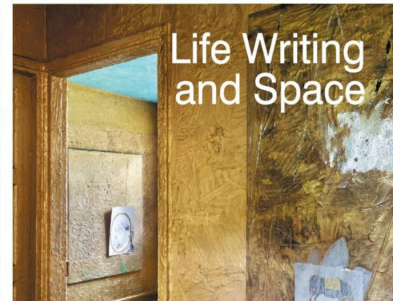


Annual Report 2020/21



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**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 & 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 addresses 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 organisations and individuals beyond the University;
- 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.

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

DIRECTOR'S REPORT

STRATEGIC HIGHLIGHTS

2020/21 at the CLHLWR and the University of Sussex supported new and ongoing research into life narrative as both object and method. Innovative projects range from Lizzie Thynne's investigation by documentary practice into the life and work of filmmaker Jill Craigie, Ben Rogaly's oral history of migration and settlement, and Susie Scott's sociological exploration of 'narratives of nothing'.

Other projects in history, politics, literature, education, media, art history and philosophy demonstrate the extraordinary relevance of the life story across discipline, even as we test its truth-claims and observe its craft. Indeed, the challenges of 'covid times' offer opportunities to observe the function of life narrative in new perspective. The Mass Observation Archive invites submissions of 'covid diaries', while our hugely-attended event on Arctic travelogues revealed surprising parallels where isolation and survival provoke new community-making as well as compelling literature. This report gives examples, including:

- **Ground-breaking research projects with diverse funding streams.**
- **Exciting, informative and free events**, open to the public.
- **Partnerships with community projects and courses.**
- **Support for developing researchers** through research fellows and postgraduates in projects and processes.

FINANCIAL AND OPERATIONAL HIGHLIGHTS

We are grateful to the **School of Media, Film and Music** for core funding for the year 2020/21. **Dr Alexandra Loske** has continued to be a key to operations, as has **Dr Hope Wolf** as the **CLHLWR's Associate Director**. **Hannah Ludikhuijze** also continued as a lead research student associate and **Dr Lyn Thomas** leads [Life Writing Projects](#), which publishes creative representations of lived experience with the open access publisher REFRAME.

LOOKING AHEAD

Sussex invites all research centres to foster engaging research which connects universities and communities. We design events which: support this goal and appeal to public audiences; strengthen public and community partnerships; and create conditions which enable knowledge exchange and grant-making. This year we'll continue to work with The Great Diary Project, Strike a Light Community Heritage, the BBC, the British Library, the BFI and the Oral History Society, to name just a few brilliant organisations for whom life narrative is equally a core and always fascinating part of their business.



Professor Margaretta Jolly, Director, December 2021

SUMMARY OF PROJECTS, PUBLICATIONS AND EVENTS

ELECTED SUSSEX RESEARCH PROJECTS IN LIFE HISTORY OR LIFE WRITING

Narratives of nothing: stories of the great undone, led by Professor Susie Scott

Susie Scott, in the School of Law, Politics and Sociology, began a Leverhulme-trust funded three-year research project from September 2020: 'Narratives of Nothing: Stories of the Great Undone'. This takes a temporal perspective and narrative phenomenological approach to understanding how people retrospectively think, feel, write and talk about all the 'nothings' that have occurred throughout their lives, and incorporate them into storied accounts of self-identity.



Methodologically, this project involves commissioning a directive with the Mass Observation Archive and conducting biographical narrative life-story interviews. This project builds on Scott's 2019 book, *The Social Life of Nothing*, which took a symbolic interactionist approach to understanding how 'nothing happens' through social relations and encounters in everyday life. She collected 27 written personal accounts from volunteers about particular things that they had not done or that had been missing from their lives, and analysed these in relation to themes of silence, invisibility, absence, emptiness and stillness. See also the project website: <https://nothingnarratives.wordpress.com/>

Reanimating Data: Experiments with people, places and archives, led by Professor Rachel Thomson

The Reanimating Data project is a collaboration between academics, archivists and activists interested in young women's sexual health and empowerment. Funded by the Economic and Social Research Council (ESRC) Transforming Social Science initiative and undertaken in collaboration with Niamh Moore (Edinburgh), Sharon Webb & Ester McGeeney (Sussex) and Alison Ronan (from the community archive, Feminist Webs), the project concerns 'Archiving, revisiting and reanimating the data from the 1988-90 Women Risk and AIDS project'. What's changed or stayed the same over 30 years for young women, feminism and sexual health?



We have now launched [the digital archive](#) FAYS: feminist approaches to youth sexuality, which is available to researchers, practitioners and anyone interested in the rich biographical interviews with young women in the 1980s. The archive will soon have a new yet retro look with the help of graphic designer Sarah Ferrari. We have also been sharing our 'reanimating' method through a series of workshops including the ESRC's methods festival, and the community around the archive is busy, experimenting with ways of bringing the material to life – for example through drama. A short [film](#) made by Sue Reddish and Jim Dalziel gives a taste of these possibilities.

Rachel Thomson is a sociologist whose research interests include the study of the life course and transitions, as well as the interdisciplinary fields of gender and sexuality studies. She is a methodological innovator and is especially interested in capturing lived experience, social processes and the interplay of biographical and historical time. **See here for resources, latest blog posts and more info:** <http://reanimatingdata.co.uk/>

Jill Craigie: Film Pioneer, led by Professor Lizzie Thynne

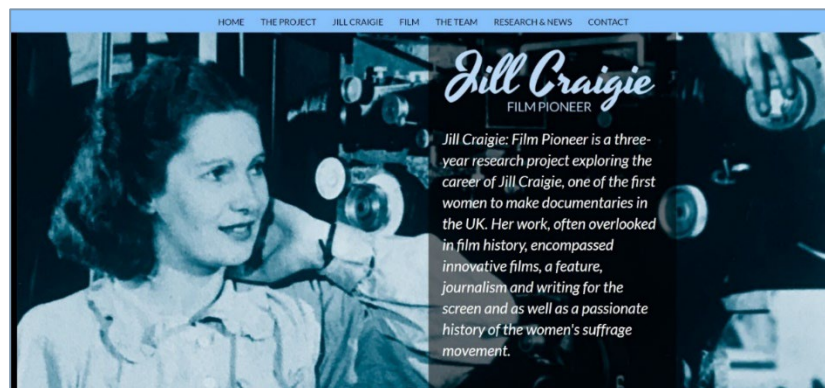
A four-year research project funded by the Arts and Humanities Research Council, led by Lizzie Thynne with Sadie Wearing (LSE) and Yvonne Tasker (Leeds).

This autumn saw the launch of two of the project's major outputs: a documentary feature film, *Independent Miss Craigie* and

a special issue of the *Journal of British Cinema and Television*, Vol 18, Issue 4, October, 2021: 'Jill Craigie and Women in British Film and Documentary Cultures 1930–55', co-edited by Research Fellow, Hollie Price, with contributions from all the team.

Jill Craigie (1911–99) was one of the first women to direct documentaries in the UK. Working outside the British Documentary Movement in the 1940s and early 50s, her films included *Out of Chaos* (1944), the first about artists at work, featuring Henry Moore and Paul Nash, and *To Be Woman* (1951), on equal pay.

Her fascinating filmmaking career has been largely eclipsed in public memory by her position as the wife of MP and former leader of the British Labour Party, Michael Foot. Although a handful of women managed to work in creative roles in the sector (including the Grierson sisters, Kay Mander and Margaret Thomson) and had some support from the Documentary Movement, Craigie's films stand out because of their overtly feminist and socialist politics, their attempt to juggle activism and entertainment, and a degree of critical recognition on their release. We use Craigie as a case study to interrogate the historical frameworks and the



canon of the British Documentary Movement which have undervalued women's contribution to the genre. We explore what Craigie's life history reveals about the social and industrial factors which constrain, and sometimes enable, women's involvement in film production.

Independent Miss Craigie uses her own films as well as other fiction and propaganda of the period to reflect on and contextualize her life and career. It draws on her unseen papers, along with her films, letters and photographs to reveal her struggles to get her radical films made and distributed. Dual narrative voices – from actual interviews and from a script performed by Hayley Atwell – evoke the split between Craigie's persona as a young, apparently confident filmmaker and her later dismissal of her work. The film echoes Craigie's hybrid mix of drama and documentary and use of the first person to represent women's experiences and subjectivities, previously marginalized within the British Documentary Movement.

Several members of the Media, Arts and Humanities (MAH) community made a fantastic contribution to the film including Mimi Haddon in her screen debut as the young Jill Craigie; James Longcake, ex Music BA who wrote the music; Nikoline Gjoertz, sound; Chiara Cannata, ex MA Filmmaking, production assistant; Mark Davies, graphics; Catalina Balan and Kieran Coyne, background artists and, of course, the usual wonderful technical support from the Tech Services team.

Director Lizzie Thynne and Research Fellow, Hollie Price presented *Independent Miss Craigie* at the Arts Cinema, Plymouth in November 2021 at its cinema premiere. Craigie's 1946 film *Way We Live* explored the complexities of rebuilding a war-damaged Plymouth, and was where Craigie met Michael Foot, who was born in the city. The support of the Independent Cinema Office then enabled a tour to selected UK cinemas in January/February 2022 as part of its 'Cinema of Ideas' series. Updates here:

<https://www.jillcraigiefilmpioneer.org/research-news/>

These screenings follow the conferences and online events at which the team has presented. The film enjoyed a warm welcome at the first live screening in South Wales supported by Gwynfi Miners Hall, where Craigie worked with a local cast to make her progressive feature, *Blue Scar* (photo right) on the nationalisation of the coal mines. Some residents in the village of Blaen/Abergwynfi still remember the film's shoot in 1947-8! *Independent Miss Craigie* will have initial distribution as part of a DVD on early women filmmakers, from our partner, the BFI, entitled *The Camera is Ours: Britain's Women Documentary Makers*, to be launched at a screening/event at BFI Southbank in March 2022.



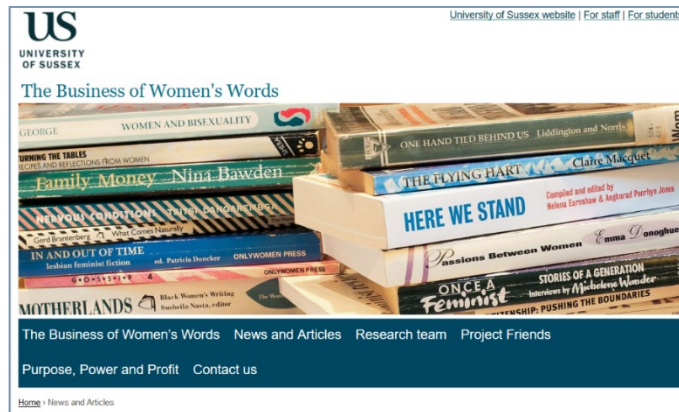
Figure 1 Image: BFI National Archives/Maquitty Foundation

In other good news, Hollie Price, the Research Fellow on the project, has secured a permanent post as Lecturer in Film and Television Studies at Keele. Hollie, had two very successful years at Sussex, including writing a forthcoming article in *Screen*, 'Postwar Girlhoods: Jill Craigie, British Social Realism and Local Stardom'. The monograph from her PhD at Queen Mary University has also been published.

Twitter: @craigieproject FB: @craigiefilm Insta: ind_miss_craigie

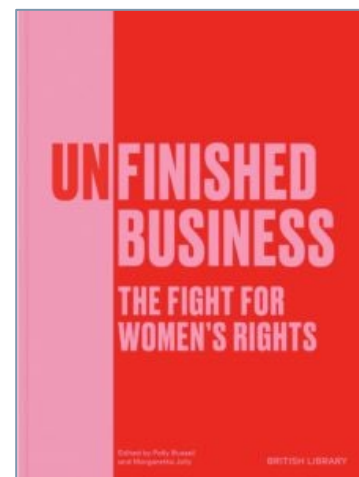
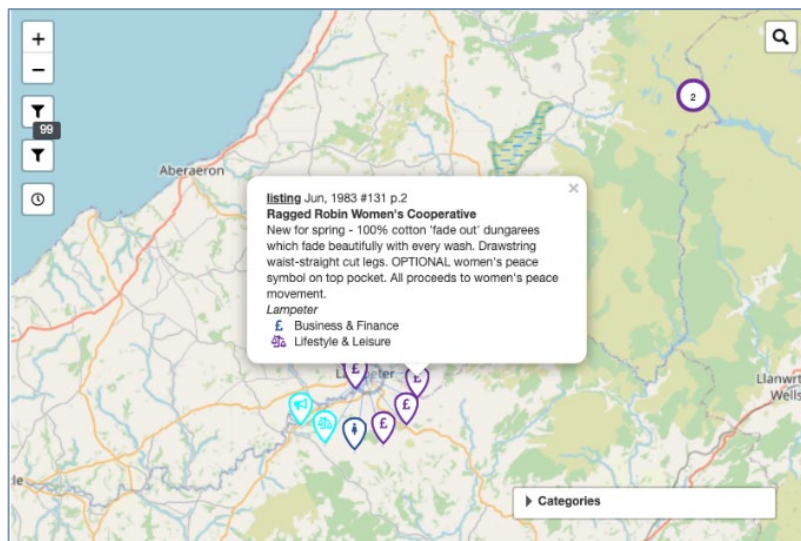
CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

The Business of Women's Words: Purpose and Profit in Feminist Publishing 2018-2021, led by Prof. Margaretta Jolly



The dramatic story of the feminist publishing revolution during the UK Women's Liberation Movement [WLM] of the 1970s and 80s was the focus of a research project funded by the Leverhulme Trust. The study looked at the histories of Virago Press and *Spare Rib* and explored 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 was led by Professor [Margaretta Jolly](#), with [Dr Lucy Delap](#), Reader in Modern British and Gender History at the University of Cambridge and Dr Polly Russell, formerly Lead Curator of Contemporary Politics and Public Life at the British Library and now Director of the Eccles Centre. Research Fellows D-M Withers and Eleanor Careless brought further expertise.



This year's work has included interpreting oral history archives at the British Library and collecting new interviews of figures in feminist publishing history. Projects and events included creating a pioneering digital map of the women's movement, using listings and letters from *Spare Rib*, hosted by the British Library, at bl.uk/spare-rib. The team also made a significant contribution to the BL's landmark exhibition, *Unfinished Business: The Fight for Women's Rights*. Read more on the BOWW blog: <http://blogs.sussex.ac.uk/businessofwomenswords/>

Ms.Represented: oral histories and feminism in the media

Margaretta Jolly also drew on her previous Leverhulme-funded project, [Sisterhood and After: the women's liberation oral history project](#), in her keynote presentation ***Ms.Represented: oral histories and feminism in the media***, at the [Oral History Society](#) annual conference in July 2021.

Margaretta used oral history to illuminate women's deeply conflicted relationship to media, and the sometimes-ingenious ways this was re-imagined and re-visioned by the generation of the Women's Liberation Movement, New Left and Black Power. She suggested that oral histories can also challenge media stereotypes and simplifications of feminists themselves, including the disproportionate focus on public protest and spectacular actions.

She argued as well that oral histories are not exempt from Guy Debord's 'society of the spectacle' or the responsibilities of Laura Mulvey's concept of 'the gaze'. The storming of the 1970 Miss World protest by activists and its multiple mediations, including in the recent film ***Misbehaviour***, were offered as a test case for oral historians who navigate the politics of representation in a flourishing field.

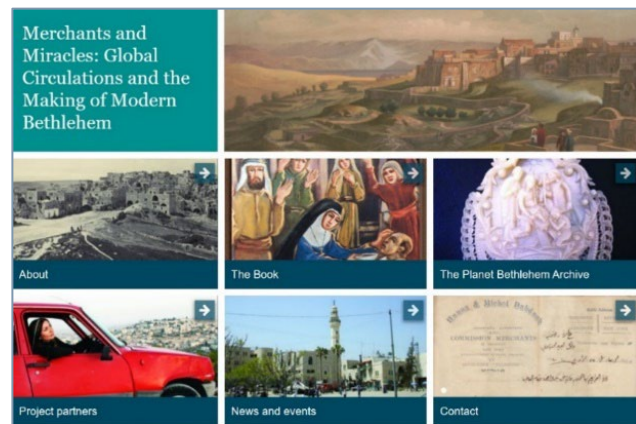
Merchants and Miracles: Global Circulations and the Making of Modern

Bethlehem, led by Dr Jacob Norris

An Arts and Humanities Research Council (AHRC) Leadership Fellows' project led by Dr Jacob Norris at the University of Sussex. It documents the transformation of Bethlehem in the 19th and 20th centuries as a result of its residents' global circulations, when merchants from the town travelled the world selling locally produced devotional objects and souvenirs.

As well as producing an academic book, the project aims to create a new public history of Bethlehem. Jacob Norris has teamed up with Leila Sansour, an acclaimed film maker from Bethlehem, and their collaboration will use Bethlehem's global history to tell a new story about the Middle East and its relationship with the world. Outputs will include a publicly accessible digital archive as well as educational materials, exhibitions and media engagement.

For updates visit the project blog: <https://pbarchiveblog.wordpress.com>



Grace Lake / Anna Mendelssohn Papers, led by Professor Sara Crangle

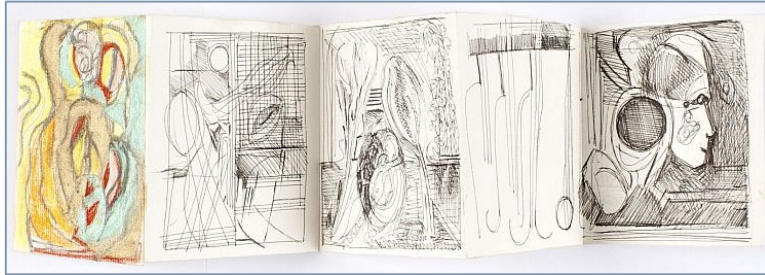


Image by Anna Mendelssohn, *The Keep*, SxMs109, used with kind permission of the Mendelssohn estate.

Born in 1948, Anna Mendelssohn was an activist and a highly regarded avant-garde writer and artist. In 1972, she was sentenced to prison for her political activities; later she read English at Cambridge and had a family whilst studying. Among her publications are the volume *Implacable Art* (Folio/Equipage 2000), a series of chapbooks, predominantly

with Rod Mengham's Equipage press, and contributions to anthologies including Iain Sinclair's *Conductors of Chaos* (Picador 1996). When she died Mendelssohn left behind a vast, glorious collection of manuscripts and drawings. Dr Sara Crangle brought the archive to Sussex in 2010 through the generous donation of Anna Mendelssohn's family. In 2020 Sara brought out a new edition of Mendelssohn's work, *I'm Working Here: The Collected Poems of Anna Mendelssohn* (Shearsman Books). See [the Keep's website](#) for details of the archive.

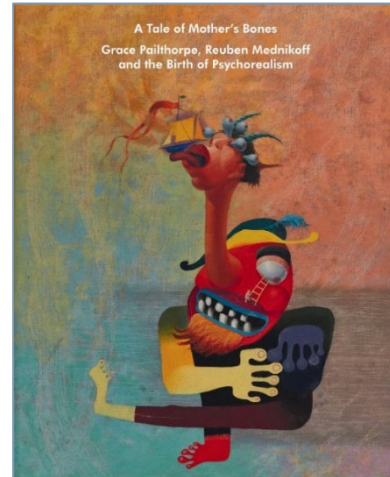
Art biography and autobiography, by Dr Hope Wolf

Hope Wolf's most recent publication (December 2021, *Critical Quarterly*) is 'A Reasonably Sheltered Position': Marion Milner, David Jones and the Location of Art Writing. This is an experiment in autobiographical art writing.

Hope is also working on a book on Sussex Modernism. She has been awarded two grants recently to support this research: a Paul Mellon Mid-Career Fellowship in British Art and a Henry Moore Foundation Research and Travel Grant. The book stems from the exhibition she curated at Two Temple Place, London, in 2017, *Sussex Modernism: Retreat and Rebellion*.

Other current projects examine the relationship between psychoanalysis, the visual arts and literature. She is working on the joint-biography of the surrealist and psychoanalytic couple Grace Pailthorpe and Reuben Mednikoff, having curated an exhibition of their work at the De La Warr Pavilion, Bexhill. This opened in October 2018 and then toured to Camden Arts Centre, London, in April 2019 and Newlyn Art Gallery and the Exchange, Cornwall, in October 2019.

For more on the exhibition and book, see the Sussex Centre for Modernism, of which Wolf is co-director, and the exhibition website at the links below: <https://www.sussex.ac.uk/research/centres/centre-for-modernist-studies/research/projects> <https://twotempleplace.org/exhibitions/sussex-modernism/>



Connected Histories of the BBC, led by Professor David Hendy



Funded by the AHRC the project will 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, will become available for researchers or members of the public. 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.

A key element is 100 Voices that Made the BBC, which now includes six websites: Elections; The Birth of TV; Radio Reinvented; People, Nation, Empire; Pioneering Women and The BBC and World War Two. Two more will be created by the BBC's centenary year, 2022. Each feeds into debates about the BBC's role in and through public life. <https://www.bbc.com/historyofthebbc/100-voices/ww2/memories>

The project is based at the Sussex Humanities Lab (SHL) at the University of Sussex and was led by Professor David Hendy. Other University of Sussex researchers on the project include Dr Alban Webb of SHL, Professor Margaretta Jolly, Dr Anna-Maria Sichani, Tim Hitchcock, Professor of Digital History and Denice Penrose, Project Administrator. The project blog is here: <https://connectedhistoriesofthebbc.org/>

Ben Rogaly, Professor of Human Geography (Sussex Centre for Migration Research), oral historian

In March 2020 Manchester University Press published a book based on Ben Rogaly's oral history research in Peterborough: *Stories from a Migrant City: Living and Working Together in the Shadow of Brexit*.

Ben drew on the book in an [article](#) for Novara Media's Breaking Britain Focus in October 2021, 'Worldmaking in Peterborough: how battles over England are rooted in place'. Five reviews of *Stories from a Migrant City* were published in an [Antipode Book Review Symposium](#) in June 2020.



The film *Workers* (42 mins, 2018; directed by Jay Gearing and co-produced by Jay Gearing and Ben Rogaly) was based on research for the book and is available [free online](#). An online reading from the book, followed by a Q&A session was organised by Manchester University Press to coincide with publication and is available on YouTube: <https://www.youtube.com/watch?v=NVqSBXXd09A>

Ben also wrote a blog on the publishers website: <https://manchesteruniversitypress.co.uk/articles/key-workers-stories-of-exploitation-and-resistance/> as well as a piece for Discover Society here: [Working Class Unity](#). An interview about the research for the book appeared in The Moment magazine: <https://www.themomentmagazine.com/community/peterborough-tales/>

Ben's previous oral history work includes his collaboration with historian Becky Taylor in their joint book [Moving Histories of Class and Community: Identity, Place and Belonging in Contemporary England](#). Lynsey Hanley wrote a Foreword for the paperback edition and an accompanying [article](#) about the book in the Guardian.

An autofiction project, by Professor Ivor Gaber

Political journalist and the University's first Professor of Journalism (now Professor of Political Journalism), Ivor is also Emeritus Professor of Broadcast Journalism at Goldsmiths, University of London. His main area of academic interest is political communications, publishing four books and over 50 articles and chapters on the topic.



Ivor is now using the genre of 'autofiction' to reflect on the changing relationship between journalism, politics and the state, using his experience as an academic, journalist, Labour advisor and activist. He will also look at how his views on Judaism and Zionism have been shaped by his professional and personal life, particularly by his father. Brought up in the East End his father joined the Communist Party after the iconic Battle of Cable Street. He died when Gaber was just nine. In the book Gaber 'extends his father's life' so that they can discuss, and disagree about, the changes taking place in Gaber's professional and personal life and the world around them.

Ivor is currently working on two related projects that analyse material in the Mass Observation Archive: considering popular understandings of the role of emotion in politics after Brexit and looking at how popular ideas about Europe and the EU have changed in Britain since the 1980s.

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

Women in Colour History, led by Dr Alexandra Loske

Led by art historian and CLHLWR researcher, Dr Alexandra Loske, this project seeks to gather information about the lives and work of women who wrote about, engaged with, and taught colour from the eighteenth century onwards.

Dr Loske has continued her research into women in colour history, such as the little-known British artist Mary Gartside (active 1780s-1810),

Victorian translator and polymath Mary Philadelphia Merrifield (1804-1889) and Carry van Biema (1881-1942), a Dutch-Jewish artist and art historian, whose life and work were obliterated by the Nazis.

Research and conferences

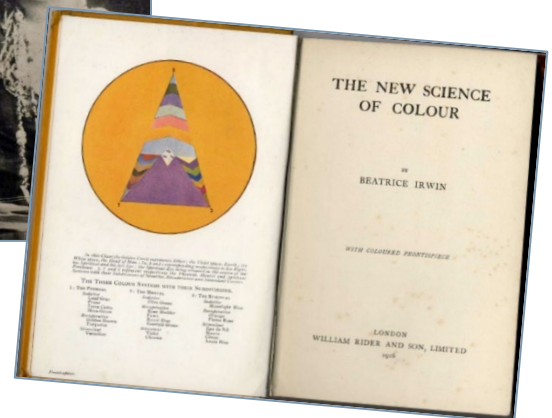
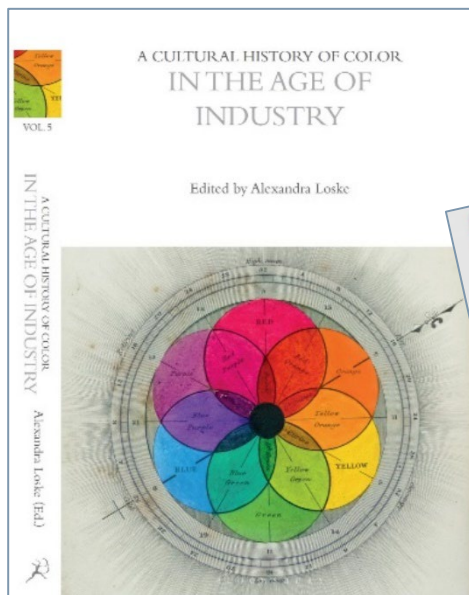
Centre for Life History and Life Writing Research

Squaring the Colour Circle: the lives and work of women in colour history

| | |
|--|--|
| Mary Philadelphia Merrifield's (1804-1889) epistolary travel diaries |  |
| Carry van Biema (1881-1942) | |
| Mary Gartside (1755-1810) | |
| Martha Bornstein-Neuhous (1874-1950) | |
| Beatrice Irwin (1877-1953) | |

Squaring the Colour Circle: the lives and work of women in colour history

Led by art historian Alexandra Loske, this project seeks to gather information about the lives and work of women who wrote about, engaged with, and taught colour from the eighteenth century onward. The aim is to create a hub for data, information and image material that will help us understand how women in the eighteenth, nineteenth and early twentieth centuries managed to engage in a field largely dominated by men.



In March 2021 Alexandra gave a talk on Beatrice Irwin at the symposium **Colour & Poetry** at the **Slade School of Fine Art**: *Acting out colour: Science, spiritualism, and orientalism in Beatrice Irwin's work*. A publication with papers from this symposium is in preparation.

While in Covid lockdown, she finished editing a volume on colour in the 19th century, part of the *Bloomsbury Cultural History of Color* (Bloomsbury Academic) published in Spring 2021. Loske's introduction discusses some of the women included in the project and the volume is dedicated to Carry van Biema.

The Afterlives of Protest, 2018-2020, led by Pollyanna Ruiz, Senior Lecturer in Media and Communication at Sussex

Pollyanna Ruiz's current work asks how communications technologies maintain memory across generations of activists/activisms. She is writing a monograph called *Remembering and Forgetting; Media, Memory, Activism* which is underpinned by 20 in-depth interviews with activists, a protest specific directive with the Mass Observation Archive and responses to an online questionnaire. This work will focus in particular on the role played by 'ordinary' protesters and their understanding of protest as a cultural, rather than political, practice. The research underpinning this work was funded by the Leverhulme Trust.



Union lives and ordinary citizens, led by Jonathan Moss, Senior Lecturer in Politics

Jonathan joined the Department of Politics at Sussex in 2017. He is co-author of *The Good Politician: Folk Theories, Political Interaction, and the Rise of Anti-Politics*, published by Cambridge University Press in 2018. This takes a longer view of political disaffection by focusing on the voices of 'ordinary' citizens represented in the Mass Observation Archive from the 1940s to the present.

Jonathan is also author of *Women, workplace protest and political identity in England, 1968-85*, published by Manchester University Press in 2019, focusing on the voices and experiences of women who fought for equal pay, skill recognition, and the right to work between 1968 and 1985. He explores why working-class women engaged in such action when they did and analyses the impact of workplace protest on women's political identity and behaviour. In doing so, the book contributes a fresh understanding of the relationship between feminism, workplace activism, and trade unionism during the years 1968-1985.

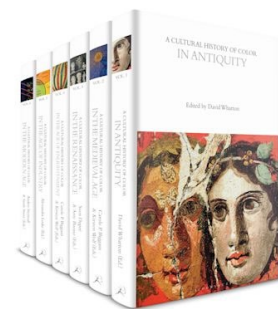
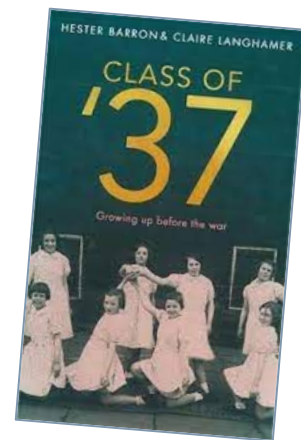


It was excellent to see the ongoing positive reception of these books in 2020 and Jonathan's follow-on work with the Mass Observation Archive and life writing sources, including for exploring attitudes to Brexit.

SELECTED SUSSEX PUBLICATIONS IN THE FIELD 2020/21

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

- Andersen, Ditte, Ravn, Signe and Thomson, Rachel (2020) *Narrative sense-making and prospective social action: methodological challenges and new directions*. *International Journal of Social Research Methodology*, 23 (4). pp. 367-375. ISSN 1364-5579.
- Baker, James (2020) *GeoCities and diaries on the early web*. In: Ben-Amos, Batsheva and Ben-Amos, Dan (eds.) *The Diary*. Indiana University Press, Indiana. ISBN 9780253046994.
- Barnes, Jamie (2020) *Stories, senses and the charismatic relation: a reflexive ethnography of Christian experience*. *Theorizing Ethnography*. Routledge, Abingdon, Oxon. ISBN 9781138315297.
- Barron, Hester and Claire Langhamer (2021) *Class of '37: Voices from Working-class Girlhood*, John Blake Publishing Ltd.
- Crangle, Sara, (2020) ed., *I'm Working Here: The Collected Poems of Anna Mendelssohn* (Shearsman Books).
- Decaires Narain, Denise (2020) *Dressing and addressing the self: Jean Rhys, Jamaica Kincaid and the cultural politics of self-fashioning*. In: Lopoukhine, Juliana, Regard, Frédéric and Wallart, Kerry-Jane (eds.) *Transnational Jean Rhys: lines of transmission, lines of flight*. Bloomsbury, London. ISBN 9781501361319.
- Jolly, Margaretta and Polly Russell (2020) eds., *Unfinished Business: The Fight for Women's Rights*, British Library Publishing, London,
- Kassem, Ali (2020) *Coloniality, erasure, and the Muslim hijabi's lived experiences: Lebanon as a case study*. Doctoral thesis (PhD), University of Sussex.
- Langhamer, Claire (2020) 'Astray in a dark forest? The emotional politics of reconstruction Britain.' In: Noakes, Lucy, Langhamer, Claire and Siebrecht, Claudia (eds.) *Total war: an emotional history*. Proceedings of the British Academy, OUP.
- Loske, Alexandra (ed.) (2021) *A Cultural History of Color in the Age of Industry. Vol 5 of The Bloomsbury Cultural History of Color*. [with a focus on women in colour history in the introduction]
- Rogaly, Ben (2020) 'Food-work city': oral history and the contested politics of place. In: Edensor, Tim, Kalandides, Ares and Kothari, Uma (eds.) *The Routledge handbook of place*. Routledge, London.
- Rogaly, Ben (2020) *Stories from a migrant city: living and working together in the shadow of Brexit*. Manchester University Press, Manchester.
- Rogaly, Ben and Taylor, Becky (2020) 'Why should they draw if you don't draw yourself?' [Review] Passerini, Luisa (2018) *Conversations on visual memory*. In: *History Workshop Journal*, 89. pp. 294-305. ISSN 1363-3554.
- Salazar, Manuela (2020) *A look into the picture-perfect fake life of Amalia Ulman's Excellences and perfections*. *Excursions*, 9 (1). pp. 76-88. ISSN 2044-4095.



- Salgado, Minoli (2020) *Shattered selves and border witnessing: globalising trauma studies in Cambodian survivor narratives*. Textual Practice. pp. 1-20. ISSN 0950-236X.
- Thomson, R., Bragg, S. & O’Riordan, K. (2021) *Digital Intimacies & LGBT+ Youth: Celebration, Equity & Safety*, University of Sussex, [Read the report here](#)
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- Wolf, Hope (2020) ‘Modernist Retreat: Alfred Cohen’s Nostalgic Rainbow’. In *Alfred Cohen: an American Artist in Europe* (ed. by Max Saunders and Sarah MacDougall, Ben Uri,)

CROSS-UNIVERSITY EVENTS AND SEMINAR SERIES

Life stories in research: Q&A drop-in with the CLHLWR



In May 2021 we hosted a 50-minute online drop-in session about how life stories can be used in research and engagement.

Sharing questions, ideas, best practice and experiences of developing successfully-funded research projects, community partnerships and innovative creative practice across media and discipline, we explored questions such as: Does biography belong in your analysis? Do you use personal material in critical-creative writing? Do you want to involve oral history

interviews or archives in a community outreach or heritage project, or manage the ethics of testimony effectively? What about digital methods and life narration?

Discussants included Professor Margaretta Jolly (Cultural Studies/history) and Dr Hope Wolf (English), Professor Lizzie Thynne, Dr Holly Price and Alison Ramsey (Film/Media Practice), Dr Alexandra Loske (Art History), Dr Jane Traies (Media, Sociology and public historian), Hannah Ludikhuijze (Doctoral student, English/Anthropology), Helena Aziz (Doctoral Student, Critical/Creative Writing), Dr Eleanor Careless (Digital Humanities/English), Professor Rachel Thomson (Education/Sociology/Digital Humanities).

Whose Covid Culture? Mass Observation curators introduced their Covid-Diaries and 12 May initiatives

After a break we then enjoyed a 30-minute introduction to the legendary Mass Observation Archive, housed at [The Keep](#), as part of the [University of Sussex's Special Collections](#). This focused on what they are learning about tracking the pandemic through life-narrative based methods and the opportunity for people to donate their own 'day-diary' through the [12 May initiative](#).

Image: © Mass Observation Archive, University of Sussex



What to do with a diary?

Our online event in December 2020 asked: Why do people keep diaries? Who should read them? And what can you do with a diary that is not your own?

These questions and more were explored by Dr Polly North from The Great Diary Project, Becky Edmunds from 'to be continued' and best-selling author Alexander Masters. Prof Margaretta Jolly guided exercises. with more than 150

bookings for the talk and workshop, we started with a presentation from [The Great Diary Project](#), which has been collecting popular diaries at the Bishopsgate Institute since 2007.



Film maker Becky Edmunds followed with her extraordinary interpretation of some abandoned diaries she found by the side of a road in Brighton, '*to be continued*'. Alexander Masters also presented, as author of the celebrated *A Life Discarded: 148 Diaries Found in a Skip*. We then shared our own experiences with diaries and their creative uses through guided discussion and exercises online. This included debates over the ethical challenges involved.

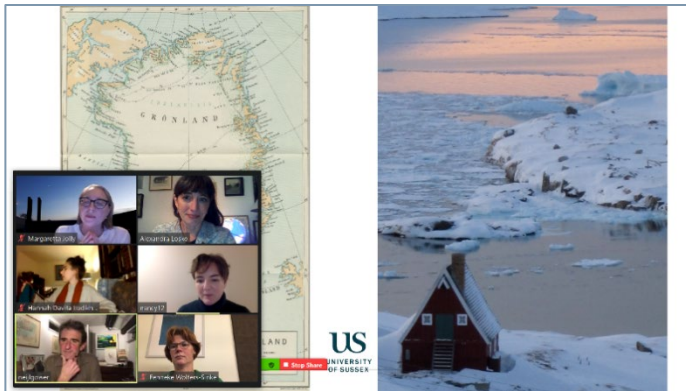
Arctic Journeys: Surviving in Icy Times

While in Covid-19 lockdown, art historian/writer [Alexandra Loske](#) and artist/poet [Neil Gower](#) led this online session in December 2020 to re-discover a fascinating memoir, Christiane Ritter's account of a year spent in a small hut in near-isolation in the icy wilderness of Spitzbergen/Svalbard in 1933.



A Woman in the Polar Night [*Eine Frau erlebt die Polarnacht*] first published in German in 1934, has become a classic piece of travel writing. It was quickly translated into English, but then largely forgotten. Recently, the Pushkin Press published a [new edition](#), for which Neil provided new artwork and maps. Neil and Alexandra embarked on a lively exchange about forms of isolation and how reading a brave travelogue of an

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH



extreme journey can help us survive our own 'icy times'. They evaluated Ritter's memoir and art and compared them with other depictions of icy and snowbound regions, both real and imagined.

They were joined by writer and poet [Nancy Campbell](#). Between 2010 and 2017 Nancy was on a series of residencies with Arctic research institutions, which resulted in many projects responding to the

environment, including *The Library of Ice: Readings in a Cold Climate* (Simon & Schuster, 2018), which was longlisted for the Rathbones Folio Prize 2019. Her latest book picks up on the theme of cold climates again: *Fifty Words for Snow* (Elliott & Thompson, 2020).

This popular event coincided with a major exhibition at the British Museum, **Arctic: Culture and Climate**. The audience were encouraged to bring their own memories of arctic journeys, or their favourite examples of life narratives about being isolated in cold, vast or harsh landscapes.

CLASSES, COURSES & CONFERENCES

In the context of the pandemic, we were not able to support our usual public courses and conferences. However, we have updated our Canvas teaching module with new resources on remote interviewing methods, following the guidelines of the UK Oral History Society. Unfortunately, this is only available to University of Sussex staff and students.

However visit <https://www.ohs.org.uk/advice/covid-19/> for general advice.

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Panopto Recordings

Oral History Methods

US
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Centre for Life History & Life Writing Research

What will you find on this website?

Welcome to this Oral History Methods website. This site aims to be a quick guide on how to conduct an oral history project. It contains resources compiled over time by the Centre for Life History and Life Writing (CLHLWR), and can be used by both students and staff.

If you would like to know more, you can sign up to our mailing list by emailing Prof Margareta Jolly (m.jolly@sussex.ac.uk). You can also take a look at our [external website](#), which is regularly updated with events, as well as our [Twitter](#). If you have any questions about this site, or if you would just like to have a chat about your oral history project, please contact Hannah Davita Ludikhuijze (h.ludikhuijze@sussex.ac.uk).

How to do an Oral History project?

COVID-19 Response: Resources for Practicing Oral History Remotely

Last updated 28/09/20

NEW: Oral History Society Updated Guidelines and for Remote and In-person Interviews + YouTube Videos

The Oral History Society (UK based - the below Oral History Association is the US counterpart) has just released updated guidance, which can be found [here](#). The guidance now has two sections: one for remote interviewing and a new section for in-person oral history interviews. Regarding the latter, they state:

"This advice is there for you to use and adapt, but it is not a signal that we expect all projects to return to face-to-face interviewing immediately. The infection rates and restrictions vary in different locations and change day by day, so we expect similar variation in practice both between projects, and with individual interviewers and interviewees within each project. The advice is there for you to call upon when it is appropriate - and our hope is that the risk assessment checklist may help you decide when that might be."

Excitingly, the Oral History Society has also produced some YouTube demos. These were recorded by members of the Oral History Society/NLS at the BL Training Liaison Group, to give some practical demonstrations of some of the technological options for remote interviews (and a few more will be uploaded shortly). You can [the videos here or watch them directly below.](#)

Watch here

PROJECTS & PARTNERSHIPS

Life Writing Projects, led by Professor Lyn Thomas

Life Writing Projects is an ongoing collaboration between the CLHLWR and REFRAME. It was devised and is curated by Professor Lyn Thomas and designed by Dr Tanya Kant, supported by Prof Catherine Grant.

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



In 2020/21 Lyn Thomas published a new array of creative and experimental representations of lived experience. The latest addition to the project is 'Traces', where life histories are explored through significant objects. In this new section Lyn gathers life writing projects that are concerned with collecting, conserving and transforming *traces* of lives, our own, of our parents, and others. Contributors include Mikey Cuddihy, Shelagh Doonan, Ruth Rosengarten, Miranda Waugh, and Olga Saavedra Montes De Oca. Recent new contributions are: [*The Crier – Memories of Berlin* by Alexandra Loske](#) and [*He always had a beard* by Rosy Fordham](#).



The Digital Holocaust Memory Project

The CLHLWR is proud to support and be associated with the Digital Holocaust Memory Project, led by Dr Victoria Grace Walden, Senior Lecturer in Media at the University of Sussex, and the Weidenfeld Centre.

The digital brings great opportunities to Holocaust memory, but also particular challenges as we move from an era dominated by face-to-face survivor testimony to what James Young has defined as an age characterised by mediated memory. As digital culture evolves as increasingly participatory networks, how do memory institutions find their place in this ever-expanding space?

Digital Holocaust Memory aims to: map the digital Holocaust memoryscape, including institutional and amateur projects; interrogate the 'newness' of digital Holocaust memory and understand it in relation to media, museum and memory histories as well as within contemporary digital logics and cultures; and establish a network of heritage and archive professionals, academics, amateur and professional media producers, and digital audiences/users to explore potential digital futures for Holocaust memory together.



Images of pre-war Jewish life projected onto the inside walls of Block 27 at Auschwitz I. Digital collage.

Find out more from at: <https://reframe.sussex.ac.uk/digitalholocaustmemory>

Mass Observation Annual Report 2021-21

Covid restrictions inevitably limited visits to the archive, but equally helped drive an online offer to support students during the pandemic. This included pre-recorded content and live sessions using Zoom. Bespoke resource Padlets were produced for groups which included demonstration films on how to use Mass Observation Online and an introduction to the Mass Observation Project. The resource also provided guides to archive research skills and links to relevant websites.



A session for NHS frontline practitioners was delivered in April 2021, and online resources were provided to schools and wider community groups. A set of short films using the Covid 19 Collection was created for 12th May to showcase the collection and encourage further engagement with diary day. The archive provided online sessions for LGBTQ+ Carers for the Carers Centre in Brighton.

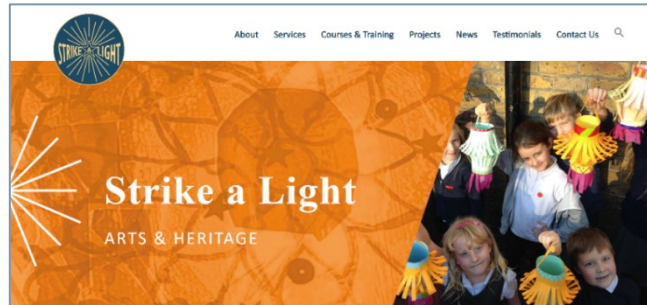
MO delivered a teaching session online for Brighton College sixth formers in June, and the following month a World War Two themed session at The Keep for students from Shoreham Academy. Support was provided to Queer in Brighton for their LGBTQ+ Heritage project, extended to the end of 2020 due to the pandemic. MO continued to work with the School of Psychology at the University on a project led by Professor Robin Banerjee, Director of Sussex Kindness Research, towards the creation of a short film on Mass Observation and Kindness for Kindfest (www.teamkind.org.uk), timed for November 2021. Professor Banerjee is involved with the BBC's survey on kindness, and you may hear more about this on BBC Radio 4.

Finally, MO attained a Wellcome grant of £178,353.00 to deliver an 18-month project commencing November 2021 aimed at opening-up the extensive narrative collections relating to the impact of Covid-19. To keep up to date on MO activities and collections visit www.massobs.org.uk

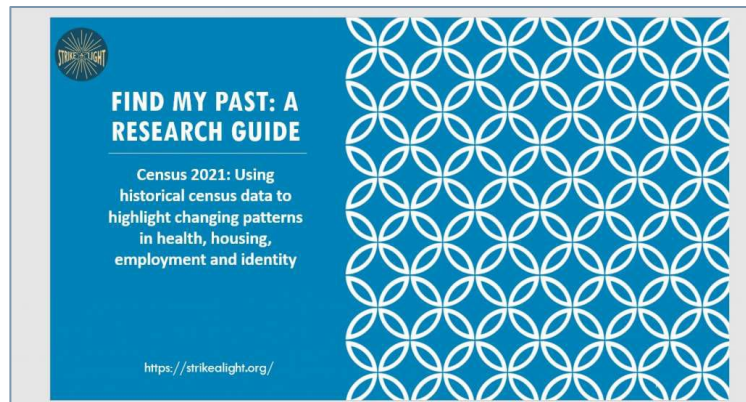
Strike a Light – Arts & Heritage

We are proud to feature the fantastic local community interest company ***Strike a Light - Arts & Heritage***, led since 2010 by founder Nicola Bengé and co-directed with Dr Sam Carroll from the Centre for Research in Memory, Narrative and Histories (CMNH) at the University of Brighton.

As part of the run up to Census 2021, *Strike a Light* and the University of Brighton's CMNH set up a series of public talks on key themes: <https://strikealight.org/projects/census-21-using-historical-records-for-research/>



On International Women's Day March, 8 2021, CLHLWR Director Margaretta Jolly joined an online panel discussion and Q&A on **Suffragettes & the Census**, run jointly by Strike a Light and CRMNH. Speakers included Karen Antoni (Brighton Museum), Dr Diana Wilkins, and Nicola Bengé, who explored themes including Sussex suffrage struggles, the development of women's rights, research tools for exploring suffragette history and the background to the right to vote. The speakers looked as well at the broader issues around the historical census of 1911 to situate histories of women, suffragism and the right to vote with a specific reference to Sussex. This was followed by a session on how to use *Find My Past* to research 20th century women's history. Finally, a Q&A was held to explore the suffragettes and the right to vote in a wider historical context.



Doctoral Student Projects



Hannah Davita Ludikhuijze

Hannah is post-colonial doctoral researcher in the School of Media, Arts and Humanities, working on voluntourism in rural Malawi, East Africa. She takes a literary perspective, looking at how voluntourism can be informed through reading practices among the volunteers and the host community. Her work combines literary analysis, participant observation, oral history and several different interview methods, including the biographic narrative interpretative method (BNIM). Hannah also teaches Anthropology in the School of Global Studies.

The CLHLWR co-organised a CHASE workshop on Teaching Life Writing during which Hannah moderated a discussion between Hope Wolf, Margaretta Jolly and Tessa McWatt (UEA). This coming year, she hopes to return to Malawi to continue her fieldwork and look at the effects of Covid on the NGO economies. She aims as well to make new connections with organisations thinking about more ethical forms of volunteer tourism.



Alison Ramsay

Ali is a creative and critical practice PhD researcher in the School of Media, Arts and Humanities, using oral history as one of her research methods. The CHASE funded project involves the creation of an experimental documentary film investigating menopause discourses, cultures and media.

Ali is collecting oral history interviews, recording diverse personal experiences of menopause. These testimonies will be edited together with archive film footage sourced from adverts, public information films and home movies to form the basis of a new documentary. The project's use of film practice incorporating oral histories aims to both reveal and disrupt dominant media discourses about the topic, re-visioning them to engage in wider public discussion about menopause, ageing and gender.



Emily Lalande

Emily is a first-year doctoral researcher in History from Canada. She is studying the political activities of Marguerite de Navarre and Marguerite de Valois as queens consort of Navarre. In particular, she is researching their life-writing in memoirs, poetry, and letters, with a focus on their discussions of contemporary politics. Emily seeks to examine their self-fashioning as politically active queens consort and to determine how their life-writing worked to further their political aims in direct and indirect manners. In doing so, she hopes to engage in a direct

comparison between the two queens and determine how and why both women became prolific writers during their lifetimes.

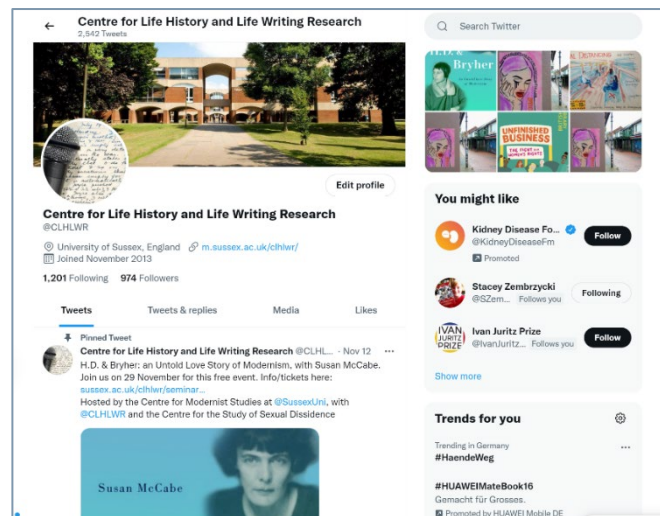
SOCIAL MEDIA REPORT

The CLHLWR Facebook page and Twitter account increase our global networking, promote our events, widen our target audience, and provide other channels for disseminating information and related activities.

In the second year affect by Covid, our use of social media has again been different to pre-Covid times, as there were fewer projects and events to promote. Our focus was much more on community and network building, and this seemed to work well. There was a good and steady increase in Twitter followers (by 138), and a slight increase in Facebook followers (by 52), which suggests that Twitter is a more popular medium for promoting specific events and for networking in general. Social media 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, for example **Connected Histories of the BBC**, Brighton's **Radio Reverb**, and **Strike a Light - Arts & Heritage**.

- **Facebook 'followers' or 'likes' (all organic, i.e., not paid for): 577 as of 16 November 2021** (525 in October 2020).
- **Twitter followers: 974 as of 16 November 2021** (836 in October 2020).
- **E-listserve: 432 members as of December 2020.**



Twitter page screenshot (16 November 2021)

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, 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.

CLHLWR working party 2021

| | | |
|----------------------------|--|--|
| Dr Sara Jane Bailes | s.j.bailes@sussex.ac.uk | Mass observation (Media, Arts and Humanities) |
| Professor Joanna Callaghan | J.Callaghan@sussex.ac.uk | Deconstruction, Film as philosophy, Film production, Practice-based research (Media, Arts and Humanities) |
| Dr Sam Carroll | s.carroll2@brighton.ac.uk | Oral historian; Representative from Memory, Narrative, History Centre (University of Brighton) |
| Dr Fiona Courage | f.p.courage@sussex.ac.uk | Special Collections Manager (The Keep) |
| Dr Flora Dennis | F.Dennis@sussex.ac.uk | Art and design, Domestic interiors, Early modern Italy, History of sound, material culture, music (Media, Arts and Humanities) |
| Professor David Hendy | d.j.hendy@sussex.ac.uk | Oral histories of the BBC; media historian; sound studies (Media, Arts and Humanities) |
| Professor Ben Highmore | b.highmore@sussex.ac.uk | Mass Observation; everyday life (Media, Arts and Humanities) |

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

| | | |
|----------------------------|--|---|
| Professor Tim Hitchcock | t.hitchcock@sussex.ac.uk | Digital lives; big data and life history; 18 th century working class lives (Media, Arts and Humanities) |
| Dr Wendy Hitchmough | w.hitchmough@sussex.ac.uk | Life histories in galleries and museum houses; Bloomsbury, Charleston and Modernist lives (Media, Arts and Humanities) |
| Professor Margaretta Jolly | m.jolly@sussex.ac.uk | Life writing, oral history; Mass Observation (Media, Arts and Humanities) |
| Dr Tanya Kant | T.Kant@sussex.ac.uk | Digital lives; designer for Life Writing Projects (Media, Arts and Humanities) |
| Dr Jill Kirby | j.Kirby@sussex.ac.uk | Mass Observation, history of emotion, age studies (Media, Arts and Humanities) |
| Dr Mark Leopold | m.a.leopold@sussex.ac.uk | Biography in social anthropology; demonology and writing dictators' lives (Global Studies) |
| Dr Alexandra Loske | A.Loske@sussex.ac.uk | Administrator CLHLWR, curator at Royal Pavilion & Museums Trust, associate of Department of Art History (Media, Arts and Humanities) |
| Dr Liz McDonnell | e.j.mcdonnell@sussex.ac.uk | Sociology of personal lives; everyday life; asexuality and identity (Law, Politics and Sociology) |
| Dr Jonathan Moss | J.Moss@sussex.ac.uk | Politics; oral histories of women at work; Trade Unions (Law, Politics and Sociology) |
| Dr Emma Newport | E.Newport@sussex.ac.uk | Therapeutic uses of life writing (Media, Arts and Humanities) |
| Dr Jacob Norris | J.Norris@sussex.ac.uk | Global history, Imperial/Colonial History, Middle East and African history, migration studies, Palestinian history (Media, Arts and Humanities) |
| Professor Kate O'Riordan | K.ORiordan@sussex.ac.uk | Multimedia life story (Media, Arts and Humanities) |

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

| | | |
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| Jeremy Page | frogmorepress@gmail.com | The Frogmore Press, <i>True Tales from the Old Hill</i> , Editor |
| Kirsty Patrick | K.Patrick@sussex.ac.uk | Manager of Mass Observation (The Keep) |
| Professor Lucy Robinson | l.robinson@sussex.ac.uk | Digital documentary; life history (Media, Arts and Humanities) |
| Professor Ben Rogaly | B.Rogaly@sussex.ac.uk | Oral history (Global Studies) |
| Professor Darrow Schecter | D.Schecter@sussex.ac.uk | Professor of Critical Theory and Modern European History (Media, Arts and Humanities) |
| Professor Dorothy Sheridan | Email on request | Mass Observation Trustee and former director; life history; QueenSpark Books |
| Professor Lyn Thomas | lynjthomas@sussex.ac.uk | Memoir and creative life writing; Annie Ernaux (Media, Arts and Humanities) |
| Professor Rachel Thomson | r.thomson@sussex.ac.uk | Life history methods; life course studies (Education and Social Work) |
| Professor Lizzie Thynne | L.Thynne@sussex.ac.uk | Documentary; biography; filmmaker (Media, Arts and Humanities) |
| Dr Victoria Grace Walden | v.walden@sussex.ac.uk | Holocaust Memory, Education, Digital Methods (Media, Arts and Humanities) |
| John Walker | j.walker@sussex.ac.uk | Deaf life history (Media, Arts and Humanities) |
| Dr Alban Webb | a.webb@sussex.ac.uk | BBC oral history (Media, Arts and Humanities) |
| Dr Russell Whiting | R.Whiting@sussex.ac.uk | Alternative Spiritualities/Religion; Use of life story in social work (Education and Social Work) |
| Dr Hope Wolf | h.wolf@sussex.ac.uk | Modernism and Life writing; psychoanalysis; diaries; e-diaries (Media, Arts and Humanities) |

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

STUDENT ASSOCIATES AND INTERNS

| | | |
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| Helena Aziz | T.Aziz@sussex.ac.uk | English; Creative-critical life writing |
| Camilla Bostock | C.Bostock@sussex.ac.uk | Postdoctoral researcher in History; oral history |
| Laura Catherine Cofield | lc397@sussex.ac.uk | PhD student representative |
| Helen Dixon | h.c.dixon@sussex.ac.uk | Creative life writing; feminism; Nicaraguan/South American studies |
| Matthew Jones | mj301@sussex.ac.uk | Oral History / History |
| Emily Lalande | e.lalande@sussex.ac.uk | PhD student, History, Royal biography, life-writing of 16 th c Navarrese queens consort |
| Hannah Ludikhuijze | H.Ludikhuijze@sussex.ac.uk | Creative life writing, autoethnography, African studies |
| Andrew Poole | a.c.poole@sussex.ac.uk | Education; oral history and life history |
| Emily Priscott | ejp28@sussex.ac.uk | PhD student representative |
| Alison Ramsey | a.ramsey@sussex.ac.uk | Creative critical documentary; menopause cultures |
| Una Richmond | U.M.Richmond@sussex.ac.uk | Art history, oral history of women artists |
| Yvonne Salt | y.salt@sussex.ac.uk | PhD in Geography: Love, Migration and Narrative Methods |
| Rosalchen Whitecross | rw306@sussex.ac.uk | Creative life writing in prisons; Sociology |
| Adam Whitehall | a.whitehall@sussex.ac.uk | psychogeography, film; Lead for New Pathways project |

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

PARTNERS

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

CENTRE FOR LIFE HISTORY AND LIFE WRITING RESEARCH

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TO SEE WHAT WE'RE PLANNING, VISIT OUR
WEBSITE OR FOLLOW US ON TWITTER AND
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>



University of Sussex

Centre for Life History & Life Writing Research