Rebellious Research Seminar Series - Round 3 (2023/2024)

Welcome to Round 3 of Rebellious Research Seminar Series focusing of Creative Practice Research. Following the popular first two rounds (and a Special Issue on Recontextualising Practice-based Research which followed), the seminar series returns with, again, some truly exquisite guests. As always, free and open to all (all sessions run online via MS Teams), this initiative aims at widening support and understanding around practice research in a friendly and inclusive manner, with some top experts sharing their experience and advice.

For more info and to be added to the mailing list please contact Agata Lulkowska (Agata.Lulkowska@staffs.ac.uk)
All sessions are recorded and available to rewatch on the dedicated YouTube channel.

Session 1: Wednesday 25th October 2023, 3:30-5pm (UK): Maria Sanchez Martinez

Breaking the Boundaries. Interdisciplinary practice-based research.

> *In the recent years we have embedded the word interdisciplinarity within our working environments, being at the core of HE institutions' strategic leadership. However, sometimes there is some confusion around the terms interdisciplinary, transdisciplinary, and multidisciplinary. Depending on the articulation of the different disciplines, our research may fall within one or another. Although this seminar focuses on breaking boundaries, it is essential to predefine the boundaries between disciplines in order to identify the best methodology to break them.*
> *What does it mean interdisciplinarity in practice-based research? How can we approach interdisciplinary practice-based projects within our research teams?*
> *This seminar will present a series of case studies to discuss and identify different approaches to interdisciplinary practice-based research. The seminar aims to provide a set of resources for researchers that would like to set up a framework for leading interdisciplinary practice-based research projects.*

Professor Maria Sanchez is Associate Dean of Research at the Scott Sutherland School of Architecture (RGU). She is a qualified Architect in the UK (ARB/RIBA/RIAS) and has a professional background in performance design. Maria's design and arts practice has been presented at the Museum of Contemporary Art Reina Sofía in Madrid, in the Prague Quadrennial of Scenography, the Dance Biennale of Venice, or the Biennale of Architecture of Venice. Maria has extensive experience in interdisciplinary teaching-led research in Architecture undergraduate and postgraduate programmes, focusing on collaborative live projects.

Link to join on MS Teams

Session 2: Wednesday 29th November 2023 3:30-5pm (UK): Prof. Neil Brownsword
Link to join on MS Teams

Action/Reflection – Remediating Transitions in British Ceramic Manufacture.

In this seminar Professor Neil Brownsword discusses his ongoing practice-based research which interrogates the transformation of place, community and former factory sites following the impact of deindustrialisation. Focusing initially on Stoke-on-Trent (one of Europe's historic centres of ceramic manufacture) it questions how the discipline of ceramics can be interrogated beyond its traditional medium specificity, via paradigms of site-specific artistic research to mediate the complexities of industrial change.

Core to the presentation is Topographies of the Obsolete (TOTO), a multi-component international artistic research project initiated and co-curated by Brownsword in collaboration with University of Bergen. Centred primarily around the former Spode factory, its interconnected research strands examined the socio-economic impact of globalisation upon community and place, the contemporary ruin/ruination, and the artist as post-industrial archivist/archaeologist.

TOTO's transdisciplinary methodology offers a model for interrogating the post-industrial site through expanded notions of curation and artistic research. It has expanded understandings of what can constitute 'ceramics' through its appropriation of post-industrial sites as 'raw material' and analysis of its associated historic, geological, anthropological, socio-economic, and global contexts.

Neil Brownsword is Professor of Ceramics at Staffordshire University. His research examines North Staffordshire's post-industrial ceramic history following the impact of global economics on regional manufacturer in recent decades. His reactivation of historic sites of production and endangered industrial crafts has achieved impact internationally. Brownsword has received various accolades for his contribution to contemporary ceramic practice, including the inaugural British Ceramic Biennial Award (2009), the Grand Prize at the Gyeonggi International Ceramic Biennale, South Korea (2015), and the Whitegold International Ceramic Award (2019).

Session 3: **Wednesday** 13th December 2023 **3:30-5pm (UK)**: Dario Llinares
Link to join on MS Teams

Academic Podcasting and Podcast Studies at the Intersection of "practice" and "research".

In this seminar Dr Dario Llinares, producer and host of the Cinematologists Podcast, The Podcast Studies Podcast, explores the development of Podcast Studies as a specific discipline which provokes new avenues of thought at the intersection of "practice" and "research". One of the central debates in Podcast Studies is whether scholars should adopt the form of podcasting as the method of study, the mode of articulation and the platform of distribution. Dario places this question in dialogue with the Practice Research discourses of legacy media and their academic contexts: Film Studies, TV Studies, and Radio Studies, along with thinking through the impact of digital technology on academics as media practitioners. He reflects on his podcasting experience to unpack the contradictions inherent in the use of sound (over and above text), in the digital infrastructure that is in many ways antithetical to university structures, and the labours of practice required for podcasting. In turn he analyses how Podcast Studies research can disrupt accepted structures of scholarly knowledge production while maintaining tenets such as rigor, value, ethics, and relevance.

Dr. Dario Llinares is a podcaster, writer and associate professor at Ravensbourne University, London. His research has focused on a range of cinema and media-related themes: the status and practice of cinema-going in the digital age, the aesthetics of postmodernism, representations of masculinity in prison cinema, and podcasting as a media technology and practice. He is the co-founder and co-host of the highly respected The Cinematologists Podcast & The Podcast Studies Podcast, co-editor of *Podcasting: New Aural Cultures and Digital Media* (Palgrave Macmillan, 2018) and forthcoming *Podcast Studies: Practice into Theory* with Lori Beckstead.

Session 4: **Wednesday 31st** January 2024 **3:30-5pm (UK)**: Neil Fox
Link to join on MS Teams

"Let the students go wild with it" – Film Practice and Pedagogy. Practice and Research in Falmouth University's Sound/Image Cinema Lab

The Sound/Image Cinema Lab is an award-winning film teaching, research and production project based out of Falmouth University's School of Film & Television. The Lab collaborates with professional filmmakers on short, feature-length, narrative, documentary and experimental cinema that engages students and graduates in professional experiences that facilitate knowledge exchange, increase attainment and accelerate career development. Recent releases supported by the Lab include Mark Jenkin's Enys Men (2022) and Christopher Morris's A Year in a Field (2023). The project engages partners including the BFI, FilmFour and Creative Skillset, and the

Lab has grown to become an equity partner in commercial feature films as well as a successful impact case study for REF2021. In his seminar, Neil will discuss how the films made through the Lab operate as practice research, how traditional research outputs interact with the Lab, how it develops staff, students and graduates, and how it converges teaching, practice and research in one unique model.

Neil Fox is professor of film practice and at Falmouth University. He leads the centre for pedagogy futures and is the research strategy lead for the Sound/Image Cinema Lab. He is a screenwriter and producer whose award-winning feature debut *'Wilderness'* (2017) was released globally by Sparky Pictures in April 2021. He is co-founder and host of the leading film podcast The Cinematologists in partnership with Dr Dario Llinares from Ravensbourne University. The show has been described as 'consistently one of the best film podcasts around' by Sight & Sound. His first monograph, *Music Films: Documentaries, Concert Films and Other Cinematic Representations of Popular Music* (BFI/Bloomsbury) is scheduled for release in March 2024.

Session 5: **Wednesday** 28th February 2024 **3:30-5pm (UK)**: Charlotte Crofts
Link **to join on MS Teams**

Rebel with a Cause: the Potential of Practice Research

Practice research has now become established within our discipline, and recognised as being highly impactful, both by funding bodies such as the AHRC with their annual Research in Film Awards, BAFTSS Practice Research Awards and the REF reporting an increase in " world-leading practice research, ranging from work of individual researchers through to collaborative, socially-engaged and applied research co-created with community or professional partners" (especially in subpanels 34 and 33). So, what makes a successful practice-research project, and what can traditional research learn from practice approaches? Whilst there still may be barriers for practice research (often from within submitting institutions), this talk centres on a positive framing of how far practice has come within the academy and celebrates the potential that practice research has for research excellence, impact and change-making.

Dr Charlotte Crofts is Professor of Cinema Arts at the University of the West of England (UWE Bristol). She is editor-in-chief of *Screenworks,* leading an international editorial board, with members based in the UK, America and Australia, and she has advocated successfully for practice within our discipline's two main subject associations: as the founding MeCCSA (Media, Communications and Cultural Studies Association) Practice Network chair; and as Vice-chair of BAFTSS (British Association of Film, Television and Screen Studies). She has a sustained record of engagement with practice-focused KE in film, screen heritage and cinema curation throughout her work on Bristol City of Film, as director of the Cary Comes Home Festival, and as co-founder of the Angela Carter Society, all of which cohere around the significance of "Place".

Session 6: **Wednesday 27th** March 2024 **3:30-5pm (UK)**: Dr Jill Daniels
Link **to join on MS Teams**

Becoming a *Bricoleuse*: Experiments in Essay Filmmaking and Other Stories

I discuss my journey from film school experiments in fiction films into an essayistic research practice centred on the representation of my self to create a form of 'subjective cinema' where embodied authors perform themselves in the first-person mode (Rascaroli, 2009). The approach has become increasingly prevalent in Practice as Research (PaR) carried out from within the academy. In my current practice I utilize the methodology of a bricoleuse, or 'handy-woman' who does not work to a pre-conceived rational plan but experiments with various different arrangements of elements to see if they will 'work' or not. My aim is to question the notion of a need to provide evidence or authenticity; to avoid perceived constraints of certainty and reliability in the creation of fragmented non-linear narratives where the final films may be shown in diverse screening spaces. Finally, I ask how may PaR be incorporated into the Film curriculum to resist the career-based training grounds taking over HE in Britain and beyond?

Before the session, please watch one of Jill's PhD films or Resisters made in 2021 or both:
https://screenworks.org.uk/volume-13-1/resisters
https://screenworks.org.uk/archive/volume-3/not-reconciled

Jill Daniels is an experimental documentary filmmaker based in London. Her films explore themes of exile and memory, identity and place and, more recently, autobiography. She has been making films for over twenty five years. Her films have been shown throughout the world and she has won numerous international awards.

Session 7: **Wednesday 24th** April 2024: Prof. Alexander Dundjerovic
Link **to join on MS Teams**

Digital Place – Production of performance space

The presentation will be based on a new book 'Placeness- Performative Production of Space' coming out in Summer 2024, published by Bloomsbury. In recent decades, digital media has entered all aspects of our existence and understanding of the world and shaped our reality. Performance of the production of space reinforces the idea that space is not passive but an active element in shaping human actions. The digital space is transformed through social, cultural, and physical practises through action related to space connected to its creation and meaning. Digital place as social media activity is performative, and production is not fixed and static but transformational and fluid. One aspect of digital performativity is the conscious curating of an online presence. Individuals carefully select and craft their profiles, posts, and images to

digitally present a particular version of themselves. People engage in performative acts by creating specific actions online in a digital place. By carefully curating their digital personas, individuals seek to control how others perceive them and make a performative self, an acceptable impression of oneself for others. The desire for social validation and acceptance from others often drives motivation to engage in these activities and reinforces the sense of digital and artificial intelligence-constructed placeness.

Dr. Aleksandar Sasha Dundjerovic is a Professor of Performing Arts at the Royal Birmingham Conservatoire. He is a convener of a Working Group, Interdisciplinary Performance Pedagogies, at the International Federation of Theatre Research (IFTR). Dundjerovic is a professional award-winning theatre director with international theatre experience working (directing and teaching) in the UK, Ireland, Canada, Serbia, Romania, Iran, Russia, Colombia, and Brazil. He is a visiting professor at the University of São Paolo (Brazil) and the University of Arts, Belgrade (Serbia). Over the years, he published several books and articles on contemporary theatre practice, directing and collaborative theatre and interdisciplinary performing arts. His most recent books include Brazilian Collaborative Theater (2017); Brazilian Performing Arts (2019) ; Robert Lepage – Rutledge Performance Practitioners (2 ed. , 2019) ; Live Digital Theatre (2023) and upcoming book *Placness-Performative Production of Spac*e-(2024)

Session 8: **Wednesday 29th** May 2024: Prof. Simon McKerrell
Link **to join on MS Teams**

'Your music is not my music': practice research for disciplinary renewal in media and music

This talk explores the notion of 'emic resistance' in moving towards the theorization and epistemological understanding of practice as a form of research in media and music. I have defined 'emic resistance' as the phenomenon where practitioners (often moving into research careers) resist translating their own non-verbal, experiential or somatic skills and knowledge into text for the purposes of research (McKerrell 2022). I will use my own experience of this deeply felt emic resistance to explain how I think overcoming this holds great potential for media, journalism and for music studies to enable a more translational field of research that can enable much better cross-cultural understanding and improved social solidarity. Translational practice research therefore has the potential in our field(s) to help us better understand ourselves and Others in a much more explicitly comparative approach to research that emphasizes how we feel and what we practice as important forms of insider knowledge that enable a different set of research questions to those that have only historically privileged textual knowledge.*
* *https://www-tandfonline-com.gcu.idm.oclc.org/doi/full/10.1080/17411912.2021.1964374*

Professor Simon McKerrell is a Professor of Media and Music and Head of Media and Journalism at Glasgow Caledonian University. He is interested in the social impact of

music and particularly issues relating to the rural creative economy. He is an expert on the role of music in media and policy and the author of *Focus: Scottish Traditional Music* (Routledge), and the Co-Editor of both *Music as Multimodal Discourse: Media, Power and Protest*(Bloomsbury) and *Understanding Scotland Musically: Folk, Tradition, Modernity*(Routledge). He is also an expert performer of Highland-, Border- and Uilleann-pipes and has toured, taught and performed throughout the world and recorded twelve commercial albums.

Session 9: **Wednesday** June 2024: Prof. Ian Brown, Staffordshire University
Link **to join on MS Teams**

Speculative practice-based research in a miscellaneous context.

In this session Ian Brown considers his speculative practice-based research, which has been taking place intermittently and over a long period of time at Royal Botanic Gardens, Kew. It considers potential frameworks for speculative approaches, the often-disparate breadth of materials and information that arise through the process and the focus on 'searching' as both subject and methodology.

Professor Ian Brown's research investigates how contemporary social identity is constructed through the rituals of consumption within popular culture. Other areas of Professor Brown's research explore the human interface with the Invented World and the Natural World and plant/human relations. There is a focus on themediation of these relationships through popular culture, as a form of communication, and the associated processes of commodification. The use of appropriation, as a methodological tool, and its relation to the history of the ready-made is of particular interest.