

FINAL REPORT ON
SUBJECT OF STUDY: Collaboration in Research and Artistic Practice

Sarah Feinstein and Pauline Hadaway

PROGRAMME DESCRIPTION

‘The Subject of Study – Collaboration in Research and Artistic Practice’ took place on 17 November 2016 and was aimed at exploring research collaborations in academic and artistic practice. The conference opened with an afternoon of researcher lead discussion, exploring different forms of collaborative practice and relationships between the agency of individuals engaged in collaborative research and the institutional or disciplinary context in which they operate at the SALC Graduate School. This was led by members of the Common Ground Research Network that included a mix of postgraduate researchers, artists and research fellows who also facilitated small group discussions (see Appendix A for full bios). An evening keynote address was given by artist, writer and educator, Anthony Luvera at the Manchester School of Art whose work explores tensions between authorship (or artistic control) and participation, and the ethics involved in representing other people’s lives. The conference was attended by 39 delegates and the keynote was attended by 44 participants (see Appendix B for full details). Among those who attended were 16 postgraduate researchers, seven artists, six postgraduate taught students and one six form college student. Over sixteen universities were represented among the delegates, including Manchester Metropolitan University, University of Central Lancashire, University of Manchester, Coventry University, University of Brighton, Sheffield Hallam University, Blackpool and the Fylde College, Goldsmiths University London, UCL Slade School of Fine Art, Universidade Federal de Minas Gerais/Brazil, University of Liverpool, and University of Salford.

The conference was made possible through the generous support of both the University of Manchester’s artsmethods and the North West Consortium Doctoral Training Partnership, and the Manchester School of Art graciously funded a wine and canape reception for the keynote. Common Ground Research Network was launched in May 2016 as an interdisciplinary research network aimed at building dialogue between academic researchers and communities who are the subject of research in Ireland, focusing on the experiences of the North. Common Ground seeks to foster better understandings of the role of academic research and the arts in the representation of conflict and reconciliation.

IMPACT and ENGAGEMENT: SOCIAL MEDIA

The main source for publicity were both the Wordpress site and Twitter account that was developed last spring when Common Ground Research Network launched. Our impact was as follows (all figures based on analytics from September to November 2016):

WORDPRESS

<https://commongroundmcr.wordpress.com>

- 150 Visitors
- 278 Views
- Views by Country: 245 United Kingdom, 17 Ireland, 5 Argentina, 5 France, 4 United States, and 2 Germany

TWITTER

@CmnGroundMcr

- 160 Tweets
- 49 Mentions
- 2891 Profile Visits
- 146 New Followers (654 Total Followers)

Both the Wordpress site and Twitter account will be maintained as an on-going resource for collaboration and dialogue.

PROGRAMME EVALUATION AND LEGACY

In regards to documentation, a video of the keynote will be made available through the Common Ground website in January 2017 (<https://commongroundmcr.wordpress.com/video-anthony-luvera-keynote-address-for-subject-of-study-17-november-2016/>). A reflective evaluation of the conference and keynote will be written by Sarah Feinstein and Pauline Hadaway as blog post to be hosted on both the Common Ground website (<https://commongroundmcr.wordpress.com/2016/12/14/report-on-subject-of-study-collaboration-in-research-and-artistic-practice-sarah-feinstein-and-pauline-hadaway/>) and on the Institute for Cultural Practice website about some of the themes that emerged from the conference.

Recognising the interdependence between researchers and the communities who are the subject of research, Common Ground Research Network is interested in exploring some of these

interdependencies with a view to identifying opportunities for people to exchange ideas and knowledge, to shape, inform and develop research projects. To this end, we are proposing a follow up conference in Spring 2017, which the Film Studies Department at Queen's University Belfast and Open University Ireland have given commitments to support. Several delegates from the 'Subject of Study' conference have committed to developing these future plans, including PGRs from Liverpool, Brighton and Goldsmiths as well as lecturers from MMU and Brighton.

The Subject of Study

Collaboration in Research and Artistic Practice

17 November 2016

University of Manchester and Manchester School of Art



Image: Documentation Assisted Self-Portrait of Ben Evans from Assembly (2013-2014) by Anthony Luvera

Aimed at exploring research collaborations in academic and artistic practice, this conference opens with an afternoon of researcher lead discussion, exploring different forms of collaborative practice and relationships between the agency of individuals engaged in collaborative research and the institutional or disciplinary context in which they operate. This is followed by an early evening Reception and Keynote by artist, writer and educator, Anthony Luvera whose work explores tensions between authorship (or artistic control) and participation, and the ethics involved in representing other people's lives.

The Subject of Study is hosted by **Common Ground**, an interdisciplinary research network aimed at fostering dialogue between researchers and communities who are the subject of research, with a particular focus on the northern and border counties of Ireland. Common Ground seeks to extend dialogue across disciplines and beyond regional boundaries and has designed this conference to be of interest to researchers working in similarly contested territories or contexts.

This event has been made possible through the generous support of artsmethods at the University of Manchester, the North West Consortium Doctoral Training Partnership, and the Manchester School of Art.



PROGRAMME

12:00-13:00 Registrations and Networking Lunch (to be held at the School of Arts Languages and Cultures Graduate School Atrium, Ellen Wilkinson Building, University of Manchester)

13:00-15:30 Facilitated Small Discussion Groups (to be held at the School of Arts Languages and Cultures Graduate School Conference Room C1.18, Ellen Wilkinson Building, University of Manchester)

Delegates draw on their own research practice to explore ethics, methodology and questions of public interest arising from relationships between research, researchers and subjects of study, asking:

- What is my relationship to the subject of my study? (ethics: power dynamics, private/public, duty of care)
- What is my process of inquiry to my subject of study? What is my position to my subject of study? (methodology: critical distance)
- What is the public interest in my subject of study? (public interest: form of presentation, purpose of study, contribution to field of knowledge)

Facilitators: Ann Carragher (Lecturer in Fine Arts and Critical Studies, School of Creative Arts, Blackpool and The Fylde College); Elizabeth DeYoung (Editor Liverpool Postgraduate Journal of Irish Studies, Doctoral Researcher, University of Liverpool); Sarah Feinstein (Doctoral Researcher, University of Manchester); Pauline Hadaway (Doctoral Researcher, University of Manchester); Jamie Holman (Artist, Writer, Lecturer, Blackburn College); Sandra Plummer (Honorary Research Associate, UCL Slade School of Fine Art); and Fearghus Roulston (Doctoral Researcher, University of Brighton)

Discussant: Anthony Luvera (Artist. Principal Lecturer and Course Director of Photography, Coventry University)

15:30-16:00 Open planning meeting for Common Ground 2017 Conference in Belfast (to be held at the School of Arts Languages and Cultures Graduate School Conference Room C1.18, Ellen Wilkinson Building, University of Manchester)

Find out about our plans and how to bring your ideas and interests into the planning process.

17:00-17:30 Reception and Keynote Registration (to be held in the Ormond Building Council Chamber, All Saints Campus, Manchester Metropolitan University, Lower Ormond Street. Manchester, M15 6BX)

17:30–19:00 Keynote: Anthony Luvera (to be held in the Ormond Building Council Chamber, All Saints Campus, Manchester Metropolitan University, Lower Ormond Street. Manchester, M15 6BX)

Through his work and the relationships upon which it is based, Anthony Luvera is interested in exploring the tension between authorship (or artistic control) and participation, and the ethics involved in representing other people's lives. Anthony will present a recent body of work, *Assembly*, created in Brighton between 2013 and 2014, where people used cameras and digital sound recorders to capture their experience of homelessness. Later, in conversation with

PGR, creative producer and former director of Belfast Exposed, Pauline Hadaway, Anthony will talk about his work creating long-term photographic projects with people experiencing homelessness in cities and towns across the UK, including the on-going Assisted Self Portraits project and Residency, exhibited in 2008 by Belfast Exposed, which featured a series of assisted self-portraits made over a sixteen-month period in the city.

Chair: Fiona Barber (Lecturer, Art History, Manchester School of Art – Manchester Metropolitan University)

Discussant: Pauline Hadaway (Curator and Doctoral Researcher, University of Manchester)

BIOGRAPHIES

Fiona Barber is Reader in Art History at the Manchester School of Art. She is the author of *Art in Ireland since 1910* (Reaktion 2013) and has published widely on twentieth century and contemporary Irish art, with a particular focus on conflict and post-conflict in art from Northern Ireland. She was a contributor to both Oona Frawley ed. *Memory Ireland vol 3: the Troubles and the Famine* (Syracuse 2013) and to the catalogue for the exhibition *Beyond the Pale: the Art of Revolution* (Highlanes Gallery Drogheda 2016). Recently she co-curated the touring exhibition *Con and Eva* for the Public Records Office of Northern Ireland and is working on a full-length study of women artists' responses to revolution and reconstruction in Ireland c.1916-1929.

Ann Carragher is a practicing artist and lecturer in Fine Art and Critical Studies. Her visual art practice examines and explores the concept of liminality applicable to debates concerning border studies and identity politics, in the context of contemporary art practice. The overarching premise of her practice involves theoretical examinations regarding embodiment, affect and female subjectivity, relative to border experiences. She presents works that weave together notions of loss and lament, by exploring the ambiguous and allusive qualities that manifest (physically and psychologically) in the intersection between space, place, mobility and memory. Border's, hinterlands and thresholds are a recurring theme, where the past, present and future are conflated, mediating on paradoxes between visibility and invisibility.

Elizabeth DeYoung is a third-year PhD candidate at the Institute of Irish Studies, University of Liverpool. She previously completed her MA in Irish Studies at Queens University Belfast. Elizabeth's research is concerned with the way space is used and controlled in ethnically segregated cities. In particular, her thesis is concerned with the actors and agencies which shape space in Belfast, Northern Ireland and how these have actually reinforced both sectarian and economic divides in what should be a 'post-conflict' society.

Sarah Feinstein has worked in the cultural sector for over seventeen years, acquiring skills in collections management and arts administration. Most recently, Sarah worked as a researcher at The Pankhurst Center (Manchester) and the Prisons Memory Archive (Belfast). Her research on the repertoires of agency and resistance in feminist music production, distribution and archival practice was published in the edited volume *Suffragette Legacy: How Does the History of Feminism Inspire Current Thinking in Manchester* in 2015. Sarah is currently a doctoral candidate at the Institute for Cultural Practices at the University of Manchester researching the heritage management of former security sites post-closure in Northern Ireland.

Pauline Hadaway has worked in arts and education in the UK and Ireland since 1990 and was Director of Belfast Exposed photography between 2000 and 2013. Pauline is currently undertaking a professional doctorate at the University of Manchester's Institute of Cultural Practices, researching different uses of cultural heritage as in economic regeneration in Northern Ireland and Britain. Pauline is co-founder of The Liverpool Salon, a forum for public debate on Merseyside and has been published widely including: 'Policing the Public Gaze'; 'Re-imagining

Titanic, re-imagining Belfast' in *Relaunching Titanic: Memory and Marketing in the 'Post Conflict City'* (2013) and 'Escaping the Panopticon', to be published next year in *Photography Reframed*.

Jamie Holman is an artist, writer and lecturer. In 2015, Holman began making new works informed by his father's three tours of duty as a member of the British Army in Belfast, Northern Ireland. Using his father's photographic archive of "The Troubles," Holman is currently producing works that explore similarities in landscape, ephemera and class in both Northern Ireland and Northern England. Pieces from this collection have been exhibited at The Royal College of Art, published in *The Saatchi Gallery Magazine*, *The Aesthetica Art Prize Anthology 2016* – 'Future Now,' and most recently a solo exhibition at Darbyshires Gallery London. Jamie Holman is a contributing editor at *The Saatchi Gallery Magazine* and programme leader of B.A. Fine Art at Blackburn College

Anthony Luvera is an artist and writer. His work has been exhibited in galleries, public spaces and festivals including London Underground's Art on the Underground, the British Museum, National Portrait Gallery London, Belfast Exposed Photography, Australian Centre for Photography, Malmö Fotobiennial, Photolreland, Goa International Photography Festival, and Les Rencontres d'Arles Photographie. His writing appears in a wide range of publications, including *Photoworks*, *Source* and *Photographies*. Anthony is Principal Lecturer and Course Director of Photography at Coventry University. He gives workshops and talks for the Royal Academy of Arts, National Portrait Gallery, The Photographers' Gallery, the Barbican Art Gallery, and community photography projects across the UK.

Sandra Plummer is an Honorary Research Associate at the UCL Slade School of Fine Art. Her current research on photographic representations of the 'Troubles' builds on her PhD in Art History. She has published on contemporary photography in journals including *Photographies*, *Photoworks*, *Source*, *Rhizomes* and *Philosophy of Photography*. In 2014, she spoke at Oxford University with fellow panelists including David Trimble on 'How Photography Informed and Influenced the Northern Ireland Peace Process'. Her paper 'Derry Camerawork: Community, Conflict and Challenging Consensus' was presented at Tate Modern (2015) and is part of a book on visual culture and the Troubles.

Fearghus Roulston is an AHRC-funded PhD student with the University of Brighton, where he is a member of the Centre for Research into Memory, Narrative and History, and the Critical Studies Research Group. His current research is an oral history of the punk scene in Belfast in the late 70s and early 80s. Through interviews with participants in the scene, it hopes to construct a narrative of everyday life in the city for young people, considering how they navigated sectarianism and segregation while helping to form a late-flowering, regionally-specific punk culture. More generally his research interests centre around questions of memory, critical geography, oral history and post-conflict societies.

DIRECTIONS TO KEYNOTE AT MANCHESTER SCHOOL OF ART

ADDRESS: Council Chamber Rooms, Ormond Building All Saints Campus, Manchester Metropolitan University, Lower Ormond Street. Manchester, M15 6BX

WALKING DIRECTIONS: Exit Ellen Wilkinson Building and walk towards Oxford Road; turn left on Oxford Road (you will be walking North); continue heading North on Oxford Road for approximately half a mile; turn left on Cavendish Street (immediately before All Saints Park; cross Lower Ormond Road and enter Ormond Building; follow signs for Council Chamber

APPENDIX B: DELEGATE LIST FOR ‘SUBJECT OF STUDY’

(55 Registered for both conference and keynote, 15 Registered for keynote only)

OVERVIEW

39 Total Delegates for Conference

44 Total Delegates for Keynote

16 PGRs (3 AHRC-funded)

7 Artists

6 PGTs

1 Sixth Form College Student

12 Universities – Manchester Metropolitan University (12 delegates), University of Central Lancashire (5 delegates), University of Manchester (4 delegates), Coventry University (3 delegates), University of Brighton (2 delegates), Sheffield Hallam University (2 delegates), Blackpool and the Fylde College (1 delegate), Goldsmiths University (1 delegate), UCL Slade School of Fine Art (1 delegate), Universidade Federal de Minas Gerais/Brazil (1 delegate), University of Liverpool (1 delegate), and University of Salford (1 delegate)

5 Cultural Institutions (Non-HEI) - One Five West (2 delegates), M6 Theatre Company (1 delegate), Manchester Salon (1 delegate), Open Eye Gallery (1 delegate) and Red Eye (1 delegate)

ATTENDED BOTH CONFERENCE AND KEYNOTE

Jade Ashton, PGR, MMU, Manchester School of Art

Anne-Marie Atkinson, Artist

Fionna Barber, Lecturer, MMU, Manchester School of Art

Simon, Belt, Director, Manchester Salon

Sophia Boer, PGT, University of Central Lancashire

Jane Brake, Senior Lecturer, MMU, Manchester School of Art

Cathy Breen, Artist

Sophie Bullock, Artist, One Five West

Brigida Campbell, Professor, Universidade Federal de Minas Gerais/Brazil

Ann Carragher, Lecturer, Blackpool and the Fylde College, Fine Arts

Sarah Cook, PGR, MMU

Adeline Cooke, PGR, University of Central Lancashire

Sara Cooper, PGR, MMU

Alexandre Coupe, PGR-AHRC, Goldsmiths University

Graham Dawson, Professor, University of Brighton

Elizabeth DeYoung, PGR, University of Liverpool, Irish Studies

Sarah Feinstein, PGR, University of Manchester, Institute Cultural Practices

Pauline Hadaway, PGR, University of Manchester, Institute Cultural Practices

Anna Horton, Artist, One Five West

Valentina Jimenez Calle, PGR, MMU

Eric Lepp, PGR-AHRC, University of Manchester, HCRI

Anthony Luvera, Lecturer, Coventry University
Nathaniel Mason, Artist, M6 Theatre Company
Gemma Meek, PGR, MMU
Catalina Neculai, Senior Lecturer, Coventry University
Sandra Plummer, Research Associate, UCL Slade School of Fine Art
Amanda Ravetz, Lecturer, MMU, Manchester School of Art
Fearghus Roulston, PGR-AHRC, University of Brighton, History
Jonathan Salmon, PGT, University of Central Lancashire
Garret Scally, PGR, University of Manchester
Ian Sharpe, PGT, University of Central Lancashire
Sarah Smith, PGR, Sheffield Hallam Univeristy
Zak Tanamli, Artist, Artist
Derek Trillo, Tutor, MMU
Gemma-Rose Turnbull, Senior Lecturer, Coventry University
Julie Walters, Senior Lecturer, Sheffield Hallam Univeristy
Elizabeth Wewiora, Artist, Open Eye Gallery
Frances Williams, PGR, MMU
Haohan Zheng, PGT, University of Central Lancashire

ATTENDED ONLY KEYNOTE

Jessica Balliao, PGT, MMU
Joe Breen, Student, Xaverian 6th form College
Paul Herrmann, Director, Red Eye
Alexandru Nelu, PGR, University of Salford
Belle Seddon, PGT, MMU

APPENDIX C: Overall Budget

EXPENSES	COST
TRAVEL	£391.54
Anthony Luvera (train + taxi)	£94.70
Dan Clayton	£12.75
Pauline Hadaway (train)	£42.25
Facilitator Travel (Alex Coupe)	£54.49
Facilitator Travel (Fearghus Roulston)	£82.00
Facilitator Travel (Ann Carragher)	£17.00
Facilitator Travel (Liz De Young)	£13.15
Facilitator Travel (Sandra Plummer)	£63.20
Facilitator Travel (Graham Dawson)	£12.00
ACCOMODATIONS	£50.00
Anthony Luvera	£50.00
CATERING (est 30)	£437.40
KRO	£437.40
HOSPITALITY	£21.20
DOCUMENTATION (Filming)	£75.00
Dan Clayton	£75.00
HONORARIUM	£125.00
Anthony Luvera	£125.00
PRINTING	£32.59
TOTAL	£1,132.73

APPENDIX D: artsmethods Budget

artsmethods Conference Fund

Event held: 17 November 2016

Organisers: Sarah Feinstein and Pauline Hadaway

Award Amount: £750

Expenses Claimed: £420.08

EXPENSES	COST
TRAVEL	£316.29
Anthony Luvera (train + taxi)	£61.30
Dan Clayton	£12.75
Pauline Hadaway (train for conf)	£12.40
Facilitator Travel (Alex Coupe)	£54.49
Facilitator Travel (Fearghus Roulston)	£82.00
Facilitator Travel (Ann Carragher)	£17.00
Facilitator Travel (Liz De Young)	£13.15
Facilitator Travel (Sandra Plummer)	£63.20
ACCOMODATIONS	£50.00
Anthony Luvera	£50.00
HOSPITALITY	£21.20
Keynote Dinner 17-11-16	£7.40
Keynote Lunch 18-11-16	£13.80
MISC	£32.59
Printing	£32.59
TOTAL	£420.08

APPENDIX E: NWCDTP Budget

NWCDTP - Cohort Development Fund

Event held: 17 November 2016

Organisers: Sarah Feinstein and Pauline Hadaway

Award Amount: £725

Expenses Claimed: £712.65

EXPENSES	COST
TRAVEL	£75.25
Anthony Luvera (train + taxi)	£33.40
Pauline Hadaway (train for planning)	£29.85
Facilitator Travel (Graham Dawson)	£12.00
CATERING	£437.40
KRO	£437.40
DOCUMENTATION (Filming)	£75.00
Dan Clayton	£75.00
HONORARIUM	£125.00
Anthony Luvera	£125.00
TOTAL	£712.65