

AHRC COLLABORATIVE DOCTORAL AWARD EXTENDED  
PROGRAMME 2012-2018

Tate Liverpool & Winchester School of Art University of Southampton

'Creative Communities' in Art & Design since the 1960s:  
Lessons for Socio-Economic Regeneration in a Globalized World

THE AWARD DETAILS

The award provides for four fully-funded PhD studentships, comprising fees and bursary payments to the student for three years. One research student will be recruited each year for four years, from October 2012 onwards:

Bursary: £13,590 per annum (full time) 2011-2012 rate

Fee payment: £3,732 per annum (full time) 2011-2012 rate

WINCHESTER SCHOOL OF ART

The successful candidates will register for a PhD at Winchester School of Art (WSA) University of Southampton under the supervision of Professor Jonathan Harris, Director of Research and Co-Director of the Winchester Centre for Global Futures in Art Design and Media, established at WSA in 2011.

For information on research and the Winchester Centre at WSA, please visit:

Centre for Global Futures: <http://www.soton.ac.uk/wrc>

Twitter: @WSAGlobalFutures

Facebook: <http://www.facebook.com/wsaglobalfutures>

PROJECT PARTNER TATE LIVERPOOL

The project partner for the programme is Tate Liverpool, and co-supervision will be undertaken by Lindsey Fryer, Head of Learning at Tate Liverpool.

For information on Tate Liverpool and its research interests, see the accompanying attachment.

The successful candidate for the first studentship will be appointed to start on 1 October 2012. A further PhD student will be enrolled for each of the years 2013, 2014 and 2015. The student will be based at Winchester School of Art and work for agreed periods at Tate Liverpool and in other places when necessary. All travel, accommodation and subsistence costs away from WSA will be met by Winchester School of Art.

To apply, you MUST complete the online PhD application form at the University of Southampton. For information about how to apply and eligibility criteria, please visit

[http://www.southampton.ac.uk/wsa/postgraduate/research\\_degrees/apply.page](http://www.southampton.ac.uk/wsa/postgraduate/research_degrees/apply.page)

The closing date for applications is 13 JULY 2012.

TO QUALIFY FOR CONSIDERATION CHECK CAREFULLY THAT YOU MEET AHRC ELIGIBILITY CRITERIA BEFORE YOU APPLY. BELOW IS IMPORTANT INFORMATION REGARDING UK RESIDENCE ELIGIBILITY (from the AHRC guide to student eligibility):

## RESIDENCE REQUIREMENTS

The legal basis for defining residence eligibility for postgraduate training awards is set down in the *Education (Fees and Awards) Regulations 1997*. The guidance below is based on the *Regulations* and on guidance produced by the Department for Education and Skills (DfES). Candidates for awards must have a relevant connection with the United Kingdom. A relevant connection may be established if, at the start of the course:

- The student has been ordinarily resident in the UK throughout the 3-year period preceding the date of application for an award, and
- Has not been resident in the UK, during any part of that 3-year period wholly or mainly for the purposes of full-time education (EU students – see below), and
- Has settled status in the UK within the meaning of the Immigration Act 1971 (i.e. is not subject to any restriction on the period for which he/she may stay).

A relevant connection may be established for an EU student if the student has been ordinarily resident in the UK throughout the 3-year period preceding the start of the course (including for full-time education).

British citizens are not subject to immigration control but only those other nationals who have been granted written permission to stay in the UK permanently are settled.

### Temporary absence

A UK citizen may have spent an extended period living outside the UK, either for study or employment.

Most students in these circumstances will be able to show that they have maintained a relevant connection with their home country and therefore claim that the absence was temporary. "Temporary" does not depend solely on the length of the absence.

For the purposes of eligibility, a period of ordinary residence will not be treated as being interrupted by an absence which is caused by:

The temporary absence abroad, by reasons of training or employment, of the candidate, the candidate's spouse or parents, or

The temporary full-time education abroad of the candidate or spouse.

An expatriate, or the child of an expatriate, who may have been born in the UK or abroad, and appears to have returned to the UK for full-time education, is required to establish temporary absence. In order to be eligible, it must be shown that:

The absence abroad was involuntary, and attempts were made to remedy the breach with the UK at the earliest opportunity

There was no individual intention to sever links with the UK, and

Links have been maintained or re-established through visits, vacation work and subsequent re-settlement in the UK.

It should be noted that anyone who is resident in a country is normally subject to the residence and tax conditions of that country. A resident may or may not acquire other rights by virtue of living there, but birth or long-term residence does not automatically confer similar rights to citizens of that country. If a student has opted for full citizenship of a country other than the UK, then it should be assumed that the candidate will be ineligible.

#### Indefinite Leave to Remain

Students who have been granted Indefinite Leave to Remain (ILTR) by the Home Office have been given the right to reside in the UK, and thus have settled status. ILTR is usually given to those who have already spent a period of time in the UK, and are looking to take up British Citizenship. A student who holds ILTR must nevertheless establish a relevant connection as set out in the introduction above.

If in doubt, please contact the AHRC for clarification on your residence eligibility.

**You should also have a good first degree in a relevant subject and an MA in a relevant subject that has included research training components.**

#### IF YOU ARE SHORTLISTED

Interviews for the studentship will be held at TATE LIVERPOOL on 2/3 AUGUST 2012.

If you have any queries regarding the programme and the application process, please email Professor Harris at [J.Harris@soton.ac.uk](mailto:J.Harris@soton.ac.uk)

#### RESEARCH PROGRAMME DETAILS AND CONTEXT

This research programme takes advantage of the AHRC ‘Connected Communities’ programme in furthering the distinctive contribution arts and humanities research can make to our understanding of specific art & design ‘creative communities’ and their place within broader communities and cultures of diverse kinds. Many of the themes outlined in the ‘Connected Communities’ research theme are integral to this CDA Extended Programme. These include (1) the intrinsic value of understanding diverse historical and contemporary cultures and group identities around the world, (2) the strategic regenerative role of cultural institutions in communities, and (3) the significance of dynamic networks of groups and agencies increasingly interconnecting UK communities with others, globally, in terms of ‘participation, prosperity, sustainability, health and well-being.’

Tate Liverpool, the project partner for Winchester School of Art in this research programme, has established itself as a world leading organization in public outreach activities since its founding in 1988, and demonstrated expertise particularly in connecting its varied learning and skills development programmes to the needs of local communities in Liverpool, the UK Northwest region and beyond.

Please see the attachment concerning Tate Liverpool’s history, mission and role as a world leading visual arts organisation based in the North of England.

#### The Programme

This Extended Programme, to be undertaken by Winchester School of Art (WSA) at the University of Southampton in collaboration with Tate Liverpool, seeks to produce four thematically interconnected PhD critical case-studies concerned with the recent historical and contemporary development of art &

design ‘creative communities’ in the UK and abroad. Each PhD project, in addition, will be concerned explicitly with the lessons the case-study may offer in terms of contemporary and future ‘creative industries’ regeneration strategies. Both critical and instrumental in their value, therefore, these PhD projects together will constitute (a) a complex historical and spacing mapping of the ecologies of selected art & design production communities and (b) a diagnosis of their significance in the growth of socio-economic life around them. All four projects will be based on case-study materials chosen specifically to highlight the varieties of links connecting artists and designers – understood as distinct communities and cultures of makers – to other geographically local and distant communities and cultures upon which they have impacted. Tate Liverpool, an institution with world class collections, exhibition, archive and library materials and a national centre of expertise in arts & cultural regeneration activities, will provide access to extensive rich resources able to sustain and support the studentships over the extended time period of the Programme.

### The Partnership

WSA has drawn up a memorandum of agreement with Tate Liverpool to undertake a range of coherent collaborations in research activities and related staff development over a sustained period. WSA and Tate Liverpool are committed to the shared development and use of their different but complementary research staff and resources for wide public benefit, in learning, knowledge & skills exchange, and cultural industries’ regenerative activities. This Programme will enable Tate Liverpool – which has recently created its own research centre based on the cognate theme of ‘Rethinking Modernisms’ – to develop further expertise in historical, critical and diagnostic research, hence extending and improving its public mission in the city, the Northwest region and beyond. WSA will benefit from the rich and varied resources Tate Liverpool can offer its research students embarked on this Programme – in Liverpool, at the London sites, and in St Ives. These include access to the collections, exhibition, archival and text-based materials, as well as to its expertise and networks in learning, outreach and cultural regeneration research and practice over several decades. In working together on this Programme the two organizations will develop a body of useful research with strong knowledge transfer and other, wider, social benefits for the people of the Northwest and the Hampshire regions, the UK and world beyond.

### Aims and Objectives

The Programme aims to produce four interconnected inquiries into specified 'creative communities' in art & design since the 1960s. Within this historical framework (the era of recent globalization) the case-studies chosen will be located in a variety of cultural, social, national, regional and geographical sites. Although each doctoral student will be asked to help formulate key aspects of their own case-study, the overall paradigm of research has been formulated to interweave the aims and objectives of these studies in (a) historical, (b) thematic, (c) critical and (d) diagnostic terms. The studies produced will offer linked analyses of distinct ‘creative communities,’ their contribution to contiguous socio-economic life, and the lessons they may yield for ways to support the growth of ‘creative industries’ activities with benefits for wider society. (The lead applicant was also the successful recipient of a CDA Extended Programme award with the agency partner FACT in Liverpool (2009 competition), with a scheme similarly intended to generate added value built on the research expertise and public mission of a nationally-funded new media arts organization.) The four students will work on the following specific but complementary subject areas. The details of each project will be determined jointly by the supervisors from WSA and Tate Liverpool following discussion with the appointed candidates – individually and, as the Programme evolves, cumulatively as a group:

**1. A historical analysis and critical evaluation of artists and designers associated with Pop culture and the rise of youth consumerism in Britain and other western societies during the 1960s and 1970s. Fashion, interior design, popular music and visual arts particularly generated distinct subcultures and group identities, with strong wealth creation benefits, in this period. This study will examine the bases of these developments in specific places, communities and markets, in, for example, Liverpool 1 (the claimed ‘centre of the creative universe’), ‘Swinging London,’ Haight-Ashbury in San Francisco, and SoHo in New York.**

2. A historical analysis and critical evaluation of artists and designers associated with Postmodernism and the rise of ‘virtual reality’ technologies and sensibilities during the 1980s and 1990s. In contrast with Pop, the question of the definition, location and singularity of this ‘creative community’ is problematic: innovative ‘sampling’ and pastiche practices worked to undermine some received notions of authentic cultures, communities and fixed identities rooted in distinct physical and geographical sites. For example, ‘Factory Records’ and The Hacienda venue in Manchester – beacon and production/consumption centre for a range of new groups, cultures and communities in the visual arts, design and music – evidenced this significant change in tone and modes of working and living.

3. A critical evaluation of the rise and fall of ‘Yba’ (the Young British Artists) in the later 1990s and 2000s and their role as socio-economic barometer. The high growth of galleries, artists’ studios, living accommodation and supporting retail and service sectors in the East End of London partly reflected the gentrification of this part of the capital – but it also demonstrated the powerful impact the influx of artists and designers could have on existing and distinct communities, places and identities (for both good and bad). This study will contrast the London example with other attempts to generate artists’ quarters in British cities, and refer to a range of international examples.

4. The ‘798’ artists’ district in Beijing over the past decade has become a powerhouse of new Chinese art, artists’ groups, as well as a magnet for makers, museum & gallery professionals and art writers from around the world. The final project will produce a critical history of ‘798’ – still seriously under-researched in complex historical and critical terms – and offer an analysis of comparative zones developed, more or less successfully, in other cities around the world. The study will focus particularly on the role of local and national state agencies globally in attempting to produce conditions that allow artists’ and designers’ creative industries to develop and flourish within specific places, though under highly variable socio-political conditions.

#### Research Questions

The *historical* theme underpinning the Programme concerns the development, since the 1960s, of emergent traditions, practices and sites of production, dissemination and consumption of art and design artefacts made by producing groups who saw themselves (and/or were seen by others) as forming a community, as well as belonging within, or in relation to, contiguous communities - which might be a district, a city, or region, or a less tangible network of like-minded groups or affiliated individuals. The *thematic* bond linking the four studies is a concern with the social and economic impact of these ‘creative communities’ in their immediately contiguous communities, as well as in regional, national and international terms. The *critical* continuity linking these projects concerns the lessons that might be learned concerning the future development and support of ‘creative communities’ of artists and designers, within broader communities both within the UK and beyond, in a globalized world where local, regional and national economies, cultures and societies are increasingly interdependent.

Tate Liverpool forms the essential institutional nodal point for the *diagnostic* function of the Programme as a whole. Though concerned with the intrinsic historical, thematic and critical aspects of four 'creative communities' case-studies, the four PhD projects will also relate their analyses specifically and systematically to contemporary debates and proposals on the 'creative industries,' the enterprise economy and generation of sustainable high skill/high wage jobs communities' in art & design. Each thesis will address a series of core and common questions designed to instrumentalize the PhD for rapid practical knowledge transfer purposes. These include: (1) How and in what ways have and do specific art & design practices engage particular publics, audiences and consumers, both within institutions such as galleries, but also in less formal sites in a community? (2) In what ways have and do specific regional historical and community traditions, geographies and identities inform the working methods, production, interests and values of artists and designers? (3) How and why have certain communities and cultures – spatially contiguous and/or 'imagined' – been able to retain the presence of artists and designers, or lost them to other places or identities? (4) Can the economic productivity and 'wealth creation' role of a distinct community of artists and designers be measured? How? (5) What impact do resident artists and designers, and the artefacts they produce – whether or not bought and sold – have on social solidarity and group identities in specific communities? (6) How do or might exhibitions and learning programmes in museums and galleries generate a sense of community amongst resident artists and designers, and amongst the wider and diverse communities inhabiting a specific place?(7) What have been, and are, the relationships between specific regionally-based communities of artists and designers and other, spatially diffuse social groups? How and why have these relationships been created, maintained, challenged and transformed historically since the 1960s? (8) What have been, and are, the key drivers in the creation of new communities of artists and designers? Do these features appear autochthonously, or can their production be planned and supported? (9) What have been, and are, the relations between the values and aims of specific 'creative communities' of practitioners, and other social bodies such as contiguous communities, cultural institutions, and local, regional and national state agencies?

### Proposed Methodology

The Programme's four PhD students will engage in similar kinds of research activity at Tate Liverpool as those in a conventional University and library environment – e.g., use of book and journal resources, electronic and archival materials, interviews and site visits. In addition, in the first years of their research they will work on Tate Liverpool 'pilot projects' carefully chosen to enable them both to encounter and contribute to the exhibition learning, outreach and public services' activities of the organization in the city and region. The planned major 'rehang' of works from Tate's permanent collection (2011-13), along with exploitation of its learning and public engagement potential, will be the driving focus for this work in the gallery. These may include, for example, work with partner mental health & well-being providers, the 'culture campus' arts ecology network, and other forums for public engagement and enterprise development such as the Liverpool Biennale. (WSA undertakes unconditionally to provide necessary financial and all other resources required to enable the research students to visit and reside in Liverpool, and elsewhere, in the conduct of their research and work for Tate Liverpool during the period of their awards.)

### Timescales

The Programme is designed to take full advantage of the Extended CDA option with an additional 'Connected Communities' award. The first student will set in motion the historical phase of the Programme with each new student adding layers of historical, critical and diagnostic analyses. All students will make equal use of Tate Liverpool's resources and staff expertise, initially through first year 'pilot projects,' taking up two full days a week, designed to engage them in the organization's work. The students will work at Tate Liverpool for six months of their time over the whole three years

of their award. Experience has shown that, to complete successfully within this period, students must devote the bulk of their second, and virtually the entirety of their third year, to PhD research and writing up.

#### Plans for Dissemination

The primary materials for dissemination will be high quality PhD dissertations suitable for publication and rapid adaptation for specialist use digitally in the form of, e.g., guides for museum and gallery professionals and social/regeneration agencies. It is planned that some of these adaptations will become available during the life of the Programme, in order to enable a positive ‘feed-back loop’ to influence the latter stages of the work. Interim forms of dissemination will include exhibition materials, broadcast / download available seminars and conferences at Tate Liverpool and WSA as the Programme builds toward completion.

#### Expected Outcomes

Tate Liverpool and WSA will gain substantially from pooling and extending their complementary research strengths, staff interests and congruent public missions within this Programme. The practical benefits will extend, additionally, to the two regions and sets of communities in which the organizations are located – adding to a creative interconnection of north and south English cultures both with their distinct problems and strengths in social, cultural and economic terms.