

**KAREN FOLEY:** The Arts Hub was an online interactive event, and you're about to watch a session from that. But I wanted to explain to you how it all worked.

You're about to see the video stream of the studio. But our audience participated online through chat and through interactive widgets. And those ideas were fed through into the studio from the social media desk. Of course because you're watching it on catch up, you won't be able to do those activities, but I do hope that you enjoy the discussion that follows.

[MUSIC PLAYING]

Hi, and welcome back to the Arts Hub. Well, we've just been talking about resilience, disappointment, and ended with a discussion about suitable things for rewards. So we have some of them. Matthew says tea and biscuits. Yes, we agree, and we do like biscuits. We've eaten quite a lot of those actually in the break. Amanda says a DVD, which I think is very good-- Belgian eclairs from Davin. Yeah, that's a very good choice. Rachel, what other things did people think was suitable rewards?

**RACHEL:** Well, cake--

[LAUGHTER]

--brownies, chocolate chip cookies. And then we move onto things like wine, and alcohol obviously. But we've got one here. I think it's from Melody. And she said she likes to sleep, swim, not think, just be. I think that's absolutely brilliant. That's spot on.

**KAREN FOLEY:** That must make the best reward actually where you don't have to go and do anything. I mean, how many of us just take five minutes just to be?

**RACHEL:** We don't.

**KAREN FOLEY:** Ask her how she does that please.

**RACHEL:** Right, we're on it.

**HJ:** I have to say though, I think Ben had a great comment that he generally doesn't reward himself because he just loves doing the TMA process. So he may be one of a kind. But we'll

see.

[LAUGHTER]

**KAREN FOLEY:** The TMA as a reward, how wonderful Ben. Well, that's great. We've also been having fun doing our caption competition. And so we had a winner here beforehand. You can see Owen has won 10 pounds of Amazon vouchers, which will be sent to him on Monday.

And we're now working on our giraffe caption competition. For those of you who are a bit stuck, you can always watch our rerun of creative writing. Earlier we were thinking about how to use things like this to inspire our writing. But you're only after a caption.

Karen Wright says, "I think I took a wrong turn," which I think is very funny. Well done Karen. You could be in there with a chance to win unless we get some more answers very soon, because I'd like to give that prize away this evening. And we will post it to you on Monday.

So for those of you who have just joined us, because it's Friday night and it's getting a little bit busier, welcome to the Student Hub Live. This is all about being online. It's all about being interactive. And we're going to be doing a session now called Lucky Dip where I'm going to open my box of stuff and get out a card. And I have two panellists who have come to talk to me about stuff, and we really don't know what's in the box.

But we're going to think about objects, because of course we have our cabinet of curiosity here. And the arts, as we know, are all about objects and what we make of them. But we really need to know what you at home make of some of these objects as well. So please do participate.

That means that if you are using the watch only, you might want to come in the watch and engage. And if you do that, you'll be able to see the chat and also use the interactive widgets, which we have there as well. So please do that by going back to the website, [studenthublive.kmi.open.ac.uk](http://studenthublive.kmi.open.ac.uk), and then you can click on the Watch and Engage button and sign in using your student ID as you normally log into Student Home. Or if you don't have that, you can go and get an OUCU by filling in a really simple form. And that's on the frequently asked question section of the website. All right, I think that's all the admin for now.

Oh by the way, I haven't been mentioning this, but we also have a feedback form on that website. And we'd love to know how you found the day. We've been having some really, really great comments. And it's a really, really short simple form. So if you got any ideas or you want

to tell us how you've experienced this, we would really love to hear from you. It'll take a couple of minutes, depending on how much you want to write of course. But do that from the website. That's on the home page. And there's a little feedback button there. So We would like to hear from. you.

OK, so without further ado, thank you very much, Robert Samuels and Jessica Hughes for coming in to do our lucky dip. First, can you tell us then, what inspired you to be involved in this session? Don't tell the truth.

[LAUGHTER]

Make something up. Well generally though, I mean, you're in the music department, because objects are very, very central in classical studies also. But you know, this idea I guess of picking objects and having a meaning, especially not knowing what is in this box, how does that make you feel?

**JESSICA HUGHES:** Yeah, to be honest, I'm kind of wondering what's in that box. But obviously as a classical archaeologist, I work with material culture all the time. So I'm hoping that there are some things in there that might have a link back to Greece and Rome, or--

**KAREN FOLEY:** Probably not.

**JESSICA HUGHES:** Probably not. I'll make them have a link. I'll force them in there.

**KAREN FOLEY:** In fact, let's have a look. What would you say?

**ROBERT SAMUELS:** Well, I think music of course doesn't create anything that is physical. It exists kind of in the air and in your mind. But you can't make music without using physical objects. And in fact physical objects inspire music. They're connected with it and so on. So I want to sort of demonstrate that music is also-- it's connected with every other part of your life. So there can't be an object in there which isn't connected in some way.

**KAREN FOLEY:** So you're confident--

**ROBERT SAMUELS:** Absolutely.

**KAREN FOLEY:** --you can say something. OK, let's see what we-- ah, right. I think you'll both like this, I really do.

**ROBERT**  
**SAMUELS:** You did say we're allowed to pass it to each other if we--

**KAREN FOLEY:** Yeah, you can pass, but it's not really the done thing. So our first object is a ship. Now, is there anything that we can say about ships? Any classical voyages that were carried out using this sort of thing?

[LAUGHTER]

**JESSICA**  
**HUGHES:** Well, tomorrow, I shall be bringing along a mug with a ship on it. So that's the first thing that pops into my head. And it's the ship of Odysseus, who is swimming past the Bay of Naples. I think you may already have had this story this evening about the Sirens, the Siren Parthenope, and they were singing to Odysseus.

**KAREN FOLEY:** Well that's a detail? Might not want to quiz me.

**JESSICA**  
**HUGHES:** So Odysseus and his crew on the ship, Odysseus really wants to listen to the Sirens singing. But of course they're quite deadly and anyone who hears their song is then going to kind of jump overboard. So what he does, he stuffs his crew's ears with wax and he ties himself to the mast so that way he can sail past and listen quite safely to the music. There you go.

**KAREN FOLEY:** Ah, your lead in.

**ROBERT**  
**SAMUELS:** They're quite a lot of musical ships. One of the ones I wrote a whole study section on a module some years ago about Wagner's opera, *Tristan und Isolde*. And the whole the first act is set on board a ship. The whole of the opera is about going somewhere else. It's all about travelling and journeying in one way or another.

But what actually came to my mind first though was not my music. But a couple of my colleagues in the department last year had a research grant. It was one of the best research grants I've ever known somebody to have. It was a research into music on board cruise liners.

**KAREN FOLEY:** Really?

**JESSICA** Yes, it's a big--

**HUGHES:**

**KAREN FOLEY:** I'm not so sure. Have you been on a cruise liner?

**ROBERT** Well-- but the history of music on the transatlantic cruise trade is called Atlantic Sounds. And  
**SAMUELS:** there is indeed an @AtlanticSounds Twitter account and a hashtag, #AtlanticSounds, if you want to find out more about it.

But it's more significant than you think. It's the way in which black jazz musicians were able to come to Europe. They could earn their passage by playing music on board ship. And then when they got off at the other side, they brought this new music, before the Second World War. And we wouldn't have had it crossing the Atlantic, and actually with the musicians themselves, sort of before the age of recordings being the main reason for disseminating it.

So it's got more historical interest than you might think. But it was great. They had a partnership between us and the people of Falmouth and a couple of other partners as well. So they looked at music on board ship. We could say hello, sailor to them for the whole year.

**KAREN FOLEY:** Yeah, exactly. So not just Elvis impersonators. I wonder what the audience thinks. One of my favourite soundtracks, actually, and favourite films is *Master and Commander*.. I just loved-- have you heard the soundtrack to that, cello? And it's just ab cello and violin quartet. It's just beautiful, absolutely beautiful. And it reminds me of that and how music was accompanying this very violent storm basically.

Rachel and HJ, has anyone got anything to say about ships before I move on?

**RACHEL:** Yeah, well we've got several. Davin's just said does anyone know the difference between a ship and a boat? So that's like a good question.

**KAREN FOLEY:** Yes, I do. You can put a boat in a ship, but you can't put a ship in a boat.

**RACHEL:** Is that the answer?

**KAREN FOLEY:** It is. I know that because I used to work with Princess Cruises and they always used to tell me that when I would call their ship a boat.

**RACHEL:** Oh, I thought you actually have one or something, or bring that into the studio tomorrow and show it off or something.

**KAREN FOLEY:** No.

**HJ:** I think Ben's sort of one for the ship. He's talking about the ship of Theseus, and he's saying it's a great philosophical problem to mull over. So that's one to look up and have a think about I think.

**KAREN FOLEY:** Excellent. All right, thank you for that. Well, I don't know. This is partly like, I think, a Freudian thing, because I just said Elvis impersonators. And lo and behold our next card is Elvis.

[LAUGHTER]

So I wonder what we have to say about Elvis. I mean, clearly he had some music, didn't he?

**ROBERT SAMUELS:** He is a musician, so, you know. Most music in most societies have to do with either singing or dancing. And with Elvis of course it has to do with both. And he is a very significant figure I suppose in-- and also in dissemination of music, because it's a point where music gets taken through recordings, in a much bigger sense in the late '50s and so on than that it was before. Studying recordings and the history of recordings is something we're particularly interested in in the department.

**KAREN FOLEY:** Did he write his own music?

**ROBERT SAMUELS:** Not as far as I know, or not very much. Mostly I think he's using things written by other people.

**JESSICA HUGHES:** Does he write any songs on classical themes?

[LAUGHTER]

**KAREN FOLEY:** Actually none. We can't knock him too much, but that is one thing I think would be fair to say. But this whole idea, you're very much into myth and all of these constructs. Elvis is one of those people who, I think, brilliant music, et cetera. But there is this idea that he is almost more, to some extent more-- probably, I don't know, one of the really influential people who became more than he actually is.

**JESSICA HUGHES:** Yes. In fact, when you picked that out, my first thought was to AA100 the arts past and present, and our first book, which is about reputations. And we look at Cleopatra, but we also

look at Maria Callas and Madonna. And it's those very big issues that you've been talking about, how somebody's reputation become bigger than they are, and how do you then get back to the historical reality, and which parts of their lives do you choose to kind of gloss over.

**KAREN FOLEY:** Well some people say he's still alive. It's gotten out of control quite frankly. Excellent. Anyone have anything to say about Elvis?

**RACHEL:** Oh no, we've got to give you a round of applause because she was right--

**KAREN FOLEY:** Who, me?

**RACHEL:** --about the ships, because it created debate here.

**KAREN FOLEY:** Oh no, I know. I know.

**RACHEL:** We had a ship is a ship and a boat is a boat. We had a ship in a boat-- actually a ship in a bottle. Whatever, there was loads going. This is one of those tongue twister thingies. But we're getting onto Elvis, but we just covered the ship.

**KAREN FOLEY:** No, it's an important point, especially if you're working with cruise liners, who get very offended I can tell you if you mess that one up.

OK, so next stars of our lucky dip. Oh, what are we going to have-- oh, a potato. Right, potatoes. This is very, very random. Well in fact I'm going to give home crew a chance to start talking again about jacket potatoes, because they have been, while we have been working hard in the studio, they have been munching on such things as biscuits, jacket potatoes, Prosecco. They've moved on to wine and beer. Did they end up on the beer or not? I can't remember. Yes they did.

So they've been eating various things. But potatoes were one thing. And we were saying-- Sarah was saying, oh you know-- somebody was in Canada. Can't remember her name off the top of my head just because there's so much going on up there. But she was in Canada and she went out for a lovely lunch and had a jacket potato. We were saying ladies who lunch don't eat jacket potatoes, they should be eating smoked salmon. So can we say anything about potatoes?

**ROBERT**  
**SAMUELS:** Yeah, of course you can. I mean honestly, there's a musical connection with everything, as I said. And you haven't heard of the London Vegetable Orchestra, obviously.

**KAREN FOLEY:** Well someone told me you could make vegetables out of-- no, you could make instruments out of carrots. But I didn't know round vegetables were any good.

**ROBERT** Well absolutely, yes. I mean, you could hollow out the potato, cut holes in it and play it like an  
**SAMUELS:** ocarina, couldn't you, for a start?

**KAREN FOLEY:** If you really wanted to I suppose.

**ROBERT** The Vegetable Orchestra is mostly hollowing vegetables and putting finger holes on them and  
**SAMUELS:** blowing them.

**KAREN FOLEY:** Right, so like recorders, but edible, edible recorders.

**ROBERT** Yes, that's right. And as long as you've got a large enough vegetable, then you can do that.  
**SAMUELS:** Others of course you might be able to use as percussion instruments or whatever.

**KAREN FOLEY:** But what would be the point then of making a vegetable orchestra, apart from it being very fun and possibly organic and very environmentally friendly?

**ROBERT** The funny thing is we had a module on music and technology until very recently. And in fact  
**SAMUELS:** we're hoping we might be able to have another module on music and technology in the nearish future.

One of the things we did there was we didn't send students vegetables, but we did send them lengths of plastic which they could connect together in different ways. So you could learn something about how the shape of an instrument affects its acoustics, and therefore the range of notes it produces. And that's something you do learn that if you start hollowing out vegetables and then trying to blow over them or through them or into them, you can learn quite a lot about the acoustics of the instruments. You can make a much lower note out of a potato than you might think. Even very small one, make a very high and squeaky note, but not necessarily.

That's as much as I know the Vegetable Orchestra. I heard them perform once. They were fantastic.

**KAREN FOLEY:** So we could have a leak flute or a carrot piccolo.

**ROBERT** Carrots, certainly, yes. Leaks, I'm not too sure about actually.  
**SAMUELS:**

**KAREN FOLEY:** No, actually hollowing them out might be problematic.

**ROBERT** I think that comes a bit sooner.

**SAMUELS:**

**KAREN FOLEY:** Jess, we're having a picnic tomorrow. And I know potatoes are not on your list.

**JESSICA** No, there aren't any potatoes in there, although I'm probably going to go home and look at my  
**HUGHES:** book of mythology and find a myth of somebody turning into a potato or something and think darn.

But no, we've got lettuce. We've got ambrosia rice put in. We're got lots of vegetables in there, but no potatoes.

**KAREN FOLEY:** Why not then? Why are potatoes, such a fundamental staple, they're not featured prominently in classical art?

**JESSICA** Well, yeah, I can't imagine a Greek verse with a potato in it. But some of my colleagues who  
**HUGHES:** know all about agriculture and the Roman Empire would be able to tell me if there were indeed potatoes. I know there weren't tomatoes in Italy. That was a much later introduction.

**KAREN FOLEY:** Well I do wonder if it's--

**ROBERT** Well they're New World, aren't they?

**SAMUELS:**

**KAREN FOLEY:** Yeah, I wonder if it is a geographical thing where they were not popular in certain and not really a thing of the Mediterranean diet, was it?

**ROBERT** I was always taught Walter Raleigh brought back the first potato. But I'm not sure if that's right.

**SAMUELS:**

**JESSICA** Phew, I'm glad I didn't go into a whole discourse on Roman fish and chips or something.

**HUGHES:**

[LAUGHTER]

**KAREN FOLEY:** Yeah, imagine.

**JESSICA** But if my colleague Helen King were here, she'd be able to tell us all kinds of different treatments, medical treatments, used in vegetables in Greece and Rome, because she knows all about organic remedies for the body and thing. So not potatoes, but I'm sure there were interesting things using other kinds of root vegetable.

**HUGHES:**

**KAREN FOLEY:** What are people saying? Any more talk about jacket potatoes and food?

**RACHEL:** I'm really not sure if I should say this.

**KAREN FOLEY:** Why?

**RACHEL:** We're looking at tips on how to make moonshine out of--

**KAREN FOLEY:** Typical.

**RACHEL:** What else have you got? We've got mashing, boiling, roasting, stencils, wall stencils for doing painting. What have you got?

**HJ:** Ooh dear. We're just talking about potatoes and everything you can do with them. And apparently it's quite a bit. But it is making me very hungry. And Sylvia is talking about her lovely lunch that she's had as well. Ooh dear, I'm getting hungry talking about all these potatoes I think.

**RACHEL:** Getting hungry or you want to go to the bars. That's the problem. We're a little bit conflicted. Do we eat them or do we drink them? We turn them into drink obviously.

**KAREN FOLEY:** Lovely. OK, well thank you very much. I thought we'd get through a lot more than these in this time, but we've unfortunately ran out of time, which is very lucky for you too.

**HJ:** Already?

**KAREN FOLEY:** I'm not telling you what the next one is. But thank you for being such good sports, coming in and showing us that every object can have some sort of relevance to the arts. That's been a really interesting session.

So Bob and Jess, thank you very, very much for joining me on the sofa today. And I bet you're going to go home now and start Googling classics and potatoes. If you're not, I don't know what's wrong with you.

[LAUGHTER]

But seriously, thank you very much for coming and talking today. We're going to have a brief video now which is a Masterpiece Tour. And then I'm going to be joined by Paul Lawrence and Nicholas Watson. And we're going to have a slightly more sensible and in fact probably a very sensible conversation about why is the past important. I'm really, really looking forward to this. We've got a great line of things to cover in that next session.

So we'll see you after this brief video break. And don't forget that if you have a minute, do fill in your feedback and tell us how you've enjoyed the day. We'll see you very soon.

[MUSIC PLAYING]