



INTERVIEWS ENTREVISTAS



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AN

INTERVIEW WITH CHARLOTTE CROFTS, CREATIVE PRODUCER OF THE CURZON MEMORIES AND PROJECTION HERO

by
Jackie Calderwood

About

Dr Charlotte Crofts is a senior lecturer in Film Studies and Video Production, and member of the Digital Cultures Research Centre, at the University of the West of England. In April 2012 Charlotte launched her first context-aware heritage project at Clevedon’s historic Curzon Cinema, featuring the Curzon Memories app and Projection Hero interactive miniature cinema.

Jackie Calderwood is an artist-filmmaker and practice-based doctoral researcher in pervasive media with the Institute of Creative Technologies, De Montfort University, UK. Jackie specialises in community engagement with pervasive media arts in relation to ‘eudemonia’ (wellbeing in a given context). Jackie uses a combination of traditional interview techniques, Grovian Clean Language and Jackie’s own Gatherer colour grid app, to invite Charlotte to discuss her work.

The interview is presented as a series of brief contextual frames, with optimum space to learn direct from Charlotte about her research.

Introduction

I first met Charlotte in 2009 at Bristol’s brilliant Pervasive Media Studio - a lively melting-pot of academics, technology developers and creative practitioners. I had just completed my third place-specific hand-held project *e-merge a filmmaking mediascape*¹ for the BEV film festival. Charlotte was visiting the Studio, preparing for a period of research leave that would generate the Curzon Memories project. The picture that stays with me is one that occurred soon after, whilst user-testing an early version of my next project, on wind-swept cliffs by the Bristol Channel: Charlotte with raincoat, small child strapped on her back, striding the hilltop in the lashing rain, one of the last to leave - a strong woman, resilient. Roll forwards to 2011, the portrait now a digital one: across time zones and continents, day and night, a friendly laughing face, helpful and accommodating, as she prepares to be the ‘hands’ of the presentation I will give by skype for the symposium that Charlotte is busy hosting. I will talk about my *Hunter Gatherer*² App and filmmaking with the magical creature of the imagination that will bring me soon to travel to *Avanca / Cinema*. Charlotte is the cheerfully competent facilitator of our *Post-Digital Encounters*³.

These are the personal memories that underpin my own curiosity and respect for Charlotte and her attentive, multifaceted work. This first issue of the IJC, looking backward and moving forward, embracing cinema, communication technology and the arts, feels a perfect opportunity to introduce her to you.

Context of Pervasive Media

Our journey begins... with a reference to former Studio Research Director, now Professor of Pervasive Media at University College Falmouth, Dr. Phil Stenton.

Jackie: Phil Stenton² gives a definition of pervasive media as ‘digital media experiences woven into the fabric of everyday life, created as a consequence of their situational context at their moment of delivery.’

So I wanted to ask you your responses to that in terms of the Curzon app.

Charlotte: I think it’s a great definition. I like that idea of the everyday and the context of the actual place being important.

There is something about presence, about being in a location where things actually happened. When you’re in the auditorium and you hear the memory about everyone dancing in the aisles to *Rock Around the Clock* and the guy hums it, you can imagine people dancing in the aisles. You’re thrown back in time and its completely different from me telling you about it, you hearing about it or reading about it, or even hearing the whole memory when you’re not there.



Figure 1: Curzon Memories app user outside the Cinema. WWII shrapnel damage.
Photo: Jackie Calderwood

The whole point of the app was to get people to go and physically experience the Curzon. In its own right it’s a wonderful location, a big single screen cinema with double seats at the back. The cinema’s very interesting because it’s got the *Living History Museum* you can go and look at whenever you go and see a film. In addition to that they’ve got the main *Curzon Collection* in the bowels of the building; an amazing collection of projectors that is probably better than the National Media Museum’s collection.

So at the launch of the app, people were invited to come to the screening of *The Pirates*⁴ first. Quite a few people came, saw a film, experienced the Curzon as a cinema, then they had a go on the app, and visited the Curzon Collection.

What I really enjoyed about the launch is that Cathy Poole, the education officer, said there are a number of people who she’s been trying to get to go to the Curzon for years or months, who actually came down to experience the app.

When we had the launch, Jo Reid who’s from App Furnace and Calvium, who’d listened to the content thousands of times whilst working on the app, actually said it’s completely different to listening to it at the Curzon. Mandy Rose, one of the DCRC colleagues, said the same thing - she’s heard me talking about it lots of times - actually going there listening to content is a completely different experience.

Since the app’s been published quite a few reactions to it are by people who haven’t been to the Curzon. That’s really interesting because I designed it to be experienced at the Curzon but I now realise that it has to function for those people who can’t - ‘cos they’re in America - you know, you let them off! For example the QR codes which are hidden round the cinema are available on a website, so that people can download them and experience them. But it’s not the same if you’re not here!

Context of People and Place

Visiting the Collection for the first time, Curzon Memories playing in my hand, I was delighted to realise that the voice and portrait on screen were those of the gentleman in front of me, Maurice Thornton, Curator, illuminating other visitors with the joys of projectors young and old. A novice to cinema technology, I could readily see how this fascination begins.



Figure 2: Charlotte Crofts using the Curzon Memories app to scan the Kalee 19 Projector.
Photo: Andy Darvill, Curzon Cinema Board of Trustees

Charlotte: Maurice is an amazing man, and he’s probably the person who inspired me to do the project... he’s very passionate and knowledgeable about projectors and he’s built this collection up by himself, ranging from Powers Number 6 the bioscope hand-cranked projector which pre-dates the Cinematograph Act of 1909 - when purpose built cinemas started to be built because of fire regulations - so it was a very light travelling one. And they’ve got projectors all the way to 1980s cake-stand and the kind of technology that developed in Multiplexes to enable you to screen films in more than one auditorium, toy projectors, home projectors as well.

I just love the fact that you can hear him, and find out about somebody who was trained by somebody who was trained in 1916 - there’s this kind of past coming into the present. He’s recorded voices for when you scan a QR code that’s on the projector, so he’s engaging with modern technology and yet there’s this continuum from the past to the present.

I did some filming there in 2006 just at the point when the cinema was receiving a digital projector from the UK Film Council's Digital Screen Network. I was very fascinated by the Curzon as an example of a fully operational cinema with a digital screen and Dolby surround sound, but also having all this history of cinema.

Some of the stuff that I filmed in 2006 went into the documentary I was making about digital cinema, but some of it is on Projection Hero the mini cinema that you can control with your smartphone; all of the films in there are to do with the art of projection. There's Maurice talking about the guy who trained him, who taught that the projectionist was one of the most important people because he was the last person to touch the film.

That's really still relevant, because people like Terrence Malick and Michael Mann publish letters that they write to projectionists about how they should project the film. There's this strange relationship between directors and projectionists.

Then there's the Curzon's Pete Stamp who went on the training for the digital projector who says '*if I wanted to I could just switch this on from my living room*' and talks about how it's making him obsolete.

What I really like about Projection Hero is that it situates you as a projectionist. You're bending down looking through two miniature projection booth windows. You're outside of the auditorium. Projection Hero invites you to be taken out of that privileged space that we enter when we enter into a cinema, and be looking in at yourself as a spectator. It physically situates you in a certain way, which I hope makes you then watch the film, think about it, in a different way. Technically Projection Hero is just another QR code that you scan as you're going round the cinema - actually it's a lot more complex than that, and all the wizardry was done by Tarim from Media Playgrounds. But I think Projection Hero does get to the heart of what interested me about the Curzon and what I wanted to do.

Jackie: How does the Projection Hero 'taking you out of that space' contrast with what the app does when it takes you through different parts of the Curzon and out of the physical building? How do you see the relation with that?

Charlotte: When I originally had the idea I was very interested in that kind of frisson between the experience of watching a film, and the infrastructure, which guarantees that experience as a pleasurable one; duty managers and people selling the popcorn, projectionist and the technology and all the stuff like that. One of the things I found from the interviews is that people remembered the act of cinema going and they remembered one or two key films and stars, but they often didn't remember what film it was they'd been to see. It made it very clear to me that the act of going to the cinema, the event of going to the cinema, was part of the experience which was quite memorable - more so than the content of the films. There were particular films that were mentioned. But often it's the memory of going to the cinema, the ritual of your mum cycling across the moors with you in a sidecar, or being allowed to buy a certain drink or ice-cream. It's the whole experience that I wanted to celebrate.



Figure 3: Visitor at the Curzon Memories launch, controlling Projection Hero by smartphone.
Photo: Andy Darvill, Curzon Cinema Board of Trustees



Figure 4: Point of view from projection booth windows into Projection Hero miniature cinema.
Photo: SyTaffel.



Figure 5: View inside Projection Hero miniature cinema from projection booth windows.
Photo: SyTaffel.

The Bill Douglas Centre at Exeter has a collection of cinema paraphernalia and a bit of cinema technology. They've got something called EVE, *Everyone's Virtual Exhibition*⁵, where they've scanned objects and then you can curate them into your own exhibition. Which is brilliant, I think it's really great. But I wanted to think about how new technology could be used not to put things into a virtual world that you experienced on your computer, but to then take you back to the physical. That's what really excited me about pervasive media, the idea of taking people away from the virtual, computer desktop and taking them back into the physical and material.

A lot of the project stemmed from... there was a lot of debate about screen heritage in the UK, I went to various consultations with the BFI and various other bodies, and it was all to do with film preservation which is incredibly important and there isn't enough money to preserve all the films and we have to preserve all the films. But there was nothing about all the other aspects of cinema which make cinema going really important, and those need to be preserved - so, the built environment of cinema, the technology of cinema, the paraphernalia of cinema that surrounds cinema-going, from magazines and fanzines, various press kits and all these kinds of things. There wasn't enough discussion of what should happen to those things. I think digital technology has made the material world even more important to preserve - it seems more pressing. And digitizing objects isn't the way to preserve them as far as I'm concerned. And so I think the physical material objects are really important.

Context of Practice

Charlotte talks about the development of the app, four iterations of user testing and the positive response to app and miniature cinema from audiences at conferences and at test-runs in Bristol and Clevedon. 'I love talking about my research' she says more than once, and I follow her, leaving an unnecessary prompt sheet far behind. The passion for her work shines through as the conversation takes us, like the app, wandering in different directions, revisiting topics inside and outside our theme: pausing, looking, listening, adding different perspectives to our experience, zooming in for detail, out for the bigger picture, inside and outside the space of the cinema.

I ask Charlotte about her 2004 documentary of the last performance of the Trocodero Wurlitzer⁶ cinema organ and she tells me that the Curzon's acquisition and renovation of a Christie cinema organ will be premiered at the centenary celebrations. The Wurlitzer is itself now undergoing renovation in a new home at the Troxy. Themes of preservation and engagement pervade her work.

Charlotte: Another documentary I've made the beginning of, is about the impact of digital technology on feature film production. What's interesting about that is I had lots of conflicting voices, different opinions about the impact of digital technology and I ended up using the voices without the talking heads. I was quite inspired by John Smith's *Blight*⁷, which is an art documentary about the M11 link road in East London. You hear these fragments of sound and don't know what they're talking about, all the imagery is just knocked down buildings and rubble.... gradually the voices piece together.

With the Curzon Memories app audio became incredibly important. It was to do with being there, wanting to find an interface with the phone that didn't mean that people couldn't interface with the location. There are still things on the screen which give you a reference point, but once you've seen that you can just concentrate on what they're talking about, and listening to it.

A lot of it came from my study of Angela Carter's radio plays⁸. She talks about writing for radio as 3D storytelling because there's something particularly evocative about the way sound functions with our brain that we supply our own images. I would love to imagine what she would do with locative media because there's your brain as the user, your brain as the maker, and then what's happening in the world; so it's a triumvirate thing that makes it very open. You've got more resources, so it multiplies what can happen.



Figure 6: App users listening to audio triggered by scanning the QR code on the wall of the auditorium. Photo: Jess Linington

Context of Technology

Jackie: With these resources of maker, user, media and place, how do you see technology bridging past into present and then leading into the future?

Charlotte: In a few years time my app will just seem really out of date; you know, that's just the rapid escalation of the technology. I hesitate because I think that a lot of the things that the app does, traditional multi-media museum things can do anyway. But I think that because I'm celebrating cinema technology, which at the time was really modern, there's a slight frisson with 'ooh, my gps location has triggered this memory' or 'I've scanned something and I've triggered it', rather than pressing a button on a handset. And it's on your own handset, and that's what is exciting about it - it's on something that you carry around with you everyday.

When I started to research it I found the heritage apps for English Heritage and the National Trust tell you that there's a stately home nearby and you can go and visit. But a lot of them didn't really seem to be getting into the meat of one particular place. It's not that kind of app, it's an app that's designed to let people be aware of the deep memories and the culture of cinema going and the technology of cinema going and if they're able to go to Clevedon, hopefully they can experience it there. There's a limited appeal to it as a financial model, cos it's not something that you're gonna be using everyday. I tried, in the interface, to make it as simple as possible and I used quite an iconic silent film background as the basis. I wanted it to be cinematic, to be landscape. So it is remediating the past because obviously it's trying to reference the past of cinema.

One of the artifacts in the main Curzon Collection is a little stereopticon, a handheld device that you put up to your eyes. It's got two eyeholes and you look through and see two photographs which are next to each other but when you look at them through the eyehole they go into 3D. The technology is a pre-cinematic form of 3D which maps directly onto the technology that's being used today to create 3D. It's a hand-held device, as the smart phone is a hand-held device. It was new, it was exciting, it was technology.

I know that QR codes are becoming a bit naff at the moment in the zeitgeist, but one thing that's really emerged from the feedback is, that was the most satisfying user experience because people knew that they were in the right place, that they'd triggered the right memory, and it was satisfying for the user. It's something to really think about when you're designing a user experience - how much is spontaneous and how much is controlled by the user, that's a really interesting design question.

New Skills

Jackie: What other recommendations would you have for filmmakers working with pervasive media?

Charlotte: I think that only do it if you can't explore it through a film. Be very aware of the location and the fact that it's a whole other tool in your palette, or something that you have to interact with as well as the audience and be aware it's like 5 times as much work as making a film, because you're making the content and you're making the interface. The Curzon is a long experience, it's longer than feature length film by the time you've tried to find the QR codes as well.

Calvium helped me to design and did a lot of the coding. I did pick up some code. What happened for me was because I'd never designed one before I couldn't articulate what I wanted unless I did it myself; my way of learning is through doing.

One of the concerns I had about outside is health and safety, finding ways to incorporate that into the design of the app. I tried to do it humorously. Health and safety is something you don't really have to tell people when they're watching a film at the cinema!

Testing things on an audience, getting feedback and incorporating it, and not being afraid to test quite early even if it's not finished, testing particular aspects of things. That's really different from my own experience of filmmaking. The app that's been published is the fourth iteration. Three teenage girls tested the last iteration and they were so brilliant. I also tested it with older people who were guides of the Curzon Collection and that was really useful, it just debunked a lot of myths about elder people and technology; they got on with it really well.

I really liked the launch because it just felt like bringing it home again and inviting people to come and share it at the actual venue was really special for me. It was like getting married or something like that!

I do feel things that I wanted to say and the way I want to make you *feel*, I couldn't have done in a traditional documentary. So if you want to move people in a particular way in relation to a particular location, this is a really good way to do it.



Figure 7: Outside the Curzon. Photo: Jackie Calderwood

Balancing Practice Research

Jackie: I wanted to ask you about balancing research and practice. You're a lecturer as well as a filmmaker doing research and producing a public artifact. How have you found that balance and what advice would you have for other people who are in this situation?

Charlotte: I've been really lucky I had funding from my own university, 6 months research leave which I took as a long thin to maintain my contact with students, and money from an early career grant, central funding from the university. So that enabled me to do the project and to go into a new area. The project was just a prototype of the different technologies, but it was so successful I thought, *I have to publish this on the app store and I want to leave the Curzon with a legacy that they can use and have use of.* So the last year I've been working fulltime and just doing it in my spare time and it's been really hard. The Curzon centenary year is this year and also I wanted to finish it before I move onto my next project.

In my other research I publish on digital projection and the impact that has on a whole range of aspects of cinema production and exhibition, and also future-proofing and preservation. Projection Hero is keying into those research interests, which have found a voice through my publications. The little documentaries that you see in Projection Hero have never had an audience and now they've got a very specific audience in a very specific location that has a very specific meaning because you're watching it and you're amongst projectors and things like that. There's something about the Projection Hero installation, I think it's come together in a really interesting way which is accessible to children! I do feel that I've made something that has a function that no other form could have had.

I always talk about my research, I love disseminating my research. I started the research leave officially September 2010 and immediately I was disseminating it even before I'd done it. Through trying to articulate what I'm doing, it really helps me to understand what I'm doing. But a lot of time is spent in doing presentations, so it's a double-edged sword. I think it's part of my process to talk about what I'm doing.

For me I would still like to go and talk to people about the Curzon. The afterlife of the project, maintaining an awareness of it and disseminating your practice is very important in Britain at the moment because there's a real emphasis on public engagement and impact; the dissemination of your research is almost as important as your research. I'd like to take it to Bradford, to the Museum of Moving Image in New York. There's also the cinema museum in Turin I'd like to go to. I have got funding to go to those three, it's just physically having the time to do it! There's a museum of cinema technology in Tokyo I'd love to take it to as well.

1970s apparatus theory informed the project, so I'd like to come back with the knowledge I've now had of designing a user interface and seeing how it's gone down with an audience, to reflect on that a bit further in a more academic way so that the practice informs a piece of traditional research through publication.

Moving On

Jackie: What is the new research project you're moving onto?

Charlotte: My next project is taking what I've done at the Curzon onto a grander scale, looking at Bristol Cinemas. There will be points of interest which are a bit like the Curzon, but then there will be the journey between and trying to think about that cinematically and experientially which I've never done - I've only done a point of interest thing.

Jackie: What do you think the major challenges of that will be?

Charlotte: Battery Life! The Curzon is a long experience.

With the City Strata Project, I call it Cinemapping, we are linking in with an existing database, Bristol City Council's 'Know Your Place' GIS map has monuments of the whole of Bristol. The challenge is to stream stuff from their database. 'Know your place' also has a facility where you can contribute something to do with a monument. For the app we also want to have people who are out in the real environment being able to post something about it. There's a real groundswell of people who are interested in the culture and heritage of cinema-going in Bristol at the moment, so I want to really capitalize on that for the Cinemapping project.

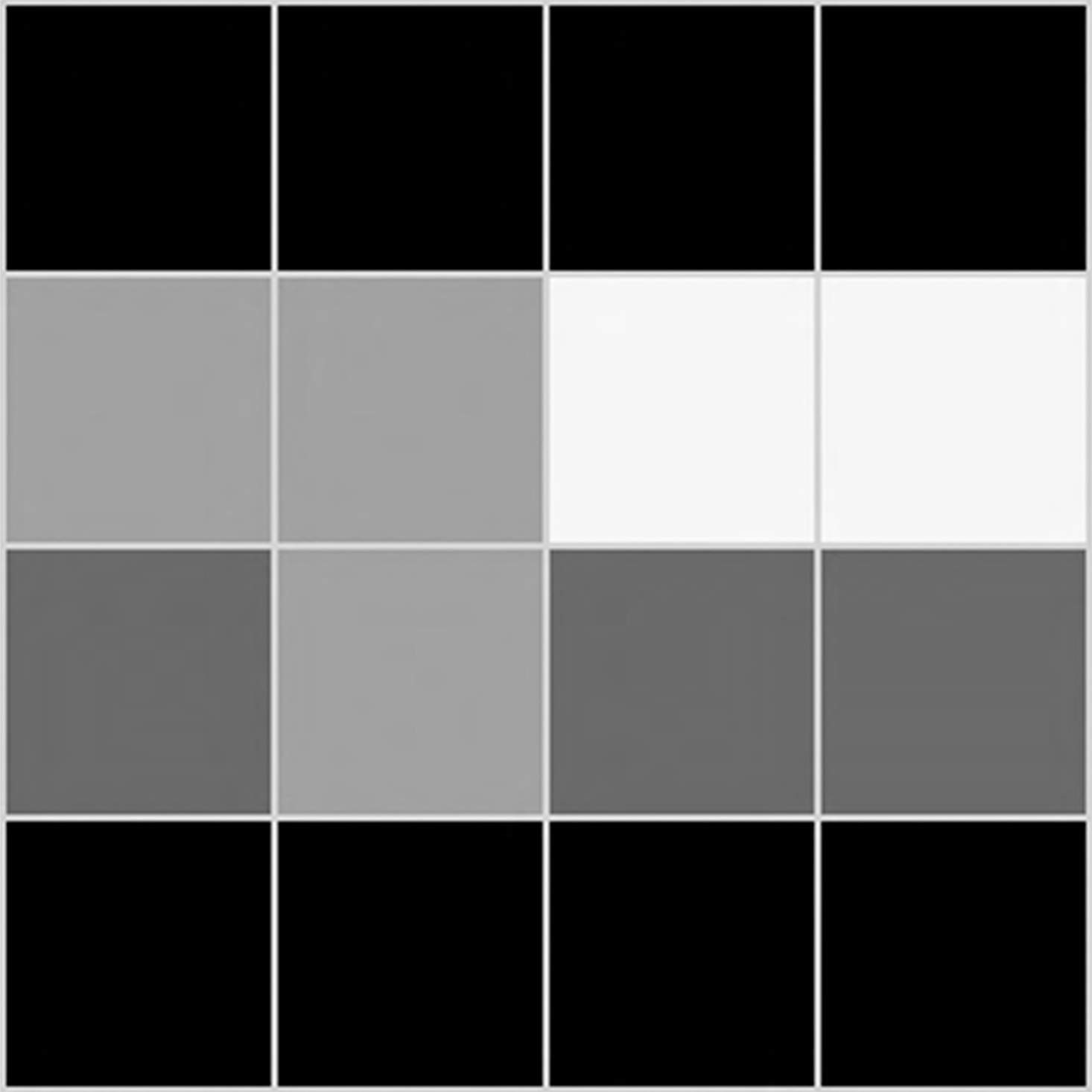


Figure 8: Colour Grid representing research interests, made by Charlotte Crofts. Created using the Hunter Gatherer iphone app (by Jackie Calderwood).

There are technical challenges, but for me as the content developer the challenges are making the point of interest things interesting. But also you won't be able to control what routes they go. Trying to make some sort of experience where maybe they're a character in the film and Bristol is the location or they're being asked to think about their journey or to be a character in a particular genre of film. To use the environment in a way that gives you the freedom that you don't have to be on a prescribed route.

Duncan Speakman with his Subtlemobs really gets that right in trying to get people to think about the environment they're in whilst also being immersed in the experience that they're creating. So I've tried to do that, and for my next project that's going to be the challenge

Layering Experience; Shifting Perspectives

I hope to be interviewing Duncan Speakman about his works that create 'cinematic experiences of the everyday' in a 'cinema without walls' for the second issue of IJC, body in cinema. Meanwhile Charlotte's second interviewer of the day has just arrived, UWE technical instructor and artist David Smith. Charlotte is delighted by his feedback on the launch.

David: It was *really* engrossing. It really added another layer...I think the thing I like about the whole process is that you're deliberately placing someone *in* that location, so they're getting that physical space as part of the experience, but you're trying to do something different with it. It's all about shifting perspectives, you just want to shift people's points of view.

Which leads us into a final exploration of Charlotte's own shifting perspectives as the Curzon is launched and the Cinemapping begins. She has already commented that she would like to make a Colour Grid marking this threshold, using the Hunter Gatherer app I have developed in my research practice. Charlotte chooses colours to express her sense of the app complete, 'moving' people who experience it, in that triumvirate relationship of maker, user, place. Clean Language and Symbolic Modelling are useful tools to elicit Charlotte's metaphors and personal responses to the making process. I question and model. And patterns emerge.

Charlotte:Warm Light Curtains. I've done the black at the top and the bottom so it would be widescreen, so it's the cinema. But I did that last time you asked me. I've got a colour grid which I did for you at the start of the project in 2010 on paper, and I think all the emotions to do with it were fear because it was the beginning of the project; so that's shifted! So the light... one of the things that inspired the project was a publication called 'Dream On' by Bristol writers. Ewen MacLeod who's the projectionist at the Arnolfini wrote a lovely piece about how he navigates the city with the names of cinemas and not pubs like most people. He talks about the arc light that came out from underneath the door of the projectionist's booth when he was a child and he knew that he wanted.... it was like the light of creation. I borrowed that line in the app and mixed it in with a bit of Angela Carter.

The yellow is the light of the projector and the light of creation.

The orange and the red are the colours of the Curzon's curtains and logo. And the sense of ... some of the memories are about having to take hot water bottles into the cinema 'cos it was so cold. I just feel like I did what I wanted to do and the Curzon have got this thing. Whether or not it has any sustainability or longevity, I've managed to finish it in time for their anniversary and hopefully it will attract a few people. It shows that they're engaging with the future of film as well as celebrating their past, so that makes me feel warm, I guess. I just hope I've done it justice as a cinema.

Curzon Memories was something like being a mole, digging underground and finding your way, knowing where you are going even though you can't see.

I feel a sense of completion with that particular project and fear about the next project. But I feel like I've gone from not knowing how to do it at all to starting to understand a bit more about it. Having made one app it's a good position to be in to start thinking about doing the next one. The warmth - I feel positive about it. Knowing what I don't know.

Knowing that I've created some moments of enjoyment and satisfaction and knowing what I don't know is how to translate those onto a new subject of study and a new location.

Some of the knowing is intellectual and some of it is embodied - having experienced the app myself as a user and knowing which bits work because I've experienced them in my body.

This feels different, something like a little footstool to reach things, or occupying a space, filling shoes, growing into. A good feeling, more confident than in the past - hopefully not in a hubris kind of way - but feels like a coming of age - inside at the core, grounded, solid. The moment just before the curtains open, then a slither of something, light. What's next is flight - pushing off from the ground, or the little footstool, into the unknown. And then.... Who knows!? but it doesn't matter, it will be OK, trust. Trust, opening, flying blind, scarey and exciting.

As I email Charlotte to check a couple of details for this text, she sends me links to a new article on City Strata along with details of her involvement in two Angela Carter screen-panels (marking twentieth years since Carter's death), and ending with the casual note:

"Carter inspired my love of cinema, especially her autobiographical piece on the Granada Tooting:

"to step through the door of this dream cathedral of voluptuous Thirties wish-fulfilment architecture was to set up a tension within me that was never resolved - the tension between inside and outside, between the unappeasable appetite for the unexpected, the gorgeous, the gimcrack, the fantastic, the free play of the imagination and harmony, order. Abstraction. Classicism. This cinema with its mix of the real and false - real marble hugger-mugger with plaster, so you have to tap everything to see if it sounds hollow or solid - this apotheosis of the fake. There was always the element of surprise. It was like the unconscious itself - like cinema itself - public and private at the same time. I held my breath in the gallery of mirrors - anything might materialise in those velvety depths, monsters, beauties, my own grown self" (quoted in Kim Evans' *The Curious Room* documentary and published in Carter, *Expletives Deleted*, 1997: 400)."

Further Information about Charlotte Crofts' Curzon Memories Project and her current research can be found online:

<http://www.eyefullproductions.co.uk/curzon/>
<http://curzonproject.wordpress.com/>
<http://www.curzon.org.uk/>
<http://pervasivemediacookbook.com/387/curzon-memories/>
http://westengland.academia.edu/CharlotteCrofts/Papers/525335/Technologies_of_Seeing_the_Past_The_Curzon_Memories_App
<http://www.wired.co.uk/news/archive/2012-05/03/heritage-sandbox>
<http://www.watershed.co.uk/ished/heritagesandbox/projects/2012/city-strata/>

Notes

¹ Symbolic Modelling (*Metaphors in Mind*, Topkins and Lawley, 2000) is a systemic approach combining Clean Language questions (developed by counselling psychologist David Grove) with client-generated metaphor to develop rich models of an individual's process and 'metaphor landscape'. www.e-merge-walks.com

² *Fusing the physical and the digital: the art and technology of pervasive media*. Digital Economy Research in Practice lecture series, University College Falmouth. 6/12/2011 <http://air.falmouth.ac.uk/content/fusing-physical-and-digital-art-and-technology-pervasive-media> (www.gatherer3.com).

³<http://postdigi.wordpress.com/programme/locative-media-panel/>

⁴ Producers *Aardman* of Bristol have just donated the latest acquisition of the Curzon Collection, an adapted BBC news camera used for stop motion animation up until their recent switch to digital.

⁵ *The Bill Douglas Centre* for the history of cinema and popular culture, Exeter University. <http://billdouglas.ex.ac.uk/eve/>

⁶*Wurlitzer* (2004) 16 mins. <http://vimeo.com/38061229>

⁷ *Blight* (1994-96) 14 mins, 16mm & video, colour, sound. Extract at: <http://www.johnsmithfilms.com/texts/sf8.html>

⁸ Crofts' PhD thesis on Angela Carter's writing for Radio, TV and Film, with the Department of English Language and Literature, University of Manchester, was published as *Anagrams of Desire* (MUP 2003).



Jackie Calderwood

Jackie Calderwood is an artist and practice-based doctoral researcher with the Institute of Creative Technologies De Montfort University (UK). Her creative works and thesis 'Pervasive Media Art and Eudemonia: Transdisciplinary Research by Practice' stem from her public arts practice with mobile technologies, communities and landscape. She has trained extensively in David Grove's Clean Language and Symbolic Modelling, exploring potential applications as arts and research methodology. Jackie holds a BA in Fine Art (Sound and Image) from Bath Spa University and MA Media (Interactive, Audio, Video Arts) from the University of the West of England, and was resident at Bristol's Pervasive Media Studio. www.jackiecaldерwood.com