Two Temple Place, London, 08-55. ISBN 9780957062863
- Wolf, Hope (2018), *Scaling war: poetic calibration and mythic measures in David Jones's In Parenthesis.* In: McLoughlin, Kate and Das, Santanu (eds.) *The First World War: literature, culture, modernity.* British Academy.

Cross-university events and seminar series

Rachael House's Feminist Disco - putting the 'disco' into 'discourse'

Friday 10 November 2017 Falmer Bar, University of Sussex

This was an art project calling itself a disco, commissioned by Day+Gluckman of A Woman's Place, in collaboration with the CLHLWR. Rachael House played records on two dansette record players, by bands featuring women Rachael decides are feminist, made between approximately 1976-1983.

Rachael House's Feminist Disco does not wallow in nostalgia. It looks at this time as one might peek under a plaster- is it healed yet? Is there shiny new skin? Pressing tender spots to check if they still hurt. Do we still have the same problems, or has someone smashed the glass ceiling? Are the arguments that made schisms between so called second wave feminists any closer to being resolved?

Rachael welcomed Dr. Nicola Streeten and Professor Lucy Robinson for our edification and delight. Lucy's presentation covered what fan girls have taught her about feminism, touching on One Direction, Taylor Swift and a bit of Kathleen Hanna. Always contentious, comic artist/writer Nicola wrestled with how and why as a feminist she laughs at things that shouldn't be funny and doesn't laugh at things that should. She will refer to the 'gross out decade' of the 1990s, considering the work of zinester Lucy Sweet and the *Viz* cartoon *The Fat Slags*.



The 60 disco-goers had an opportunity to play traditional feminist party games such as *Pin the tie on Patti Smith*, and to contribute a drawing to *Typical Girls- A feminist gallery*. We also sucked on feminist boiled sweets. A raffle of Rachael's made-prizes was held in aid of local grassroots feminist organisation, Sisters Uncut.

Rachael House's Feminist Disco was commissioned by A Woman's Place, supported using public funding by The National Lottery through Arts Council England. Photographs by Jo David. This event was also supported by the Centre for Gender Studies and the University of Sussex Students' Union.

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'Strange Sussex: *The Old Weird Albion*, psychogeography and the space of life writing'

19 February 2018

We welcomed in the spring by celebrating strange Sussex landscapes with a reading by Justin Hopper from his new book *The Old Weird Albion*. Hopper traces personal memories, myths and forgotten histories from Winchester to Beachy Head, joining New Age eccentrics and accidental visionaries on the hunt for crop circles, ancient chalk figures and eerie suburbs: the ruins of prehistoric pasts and utopian futures. Hopper cast himself as the outsider – an American initiate searching for an English heritage – and mixes doubt with desire in pursuit of mystical encounters in the Downs.

This was followed by contributions from the Lewes Psychogeography Group and Dr Hope Wolf, curator of Sussex Modernism. The extremely popular event finished with a lively discussion about writing psychogeography.

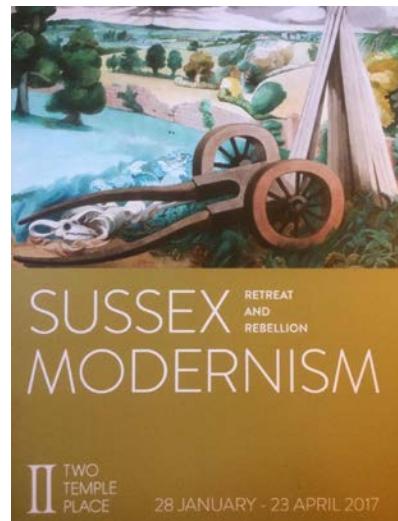
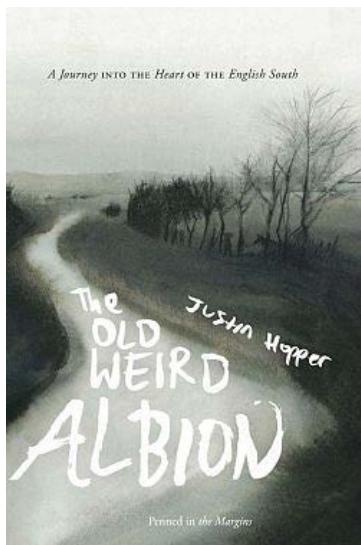


Image courtesy of Two Temple Place

This event was kindly supported by John Smith Bookshop.

Colour and Cruelty: Honoring artist and colour theorist Carry van Biema

24 April 2018

Carry van Biema was born in Hannover, Germany, into a prosperous, intellectual Jewish family. She decided at a young age to become an artist. Her family had Dutch origins, and for most of her life she lived, worked and exhibited peripatetically in both countries. She taught art and art history, mingled with German avant-garde groups, while also displaying a sincere duty to old masters and classic texts, such as Johann Wolfgang von Goethe's writings on colour. In 1930 she published *Farben und Formen als lebendige Kräfte* (literally: Colours and forms as living forces), an intensely personal and intellectual work on colour in art that aims to combine scholarship with practical advice.

In this seminar Loske, a German-born art historian whose main research interests are colour history and colour literature, talked how, on first hearing about Carry van Biema, she became interested in finding out more about van Biema's life story and only published work. It soon became clear that researching van Biema would go far beyond analysing her work and placing her in the canon of colour literature. Reading and writing about this obscure colour writer has been emotionally challenging for Loske, since van Biema's life story is also the story of Nazi Germany, the Holocaust, and a life cut short by immeasurably cruelty. Loske discussed how being German affected her both positively and negatively in the process of researching van Biema, and how it made her reflect on research methodology, the wider context of art history within social and political history, and how her own life story and life writing is affected by projects such as this.

An article by Loske on three women colour writers, including Carry van Biema, will soon be published by the ECAL/University of Art and Design Lausanne, as part of the <http://colorlibrary.ch/> project.



Carry van Biema
Carry van Biema aged 15 (picture:
www.joodsmonument.nl)

This event was co-organised with the Department of Art History and the Centre for German Jewish Studies at Sussex.

Classes, courses and conferences

Beyond the Family Tree: Writing, Curating and Presenting Your Family's Past

Summer Term
The Keep Archives

This practical creative writing course was designed to help individuals work imaginatively with their family archives, which might include letters, journals, documents, photographs, artworks and objects. Led by author and life historian Shivaun Woolfson, the sessions enabled participants to develop a narrative approach and explore ways of telling their story, while Keep staff offered advice on finding, interpreting and caring for family archives. There was an opportunity to take part in a guided tour of The Keep and, in the final session, to share work with family and friends.

The CLHLWR supported the development and funding of this course, which quickly sold out. We are delighted that The Keep, with Dr Woolfson, plan to offer it again in 2018-19, and have committed to supporting it further.



CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

Locating Women in 'The Folk' – Perspectives on women's contributions to folk song, folklore, and cultural traditions

9 June 2018



CLHLWR conference team, Lizzie Bennett, Laura Hockenhull, Margaretta Jolly, Laura Smyth and Steve Roud. Photo courtesy of Tunde Alabi-Hundeyin

The University of Sussex played host to a wealth of storytellers, singers and scholars in June as they gathered to celebrate and explore the role of women in folk story, song and cultural traditions across the centuries.

Locating Women in 'The Folk', a one-day conference that took place on Saturday 9 June, had as its focus the influence of female-driven folk narratives across counties and countries; from Wales, Orkney and Sussex, to Norway, Italy and northern India.

The event was co-presented by Sussex Traditions and the Centre for Life History and Life Writing Research at the University of Sussex, in partnership with The English Folk Dance & Song Society. The Centre for Memories, Narratives and Histories at Brighton University and the Department of Music at the University of Sussex are also supported the event.

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The headline attraction was an exclusive first reading from her new book *All in the Downs* by famed folk singer, Patron of Sussex Traditions and President of the English Folk Dance and Song Society, Shirley Collins MBE.

Collins first found recognition in 1958 with two celebrated solo folk albums and her collaborations with legendary player Davy Graham, and folk collector Alan Lomax. She returned to the folk scene in 2016 with the critically acclaimed *Lodestar*, her first album for 38 years, for which received two nominations at the BBC Radio 2 Folk Awards. Collins received an Honorary Doctorate in Music from the University of Sussex in the same year and the process of her return to the musical stage was chronicled in a documentary, *The Ballad of Shirley Collins*.

The keynote speaker was Lucy Neal, co-founder of the London International Festival of Theatre and descendent of Mary Neal CBE, whose vision for the power of the arts help drive the first revival and English Folk Song and Dance more than a century ago.

Speaking about the day, Conference Co-Director and Trustee at Sussex Traditions Dr Elizabeth Bennett said:

"The role of women in folk traditions is an extremely timely and important topic and we're honoured to be presenting an entire conference dedicated to exploring the past, celebrating the present and predicting the future of these extraordinary folk figures. We are particularly excited to be hosting international contributions, as well as presenters from both academic and non-academic backgrounds. The conference is an important part of our Sussex Traditions' continuing efforts to promote and support the understanding, enjoyment and continuation of cultural traditions in inclusive and diverse settings."

Dr Bennett's thoughts were echoed by Dr Margaretta Jolly, Director of the Centre for Life History and Life Writing Research at the University of Sussex:

"For anyone interested in the deep life story of a particular place, wherever that may be, listening to and learning from the voices of women in the folk traditions of that region is incredibly important and informative. The event used the perceptions of Sussex singers,



Shirley Collins MBE. Photo courtesy of_Tunde_Alabi-Hundeyin



Photo courtesy of_Tunde_Alabi-Hundeyin

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

dancers, storytellers to connect with the cultural traditions and histories of other counties and countries, finding the common thread between all the women that these folklores represent. We're honoured to have been working with Sussex Traditions and the English Folk Dance and Song Society on this journey of exploration."



Photos courtesy of Tunde Alabi-Hundeyin

With support from the Department of Music, and the Centre for Memory, Narrative, Research, University of Brighton.

Projects and partnerships

Life Writing Projects



Following on from **New Pathways: A Psychogeography of Lewes** (2016) **Life Writing Projects** is a new collaboration between the CLHLWR and Reframe. It was devised and is curated by Professor Lyn Thomas and designed by Dr Tanya Kant with the invaluable support of Reframe Managing Editor Professor Catherine Grant.

Life Writing Projects is about creative representations of lived experience that set their own rules rather than following the conventions of genres such as memoir or biography. The projects selected for publication here all involve writing, but they may also explore the relationship between writing and photography, sound or visual art, film, or video.

Our contributors, who include new and established writers, artists and poets, embrace the concept of life-writing as a project, working within a set of self-imposed constraints, in order, in Michael Sheringham's words 'to allow something unforeseen to happen'. They explore their lives and the lives of others through the lens of clothes; body; books and place.

The site was published in early September 2017 and continues to evolve. A [new contribution from to the work on place by Christina Sanders](#) was published in January 2018.:

[Nirmal Puwar's piece Walking through Litter](#) has received 800 views and has re-ignited local activism for civic care in the city of Coventry as it prepares to become City of Culture in 2021. A campaign stall displayed a related photographic installation *City of Culture or City of Litter?* by Amerdip Puwar, at the Community Fun Day in Stoke Green Park on July 22nd, 2018. #CityofLitter,

Life Writing Projects will be discussed at an MFM seminar on October 17th launching *The Missing List*, a memoir by Clare Best whose earlier project – *Breastless: Encounters with risk-reducing surgery*, involving poetry and prose writing and collaboration with photographer Laura Stevens, is published on the site.

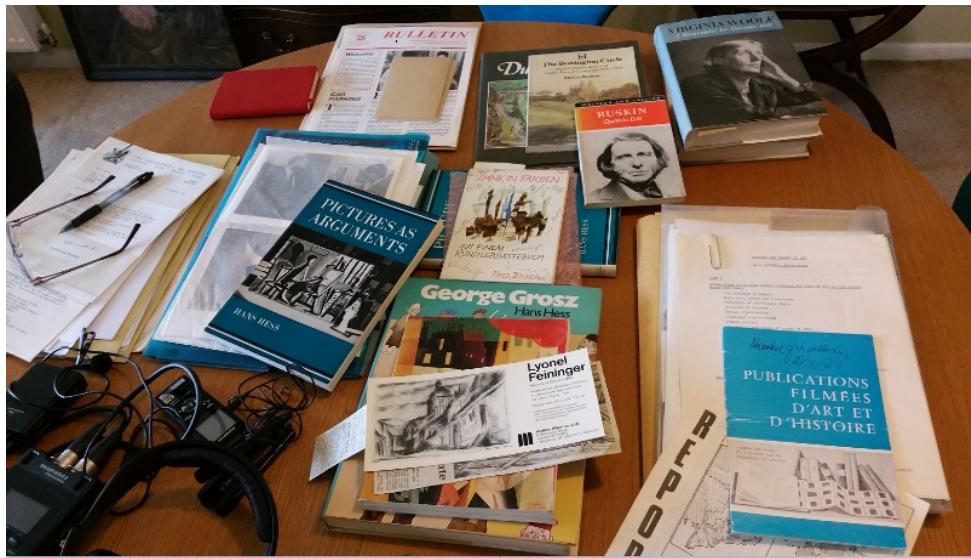
This event will be followed by a second call for contributions.

<http://reframe.sussex.ac.uk/lifewritingprojects/>

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

Sussex Art History at 50

The oral history of the art history department of the University of Sussex



Documents, publications, photographs and ephemera provided by one of the interviewees

Over the last 18 months the CLHLWR has been advising and working with the Department of Art History on carrying out an oral history of the department in preparation for its 50th anniversary. The project is directed by Dr Flora Dennis with Dr Alexandra Loske as researcher, who has so far been interviewing twelve current and former members of faculty, support staff and students, including Marcia Pointon, Maurice Howard, Penny Jones and David Allan Mellor. The artist Julian Bell provided memories of his father Quentin Bell's time at Sussex University in the first years of the Department of Art History.



The project explores questions such as the role of Sussex in the development of Art History over the past 50 years and the ways in which Art History at Sussex has been shaped by its interdisciplinary context. It asked participants to discuss what for them is distinctive about Art History at Sussex.

A celebratory event with an all-day symposium took place at the Attenborough Centre for the Creative Arts at the university on 25 November 2017. Speakers included some of the interviewees, and a further interview, with Evelyn Welch, was recorded on the day. CLHWLR is now working with the

Department of Art History on a related event about the Oral History project itself. Funding has been secured to create a public-facing web presence of the project and to collect one or two more interviews.

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

Sussex Traditions - Folklife and Lore

Building on our successful joint conference June 2018, CLHLWR has committed to continuing support for this exciting the HLF-funded local community project and cultural charity "Sussex Traditions", in its future developments including The Sussex Year.



Founded in 2015, Sussex Traditions aims to gather and share traditions handed down by the people of the county: arts and activities, beliefs customs and crafts, songs and stories. Sussex Traditions will connect local communities to their past, provide them with a fascinating learning resource, and encourage them to develop, nourish and sustain the culture of Sussex and its people into the future. The University of Sussex is proud to be custodians of The Copper Family Archive as well as the archive of Dr Reg Hall, folk and popular song collector and commentator, both held in Special Collections and involving significant use of oral history.

THE COPPER FAMILY ARCHIVE,
UNIVERSITY OF SUSSEX



The Copper Family, originally from Rottingdean, are deservedly the most famous traditional singers from Sussex, and their family archives contain numerous recordings of family members and friends from the last sixty years. Bob Copper was also a fieldworker for the BBC in the 1950s and recorded numerous singers in both Hampshire and Sussex. He was also an award winning writer and received an MBE in 2004. The photo shows the cousins Bob [L] and Ron Copper standing in front of the fireplace at the Central Club in Peacehaven.

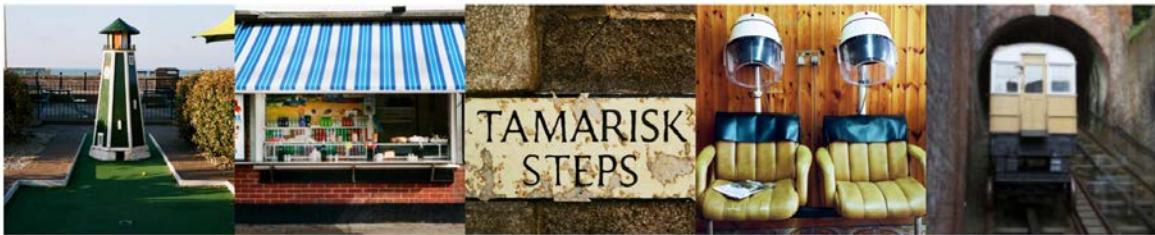
www.thecopperfamily.com

With thanks to Sussex Traditions and the Copper family for use of this photograph

Hastings Heritage and Art Trail

Hastings Heritage & Art Trail

Launching Autumn 2018



The trail's multidimensional walking tour will take in 10 central locations that have not largely changed for over 25 years. After a consultation process with Hasting residents ten locations have been chosen. Each place has been picked for its fascinating living history with a focus on design and are open all year round. Hastings born artist Maxine Beuret has photographed each location. Beuret's practice combines a research-based approach, utilising elements of ethnography and design history, with an expressive response to place and aesthetics.

These images will be displayed at each of the stops on the trail alongside historical information and some relevant artefacts from Hastings Museum collection. Inspired by the trail, users are encouraged to create their own videos and photographs, which will also be displayed along the trail and on the website.



West Hill Cliff Lift

The CLHLWR has been proud to support this project through offering oral history training with Sarah Hitchins from Spoken Memoirs. <http://hastingsheritagetrail.co.uk/>

Highlights of Mass Observation activities over the past year

- We were pleased to welcome over 100 delegates to our 80th anniversary inter-disciplinary conference in July 2018 where papers were enjoyed on the early work of Mass Observation and our current project.
- Our national Panel of writers have been responding to Directive questions on the themes of the EU Referendum, Reading Aloud, Prison, Experiencing Time, Charity and the Welfare State, Disability, the Royal Wedding, Fire and Rescue Service, You and the NHS and Purses and Wallets. All responses are available for research at The Keep.
- We have been working in partnership on a range of interesting projects including: Discourses in Voluntary Action at two 'Transformational Moments' of the Welfare State, the 1940s and 2010s. Led by Professor Irene Hardhill, University of Northumbria and funded by the ESRC. BBC connected histories Reading Aloud in Britain led by DR Sam Duncan
- This year we were very pleased to have our first national partner for our annual 12th May day diary call. Action for M.E collected diaries from across the UK of people living with this chronic neurological condition myalgic encephalomyelitis (M.E) and their families, carers. They are a rich resource capturing their everyday lives. The diaries are also available for researchers at The Keep.
- In September 2018 our successful two year Beyond Boxes education and outreach project comes to an end. They have been working in partnership with Lewes Prison, Brighton Housing Trust and Blind Veterans UK delivering creative writing workshops to vulnerable and hard to reach groups; opening up access to archives and capturing their written contributions for safeguarding within our collections.

To keep up to date on our activities and collections please visit www.massobs.org.uk and www.thekeep.inf/events



CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

CLHLWR MEMBERSHIP

The CLHLWR's Working Party involves scholars at different career levels across the University, with a growing number of professors. They participate in the Centre to promote publications, seek grant partners or share expertise, for example in creative life narrative practice, life history methods in education, or oral history projects. They also support the Centre as a network for postgraduate students.

<http://www.sussex.ac.uk/clhlwr/people/list/group/centre-working-group>

Students are welcomed as 'student associates' and are encouraged to present at postgraduate conferences which we organise in collaboration with the University of Brighton's Centre for Memory, Narrative, Histories. <http://www.sussex.ac.uk/clhlwr/people/list/group/student-associates>

We also maintain a small group of external advisors with international reputations in the field, who may be called upon for further support in grant applications, conference planning, connection with the International Auto/Biography Association or International Oral History Association.

<http://www.sussex.ac.uk/clhlwr/people/list/group/advisory-group-contacts>

Visiting Fellows may apply, subject to approval: <http://www.sussex.ac.uk/clhlwr/research/fellowships>
We hold an Annual General Meeting at which year plans are presented by the Director for discussion.

Working party 2018

1.	Dr Sara Jane Bailes	s.j.bailes@sussex.ac.uk	School of English and Drama; MO
2.	Jenna Bailey	jenna.bailey@gmail.com	Visting Fellow, Oral history, biography, memoir
3.	Joanna Callaghan	J.Callaghan@sussex.ac.uk	Deconstruction, Film as philosophy, Film production, Practice-based research
4.	Dr Sam Carroll	s.carroll2@brighton.ac.uk	Oral historian; Representative from Memory, Narrative, History Centre, Univ. of Brighton
5.	Rachel Cole	R.S.Cole@sussex.ac.uk	The Frogmore Press, <i>True Tales from the Old Hill</i> , Editor, Sussex Centre for Language Studies
6.	Dr Catherine Grant	c.grant@sussex.ac.uk	Film, Editor of Reframe, School of Media and Film
7.	Dr Fiona Courage	f.p.courage@sussex.ac.uk	Special Collections Manager (The Keep)
8.	Dr Sue Currell	S.Currell@sussex.ac.uk	Reader in American Literature (English, Sussex Centre for Cultural Studies, American Studies)
9.	Dr Flora Dennis	F.Dennis@sussex.ac.uk	Art and design, Domestic interiors, Early modern Italy, History of sound, material culture, Music, Dept. of Art History
10.	Professor David Hendy	d.j.hendy@sussex.ac.uk	Oral histories of the BBC; media historian; sound studies

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11.	Prof. Ben Highmore	b.highmore@sussex.ac.uk	MO; everyday life; School of Media and Film
12.	Prof. Tim Hitchcock	t.hitchcock@sussex.ac.uk	Digital lives; big data and life history; 18 th century working class lives
13.	Dr. Rose Holmes	r.holmes@sussex.ac.uk	Postdoctoral researcher; History; Lives of German Jewish refugees
14.	Dr Celia Hunt	C.M.Hunt@sussex.ac.uk	Life writing; Independent scholar
15.	Prof. Margaretta Jolly	m.jolly@sussex.ac.uk	Life writing, oral history; MO; MFM
16.	Dr Tanya Kant	T.Kant@sussex.ac.uk	Digital lives; designer for Life Writing Projects
17.	Dr Claire Langhamer	c.l.langhamer@sussex.ac.uk	MO, School of History
18.	Dr Mark Leopold	m.a.leopold@sussex.ac.uk	Biography in social anthropology; demonology and writing dictators' lives.
19.	Dr Alexandra Loske	A.Loske@sussex.ac.uk	Administrator CLHLWR, Researcher and Associate Tutor in Art History (School of HAHF)
20.	Dr Liz McDonnell	e.j.mcdonnell@sussex.ac.uk	Sociology of personal lives; everyday life; asexuality and identity.
21.	Dr Emma Newport	E.Newport@sussex.ac.uk	Therapeutic uses of life writing.
22.	Dr. Jacob Norris	J.Norris@sussex.ac.uk	Global history, Imperial/Colonial History, Middle East and African history, migration studies, Palestinian history
23.	Dr Kate O'Riordan	K.ORiordan@sussex.ac.uk	Multimedia life story; School of Media and Film
24.	Jeremy Page	I.N.Page@sussex.ac.uk	The Frogmore Press, <i>True Tales from the Old Hill</i> , Editor, Sussex Centre for Language Studies
25.	Kirsty Pattrick	K.Patrick@sussex.ac.uk	Manager of Mass Observation (The Keep)
26.	Dr Lucy Robinson	l.robinson@sussex.ac.uk	Digital documentary; life history; School of History
27.	Prof. Ben Rogaly	B.Rogaly@sussex.ac.uk	Oral history; School of Geography
28.	Dr Darrow Schecter	D.Schecter@sussex.ac.uk	Reader in Critical Theory (History) Director of Student Experience (School of History, Art History and Philosophy)
29.	Dr Deborah Schultz	d.schultz@sussex.ac.uk	Visual life story; Holocaust history. Centre for German Jewish Studies
30.	Prof Dorothy Sheridan	dorothysheridan@gmail.com	MO Trustee and former director; life history; QueenSpark Books

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31.	Prof. Lyn Thomas	lynjthomas@sussex.ac.uk	Memoir and creative life writing; Annie Ernaux; School of Media and Film
32.	Prof. Rachel Thomson	r.thomson@sussex.ac.uk	Life history methods; life course studies; School of Education
33.	Lizzie Thynne	L.Thynne@sussex.ac.uk	Documentary; biography; filmmaker; School of Media and Film
34.	John Walker	j.walker@sussex.ac.uk	Deaf life history; Sussex Centre for Language Studies
35.	Dr Alban Webb	a.webb@sussex.ac.uk	BBC oral history; School of Media, Film and Music
36.	Dr Russell Whiting	R.Whiting@sussex.ac.uk	Alternative Spiritualities/Religion; Use of life story in social work
37.	Dr Hope Wolf	h.wolf@sussex.ac.uk	Modernism and Life writing; psychoanalysis; diaries; e-diaries.

STUDENT ASSOCIATES AND INTERNS

1.	Julius Baker	jb421@sussex.ac.uk	DPhil in Anthropology
2.	Camilla Bostock	C.Bostock@sussex.ac.uk	Postdoc in History; oral history
3.	Laura Catherine Cofield	lc397@sussex.ac.uk	PhD Student Representative
4.	David Geiringer	d.geiringer@sussex.ac.uk	DPhil in History; oral history
5.	Juliet Jacques/Georgina Buckell	gjb22@sussex.ac.uk	Fiction and/vs life writing; trans representation
6.	Benjamin Jones	Graduated	Graduate in Oral History
7.	Tanya Kant	T.Kant@sussex.ac.uk	PhD Student Representative
8.	Emily Priscott	ejp28@sussex.ac.uk	PhD Student Representative
9.	Yvonne Salt	y.salt@sussex.ac.uk	DPhil in Geography: Love Migration and Narrative Methods
10.	Julie Samuels	jd255@sussex.ac.uk	Digital adoption life narratives
11.	Hannah Vincent	h.vincent@sussex.ac.uk	Creative life writing; New Writing South
12.	Rosalchen Whitecross	rw306@sussex.ac.uk	Creative life writing in prisons; Sociology
13.	Adam Whitehall	a.whitehall@sussex.ac.uk	DPhil in MFM; psychogeography, film; Lead for New Pathways project

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14.	Sally-Shakti Willow	s.willow@sussex.ac.uk	MA in English; life writing; Intern Frogmore Press
15.	Shivaun Woolfson	Graduated	DPhil in History; Holocaust studies.
16.	Helen Dixon	h.c.dixon@sussex.ac.uk	Creative life writing; feminism; Nicaraguan/South American studies

COLLABORATORS

<u>1.</u>	Sara Clifford	inroadsproductions@me.com	Inroads Productions; site specific oral history-based theatre
<u>2.</u>	Maxine Beuret	maxinebeuret@gmail.com	Photographic artist; site specific oral history
<u>3.</u>	Graham Dawson	g.dawson@bton.ac.uk	Director, Memory, Narrative, History Centre, University of Brighton
<u>4.</u>	Lucy Day and Eliza Gluckman	lucyday@awomansplace.org.uk; elizagluckman@awomansplace.org.uk	A Woman's Place: Contemporary Feminist Art; life story involved
<u>5.</u>	Laura Hockenhull	laura@folkpitch.co.uk	Sussex Traditions Foundation; oral historian of folk music/life
<u>6.</u>	Sarah Hitchings	sarahhitchings@live.co.uk	Spoken Memories; oral history consultancy
<u>7.</u>	John Riches	john@queensparkbooks.org.uk	QueenSpark Books; Development Director; oral history, life writing in the community
<u>8.</u>	Veronica Stephens	veronica.stephens@hotmail.com	Zap Art; site specific oral history based theatre

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SOCIAL MEDIA REPORT

In December 2013 CLHLWR set up a Facebook page and a Twitter account in order to increase global networking, promote our events, widen our target audience, and to provide other channels for disseminating information about our events and related activities. It has since proven a very useful tool indeed, especially for promoting events and publications. Both social media accounts are managed by the Administrator Alexandra Loske.

The number of Facebook followers and general reach increased slightly but steadily, as is to be expected for an established social media network. There was a noticeable increase in Twitter followers in the last year, which suggest that this is still a good medium for promoting specific events and for networking in general. Facebook activity increases at peak academic year periods and when we advertise specific events and dips in the summer vacation, as can be expected. We promote reciprocal retweeting with institutions such as The Keep, Mass Observation, Brighton Museum, local publishers, other University of Sussex groups and national and international Oral History groups and organisations.

- Facebook 'followers' or 'likes' (all organic, i.e. not paid for): **346 (as of 25 August 2018)** – as compared to **310 in August 2017**
- Twitter followers: **534 (as of 31 August 2017)** – as compared to **456 in August 2017**
- E-listserve: **423 members (as of 1 August 2018)**



Twitter page screenshot (2 September 2018)



CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH



University of Sussex

Centre for Life History & Life Writing Research



The CLHLWR team

DR MARGARETTA JOLLY
DIRECTOR



M.Jolly@sussex.ac.uk

DR ALEXANDRA LOSKE
ADMINISTRATOR/RESEARCHER



A.Loske@sussex.ac.uk

DR HOPE WOLF
ASSOCIATE DIRECTOR



h.wolf@sussex.ac.uk

PROF LYN THOMAS
EMERITUS DIRECTOR



lynjthomas@sussex.ac.uk

TO SEE WHAT WE'RE PLANNING FOR 2019,
VISIT OUR WEBSITE OR FOLLOW US ON

TWITTER or Facebook

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



@CLHLWR

The Centre for Life History & Life Writing Research at the University at Sussex explores life narrative as art, history and social practice.

<http://www.sussex.ac.uk/clhlwr>