

**FINDING  
VOICES**

# Welcome

I take great pride in presenting you with a kaleidoscopic snapshot of the world-class and fundamentally ground-breaking research we do across the Faculty of Arts and Humanities here at Manchester Metropolitan University. Our Faculty encompasses the full spectrum of Arts and Humanities disciplines – from Architecture and Art via Design, Media and Fashion to English and Creative Writing, Linguistics, History and Archaeology; it also includes Social Science research in Sociology and Criminology. Our staff are artists, writers, scholars, policy-makers, practitioners and Creative Industries experts. This little booklet showcases some of the best and most innovative of our work.

Our collective ambition as a Faculty is to transform our world through challenging convention, celebrating creativity and empowering people. We have titled this volume *Finding Voices* because a key driver of our research is working with communities. We are committed to applied research that makes a difference in society – research that is informed by a clear co-creative understanding of who it is for and what purpose it serves.

The following selection of 'case studies' puts the spotlight on a small selection of our research activity across the four University Centres for Research and Knowledge Exchange that are based in the Faculty: the History Research Centre, the Centre for Creative Writing, English Literature and Linguistics, the Research Centre for Applied Social Science, and the Manchester School of Art Research Centre. We hope that these stories will inspire you to come work or study with us, or simply to find out more about the work we do at one of the many free public-facing events that make up our annual Research in Arts and Humanities (RAH!) programme.

**Professor Berthold Schoene**  
*Faculty Head of Research and Knowledge Exchange*

**[www.mmu.ac.uk/RAH](http://www.mmu.ac.uk/RAH)**  
**@mmu\_rah**



**Cover illustration credit**  
**Jessica Holland**  
www.jessicahollandcreative.co.uk

## Contents

- P4** Arts for Health
- P6** Beyond the Gallery
- P7** Bryn Celli Ddu: Opening Prehistoric North Wales
- P8** Calling Blighty and a Message Home
- P9** Commemorating Conflict
- P10** Creating the Countryside: the Rural Idyll Past and Present
- P11** Displacement and Conflict
- P12** Fashion and Sustainability
- P14** Giving Voice to Poetry
- P16** Inclusive Spaces and Ageing
- P17** Linguistics in Action
- P18** Making Manchester Gothic
- P21** Manchester Voices
- P22** Passions of Youth
- P24** Photography, People and Places
- P26** Playing Pasts: Sports and Leisure History Online
- P27** Putting Young People at the Centre of Youth Research
- P28** Responding to the Challenges of New Psychoactive Substances
- P29** Shaping New Practice on Offender Rehabilitation
- P30** Thread Bearing Witness
- P32** Transnational Queer Culture and Activism
- P33** Wonderland: A Road to Recoverism

## Arts for Health

Manchester Metropolitan University has been undertaking Arts for Health research since the mid-1970s. Now under the leadership of Clive Parkinson, our Arts for Health expertise has forged a global reputation for building an evidence base linking the effectiveness of creativity and culture to health outcomes. Arts for Health has led to significant policy impacts. Between 2003 and 2007, funding by HM Treasury enabled the University to bring the Department of Health and Arts Council England together in a partnership that laid the foundations for the establishment of an influential All Party Parliamentary Group (APPG) on Arts, Health and Wellbeing. The APPG continues to be very active and provides regular briefings to the ministerial team. The University recently hosted the APPG's Co-Chair Lord Howarth at the launch of an influential report *Creative Health: The Arts for Health and Wellbeing* (2017). Clive has been rotational chair of the National Alliance of Arts, Health and Wellbeing, which provided support to the APPG. Our status as pioneers in transforming the UK's understanding of arts and wellbeing has led to many international invitations. Recent projects have taken place in Lithuania, Australia, Finland, Italy, Spain, Turkey, Cambodia, China and Japan. Arts for Health has over 5,000 people and organisations registered on its database and its blog has received over 80,000 visitors over the last 2 years. More recently, the Arts for Health team have focused on *Dementia and Imagination*, in a £1.2m AHRC funded project led by Bangor University in partnership with Manchester Metropolitan and Newcastle University. The project established the world's largest longitudinal mixed-methodological study into arts and dementia, investigating how visual arts interventions might contribute to creating dementia-friendly communities and improve quality of life. This pioneering study brought together specialists in dementia, gerontology, psychology, economics, cultural policy and the visual arts. Clive is now working with strategic partners across Greater Manchester to develop The Manchester Institute for Arts, Health & Social Change to showcase the ground-breaking work taking place across the ten metropolitan boroughs, collectively addressing health and social issues through new research, policy development and action.

---

**Researcher:**

Clive Parkinson, Reader and Director of Arts for Health (MSARC)

**Find out more:**

[www.dementiaandimagination.org.uk](http://www.dementiaandimagination.org.uk)  
[artsforhealthmmu.blogspot.com](http://artsforhealthmmu.blogspot.com)

---

01



# 02

## Beyond the Gallery

Manchester Metropolitan is amongst the top five UK universities for government-funded Knowledge Transfer Partnerships (KTPs). KTPs are the 'gold standard' for knowledge exchange because they help companies to address real-world innovation challenges whilst providing employment to high-flying graduates and industry-attuned research outcomes to academics. We are one of the few universities in the UK to generate KTPs in the arts and humanities. A recent project with the arts charity Axisweb typifies our ability to go "beyond the gallery" and to create innovative solutions with and for the creative industries. Socially-engaged art creates a dialogue about social issues with individuals, groups and communities through collaboration and interaction. It is a rapidly growing phenomenon across the health, education and criminal justice sectors, with projects instigated by public-sector bodies

and private-sector organisations. A validation model for socially-engaged artists does not currently exist, which makes it difficult for socially-engaged artists, who typically work beyond traditional gallery contexts, to achieve public visibility for their work, find professional and peer-led support and make links with commissioners. After seeing the results of research led by Professor Amanda Ravetz in 2015, Axisweb were determined to do something to combat the feelings of exclusion, rejection, misrepresentation and the lack of recognition commonly experienced by socially-engaged artists. The Axisweb KTP is leading to a broader understanding of how socially-engaged artists work, what they contribute and how that contribution is valued. In the longer term this will improve awareness of best practice, raise standards and lead to a deeper economic and societal impact.

---

### Researchers:

Dr Rebecca Senior, KTP  
Associate AxisWeb  
Prof Amanda Ravetz, Visual and  
Social Practice, (MSARC)

### Find out more:

[www.art.mmu.ac.uk/profile/aravetz](http://www.art.mmu.ac.uk/profile/aravetz)  
[www.axisweb.org](http://www.axisweb.org)

---



## Bryn Celli Ddu: Opening Prehistoric North Wales

Manchester Met's archaeological work on Anglesey began with a collaboration with Bangor University on an AHRC Connected Communities citizen-science project that engaged local people in the photographic recording of Neolithic monuments. The relevant data was uploaded to the web and used to create 3D models of the excavations. The AHRC funding provided a springboard to develop local contacts and community links, and the work continued from 2015 to the present with a new focus – in partnership with the Welsh Government heritage agency Cadw – on the internationally important chambered tomb of Bryn Celli Ddu. Local community members have been involved in excavating burial monuments, conducting a geophysical survey, and the 3D recording of newly discovered rock-art panels at the site. Community engagement at local and regional levels is central to the project, which has worked with volunteer excavators and a local druid group as well as welcoming English- and Welsh-language school visits. The project has also engaged with Welsh-language arts practitioners, with an artist-in-residence scheme in place during excavations. This programme is being expanded in 2018 to include a performance artist, a sound artist, a printmaker and a creative writer. Lead researcher Dr Ben Edwards has recently been awarded a further AHRC grant under the *Immersive Experiences* scheme to develop augmented-reality technologies to allow visitors to Bryn Celli Ddu to experience an enriched encounter with the monument. This project brings Cadw, Manchester Met, Aberystwyth University and independent arts practitioners together to create a truly original, digitally enhanced, multi-sensory visitor experience.

---

### Researcher:

Dr Ben Edwards, History Research Centre (HRC)

### Find out more:

[www.heritagetogether.org](http://www.heritagetogether.org)  
[www2.mmu.ac.uk/research/our-research/history/@biggerchief](http://www2.mmu.ac.uk/research/our-research/history/@biggerchief)

---

# 03

## Calling Blighty and A Message Home

In 2017, the North-West Film Archive (NWFA) celebrated 40 years of working to save the region's filmed heritage. The collection now contains over 50,000 items from the pioneering early days of film in the mid-1890s to the digital productions of the present day, incorporating the work of both the amateur and the professional. *Calling Blighty and A Message Home* is a collaboration between NWFA Director Marion Hewitt and filmmaker Professor Steve Hawley. The research uses WW2 archives and forgotten film reels to connect families and veterans to stories of

their past. *Calling Blighty* has had a significant impact on the service personnel and relatives connected to the archive content, as well as on the practice of Arts Filmmaking. The *Calling Blighty* series of filmed messages sent home between 1944 to 1946 from the Far East represents the voice and personality of the ordinary enlisted man (and a very few women) at a time of war. They occupy a unique position in wartime film, part documentaries, part letters, shining a new light on the neglected war in Burma. Professor Hawley's collaboration

with the archive examines the relationship of the *Calling Blighty* messages to the ecology of wartime film, encompassing fiction, propaganda, and wartime and pre-war documentary. Steve's research also investigates their status as messages from soldiers as revealed elsewhere, for example, in written letters and diaries, and the political and military context of the war of Empire in Burma. Steve responded to the archive by producing an artist-film which repurposed the World War 2 messages as well an experimental film *War Memorial* which premiered in 2017 at Sheffield's DocFest. *War Memorial* was nominated for best short documentary and is now touring other film festivals. In 2016, Channel 4 commissioned a TV documentary *Messages Home: Lost Films of the British Army* about the project which reached 3 million viewers. It was repeated on Remembrance Sunday 2017 reaching another 1 million viewers.



---

### Researcher:

Prof Steve Hawley, Professor Emeritus in Media (MSARC)

### Find out more:

[www.stevhawley.info](http://www.stevhawley.info)  
[www.nwfa.mmu.ac.uk](http://www.nwfa.mmu.ac.uk)

---

04



## Commemorating Conflict



# 05

The ongoing centennial of the First World War and the many debates it has provoked have drawn renewed attention to the politics and processes of memory-making. As a result, there is now far greater appreciation that collective 'remembering' is neither passive, apolitical nor neutral. We are what we remember and, to this extent, who we think we were exercises a powerful and profound influence on who we can – or will – be. Historians and artists at Manchester Met are pioneering research in these new directions, designing innovative interventions in memory-making and collectively re-imagining the shapes and functions assumed and enacted by commemoration. Professor Steve Dixon has engaged young people aged 14 to 18 as active co-researchers to undertake archival research in collaboration with the Staffordshire Museums Consortium, the Staffordshire Regiment Museum and Staffordshire County Archives. In the first phase, Steve made a collaborative work – *At Heart a Man* – together with the young volunteers from Staffordshire, who worked with a mixture of open-source and archive materials at Manchester School of Art to produce a printed ceramic installation depicting some of the tragic stories of underage soldiers in

the Great War. Working in a different medium, but with a similar critical and creative framework, Dr Marcus Morris engaged local school and college students (from Year 9 to Year 13) in a better understanding of the lives of young people in the war and the challenges they faced. As part of the project, the young people filmed the research and produced two films, developing new understandings of themselves as commemorative agents and historical actors – as people with vital connections to the past. Such innovative realisations of co-production engage creatively with a commemorative agenda sketched out in 2014 by Dr Sam Edwards in an invited public lecture anticipating the First World War centennial at Somerset House in London. Later aired on Radio 4 and written up for the *BBC Online Magazine*, Sam's talk suggested that if the numerous commemorative projects planned for the centennial were to 'thrive', they would have to be 'active and involving' and would need to elicit the 'energies and interests of people'. This call to action was subsequently adopted by various organisations involved in centennial commemorations, most notably including *The Big Picture*, a Pan-European video installation designed to creatively commemorate

the 100th anniversary of the First World War. Prominently placed not only as a marketing tag-line, but indeed informing its entire overall approach, the Big Picture adopted Sam's words to help define and articulate their sense of purpose. Combined, these diverse but connected activities demonstrate the commitment of Manchester Met historians to innovative, active and participatory co-production. In doing so, these activities have not only drawn marginalised demographics into the centennial events, but also incorporated marginalised memories within the publicly recognised and politically sanctioned realm of 'commemoration'.

---

### Researchers:

Dr Sam Edwards and Dr Marcus Morris, History Research Centre (HRC)  
Prof Steve Dixon, Manchester School of Art Research Centre (MSARC)

### Find out more:

[www2.mmu.ac.uk/research/our-research/history/](http://www2.mmu.ac.uk/research/our-research/history/)

---

**Researcher:**

Dr Rosemary Shirley, Senior Lecturer  
in Art History (MSARC)

**Find out more:**

[www.art.mmu.ac.uk/profile/rshirley](http://www.art.mmu.ac.uk/profile/rshirley)  
[www.comptonverney.org.uk](http://www.comptonverney.org.uk)

## Creating the Countryside: the Rural Idyll Past and Present

Dr Rosemary Shirley investigates the rural idyll as a powerful force in our national imagination. She writes on topics as diverse as litter, motorways, folk customs and scrapbooks, and explores how contemporary artists engage with landscape as a living place and not just simply as a backdrop. In our increasingly urbanised society, physical disconnection has increased the cultural importance of the countryside, making it imperative that these cultural representations are subject to critical attention. Rosemary has developed a portfolio of research and curatorial practice presenting entirely new approaches to understanding the contemporary rural landscape through art historical discourses, including *Always Greener: Views from the Contemporary Countryside* (Pitzhanger Manor-House and Gallery, London, 2012), and supported by a Henry Moore Research Fellowship in 2015. Her major publication *Rural Modernity, Everyday Life and Visual Culture* led to the landmark exhibition *Creating the Countryside: Thomas Gainsborough to Today*, at Compton Verney Gallery in Warwickshire. *Creating the Countryside* featured

almost one hundred works of art from the seventeenth century to the present day. Artists included William Blake, John Constable, Thomas Gainsborough, Grayson Perry and Ingrid Pollard. The exhibition offered new understandings of our contemporary relationship to the rural through the innovative integration of art and objects from everyday life including computer games, air fresheners, advertising and TV programmes. Rosemary led every aspect of the curation of the exhibition from conceptualisation and research through to exhibition design and the writing of interpretation. The exhibition rejected a traditional chronological display choosing instead to place historical art works next to contemporary pieces creating new connections and conversations. This project is informing programming at the National Trust around *Radical Landscapes* and Craven District Council's Arts Council England-funded Great Places scheme. Rosemary is also co-developing a series of events about the Rural for Whitechapel Gallery in London and has authored a piece on Modern British art and the countryside for international arts magazine *Apollo*.

06

## Displacement and Conflict

# 07

Ceramics artist Professor Stephen Dixon has an international reputation for making ceramics in which the hard-hitting message is just as important as the form. His work is part of the British satirical tradition using ceramics to comment on contemporary issues ranging from war to colonialism and exploitation.

His work features in numerous

collections, including the Museum of Arts & Design in New York, the British Council, the Crafts Council, the Victoria and Albert Museum, the Royal Museum of Scotland and the Fine Arts Museum of San Francisco. Steve's recent research critically engages with the public commemoration of the centenary of World War 1, uncovering hidden stories contained within archives, museum collections and spaces of commemoration, leading to reflection on contemporary conflict and the displacement of refugees. Funded by Arts Council England and Staffordshire County Council, *Displacement and Conflict* is an ambitious artistic response to the Staffordshire Museums Consortium collections of First World War artefacts, documents and archives. The resulting exhibition toured a range of Staffordshire museums including the Museum of Cannock Chase, The Potteries Museum and the Wedgwood Museum between 2015 and 2016. The exhibition featured new ceramics by Steve, alongside photography and film by Manchester Met media artist Johnny Magee. Evaluation from the exhibition shows that the use of contemporary art interpretation increased visitor numbers and dwell time. *Displacement and Conflict* is a multi-media installation featuring ceramics, sound and public participation, to commemorate the 5,608 soldiers of the North Staffordshire Regiment killed in the War. The centre piece is Steve's monumental sculpture, made from two tonnes of Staffordshire Etruria marl, and is based on the head of the Nike figure from the Allied Victory Medal (William McMillan, 1919). Funded by the British Ceramics Biennial and Potclays Ltd, *Displacement and Conflict* was a major exhibit at the British Ceramics Biennial 2015, in Stoke-on-Trent. *Passchendaele: Mud and Memory* is a metre-high 'everyman' composite sculpture inspired by photographs of soldiers from the six nations involved in the battle. The portrait was the central feature of the National Memorial Arboretum's *Passchendaele: Mud and Memory* exhibition in 2017. The sculpture is made from clay from the Wienerberger Quarry and Brickworks, located on the Passchendaele battlefield. Steve developed *Refugee Tales* with funding awarded by the AHRC to compare the experiences of contemporary refugees and asylum seekers in Stoke-on-Trent with historical Belgian refugees. The project runs a structured ceramics education, training and workshop programme, designed to equip the participants with the analytical and practical skills necessary to become active co-researchers, examining their own perceptions of identity, displacement and migration through making and drawing. Steve developed a ceramic installation inspired by the personal narratives, which exhibited to 60,000 people at the British Ceramics Biennial in September 2017.




---

### Researchers:

Prof Stephen Dixon, Contemporary Crafts, and Johnny Magee, Principal Lecturer in Documentation Art (MSARC)

### Find out more:

[www.art.mmu.ac.uk/profile/sdixon](http://www.art.mmu.ac.uk/profile/sdixon)  
[www.art.mmu.ac.uk/profile/jmagee](http://www.art.mmu.ac.uk/profile/jmagee)

---

## Fashion and Sustainability

Manchester Fashion Institute is an internationally respected community of fashion designers, buyers, merchandisers, managers, researchers, product developers and marketeers. Its innovative research projects on international sustainable fashion systems have influenced responses to the global challenges of resource consumption, environmental damage, increasing industrialisation and concerns for social wellbeing. Sustainability in fashion considers a number of issues: the processes of international manufacturing, impacts of fashion waste, attitudes towards clothing as valued items, and types of materials produced. For example, Alison Welsh has established a long-standing partnership between Indian master weavers and UK fashion practitioners, developing models for international sustainable fashion production and design in the global marketplace. Recent projects focus on organic Kala Cotton, grown in Northern Gujarat by farmers who do not use pesticides or synthetic fertilisers. Alison worked with the farmers, weavers, tailors, embroiderers and Gujarati textile makers to develop garments that were exhibited in India, China, Japan and London between 2014 and 2016. Alison and her colleague Jasper Chadprajong are also working with Tai Lue hand

weavers in Northern Thailand as part of the British Council's Crafting Futures programme in South East Asia. The research informs a three-year cultural programme between the UK and Thailand focused on revitalising traditional textiles and supporting female artisans to promote their practice to wider audiences. Meanwhile, Jane Wood is collaborating with microbiologists in our Science and Engineering Faculty to create new sustainable bio-fabrics to counter the environmentally damaging levels of waste and pollution associated with the use of water, electricity and oil in the production of apparel fabrics. Working on bacterial cellulose, Jane's research uses different methods to literally grow the fabrics that are used in the production of garments. The groundbreaking environmental potential of Jane's research was confirmed when she was invited to present her findings at the Houses of Parliament in 2017. Dr Kathryn Brownbridge is working on 3D body scanning applications alongside psychologists and technology experts to create clothing that more accurately reflects the sizing of modern females. The research, which has collated a database of over 600 female scans, has led to the design of a world-first template that captures the body shape of contemporary women. The

research has established a new dialogue that links the misplaced influence of the aspirational body within the technical processes of creating fashion items. As a result of the research a new set of defined, evidence-based methods has been proposed for use in the fashion industry to guide the development of proportionally accurate and diverse body templates for figure drawing. This, in turn, may reduce fashion waste if consumers are more satisfied with items, due to improved sizing. Jo Jenkinson is leading an innovative collaboration with the Manchester Youth Council (MYC) to explore the expression of multiple identities and the experiences of young people through styling and dress. This work explores contemporary attitudes towards fashion in youth culture, and the social value clothing in light of *Fast Fashion*. A series of workshops resulted in a number of photographic portraits and oral narratives, exhibited in Manchester Central Library in 2017 and supported by Greater Manchester Combined Authority and Design Manchester. Research in collaboration with MYC and others is well underway, with the aim of engaging young people across all 10 Greater Manchester boroughs, establishing fashion as a means to better understanding the hopes and needs of Manchester's young people.

08

---

**Researcher:**

Alison Welsh, Head of Fashion Research, Jane Wood, Senior Lecturer in Textile Technology, Dr Kathryn Brownbridge, Senior Lecturer in Fashion Design, and Jo Jenkinson, Principal Lecturer in Fashion Design and Technology (MFI)

**Find out more:**

[www.fashioninstitute.mmu.ac.uk](http://www.fashioninstitute.mmu.ac.uk)

---



## Giving Voice to Poetry



09

The work of the poets at Manchester Writing School begins on the page, but all are committed to taking poetry to new audiences via collaborative ventures with radio and television broadcasters, musicians, opera and theatre companies, festivals and performance spaces across the world. The poets at Manchester Met are some of the most culturally active and engaged in the UK and all are regular performers and broadcasters. Professor Dame Carol Ann Duffy, the UK's first female poet laureate, has raised the profile of poetry nationally through innumerable press and media interventions. Since her appointment as a lecturer in 1996, Carol Ann's work has been pivotal to establishing an internationally renowned centre for critical and creative poetry research in the heart of Manchester. While her growing overseas reputation has given the Laureate's role a genuinely international dimension, Carol Ann's work has always remained solidly anchored in Manchester. Her work with northwest-based arts organisations has created new opportunities not only for poets, performers and audiences, but also for schoolchildren, underprivileged communities and the wider public. Her key leadership role within the School has informed our ethos of taking poetry 'beyond the page' and into broadcast and performance, to find an innovative cultural position as 'poetry with voice'. For example, Carol Ann's long-standing *Carol Ann Duffy and Friends* series at Manchester's Royal Exchange Theatre has regularly engaged communities across the region with new writers and fresh ideas, in an easily accessible public performance

space. Similarly, Professor Michael Symmons Roberts works extensively as a broadcast writer and presenter on radio and television, ranging from drama to discussions to essays to documentary features. One recent example of his work in *Poetry as Voice* is the verse drama *Men Who Sleep in Cars*, which addresses a new and growing form of hidden homelessness. It was first broadcast as a radio drama, then commissioned for adaptation as a television film, and is about to be adapted for theatre. Review coverage included the Guardian's declaration that it was 'a work of genius'. Another poet long based at Manchester Met is Professor Jean Sprackland, who has been Chair of the Board of Trustees for the Poetry Archive since 2010 and was instrumental in the establishment of its educational programme *Poetry by Heart*. This scheme has allowed today's schoolchildren access to poetry recitation as an integral part of the curriculum, re-invigorating the oral tradition of poetry performance and opening it to new and diverse audiences. More recent additions to the Writing School roster, Dr Adam O'Riordan, Helen Mort and Andrew McMillan, also magnify voice, performance and accessibility as key to their poetic practice. Adam's writing is concerned with family, intergenerational narratives, class and geographical migrations. He is currently working on an international project spanning the US and Mexico, which engages writers from both sides of the border in translations of *Narcocorridos*, the story-ballads of the drug cartels. Andrew, whose work deals with masculinity, young queer voices and place, was recently commissioned by Radio 4 and the tourism board

*Visit England* to write new poems in response to various aspects of Manchester as a city. Helen, the Poet Laureate of Derbyshire, has recently brought a highly successful new version of the story of Medusa to the national stage. Using participatory, co-creative methods while working with groups of young women, Helen has re-imagined the tale of a woman punished with rape, in a contemporary voice and setting. In their commitment to performance, broadcasting, translation and adaptation, the poets of the Manchester Writing School at Manchester Met have expanded the remit of what poetry can be and taken it to audiences that might not otherwise engage with the art form. In continuation of this commitment, Manchester Met are building the Manchester Poetry Library. A beacon for public education through creative encounter and intellectual exchange, the Library will be open to the Manchester public whilst also serving as a research and reference resource of international significance.

---

#### Researchers:

Prof Michael Symmons Roberts, Prof Dame Carol Ann Duffy, Dr Adam O'Riordan, Prof Jean Sprackland, Helen Mort and Andrew McMillan, Centre for Creative Writing, English Literature and Linguistics (CELL)

#### Find out more:

[www.manchesterwritingschool.co.uk](http://www.manchesterwritingschool.co.uk)  
[www2.mmu.ac.uk/research/our-research/cell/](http://www2.mmu.ac.uk/research/our-research/cell/)  
 @McrWritingSchl

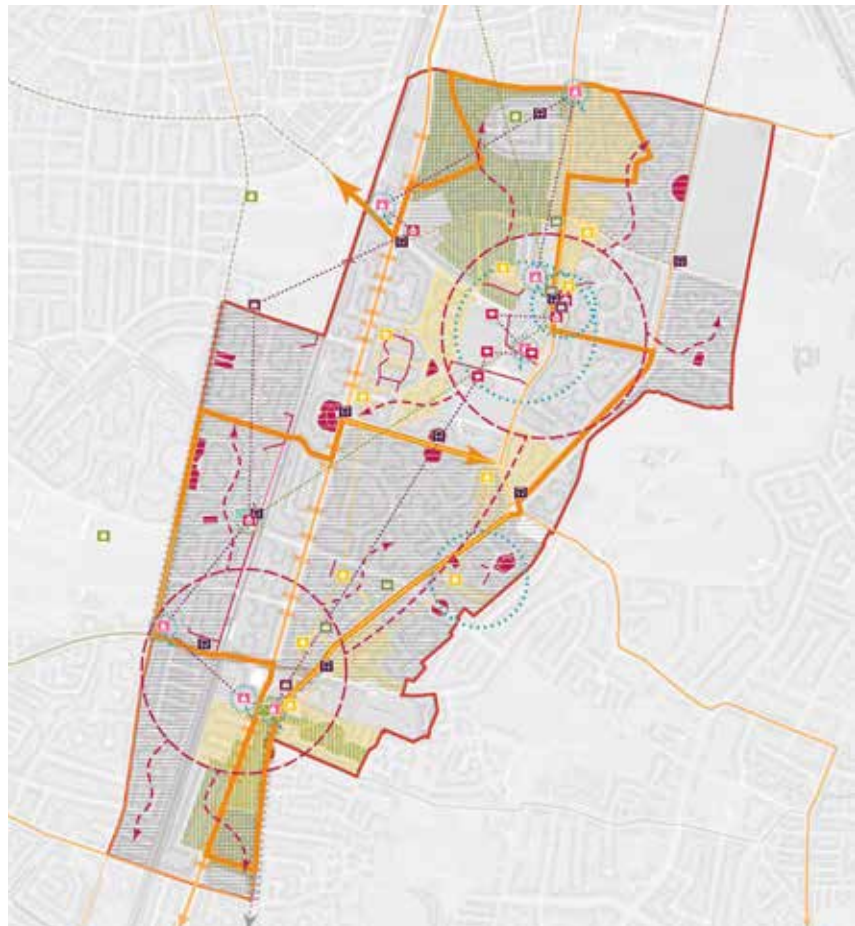
---

## Inclusive Spaces and Ageing

Manchester School of Architecture is one of the top ten Architecture schools in the world according to the QS Subject Rankings 2018. Amongst the School's research expertise in ecological and urban design and the conservation and management of historic environments, Professor Stefan White's research on inclusive age-friendly design stands out as a particularly strong example of our concern for creating better places to live in for people of all ages and walks of life. Stefan's research is concerned with the idea that well-designed places can help to make people healthier. He has spent the last decade working in partnership with city councils, registered housing providers, the UK Government, health and care providers, local communities, and international networks of researchers to make cities and neighbourhoods more inclusive. Focusing on multiply excluded populations with an emphasis on experiences across the life-course, Stefan and his team have developed approaches to delivering age-friendly city policy in local contexts that are recognised as exemplary by the World Health Organisation and the Organisation for Economic Cooperation and Development. Stefan is currently supporting an ambitious £10m Greater Manchester Ambition for Ageing project, funded by the *Big Lottery*, which aims to reduce social isolation amongst older people. Stefan is working in inner-city Manchester to implement projects

designed with and by local older people to reduce social isolation and increase age-friendliness. As part of this work, Stefan's research team has launched PlaceCal, a simple, crowdsourced online calendar to connect local people to what is happening in their neighbourhoods, including activities run by small organisations as well as public service providers. Stefan's research has had a significant impact on Manchester which has been recognised as the UK's first "age-friendly city" by the World Health Organisation. Many of his research methodologies have been integrated across their age-friendly portfolio and Stefan is currently undertaking a residency in Greater Manchester's Ageing Hub to translate findings from his research into Greater Manchester's Spatial Framework and into the creation of an Age-Friendly Strategy for the City.

# 10



---

### Researcher:

Prof Stefan White, Co-Director of PHASE (Place Health Architecture Space and Environment) (MSARC)  
Dr Mark Hammond, Co-ordinator Manchester Age-friendly Neighbourhoods (MSARC)

### Find out more:

[www.ambitionforageing.org.uk](http://www.ambitionforageing.org.uk)  
[www.msa.ac.uk/staff/profile/swhite](http://www.msa.ac.uk/staff/profile/swhite)

---



## Linguistics in Action

Professor Dawn Archer's research in linguistics explores the role of language in disparate professional settings such as airports, call centres, parliament, performance appraisals and police negotiations. Her interests are focused around situations characterised by perceptions of credibility, aggression and impression management, influence, as well as deception and its detection. For instance, she has explained how parliamentarians use language strategies with the dual aim of enhancing the credibility of themselves and their party, while simultaneously undermining the credibility of their opponents. Her work on call centres provides agents with linguistic strategies for resolving conflict and/or achieving effective interpersonal communication with callers. This includes the development and delivery of training for telephone service providers. Dawn is also leading the development of topic-specific negotiation training for UK police negotiators in consultation with the National Negotiation Group. Dawn has also been engaged on consultancy work with Cliff Lansley and the Emotional Intelligence Agency (EIA) Group, particularly in the development and delivery of training for European Air Marshalls. This training improves the marshalls' ability to analyse verbal and nonverbal cues of people in airport settings and then engage in effective engagement techniques with them in order to assess potential mal-intent. The deception detection techniques developed in this work have also been used to explore possible deception within public appeals, following homicides and other serious crimes. The work on public appeals has resulted in Dawn's appearance, with Lansley, as experts in two series of *Faking It: Tears of a Crime*, commissioned by the Investigation Discovery channel. She has also given numerous press and radio interviews on the topic. The overriding goal of Dawn's research is to provide different professional groups with the linguistic knowledge, tools and prowess to better perform their roles, some of which can have high-stake negative consequences unless performed well.

# 11

---

### Researcher:

Prof Dawn Archer, Centre for Creative Writing, English Literature and Linguistics (CELL)

### Find out more:

[www2.mmu.ac.uk/research/our-research/cell/](http://www2.mmu.ac.uk/research/our-research/cell/)

---



## Making Manchester Gothic

The Gothic Manchester Festival has been run to great acclaim by the Manchester Centre for Gothic Studies since 2013, typically on the weekend before Halloween. Its format takes the form of a one-day public conference comprising papers delivered by academic and non-academic specialists and practitioners – all offered at an affordable price so as to encourage wide public participation – plus a plethora of public, non-academic events, including film screenings, walking tours, performances, readings, music and exhibitions. The theme of each annual conference is directly informed by the published and forthcoming research of individual Centre members, while the programming of each outward-facing Festival event is designed specifically to engage users and stakeholders beyond the academy. In particular, the Centre has focused on bringing Manchester's vibrant Goth subculture into fruitful

dialogue with the academic study of the Gothic, and has sought to highlight Gothic cultural assets in Manchester as a source of popular interest and non-academic, tourist-focused engagement. The Festival has received extensive local and national press coverage, including being listed as one of the Guardian's 'top 10 things to do' nationally for the week of the festival in 2017, and the trending of its Twitter hashtag in Manchester in both 2015 and 2017. The Centre regularly engages with multiple partners and venues across Manchester and the North West. To date, it has formed significant and ongoing relationships with The Sophie Lancaster Foundation, John Rylands University Library, Manchester Gothic Arts Group (M:GAG), CityCo, Manchester BID, HOME, Manchester Guided Tours, Ordsall Hall, Grimm Fest, The Portico Library and Afflecks. Further enterprising relationships have been

forged with external Gothic creatives, such as the Manchester-based author Rosie Garland. In providing these research-informed public engagement events, the aim of the Manchester Centre for Gothic Studies is to bring new audiences to Gothic theoretical and historical scholarship, while at the same time allowing engagements with Goth culture and (neo-)Gothic heritage to influence and provoke new avenues of Gothic research. Consequently, the Centre has been proud to witness a marked upsurge in engagement with Gothic cultural and heritage assets within the city of Manchester, as well as the raising of the profile of alterophobic hate crime through our work on Goth culture with the Sophie Lancaster Foundation. In effect, we have made, and continue to make, *Manchester Gothic*, a claim that we evidence and corroborate through a range of cultural and economic indicators.

---

### Researchers:

Prof Dale Townshend, Dr Linnie Blake, Dr Sorcha Ni Fhlainn, Dr Xavier Aldana Reyes, Dr Chloe Germaine Buckley, Dr Matthew Foley, Dr Emma Liggins, Dr Eleanor Byrne and Dr Sarah Illott, Centre for Creative Writing, English Literature and Linguistics (CELL)  
 Dr Jennifer Richards, Manchester Fashion Institute (MFI)  
 Dr Julian Holloway, Research Centre for Applied Social Science (RCASS)

### Find out more:

[www.mmu.ac.uk/english/gothic-studies](http://www.mmu.ac.uk/english/gothic-studies)  
[www2.mmu.ac.uk/research/our-research/cell/](http://www2.mmu.ac.uk/research/our-research/cell/)  
[@gothicmmu](https://twitter.com/gothicmmu)

# 12





# 13

## Manchester Voices

Manchester Voices is the umbrella term for a series of research projects investigating and celebrating the accents and dialects of Greater Manchester. The research, conducted by Dr Rob Drummond and Dr Erin Carrie, seeks to help us understand the ways in which our use of language makes us who we are. It also aims to uncover the underlying perceptions of the various accents of the ten boroughs of the city-region, and allows people living in Greater Manchester to create their own dialect maps of the area. Locals can draw shapes representing where they think people speak differently from one another, give the dialects a name, describe them, and give examples of the sounds, words and grammar that they think characterise each area. In doing so, the project challenges the longstanding societal and institutional treatment of regional dialects that deviate from Standard English and Received Pronunciation norms and are often stigmatised. Since regional language is heavily bound to notions of place and belonging, it plays a crucial role in building and maintaining regional pride and a sense of regional identity. Manchester Voices aims to promote the linguistic and cultural heritage of Greater Manchester and

to advance our understanding of the social, historical and political factors that continue to shape the region's language, places and people. Andy Burnham – Mayor of Greater Manchester and project participant – referred to Manchester Voices as a project 'of its time'. Details of the project have featured in numerous local and national media outlets, including ITV News, Manchester Evening News, The Bolton News, The Bury Times and Radio 3's The Verb. Our researchers have appeared on radio and television programmes to discuss the project, including North West Tonight, BBC Breakfast (regional news), BBC Radio Manchester, and Key 103.

---

### Researchers:

Dr Rob Drummond and Dr Erin Carrie, Centre for Creative Writing, English Literature and Linguistics (CELL)

### Find out more:

[www.manchestervoices.org](http://www.manchestervoices.org)  
[www2.mmu.ac.uk/research/our-research/cell/](http://www2.mmu.ac.uk/research/our-research/cell/)  
 @AccentismProj

---

## Passions of Youth

*Passions of Youth* was an AHRC-funded participatory community engagement project in Manchester and Salford developed with 'ordinary' working-class young men in their teens who tend to attract little attention in policy discourse, yet who are frequently stigmatised and criticised, particularly in the media, merely for being working-class and male. It was inspired by key themes in Professor Melanie Tebbutt's monograph *Being Boys: Youth, Leisure and Identity in the Interwar Years* (2012), which contested polarised views of working-class young men by stressing the diversity of youthful masculinities as expressed through the emotional experiences and self-making of their everyday leisure passions. The project took Melanie's historical insights into a contemporary context by developing engagement work with 'joiners', that is, boys and young men whose knowledge and skills developed outside school through involvement in everyday leisure passions are often overlooked and remain invisible. It aimed to construct alternative interpretations of young working-class masculinity shaped by the participants themselves – in opposition to the

frequently demonising narratives of external commentators. Shared leisure passions and skills became a medium through which to empower the young men to learn more about their historical heritage and social relevance whilst engaging with their local communities through celebratory showcase events which also featured the films they were encouraged to make. Creative activities, chosen by the young men themselves, enabled them to discover the history of their particular leisure enthusiasm, to make connections between their sense of self and older 'heroes' who had pioneered their pastime, and to disclose and understand connections with the histories of their local districts and broader communities. *Passions* stimulated self-reflection, as well as enhancing the confidence of the participants and the groups to which they belonged. The project instigated ongoing interest in creative and cultural activity and partnerships. It also worked to identify *Key Ingredients for Success* which other heritage-based youth projects have adapted in work involving hard-to-reach youths as active agents with their own knowledge and expertise.

---

### Researcher:

Prof Melanie Tebbutt, History Research Centre (HRC)

### Find out more:

[www2.mmu.ac.uk/research/our-research/history/](http://www2.mmu.ac.uk/research/our-research/history/)

# 14





## Photography, People and Places

The University's Photography research offers an innovative and exciting exploration of people and places through a documentary tradition that can trace its lineage back to the internationally acclaimed work of former student and Honorary Doctor of Arts, Martin Parr. Contemporary research is characterised by collaborations with the BBC, CITV, Manchester City Football Club and international work in China, India, Brazil, Russia and Europe. Photographers Gavin Parry and David Penny have undertaken research into representations of the individual, the group, and the organization. Much of this work is produced using a wooden Victorian portrait camera. The camera and its operational requirements help to interrupt the normative response of a person in front of the camera and aim to encourage a formal and sustained engagement in the making of an image. This approach was used in *Silence of the Photograph: Photographing Deafness* in 2015 in a collaboration with audiologists in the Department of Human Communication and Deafness at the University of Manchester and participants with acquired hearing loss. Through portrait photography, the project explored the potential to map out the shared territories between photography and deafness, and the complexities of silence, visibility, sound and visual mediums in representing underrepresented lived experiences. *Silence of the Photograph* was exhibited during the Manchester Science Festival and led to the development of AudioLAB, an ongoing collaboration between audiologists and artists which explores creative methods for addressing patient rehabilitation and cultural understanding of hearing loss and communication. In other projects, Gavin has spent a number of years documenting the shopkeepers and traders in the Dhal-ni-Pol district in the old city of Ahmedabad, Gujarat, India. Gavin uses a slow, formal approach, in which the process and ritual of being photographed becomes a point of connection between photographer and subject. The photographer celebrates the people who contribute to the everyday vibrancy of the culture and community. For the subjects, they are collaborators in a process of archiving and making visible the communities and spaces of the everyday soon to be subsumed within encroaching industrialisation. This work has been exhibited in the community spaces of Dhal-ni-Pol, and a publication is in development. David has been working in residency with the Dovecot Tapestry Studio in Edinburgh since 2016, becoming familiar with the weavers' craft. The photography and film works led to the production of *Screen For Another Focus*, which responds to the intensity of tapestry making. David has created a unique, new video installation and exhibition of photography interpreting the extraordinary craftsmanship of the weavers, focusing on the objects and materials of the weavers' world. The project shines a new light on the exceptional, and unseen, craft heritage in Scotland today. The work is being exhibited in the Dovecot Gallery, in 2018, with an accompanying artist book *Cutting Ceremonies and Other Suggestions*.

# 15

---

### Researchers:

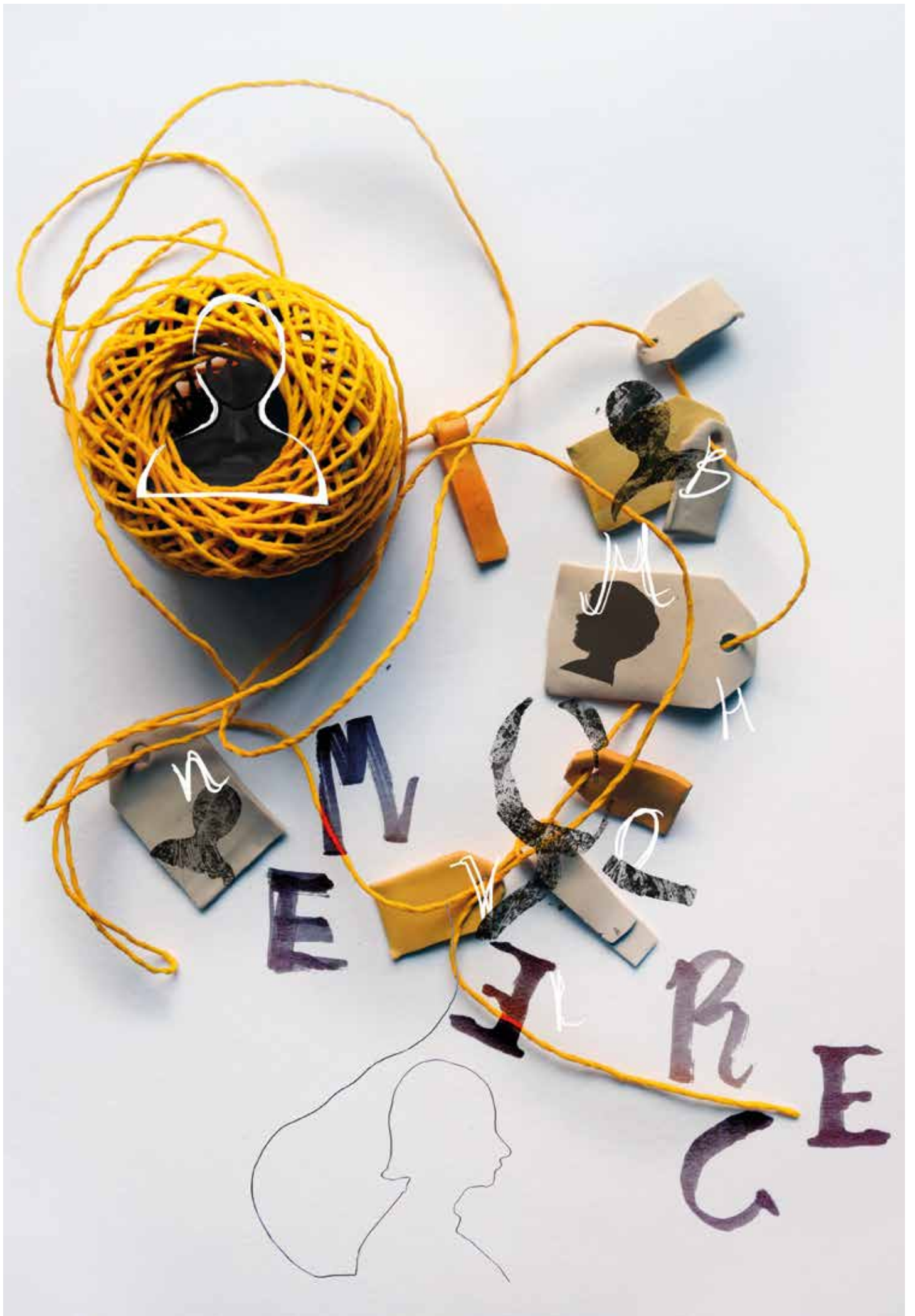
Gavin Parry, Senior Lecturer in Photography, Dr David Penny, Senior Lecturer in Photography (MSARC)

### Find out more:

[www.art.mmu.ac.uk/profile/gparry](http://www.art.mmu.ac.uk/profile/gparry)  
[www.art.mmu.ac.uk/profile/dpenny](http://www.art.mmu.ac.uk/profile/dpenny)

---





## Playing Pasts: Sports and Leisure History Online



Building on his pioneering research, which has established Manchester Met within the international academic community as a centre of excellence for the study of sports and leisure history, Professor Dave Day has sought to consolidate his extensive engagement with the public by establishing *Playing Pasts*, an online magazine devoted to the subject. The magazine provides a unique opportunity for established scholars, early-career researchers, as well as postgraduates and non-academic practitioners to publicise their work in an accessible and visually arresting blog format, which appeals to communities that often find themselves disconnected from Higher Education research agendas. Magazine content has included popular digests, such as *On this*

*week in Sport and Leisure History* and *Where Are They Now?*, which have recently been augmented by a section devoted to videoed lectures. A further section on material specific to the heritage industry will follow in 2018. The content of *Playing Pasts* will draw on the extensive links Dave has established with the sporting heritage and museums network in the UK and in Europe. The site is truly innovative: before its inception there was no global digital outlet for the public history of sports and leisure. *Playing Pasts* has not only allowed intellectual exchange between academic and public historians to thrive, it has also brought their work to new audiences, enabled democratic commentary and engagement through social media, and increased the credibility of the subject by

highlighting its massive international popularity within communities around the world. The magazine's international reach is highlighted by the nationalities involved (including France, Belgium, Poland, Netherlands, Denmark, Canada, America and Ireland). Recent reader comments include: 'As someone who, from birth, has never been interested in sport, I am constantly amazed at how many articles in *Playing Pasts* I find totally absorbing' (retired librarian), and 'Currently enjoying *Playing Pasts*. Journals without pictures are like fish without chips so I always look forward to its arrival' (emeritus professor).

---

### Researcher:

Prof Dave Day, History Research Centre (HRC)

### Find out more:

[www.playingpasts.co.uk](http://www.playingpasts.co.uk)  
[www2.mmu.ac.uk/research/our-research/history/](http://www2.mmu.ac.uk/research/our-research/history/)

---

# 16

## Putting Young People at the Centre of Youth Research

# 17

---

### Researchers:

Prof Hannah Smithson, Dr Deborah Jump and Dr Susan O'Shea, Research Centre for Applied Social Science (RCASS)

Dr Rob Drummond, Centre for Creative Writing, English Literature and Linguistics (CELL)

### Find out more:

[www.mmu.ac.uk/mcys](http://www.mmu.ac.uk/mcys)

[www.urben-id.org](http://www.urben-id.org)

@mcys\_mmu

@GGo4G

@GMYJUP\_mmu

---

In order for youth research to be both relevant and legitimate, it is important that young people are given the opportunity to participate in conducting research, interpreting findings and implementing learnings, enabling them to contribute to governmental and other institutional decision-making that may affect them. The Manchester Centre for Youth Studies (MCYS), founded by Professor Hannah Smithson in 2013, strives to enable and create such youth-informed, youth-led research. The Centre's ethos is based on the notion of authentic youth participation as opposed to more traditional processes of consultation, as well as a core belief in the significant benefits afforded by the democratisation of research. MCYS, in line with its manifesto, has hosted several innovative research projects, including a two-year project *Expressing inner-city youth identity through Multicultural Urban British English*, which looks at the language and identities of young people who have been excluded from mainstream schools. Another project is *Getting out for Good*, funded by the Tampon Tax via Comic Relief, which supports young women to create new lifestyles and make positive choices away from gangs. Recently, the Centre has been responsible for setting up a joint AHRC and ESRC-funded knowledge-transfer partnership (KTP) *Developing and embedding wide-ranging, effective practice within the Greater Manchester Youth Justice Service Linking theory to practice*. The KTP is the first of its kind in the field of youth justice, facilitating the bi-directional transfer of knowledge between academia and practice. It takes forward the innovative work of the Greater Manchester Youth Justice University Partnership (GMYJUP) between Manchester Met, Greater Manchester's ten youth justice services (GMYJS) and the Youth Justice Board for England & Wales. The purpose of this work is to impact on youth justice service delivery through the development and use of novel research methods that actively engage young people in their design through Youth Participatory Action Research (YPAR). This is the first time a KTP has been fully funded by research councils instead of Innovate UK. The KTP has enabled MCYS to take a 'gold standard' approach to participation through the triangulation of service user, service provider and academic partner contributions to the development of a new *Youth Participatory Practice Framework*, rolled out across Greater Manchester. The participation strand of the KTP aligns with the national, local and regional strategic drive to improve the voice of the child within youth justice, and is exemplary of the central aims and objectives of MCYS as a research group. Overall, the work in MCYS consistently champions a move away from tokenistic attempts at participation towards more truly collaborative working with young people whereby they are seen as part of the solution and not the problem.

## Responding to the Challenges of New Psychoactive Substances

Dr Rob Ralphs has led the way in developing knowledge around new psychoactive substance use trends and, in particular, the use and marketing of Synthetic Cannabinoid Receptor Agonists (SCRAs aka Spice). Rob's research – alongside that of colleagues in the Substance Use and Addictive Behaviours Group (SUAB) at Manchester Met, including Professor Sarah Galvani from Adult Social Care and Dr Oliver Sutcliffe from Chemistry – has led to exceptional external partnerships that have helped to maximise Manchester's local response to the Spice epidemic by developing training, referral pathways, service-user engagement strategies and intelligence about the markets and contexts of Spice. Rob's research findings have also made significant contributions to the national response, such as presentations to conferences and roundtables aimed at developing multi-agency responses in local authorities (e.g. Greater Manchester, Doncaster, Nottingham) and national agencies (e.g. the Welsh National Homeless Symposium), alongside invitations to submit evidence to

national thematic inspections and all-parliamentary reviews. Ongoing research into New Psychoactive Substances (in particular 'Spice') for Manchester City Council has led to several public engagement events and significant knowledge exchange resulting in direct social, cultural, environmental and economic impacts. These impacts encompass service development (dual diagnosis, intravenous drug user services, as well as integrated sexual-health and substance-use support for those who engage in 'chemsex'), professional substance-use training, and the establishment of the Greater Manchester Local Drug Information System (LDIS). Rob recommended the establishment of this service to connect officers and professionals from multiple agencies and allow them to keep abreast with trends in Spice usage, particularly regarding potent batches in circulation and its significant detrimental health effects. Following several meetings with council officials, the Greater Manchester LDIS was launched in March 2017 and was described by Tony Lloyd MP as a "game changer". Rob's research has had

# 18

clear benefits for the safety of Manchester residents, including vulnerable groups such as prisoners and the homeless community. The findings and recommendations implemented from his work reduce the number of serious NPS-related incidents, thus reducing the number of deaths attributable to Spice whilst lessening the burden and costs for the emergency services. The focus on some of the most vulnerable members of our society with complex needs has resulted in impact that spans multiple areas, including criminal justice, public health, mental and sexual health treatment services and housing policy.

---

### Researcher:

Dr Rob Ralphs, Research Centre for Applied Social Science (RCASS)

### Find out more:

[www.suab.co.uk](http://www.suab.co.uk)  
@MMUOutfit

---

## Shaping New Practice on Offender Rehabilitation

Professor Chris Fox's research has pioneered different approaches to delivering and commissioning projects for offender rehabilitation in England and Wales, leading to the implementation and evaluation of a new model of working. Through a whole series of commissioned evaluations and research projects Chris and his team have devised a new theoretical framework for setting the aims of offender rehabilitation while developing a more effective approach to commissioning and championing a practice model that emphasises the importance of personalised services. Through close collaboration between prominent figures in criminal justice and social care with Chris's team in Manchester Met's Policy Evaluation Research Unit (PERU) Chris recognised that new, personalised ways of working could be developed to support offender rehabilitation more effectively. His work has built on existing desistance theory that, while

presenting many strong ideas on offender rehabilitation, suffers from a limited evidence base and insufficient attention to implementation. Chris has collaborated with Interserve, a multinational support services company, who incorporated key elements of his new model in a number of their bids to run some of the country's new Community Rehabilitation Companies. Five of these bids were successful, totalling in the region of £650 million over seven years (2017 – 2025). Chris has also worked closely with Interserve to design and pilot new, personalised ways of working. A year of small-scale pilots was completed at the end of 2017, with a larger-scale pilot being implemented in 2018, which Chris and his team will go on to evaluate. The potential reach and significance of this work is underlined by the inclusion of the 2018 pilot in a Horizon2020 *Innovation Action* project, of which PERU is a partner.

---

**Researcher:**

Dr Chris Fox, Research Centre for Applied Social Science (RCASS)

**Find out more:**

[www.mmuperu.co.uk](http://www.mmuperu.co.uk)  
@MMUPolicyEval

---

## **Thread Bearing Witness**



---

**Researcher:**

Prof Alice Kettle, Textile Arts  
(MSARC)

**Find out more:**

[www.alicekettle.co.uk](http://www.alicekettle.co.uk)  
[www.threadbearingwitness.com](http://www.threadbearingwitness.com)  
[www.art.mmu.ac.uk/profile/akettle](http://www.art.mmu.ac.uk/profile/akettle)

---

Professor Alice Kettle is a highly regarded contemporary textile and fibre artist attracting major commissions in architectural spaces including the National Library of Australia, the Scottish High Court in Edinburgh and Winchester Cathedral. She has established a unique area of practice by using craft as a medium on an unparalleled scale. Her ambitious artwork informs wider practice and questions around the role of textiles in contemporary role in society and politics. Alice's work features in major international collections including the Crafts Council, London and the Museo Internazionale delle Arti Applicate, Turin. *Thread Bearing Witness* is a major series of large textiles exhibiting at the Whitworth Gallery

in 2018 and 2019. The exhibition, supported by Arts Council England, Design Manchester, Hampshire Cultural Trust and the Heritage Lottery Fund, results from research that considers cultural heritage and displacement, engaging with individual migrants within the wider context of the global refugee crisis. *Thread Bearing Witness* positions three monumental works at its core; SEA, GROUND and SKY, which taken together form an immersive installation in the gallery. The first piece SEA exhibited at Winchester Discovery Centre, from October 2017 to January 2018. Engagement with refugees in the project is critical. Alice is working with refugee camps and support groups across Greece and the UK and the

project has included migrants from Afghanistan, Uganda and Syria as well as female artists from Iran, Iraq, Syria, Kurdistan, Afghanistan, Libya, Uganda, Zimbabwe, Mexico, Guatemala, Chile, Pakistan, Hong Kong and the UK. Further strands of *Thread Bearing Witness* include *The Stitch Tree* project, with over 3,000 contributions from across the world forming Forest, another large-scale work in support of refugees. Giant sculptural cushions co-designed with displaced artists and displayed in the Whitworth Art Gallery act as a metaphor for the occupation of temporary settling places, allowing visitors to spend time contemplating the other work.

# 20

## Transnational Queer Culture and Activism

# 21

A dynamic and interdisciplinary duo of gender and sexuality researchers at Manchester Met deliver sustained and co-ordinated research into LGBTQ activism and culture. Their research documents and reflects upon LGBTQ lives and other socially marginalised genders and sexualities in both local and global contexts. Key transnational research projects by Dr Jon Binnie and Dr Christian Klesse have explored transnational activism and solidarity regarding LGBTQ political and cultural events in Poland (2008-2010) and the promotion of LGBTQ film and arts through the organisation of Queer Film Festivals (QFFS) in six European cities (Palermo, Dublin, Hamburg, Belgrade, Prague and Brno). These multi-method qualitative projects involved participant observation and individual interviews with core organisers and activists. Jon and Christian highlight the significance of transnational organisation in LGBTQ arts and politics, identify obstacles to effective coalition work due to cultural differences and material inequalities, and underscore the value of queer arts and culture for visibility, community and city politics. Individual studies have further analysed discrimination against bisexual and polyamorous people, urban LGBTQ community formations and the sexual politics of city-twinning. Taken together this

work has challenged discrimination of LGBTQ and polyamorous people through creating visibility for queer arts and culture and by raising awareness about exclusion and inequalities. The research and associated activity has also strengthened local and activist networks around LGBTQ arts and politics through the organisation and facilitation of meetings, an exchange of experiences, and the creation of resources and legal commentary. The research has supported the organisation of LGBTQ cultural events through facilitating transnational exchange among cultural producers and activists about best practice. Moreover, it has reinforced the resilience of LGBTQ activist groups by promoting coalition work, respect for cultural difference and advanced political strategy.

---

### Researchers:

Jon Binnie and Dr Christian Klesse,  
Research Centre for Applied Social  
Science (RCASS)

### Find out more:

[www2.mmu.ac.uk/research/  
our-research/rcass/](http://www2.mmu.ac.uk/research/our-research/rcass/)

---



**Researcher:**

Prof Amanda Ravetz, Visual  
and Social Practice (MSARC)

**Find out more:**

[www.art.mmu.ac.uk/wonderland](http://www.art.mmu.ac.uk/wonderland)  
[www.art.mmu.ac.uk/profile/aravetz](http://www.art.mmu.ac.uk/profile/aravetz)  
[www.vimeo.com/171903022](https://www.vimeo.com/171903022)

## Wonderland: A Road to Recoverism

Professor Amanda Ravetz has an international profile as a visual anthropologist whose work theoretically reframes the value of the artist in public life. As part of her research process, Amanda makes award-winning films screened all over the world. *The Recoverist Manifesto* inspires her recent collaborative work *Wonderland*. The *Manifesto* is an influential document developed and written by Clive Parkinson with an introduction by the author Will Self, and launched by Arts for Health and Portraits of Recovery in 2015. Its ambition is to help change the discourse around addiction and recovery through inclusivity, direct voice and representation. With lead artist Cristina Nunez, *Wonderland* uses co-creation to reframe cultural perceptions of people recovering from substance misuse. The project funded by the Arts and Humanities Research Council (AHRC) was delivered in partnership with lead community partner Mark Prest of Portraits of Recovery and associate community partners in2recovery and the Greater Manchester Recovery Federation. It is unique in combining artistic practice, activism and research to explore the role of visual thinking in understanding the complexities of recovery. Amanda tested an asset-based, non-medical, non-criminological approach to recovery and asked what might count as rigour in practice-led research

in a field dominated by social and medical science. In doing so, she demonstrated the significance of “thinking through making” in sustaining open-ended co-production with partners and participants. The resulting film *Wonderland: the Art of Becoming Human* won an AHRC Research in Film Award in 2016 and was screened at the Riga Pasaules Film Festival in 2017 before being exhibited at *The Unfinishing of Things* in Aberdeen. To date, *Wonderland* has generated over 1,200 views on Vimeo and it features in two academic articles by Amanda published in *Innovation: the European Journal of Social Science Research and Interdisciplinary Science Reviews*. The film will undertake a tour of international film festivals throughout Europe and beyond. *Wonderland* has led to further collaboration with Portraits of Recovery. Reveal continued Amanda and Mark’s artistic collaboration by using art to unpack and make visible the sensitive topic of recovery from substance use among doubly marginalised and often ‘invisible’ communities including LGBT+ groups, members of the South Asian community and the disabled through mental health community. Now in its second-phase as *UNSEEN: Simultaneous Realities*, it helped PORE lever additional funding from Superbia (Manchester Pride), Arts Council England and the Big Lottery.

# 22

