

Catharsis, consent or critique?

David Cotterrell

1. The value of the arts within complex landscapes.



appg

- Radicalisation and Violent Extremism





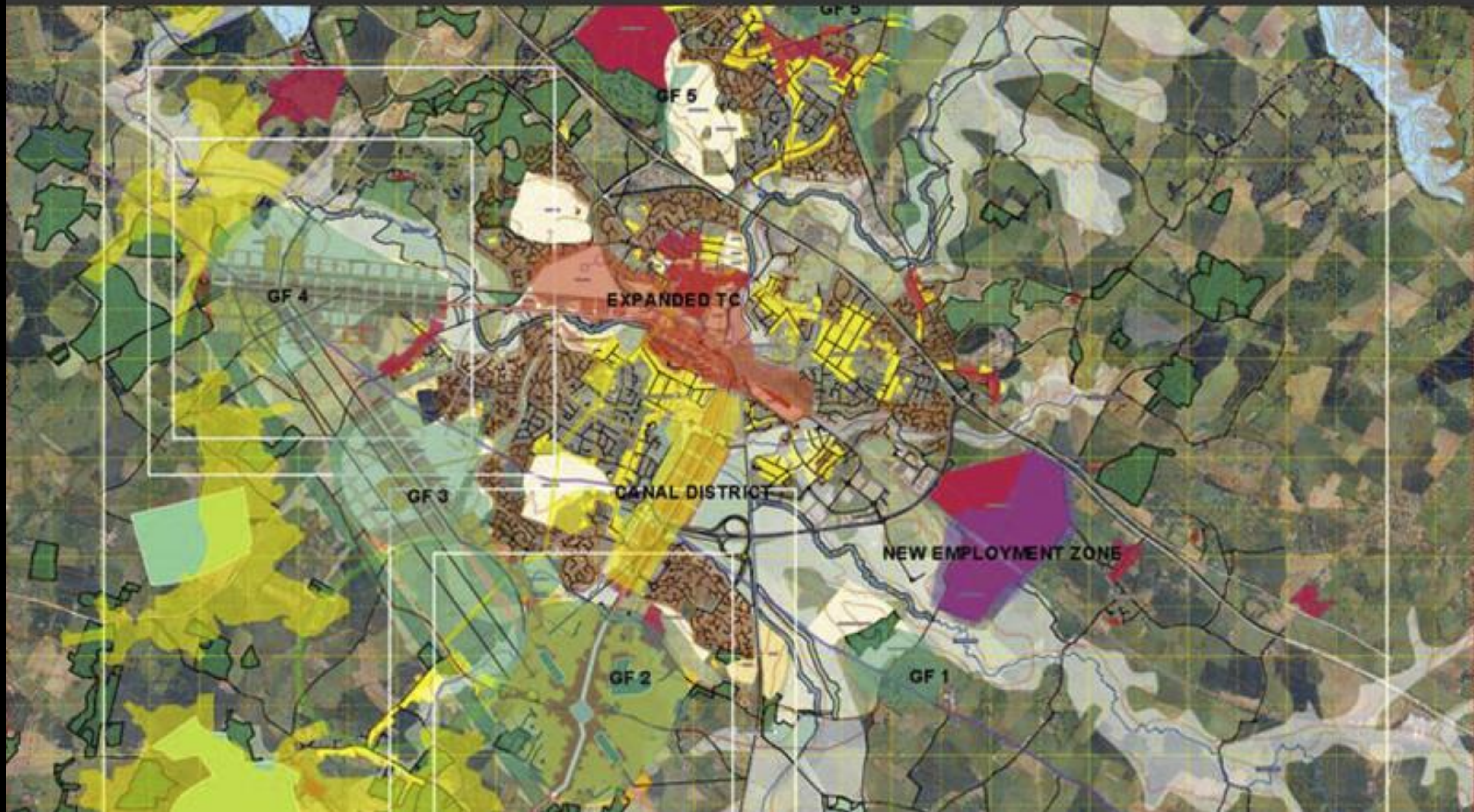


2. A precedent for artists' evolving roles



Connell
FOR SALE
WINCHESTER
Tel. (0962) 853806





GF 5

GF 4

EXPANDED TC

GF 3

CANAL DISTRICT

NEW EMPLOYMENT ZONE

GF 2

GF 1





3. A Warning from Urbanism





ACME STUDIOS CARPENTERS ROAD

Kate ALLEN
Stephen ALLEY
Inés AMADO
Nick ARCHER
Franki AUSTIN
Justin BAILEY
Fiona BANNER
Jordan BASEMAN
Ian BELL
Lucy BELL
Philip BERCUK
James BLUNDEN
Allan BOSTON
Jean BOYD
Tom BOWER
Ben BROWTON
Jean BUCKLAND
Jose BUITRAGO
Russel BURN
Jane BUSTIN
Ruth CALLAND
Francis CAPE
Louise CATTRELL

Brian CHALKLEY
Niki COLLIER
Liz DAVIES
Jeremy DICKINSON
Steve DUTTON
Harrison DIX
Frances EDMONDS
Gordon EDWARDS
Ann-Helen ENGLISH
Gethin EVANS
Deb FROOME
Sharon FULLER
Laura GODFREY-
ISAACS
Mark Andrew GODWIN
Cathy GOLDSTEIN
Simon GOODWIN
Simon GRANGER
Marcus GREY
David GRYN
Belinda HALE
Ben HANCOCKS
Tim HATFIELD

Christina HATT
Paula HAUGHNEY
Tim HIGGINS
Shareena HILL
Yvonne HINDLE
John HOOPER
Tony HULL
David JOHNSON
Angela JONES
Lucy JONES
Michael JONES
Herta KELLER
Roger KITE
Jim LATTER
Ross LAW
Anna LIMB
Susan MAY
A MacLENNON
John McSWEENEY
Andrew MANSFIELD
Mary MATTHIESON
Elizabeth MURRAY
Caterina NIKLAUS

David OATES
Mary Jane OPIE
Greg PALMER
Neil PATERSON
Jacqueline PENNELL
Lisa PHILLIPS
Nicholas PHILLIPS
John PLOWMAN
Francois PONT
Catherine PURVES
Gareth REEVE-
EDWARDS
Rachel REEVE-
EDWARDS
Leonarda REYNOLDS
Paul RILEY
Anne ROBINSON
Anita RONKE
Paul ROSENBLOOM
Gavin SCOBIE
Donald SMITH
Rosemary SMITH
Andrew STAHL

Stuart STANLEY
Richard STEVENS
Frances TRACEY
Madeleine STROBEL
Lawrence SULLIVAN
Margaret SUTTON
Adrian TAYLOR
Giles THOMAS
Tyra TILL
Janet TOD
Julie UMERLE
Faith VINCENT
Chris VINZ
Jonathan WALLER
Imogen WARD
Neil WEERDMEESTER
Robert WEST
Stella WHALLEY
Jane WILLIAMS
Partou ZIA

EAST END OPEN STUDIOS 1992

Dear Paul,

FINAL ACCOUNT

Account 120308 40 Carpenters Road
Licence terminated 24th June 2001 Credit £167.98

acme

I enclose a Final Account for studio 40 at Carpenters Road which you vacated with effect from 24th June 2001. As you can see, there is a credit balance due to you of £167.98 once your original deposit of £140.92 has been set against charges due.

A final electricity debit of £2.88 is included in this account.

Although you were charged the full rent for June on 1st June, you will see a rebate of £34.02 for the period 24/06/01 to 01/07 which adjusts the account accordingly. This means you were charged £136.56 for June.

Thank you for your part in vacating the building smoothly. It was a horrible task for everyone involved but all the artists were good humoured and efficient - which made it a great deal easier.

Carpenters Road has now been handed back - it was very sad. But life goes on.....

I enclose a cheque for £167.98.

Your name will remain on our waiting list for studio space, but if you want to check your details - or no longer require studio space - please contact Jane Leighton.

We are actively looking into a number of alternative premises, some for short-life use only, but our longer term aim is to purchase a freehold building; in the present property climate this offers the best return to artists in terms of rent and security.

4. Academic Rescue



sonic resonance. 'Voice Over' is a chance to rediscover one's own public surroundings through a shifting audio landscape, a vacuum which anyone can populate with their own notions of peace.

 A Splash of Colour

Location : The Saltley Geyser, Saltley, Couchman Road Park, Birmingham.

Volume No

:

Pagination 1

:

Year : 1998

ISBN/ISSN

:

Type : Exhibition

Output

number : 4

Other details : May - September 1998. Produced as a precursor to a major regeneration scheme in the Saltley area of Birmingham the Geyser was set to erupt from underground at 4pm each day sending a jet of water 100 feet into the air. This landmark was visible for 26 seconds each 24 hours in which time it expelled over 500 litres of water. Despite its technical complexity, all of the Geyser's workings were concealed underground and the only explanations as to its bizarre existence were created through the imaginations of the children of the local Parkfield Primary School. The Saltley Geyser was featured on local TV news, The Birmingham Voice and in the book , A Splash of Colour (ISBN 1 901560 35X) published by Urban Eye and Shillam and Smith Architects. Other artists included Susan Miller, Perva Kman and Elizabeth Jane-Grose.



Title of case study: War and Medicine

1. Summary of the impact (indicative maximum 100 words)

The research involved the first uncensored documentation of the contemporary UK military pathway and has been used internationally to raise awareness in professional participants and the general public of the ethical and practical complexities of militarised healthcare.

The impact of this research was evidenced within three distinct territories: 1. Informing improvements in **military and civilian training** leading to the creation of standard briefing materials for British deployed forces, medics and civilians to ensure early awareness of the 'care pathway'; 2. Establishing additional reference points within **contemporary art discourse** and reflecting on the role of independent observers of conflict; and 3. Aiding **patient recovery and understanding** by helping individuals reconcile the profound change that they have undergone through injury and by establishing precedents for a format of comprehensive patient diaries, enabling longer-term understanding of traumatic experience.

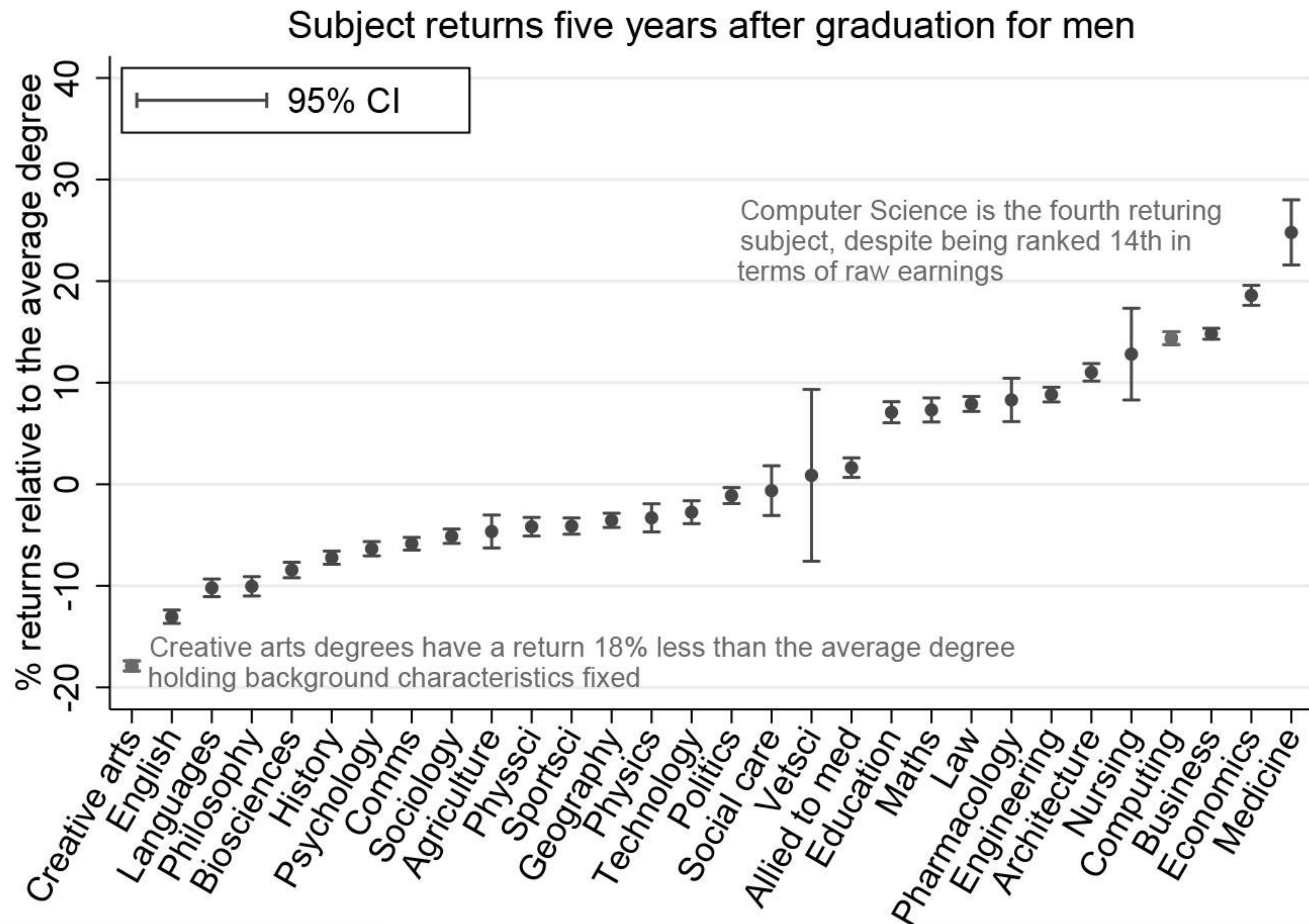
2. Underpinning research (indicative maximum 500 words)

This research, made possible with initial support from the Wellcome Trust, investigated the militarised and civilian contexts of Afghanistan and the United Kingdom. Research was carried out between 2007 and 2012; Cotterrell joined Sheffield Hallam University in 2005 as Senior Lecturer in Fine Art, was promoted to Professor of Fine Art in 2008, and remains in post.

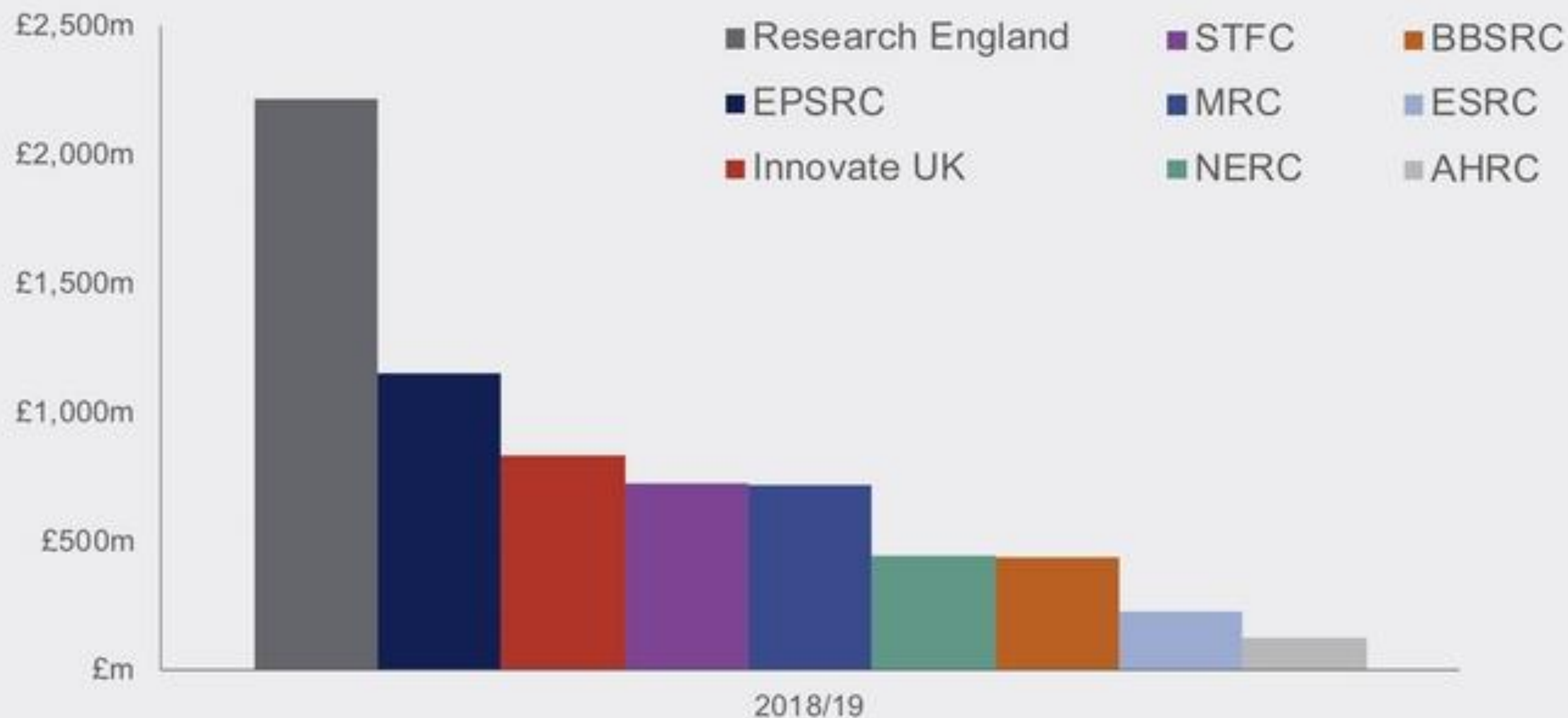
The research reviewed the ethical and practical challenges of medicine within conflict environments. This was achieved by direct immersion in the environments of militarised medicine.

5. But a few outstanding anxieties

Significant differences in returns by subject remain



UK Research and Innovation 2018/19 allocation, by council



6. An existential crisis





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USA

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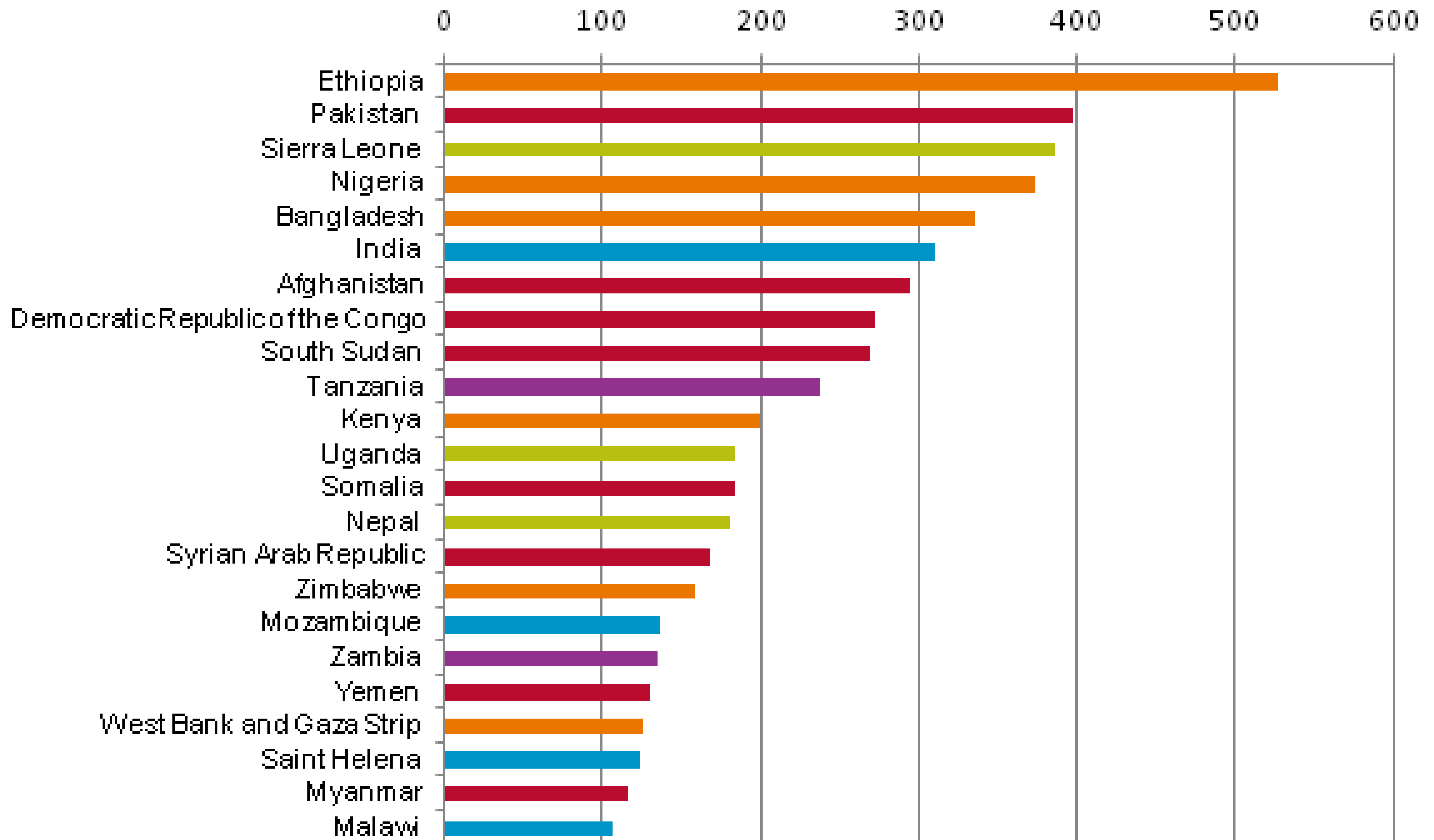
TIME
RET
MAX GROSS
CU CM

1138





7. An opportunity for a more complex response







انجمن تاجران اردو بازار لاہور
انجمن تاجران اردو بازار لاہور



1 NO POVERTY



2 NO HUNGER



3 GOOD HEALTH



4 QUALITY EDUCATION



5 GENDER EQUALITY



6 CLEAN WATER AND SANITATION



7 RENEWABLE ENERGY



8 GOOD JOBS AND ECONOMIC GROWTH



9 INNOVATION AND INFRASTRUCTURE



10 REDUCED INEQUALITIES



11 SUSTAINABLE CITIES AND COMMUNITIES



12 RESPONSIBLE CONSUMPTION



13 CLIMATE ACTION



14 LIFE BELOW WATER



15 LIFE ON LAND



16 PEACE AND JUSTICE



17 PARTNERSHIPS FOR THE GOALS



THE GLOBAL GOALS
For Sustainable Development

8.Their Challenge



	Distance				
Personal/Institutional Risk		Offshore Surveillance	Secure Compound	Security Escorted	Direct Contact
	Low	Extreme	High	Med	Low
	Guarded	Extreme	High	Med	Low
	Elevated	Extreme	High	Med	Low
	Severe	Extreme	High	Med	Low

Personal/Institutional risk Matrix (Disengagement and Distance)

Scale of view

Pluralism of perspectives

Tolerance of unknown outcomes

Feedback loop from ground level to government

Impact timeline

Our capacity to see ourselves as others do

9. Our Challenge

The arts are disproportionately under-represented within analytical forums.

The arts are frequently seen as instruments for project delivery.

The arts are rarely seen as a method to embrace and address criticism of international policy and institutions.

UK Research
and Innovation





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