

The book cover features a grid of ten rectangular panels, each with a different texture. The top nine panels are olive-green and have a fine, diagonal, wood-grain-like texture. The bottom panel is a dark red color with a similar diagonal texture. The text 'FIELDSTUDY 20' is printed in white, bold, sans-serif capital letters on the dark red panel.

FIELDSTUDY 20



FIGURES OF FOLK

THE FIGURES IN FOLK PROJECT

Mellany Robinson, Robin Christian and Val Williams

Figures of Folk is a collaboration between the UAL Photography and the Archive Research Centre (PARC), the Museum of British Folklore, LCC Green Week and the LCC Letterpress Workshop. It explores ongoing traditions through a series of large format photographs by Graham Goldwater, of objects associated with British folklore, alongside letterpress posters created by LCC students, inspired by ancient phrases and words. By exploring an archive of material objects, new archives have been created.

In 2009, Simon Costin, the Director of the Museum of British Folklore, put out a call to the nation's Morris sides to replicate their team kit in miniature, as handmade dolls. Nearly three hundred sides participated in the creation of a physical archive.

Together with the Morris dolls, The Museum of British Folklore owns a collection of jig dolls – articulated wooden figures, which were used by street performers to create a rhythmic beat and movement, mimicking traditional folk dance. Both collections have been photographed by Graham Goldwater, exploring the ways in which the photographic image both documents museum objects and extends their meaning and reach. Both object and photograph become an artefact of dancing and celebration which has taken place in Britain for nearly five hundred years.

As a temporal equivalent, letterpress has also been in continuous existence since the 15th century and the work produced by LCC students, Oliver Zandi, Emily Todd and Vaida Klimaviciute, pays homage to this tradition. Much as Morris dancing has grown in popularity after an earlier decline, the letterpress was superseded by industrial and digital methods of printing. Today, Morris now has over eight hundred active sides and letterpress has seen a huge resurrection of interest.

Both of these activities represent a means of reaching out and connecting to the old ways. But, rather than being a purely nostalgic exercise, their acknowledgment of a rich, deep-rooted past serves to highlight the value of continuity in building a stronger future.

Figures of Folk was exhibited from 9 February to 30 April 2015 at PARCspace, Room W224, London College of Communication, Elephant and Castle, London SE1 6SB.

Thanks to the Figures in Folk team: Simon Costin, Sarah Temple, Val Williams, Graham Goldwater, Robin Christian, Mellany Robinson, Melanie King, Alex Cooper, Christian Granados, Adriana Tilche, Oliver Zandi, Emily Todd and Vaida Klimaviciute.

FOLK FOLK

Sarah Temple

We are delighted to welcome Simon Costin to contribute to Green Week 2015 at The London College of Communication. We are looking at the subject of 'Natural Capital' this year and at how the Natural world still profoundly effects our daily lives. Since establishing the Museum of British Folklore, Simon has importantly reminded us of the dangers of forgetting our historic cultures. If we become strangers to our own pasts we will be even more unprepared for the challenges of our futures.

The Morris figures and Jig Dolls that Simon has selected here illustrate traditional customs and festivals that take place within British communities. Most contemporary festivals are rooted deep in English history and relate to the many people whose lives were dominated by the sea or the agricultural yearly cycle. These figures explain life in a community where the possession of a traditional custom usually meant a joyful dance, singing and celebration.

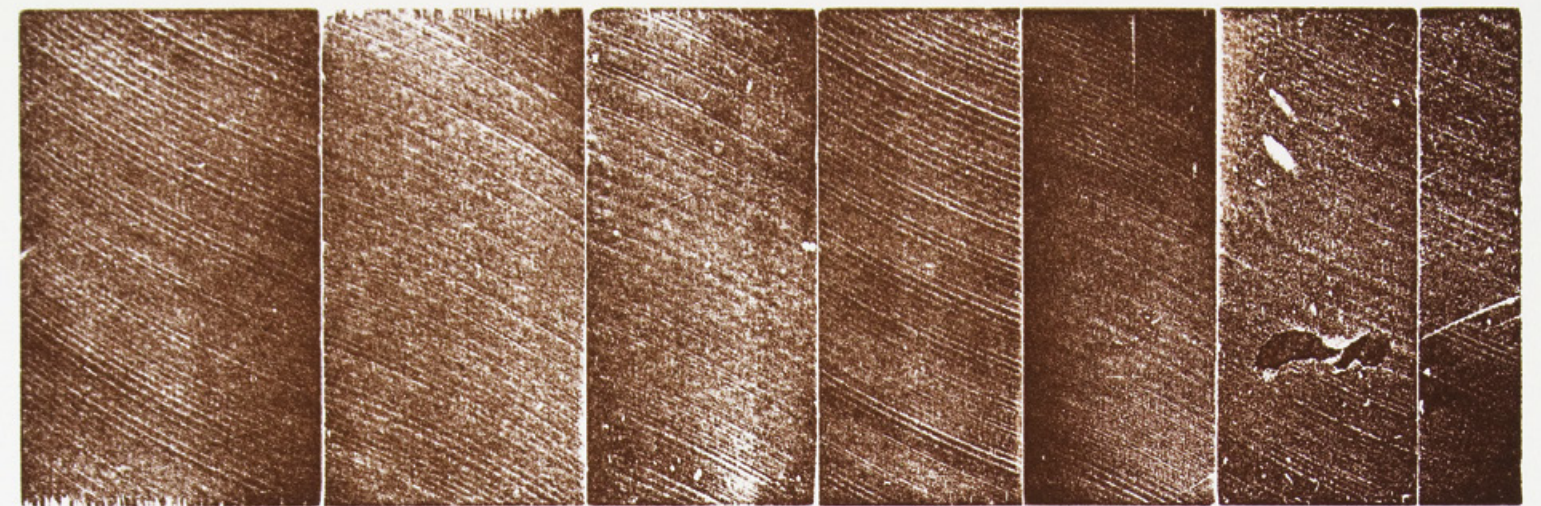
Each artefact carries 'historical' stories which explain how the customs originated. The notes attached to each figure are fascinating examples of narrative folklore. Britain, like anywhere else has needed its Folklore and traditions to help forge a national identity. The history of traditional customs in this country is not a simple tale of opposition and decline, on the contrary, the future of our surviving public and community events is looking positively rosy. The biggest change in calendar customs in recent years has been that the general public have also become proud of regional festivals and local traditions and view these customs as a way of celebrating distinctiveness and community tradition and cohesion.

Cities cannot be truly sustainable unless they are 'living' and connected with Nature. Looking more carefully at ancient festivals could be one of the best ways we have of acknowledging and celebrating the seasonal change in our modern cities. As multicultural members of huge new mega-cities, perhaps sharing and glorification of natural phenomena is one of the best ways to foster social solidarity?

We have also been delighted to create some letterpress pages with Alex Cooper to compliment the folk figures. Year 3 LCC students Oliver Zandi, Emily Todd and Vaida Klimaviciute are passionate about letterpress printing, which from its invention by Johannes Gutenberg in the 1450s until the mid-twentieth century, was the primary method used for all printed matter, including the *Bible* and the *Complete Works of Shakespeare*. These students are craftspeople who see value in this old technology and who want to exploit its artistic potential.

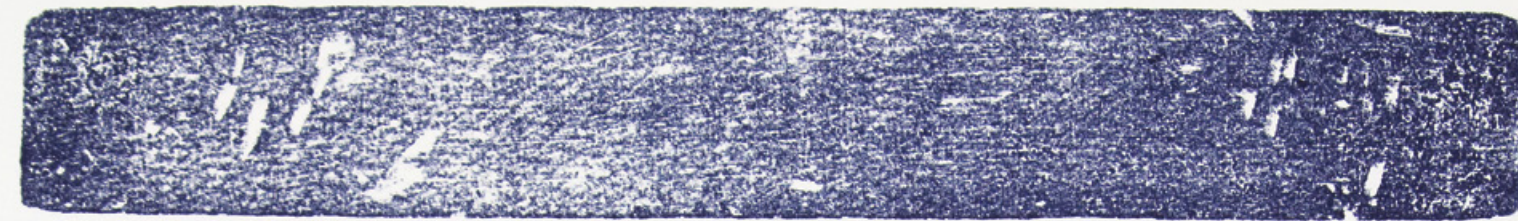
Letterpress Artwork

Designed, composed and printed at London College of Communication Letterpress Workshop by Vaida Klimaviciute, Emily Jane Todd and Oliver Kourousch Zandi; BA Graphic and Media Design students currently undertaking their Diploma in Professional Studies with support from Alexander Cooper, Christian Granados and Arianna Tilche.

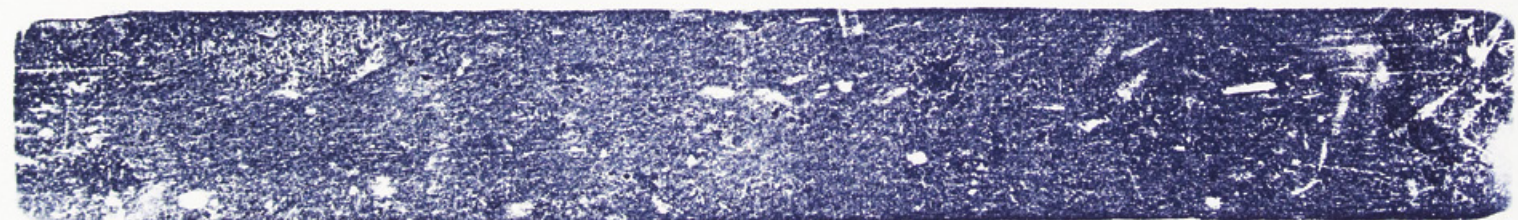


JIG DOLL

Early 20th century.
Wood, glass, fibre and bakelite.
Maker unknown.



FIGURES OF FOLK



FIGURES OF FOLK

Simon Costin

Back in 2009, I decided to establish the UK's first ever centre devoted entirely to folklore, the Museum of British Folklore. One of the central concerns has been how to best represent practices such as dance, within the context of a museum. Records of Morris dancing in England have been traced back to as early as 1448, when a note was made of seven shillings being paid to Morris dancers by the Goldsmiths Company in London. The origins of the word Morris are obscure, some thinking that the name is derived from 'Moorish' or 'Morisco' but there is no actual evidence that the dance came from the Moors. During the 15th century, a form of court dancing was known as 'moreys daunce' and became hugely popular. The dancers wore colourful costumes and performed solo or in a group.

By the early 16th century, Morris dancing, as we would recognize it, had become a fixture of Church festivals. As the century wore on, the Morris was mentioned by Shakespeare, "As fit as a Morris for May Day". The Shakespearian performer William Kempe danced the Morris from London to Norwich in 1600 in what he called his 'Nine Days Wonder', cheered on by crowds along the way.

The dance soon spread from the court to the people and although they could not afford the more elaborate court costumes, everyday dress would be supplemented with ribbons and flowers worn in hats and of course, the all-important bells. During Oliver Cromwell's time and particularly under the Puritans, drinking and dancing were actively suppressed and Morris died down, to be reinvigorated during the late 17th and early 18th century. A small amount of teams, such as Bampton, Headington, Abingdon and Chipping Campden, can trace their origins back to a little before 1800. The two world wars saw a huge reduction in the amount of teams being able to perform. It wasn't until the folk revival of the 1960's and 1970's that the dance really re-established itself and by the Millennium there were over 800 teams in the UK.

When I thought about how to represent the Morris within a museum, I knew that I wanted to involve the teams themselves in some way. I had seen some wonderful miniature representations of the Bampton Morris teams outfits, from the 1920's, which are kept in the archive of the English Folk Dance and Song Society in London. What if I were to send out a blank cloth figure to each team for them to dress in their team kit? It would build into a folk archive made by the people who are actively participating in the dance. In 2009 I sent figures to two teams, whom I knew, Mad Jacks Morris and Hunters Moon Morris. As soon as they were returned and I saw how much care had been put into their creation, I realised that each character would carry with it, not only the history of the team, but also the pride and passion they have for the dance.

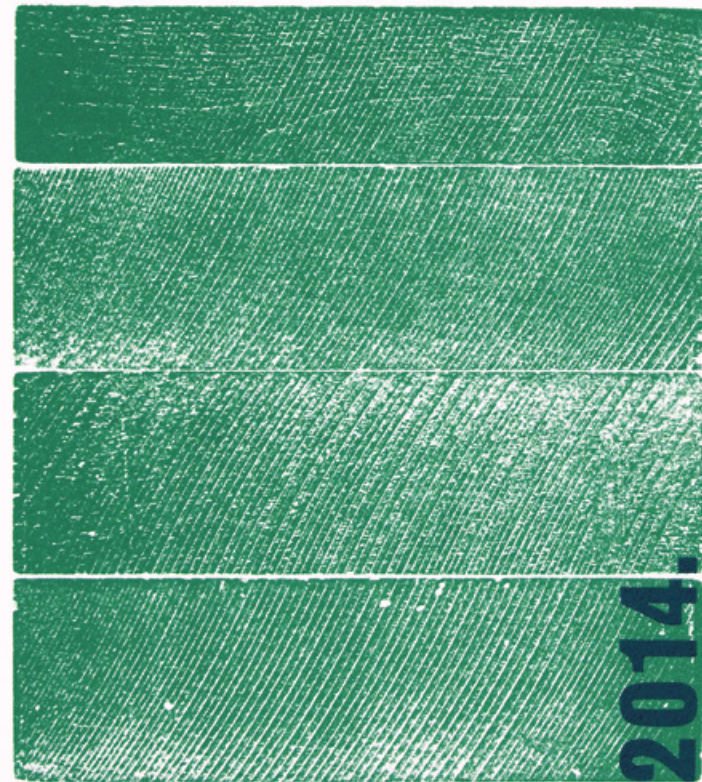
In contrast to the Morris figures, the museum has a growing collection of what are commonly known as Jig Dolls. These figures can be anything from a few centimetres in height up to forty centimetres. Usually made in wood, they differ from a traditional doll in that all of the joints are made to move. A rod extends from the back of the figure so that it can be held over a thin board, which is then sat on by the performer who strikes the board rhythmically, whilst 'jigging' the figure in tune with music. The figure itself almost becomes a percussive instrument when used with skill.

Street entertainers have used various kinds of dancing dolls for hundreds of years. Usually home-made, there was however a company called Dover Toys, who produced a commercial version around 1900 called 'Mr Jollyboy'.





WILD HUNT BEDLAM MORRIS



Fabric, paper machie, metal, wood and leather.



FARMER GILES

1980's
Wood, fabric and fibre.
Maker unknown.



DAPPER DAN

1970's.
Wood.
Maker unknown.







MORTIMER'S MORRIS

2014.

Fabric, glass beads, metal and leather.



JOLLY JACK TAR

1980's.

Wood, card and fabric.

Maker unknown.

THE PHOTOGRAPHY AND THE ARCHIVE RESEARCH CENTRE (PARC) was established in 2003 as the first of the University of the Arts London's research centres. It commissions research, organizes seminars, symposia, exhibitions, conferences and publications. It also hosts and co-edits the *Journal of Photography @ Culture*. PARC first worked with LCC Green Week in 2014, to produce the exhibition *Life on the Road* with Tom Hunter, Andrew Gaston and Dave Fawcett. We are delighted, to be partnering LCC Green Week, 2015, Simon Costin and the Museum of British Folklore in the exhibition *Figures of Folk*, the subject of this new edition of Fieldstudy.

In May 2013, PARC launched the *Moose on the Loose* Biennale of Research, with events taking place at the London College of Communication and venues in central London. The 2015 edition of Moose opens in May, and the programme will be at www.mooseontheloose.net, from April 2015. Highlights include the exhibitions *Bosnia Panoramas*: Photographs from the 1990s by Paul Lowe and, in PARcSPACE, *Anna Fox: The Workstations Files*. A new component of Moose 2015 is the Moose Cinema, with a retrospective of Martin Parr's films. *Shadows*, a symposium at Camberwell College of Art, explores traditional photography techniques in a digital world, in partnership with the London Alternative Photo Collective. The study day *Hags Unlimited, Damsels Undistressed: Taking Photos and Liberties in 70s and 80s Britain* (Swedenborg Society) has been co curated by PhD candidate Noni Stacey and Dr Sara Davidmann.

In 2014, PARC moved into PARcSPACE a set of refurbished rooms at LCC, (W224) providing a gallery, archive room, library/quiet room and workspace. This move has enabled us to plan a programme of exhibitions and events, to work with student groups and to begin to explore our archives, notably those of *Camerawork*, the John Wall Archive and *The Elephant Vanishes* collection.

PARC is collaborating with Tate Modern and the University of the Creative Arts on the *Fast Forward:Women in Photography-Then and Now* conference at Tate Modern, in November 2015, and continues to disseminate its projects by touring and publishing. *Daniel Meadows: Early Photographs* will be shown in the Upper Street Gallery in September, 2015, the culmination of its national tour. Highlights of 2014 included *Ken. To be destroyed* by Sara Davidmann, shown at PARcSPACE and now being edited for a book to be published by Schilt in 2015. Corinne Silva's new exhibition and publication, *Garden State* will launch in 2015 as a partnership between ffigogallery Cardiff and the Mosaic Rooms (A.M.Qattan Foundation).

More information about PARC members and projects can be found at www.photographyresearchcentre.co.uk. Projects from PARC have included *Daniel Meadows: Early Photographs* (National Media Museum and touring, 2011-2015); *A Day in the World* (Kulturhuset, Stockholm and Museum of World Cultures, Gothenburg, 2013 and touring.); *Sune Jonsson: Life and Work* (MaxStrom, Stockholm, 2014); *From Robert's* (PARcSPACE and Photo Hastings 2014); *Stories Seen through a Glass Plate* (Brighton Photo Biennale, 2014); *Life on the Road* (UAL Green Week, 2014); Val Williams Archive (Library of Birmingham, 2013-); *Martin Parr* (Phaidon Press, 2014).

PARC works frequently with external partners, who include: University of Sunderland; Street Level Photoworks, Glasgow; Wolverhampton Art Gallery; ffigogallery, Cardiff; The Library of Birmingham; the Imperial War Museum, London; Photoworks, Brighton; University of Western Ontario, Canada; Canterbury Christ Church University; National Media Museum; University of the Creative Arts; Bloomsbury Publishing; Expressions of Humankind, Stockholm; Sune Jonsson Archive, Umea; University of Wales, Newport; Brighton Photo Biennale; Tate Modern; Fast Forward Women's Photography Network; Photo Hastings; Qattan Foundation, Mosaic Rooms, London; London Alternative Photography Collective.

PARC also collaborates with internal UAL partners, including LCC Graduate School, LCC Photography and UAL Green Week.

PARC's core members play an important part in the Centre's work. These include: Professor Tom Hunter; Dr Corinne Silva; Dr Wiebke Leister; Dr Sara Davidmann; Jananne al Ani; Professor Patrick Sutherland; Dr Alistair O'Neill, David Moore, Dr Paul Lowe, Dr Jo Love and Dr Mark Ingham. A full list of all our members and their interests and activities is on the PARC website. www.photographyresearchcentre.co.uk.

PARC has a growing number of research students, who are active in organizing seminars and masterclasses on behalf of the Centre. Descriptions of their projects can also be found on the PARC website. PARC also organizes the War and Conflict research hub at LCC and PARC staff and members belong to, and organize, a number of UAL research hubs including Photography and the Contemporary Imaginary, Sexuality and Gender and Documentary.

Director: Professor Val Williams (v.williams@lcc.arts.ac.uk)
Deputy Director: Brigitte Lardinois (b.lardinois@lcc.arts.ac.uk)
Centre Administrator: Melanie King (m.king@csm.arts.ac.uk)
Projects Manager: Robin Silas Christian (r.christian@lcc.arts.ac.uk)
Post-doctoral Research Fellow: Dr.Corinne Silva (c.silva@lcc.arts.ac.uk)
Volunteers: Dr Wasma Mansour, Judith Erwes (Camerawork Archive).
With thanks to Graham Goldwater for making the photographs of *Figures of Folk*.

Fieldstudy has been edited since 2002 by Val Williams. All issues are now on the PARC website and copies of back issues (where available) can be collected from PARC. www.photographyresearchcentre.co.uk
www.fotogallery.org
www.mosaicrooms.org
www.museumofbritishfolklore.com
www.londonalternativephotography.wordpress.com
www.mooseontheloose.net
www.tate.org.uk/whats-on/tate-modern/talks-and-lectures/call-papers-fast-forward-women-photography-then-and-now

CONSCIENTIOUS COMMUNICATORS RESEARCH HUB

www.arts.ac.uk/research/research-environment/research-infrastructure/research-groups-networks-and-collaborations/conscientious-communicators/
Conscientious Communicators are a cross-disciplinary community established to develop practice-based research around environmental and social creativity.

Conscientious Communicators was formed in 2011 at London College of Communication to develop and consolidate a community of practice around environmental and social creativity. It is an informal cross-disciplinary group of students, staff and Industry practitioners who explore sustainability in practice and within the curriculum. We have successfully established a diverse community at LCC and across UAL and wish to share the ethical and sustainable projects and motivations that we have in common.

We believe that education and practice need to evolve swiftly together to ensure that the discipline of design communication meets some of the vast challenges of our age, equipping students, teachers and professionals for the imminent future. New approaches, methods and tools are urgently required as sustainable issues expand in a whole range of contexts. Communicators can fundamentally challenge how, where and when to catalyse actions which address sustainability. To do this, we need to understand what our material and resource responsibilities are, and realise the potential we have to change behaviour and create a legacy. Conscientious Communicators has been generated through discussion and exploration with informed and inspirational educators, students and practitioners.

PROFILES

www.arts.ac.uk/lcc/people/school-of-design-teaching-staff/sarah-temple/
www.arts.ac.uk/research/research-staff/a-z/tara-hanrahan/



Maker unknown

