

Top left: *The Odditorium Podcast* – recorded at Brighton’s Catalyst club and presented by Dr David Bramwell and David Mountfield. Produced by Lance Dann. Long Listed for a Radio Academy Production Award. Photo: David Bramwell. Top right and bottom: *Flickerman* – a cross media audio project written and produced by Lance Dann between 2009 and 2011 and broadcast on ABC National Radio (Australia). Photo: Lance Dann.

is now developing research questions that examine the particularly recent strains of fan behaviour around the podcast trend. He sets out to test the apparent appeal of podcast as a more energetic and participatory cultural product for youth engagement and to explain the cultural centrality he seems to be witnessing in his own work and in that of the many major podcasting teams and individuals he has interviewed across the English-speaking world.

What differences can we articulate between fandom and audience? What are the key triggers that shift audience members into fandom, what behaviours define this fan in terms of their commitment, style of engagement and dedication? Is there any gender bias or any clear age-range? What role has social media played, and what ‘layers’ can be discerned in this form of engagement?

The implications of this research could be considerable. 2015 witnessed new political changes around examples of behaviour that can be considered typical of the fan and its social media-fuelled evolution. Equally however, and challenging the Matthew principle, multi-participation fan-based narrative forms have led to fans taking elements of culture and reusing them, in for example www.theflickerman.com. These new style participatory audiences suggest a potential abrasion of time-honoured systems of close references, intellectual property and the earlier use of websites.

Lance and his co-researcher, Phil Connolly, both based on the university’s Hastings Campus, received Wellcome Trust funding this autumn to develop a fictional drama for podcast *Bleeding Edge*. Bringing an understanding of audience development to the commercial trade in blood, *Bleeding Edge* will be presented as a dramatic techno thriller, drawing its audience in with an exhilarating and engaging story.

This will be distributed as a podcast, the form being a major means to engage younger audiences with spoken-word audio. Dann and Connolly want to capture this audience and the energy that surrounds the form. A website will embed film clips, text, links, images and maps into a player that will reveal the various web materials in sync with the audio drama. This will be a ‘layered experience’ where more dedicated fans can interact with the rich array of web-materials.

This draws on research into the ‘collective intelligence’ around digital sharing which results in the collective of online fans becoming experts, not just on the history of the show but on the themes and theories generated by the devised content. *Bleeding Edge* will engage audiences with real science in a way that is shared through a ‘epostempahilic’ pleasure not in simply knowing but in exchanging knowledge. Audiences are expected to develop independent expertise and re-share through the collective interaction they will have with each other and may then feed their collective intelligence back into the podcast either to the platform set up by the creators or, more likely, in their own space through, for example, fan fiction.

Jenkins writes in *Interactive audiences? The “collective intelligence” of media fans* (2006), ‘collective intelligence expands a community’s productive capacity because it frees individual members from the limitations of their memory and enables the group to act upon a broader range of expertise.’

Again, the range of academic insight in Dann and Connolly’s work is considerably enhanced through engagement in production aspects as well as analysis and close theorisation. Writers scripting a drama bring their awareness of the podcast audience, the fan audience and the potential mashing, quoting and reusing processes that are part of contemporary audience engagement – with that in mind, do they write differently?

Dann is ambitious for his understanding of the podcast through research practices to bring audience-led developments. ‘One of the anticipated consequences of the project having an open ended narrative is that fans or power users will interact with one another positing their own theories about and endings of the story,’ he says. ‘*Bleeding Edge* is set up in such a way that emergent fan behaviours, including the creation of related blogs, spin-off podcasts, wikis and Reddits, will be encouraged without being directly instigated.’ The work on *Bleeding Edge* will come to a diverse public, including the podcast generation, in 2016.

<http://arts.brighton.ac.uk/staff/lance-dann>



Left: *Wind drawing 1*. Right: *Wind drawing 2*. Artist: Jane Fox.

Touching the World Lightly

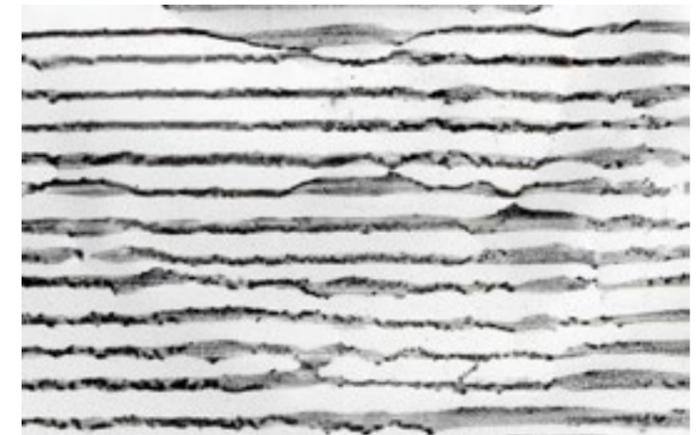
A focused contemplation characterises the work that Duncan Bullen and Jane Fox respectively are developing, as part of the first stage of a research project called *Touching the World Lightly*. Bullen is a Principal Lecturer and Academic Programme Leader for Fine Art and Fox is a Senior Lecturer on Fine Art Printmaking and Performance and Visual Art. Their work has been emerging in partnership with materials and landscapes: in Bullen’s case, involving drawings that explore the relationship between hand and breath and the disruption and resistance of the drawing material and the surface upon which it is positioned; for Fox, through the semi-resisted action of wind as an agent of activity between paper and pencil. Funded by Research Fellow Dr Philippa Lyon, the team project has emerged in part from the College’s Drawing Research Interest Group (DRIG), and partly through a developing relationship with ONCA Gallery in Brighton.

Both Bullen and Fox collaborate with the wider environment and its properties in their research-based practice. They seek to establish a space in which the fragility, loss, vulnerability and interconnectedness of human and landscape, animate and inanimate things, can be productively reflected upon. In doing this they ask whether art-making can take account of and tend to these conditions and, implicitly, they draw attention to the debates around ‘wellbeing’. As researchers they are interested in the transformative powers of making art as an act of partnership. In this, the processes of art-making are foregrounded and the individual artist’s volition is decentred. Through touch and an engagement with all the senses, both artists explore intimate and reciprocal relationships with the world. Lyon, using a combination of methods, will conduct a process of narrating, documenting and analysing Bullen and

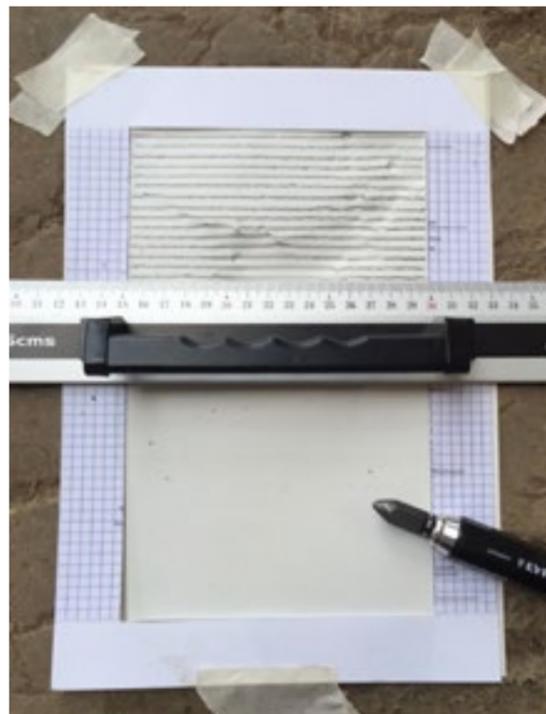
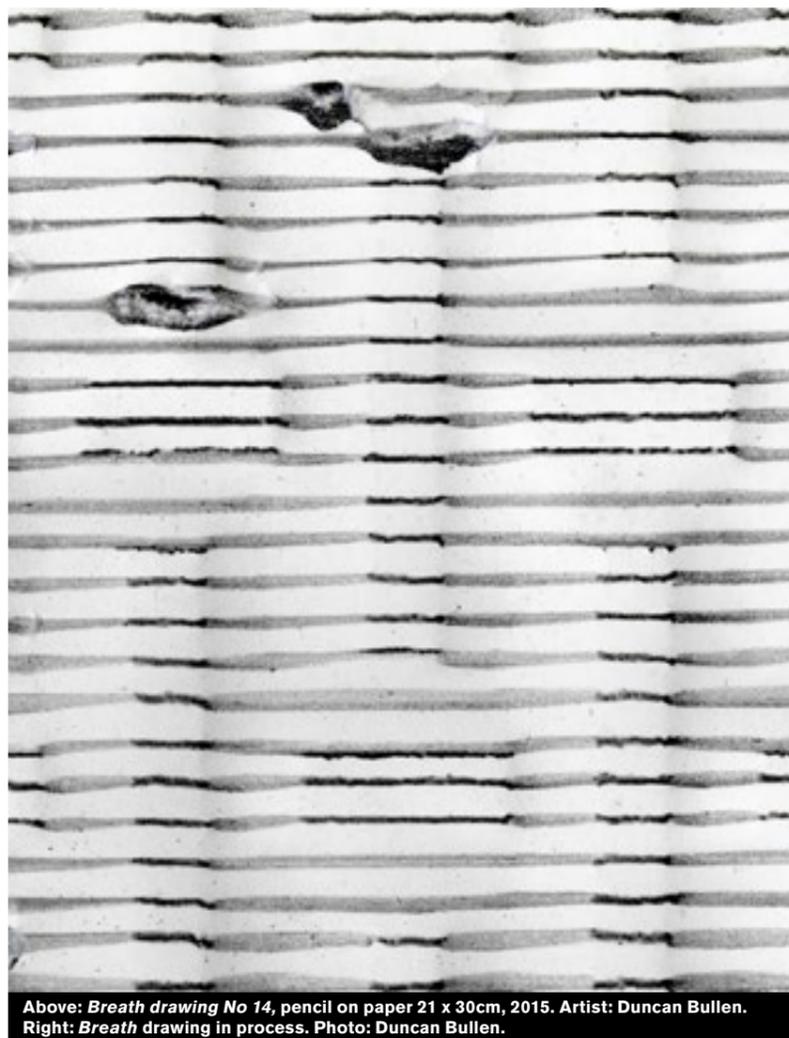
Fox’s practice research throughout the project. These will include interviews, a research journal incorporating images and reflections on the creative process from the three researchers’ perspectives and related theoretical explorations.

Bullen, Fox and Lyon are currently developing bids for internal and external funding. If successful, these will lead to an exhibition titled *Touching the World Lightly*, related educational and community workshops and a research publication. The project emerges in part from the experience of co-curating the *This is Change* exhibition at ONCA in December 2015, which featured a number of Brighton staff and students.

<http://arts.brighton.ac.uk/staff/philippa-lyon>



Detail of *Breath drawing No 15*. Artist: Duncan Bullen.



Above: *Breath drawing No 14*, pencil on paper 21 x 30cm, 2015. Artist: Duncan Bullen.
Right: *Breath drawing in process*. Photo: Duncan Bullen.



Top: *Breath drawing No 15*, pencil on paper 21 x 30cm, 2015. Artist: Duncan Bullen.
Bottom: *Wind drawing 3*. Artist: Jane Fox.

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JANE FOX

'Two kinds of line did seem to stand out from the rest, and I called them threads and traces. Yet on closer inspection, threads and traces appeared not so much categorically different as transforms of one another. Threads have a way of turning into traces, and visa versa. Moreover, whenever threads turn into traces, surfaces are formed, and whenever traces turn into threads, they are dissolved.'

Ingold, T. (2007) *Lines: A Brief History*, Routledge

The wind drawings originally came about by way of setting up and physicalizing a space of contemplation, in response to Tim Ingold's notions of 'threads and traces'.

The ingredients for the drawings are: **body** (as lived experience, receiver/resonator), **paper** (the site for transition from thread to trace and back again), **mark-making tool** (dispenser of threads) and **wind** (the kinetic agent to activate the site). In this approach to drawing, the paper is held into the wind. The repeated contact and break builds up 'traces' on the surface, alongside an intensity of 'threads' in the space between surface and hand.

In the context of the temporal nature of performative acts, the

wind drawings can be seen as holding 'traces'. It is, however, in relation to 'threads', made visible only whilst the drawing is in action, that Fox contemplates her own practice interests; the processes of bringing to bear, giving voice to, or making visible.

It is this aspect to the work that has allowed Fox to continue to develop the drawings as part of her project, *The Mourning Stone*. This is a development of her research interest in 'walking as process' and addresses the need to create a space for reorientation in the face of grief and loss.

<http://arts.brighton.ac.uk/staff/jane-fox>

DUNCAN BULLEN

'While lines demarcate and define objects, they also assemble and connect ... Lines express the ways in which things act upon one another and upon us; the ways in which, when objects act together, they re-enforce and inspire.'

Dewey, J. (1945) *Art as Experience*

In this work, Bullen is dealing with an intimate relationship to the world both as something external and internal; how the world touches us, and how we touch the world. It proposes an intimate engagement through drawing that allows us to experience the objective and the emotional, not as separate realities but as entities that are thoroughly and deeply entwined.

The work develops Bullen's interest in how the practice of drawing and the practice of mindfulness may, through certain processes and procedures, inhabit similar mental space. For Bullen this involves finding ways to slow down the making process, allowing him to explore graphic, meditative and sensory possibilities through the elementary activity of making one mark after another in repeated sequences.

In order to make each 'breath' drawing, Bullen laid paper onto uneven surfaces and drew each line on the in-breath, as one might count in meditation. To draw a straight line was not in his grasp because of the resistance and disruption of the uneven ground on which the paper was placed. Consequently, each line became a record of the moment of its making. The lines explore the productive tensions between rational measure or agency and the surrendering of agency to chance.

Bullen shows how touch is foregrounded by the fragility of the drawn mark. His collaborative approach involves focusing and responding to what particular materials bring and requires a lightness of touch, or a kind of 'listening'. In this way the qualities of the joint endeavour can emerge and be valued: for example, the willingness to allow and cultivate receptivity and trust in the results as they unfold. It is through the meditative nature of this art practice that ideas of 'wellbeing' meet with the practice and ethics of mindfulness and emotional articulation.

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