

David Simoes-Brown joined the National Endowment for Science, Technology and the Arts in May 2007, attracted by its mission of promoting UK innovation. He was an innovation consultant running Applied Emotions and was particularly interested in how an accurate understanding of human emotion can be a creative tool. Prior to this he helped corporates to innovate as Director of Seymourpowell Foresight, the futures and research arm of the renowned product design studio.

David has spent 20-odd years in advertising as a strategic planner, most recently as Planning Director of Burkitt DDB responsible for the strategy of John Lewis, Peroni, Nestle and Epson. Before that he has worked at BDDH, Grey and Publicis on accounts as diverse as Christian Aid, Nintendo, The Cooperative Bank and P&G.

David Henty is Reader in Media and Communication at the university of Westminster. He studied history at St Andrews and Oxford, and now teaches and writes about broadcasting, particularly its relationship with twentieth century social, cultural and political history in Britain, Europe, and America. He is the author of 'Radio and the Global Age' (Polity, 2000) and 'Life on Air: A History of Radio Four' (Oxford University Press, September 2007). He is currently on the editorial board of 'The Radio Journal' and has served on the pan-european 'digital radio cultures in Europe' group of academics and broadcasters. He worked as a producer for the BBC for seven years before joining the University of Westminster in 1993, and has recently been interviewed about his work on programmes such as 'Front Row', 'The Archive Hour', and 'The Message'.

Peter Bloore is a Visiting Fellow in Creativity at UEA (University of East Anglia), and is working on a number of different research projects into creativity. He teaches on the scriptwriting strand of the UEA Creative Writing MA, and on the MA in Creative Entrepreneurship.

He is a Senior Lecturer at Bournemouth University's Media School, working with the HEFCE-endorsed "Centre for Excellence in Media Practise." From 2007 to 2009 he has been the course leader on the UK's first specialised Media MBA. He is also a Visiting Lecturer at the European Television and Media Academy, Strasbourg.

Prior to that he was the Associate Director of the Film Business Academy at Cass Business School in the City of London. Academically he specialises in managing creative people, and media business strategy. His recent academic papers include "Re-defining the film value chain."

Over the last ten years Peter has worked as a film and media business consultant for organisations including the National Film and TV School; Media Xchange; Prescience Film Finance; and a range of production companies including Ken Loach's Sixteen Films; Stephen Woolley's Number 9 Films; Sally Hibbin's Parallax Productions; and Simon Channing Williams' Potboiler Films / Thin Man Films.

He is a produced feature film screenwriter (The Truth About Love starring Jennifer Love Hewitt and Dougray Scott); and has two screenplays in development.

Adam Thorpe is a Reader in Socially Responsive Design at Central Saint Martins College of Art and Design, London and Director of the Bikeoff Research Initiative, part of the Design Against Crime (DAC) Research Centre. His research activities are practice-based. He has contributed to the development of research methodologies that seek to maximize stakeholder value through application of socially responsive principles and research dissemination strategies that utilise market intervention to promote best socially responsive practice via product benchmarking. Current research activities include “Bike Off 2” a project that seeks to generate anti-theft design strategies for bicycle related products and infrastructure and the “DIGITEX” project that seeks to develop digital textile finishing processes that enable functional characteristics to be applied to fabrics. He has published numerous articles discussing socially responsive design and DAC theory and practice. As co-founder and design partner of Vexed Generation Clothing Ltd (Est 1996), Karrysafe Ltd (Est 2002), Broke Bitter & Twisted (Est 2002) and Vexed Design Ltd (Est 2007) he has pioneered the field of ‘Urban Mobility’ with outputs spanning fashion, product and industrial design.

Lorraine Gamman is Professor of Design Studies, at the School of Graphic and Industrial Design of Central Saint Martins (CSM) College of Art and Design, which is part of the University of the Arts London. She wrote her PhD on shoplifting at Middlesex University in 1999, taught product and industrial design at CSM for ten years before setting up the practice-led Design Against Crime Research Centre (DACRC)- see www.designagainstcrime.com - which she has directed since 1999. Her work with the DACRC has won several awards for design innovation and led to the catalysation of a number of DAC product ranges including Stop Thief chairs, and with Adam Thorpe, Karrysafe bags and Bikeoff anti theft bike stands. She has also co-curated with Thorpe over 20 DAC exhibitions in the national and international context and been the recipient of external research funding awards. She is a member of the Home Office’s Design Technology Alliance which advises Britain's Home Secretary and is also Vice Chair of the Designing Out Crime Association; she also is involved with numerous design led institutions.

Lorraine Gamman’s publications include the design resources [www.inthebag.org.uk\(2008\)](http://www.inthebag.org.uk(2008)) and www.bikeoff.org, *Gone Shopping, the Story of Shirley Pitts, Queen of Thieves* (1996 film rights sold to Channel 4 in 2000) and numerous articles with Adam Thorpe on socially responsive design. She also writes on visual culture and has published widely on this subject.

Sam Barrett is a Lecturer in Music and Director of College Music at Pembroke College. He is a specialist in early medieval music, with a particular interest in Latin song and issues in notation, transmission and performance. He also researches and teaches jazz and related genres of popular music.

Michael Hrebeniak is Fellow, Tutor and Director of Studies in English at Wolfson College, Cambridge, and Lecturer in English at Magdalene College, Cambridge. He read English as an undergraduate at King's College London, before undertaking PhD research in American Literature. In 1994 he was appointed to the first Lecturership in Humanities at the Royal Academy of Music, and this is where he remained until 2003. His first book, *Action Writing: Jack Kerouac's Wild Form*, was published by Southern Illinois University Press in 2006 and nominated for a MLA prize, and it has just been revised and republished as a softback. He is currently working on two new books: a study of ecological currents in postwar American poetry, and a psychogeographical account of the medieval Stourbridge Fair. In 2007 he co-organised the *Passionate Natures - Ecology and the Imagination* conference on behalf of the Cambridge University Centre for Research in the Arts, Social Sciences and Humanities. His academic career has co-existed alongside subterranean activities as a saxophonist, jazz journalist, an obituary writer for the *Guardian*, researcher for the Arts Council, editor and publisher of *Radical Poetics*, and producer of poetry CDs and arts documentaries for Channel 4 TV on behalf of *Optic Nerve*. From 2002 to 2007 he was Visiting Fellow at the Praxis Centre at Cranfield University School of Management, where he researched the yoking of the arts to the fostering of creativity and sustainability across organisations, including central government.

Richard Wentworth is a British Artist and master of the Ruskin School of Drawing and Fine Art in Oxford. He attended Hornsey College of Art from 1965 and worked with Henry Moore as an assistant in 1967. He was awarded an MA in 1970 from the Royal College of Art and went on to become one of the most influential teachers in British art over past two decades at Goldsmith's College, University of London, where he taught from 1971 to 1987. He was appointed by the prestigious German Academic Exchange Programme (DAAD) to work in Berlin from 1993 to 1994, and in 2002 was made Master of the Ruskin School of Drawing and Fine Art, Oxford University.

Wentworth emerged as a major British sculptor in the early 1980s. His work centres on the idea of transformation, of subtly altering and juxtaposing everyday objects which, in turn, fundamentally changes the way we perceive the world around us. His palette is one of ladders and lightbulbs, buckets and tins, tables and chairs, sometimes with legs partly sawn off and counterbalanced by a weight as if to defy gravity.

In his ongoing series, *Making Do and Getting By*, Wentworth also uses photography as a means of documenting what might be called 'the sculpture of the everyday': a cigarette packet jammed under a wonky table leg; a makeshift construction to reserve parking space; a bucket jammed on to the side of a dented car so that the headlight can still operate. 'I live in a ready-made landscape', he remarked early in his career, 'and I want to put it to use'.

He was one of the selected artists in the London section of the 2002 São Paulo Biennial and in 1999 curated 'Thinking Aloud', one of the most creative contemporary exhibition projects staged in the past five years and which was seen in Cambridge, London and Manchester.

Don McIntyre is Director of Urban Learning Space (ULS) based in Glasgow's Lighthouse Building, Scotland's centre for design and architecture. ULS design and deliver technology focused community projects which aim to explore and address challenges faced by 21st century citizens. Don is a graduate of both Glasgow School of Art and Strathclyde University, becoming particularly interested in the application of creative thinking within ICT disciplines such as software and web development. During the 1990's Don worked with a variety of technical and design agencies including virtual reality pioneers Virtuality, web developers and strategists Oyster Partners and Crown Business Communications. Don lives in Dunblane with his wife and many guitars.

Barbara Bodenhorn is a social anthropologist who has been working in Arctic Alaska since 1980 and in megabiodiverse rural Mexico since 2004. Her own research has depended heavily on local level collaboration. The present project is no exception. Drawing on three years' of international student interchanges, her presentation explores the experiences of young people who come from three countries, multiple ecosystems, and two languages, come together for 1-2 months to think and learn together about their local environment and global processes of climate change. The Mexican students in general have participated in an education system that emphasises group work over individual voices. The Alaskan students take part in the US system which values individual work virtually over everything else. The present paper explores some of the synergies that seem to be emerging from the coming together of these young people.

Caroline Gatt is a doctoral candidate in anthropology at the University of Aberdeen. She has done anthropology research and worked with environmental non-governmental organisations (ENGOS) on various projects and in different capacities since 2000, namely with Nature Trust Malta (www.naturetrustmalta.org), Friends of the Earth Malta (www.foemalta.org), Friends of the Earth Brazil (www.natbrasil.org.br) and the Friends of the Earth International Secretariat (www.foei.org). Her doctoral fieldwork was carried out with these last three groups within the international federation of grassroots ENGOS

Friends of the Earth in Malta, Brazil and the Netherlands. Due to various experiences with ENGOS and environmental politics where specific ontologies are at the basis different strategic essentialisms she has a particular interest in epistemology and power.

From 2001 to 2005 she also worked as a theatre practitioner as well as carrying out anthropology research with two research theatre groups: Icarus Performance Project in Malta (www.icarusproject.info) and Centro Indipendente Ricerca Teatrale (www.teacirt.it) in Italy. Drawing on experience both with ENGOS and theatre practitioners she also has a particular interest in how anthropology does and could engage with different audiences. Following from a recent ASA 2009 panel she convened with Katy Fox called “Engaging Anthropology and Archaeology: theory, practice and publics”, she is in the initial phase of setting up a collaborative project provisionally called “Engaging with anthropology”.