

## Project Proposal Application

To be completed by the lead proposed supervisor, with input from the non-HE Partner Organisation.



Arts and  
Humanities  
Research Council

### SECTION 1: PROJECT PROPOSAL AND CASE FOR SUPPORT

Proposed Project Title:	<b>Towards an Inclusive Re/visualisation of Women's Work</b>		
Project Summary: <i>(Maximum 100 words)</i>	This collaborative practice-based project between the Faculty of Arts and Creative Industries (FACI) and the Sunderland Museum and Winter Gardens (SM) will use the Museum's rich collections of industrial photographs and related material in local/regional/national collections to map, reframe, and create innovative visual interpretations that capture the changing socio-economic characteristics and conditions of women's work in Sunderland. In doing so, it seeks to produce novel inclusive narratives for the Museum by juxtaposing historical and new photographic imagery depicting women's work and enhance public engagement by empowering local women, those identifying as women and non-binary to share their stories and photographs.		
Host Academic Institution:	University of Sunderland		
Name of Non-HE Partner Organisation:	Sunderland Museum and Winter Gardens		
Name of Contact at non-HE Partner Organisation:	Shauna Gregg	Email Address:	Shauna.Gregg@sunderland.gov.uk
Name of Non-HE Partner Organisation <i>(if more than one)</i> :			
Name of Contact at non-HE Partner Organisation:		Email Address:	
Primary AHRC Subject Area:	Photography: History, Theory and Practice		
Secondary AHRC Subject Area (if <b>Interdisciplinary</b> ):	Choose an item.		
Does the project include a creative practice component?	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>		
If you have listed two subject areas above, do you consider the project to be interdisciplinary?	YES <input type="checkbox"/> NO <input type="checkbox"/> N/A <input type="checkbox"/>		
<b>If Yes, please briefly state why:</b> <i>(Maximum 100 words):</i>			

**Please provide full details of the proposal and make your case for support below:**

*(Maximum 750 words)*

### **Context**

The Northeast Local Enterprise Partnership strategically advocates the recovery of the local economy and its competitiveness through advanced manufacturing, the digital, energy, and health sciences. This changing work landscape requires new visual documentation to be added to local history archives that will also acknowledge the significance of women's work. In an era of late capitalism and globalization, low-paid work is often feminised and racialized, with age, class, race, gender, and faith affecting women workers' vulnerability (Vergès, 2021). In this context, ideas of social reproduction and its impact on women's work have acquired renewed urgency (Federici 2019; Mezzadri 2019; Ferguson, 2020). And so have calls for closing the gender gap and empowering women in the workplace (Roedel, 2021; Liu, 2022; Parnham, 2022; Abrams et al., 2022).

Historically, women have had an instrumental role in Sunderland's industrial economy. Numerous local companies, including Hendon Paper Mills, Electrosil, Jobling's, Hartley's, and Pyrex glass works, Twiggs Pram Factory, Plessey Telecommunications, British Ropes (Monkwearmouth) and Doxford's Foundry Department, employed primarily or large numbers of local girls and women in their workforce, as documented in local archives.

There exist several studies exploring histories of British working women (Hewitt 1958; Davies 1975; Roberts 1984/1995; Hill 1989; Rendall 1990; Sharpe 1998). There is equally significant literature focusing on women undertaking men's jobs during wartime (Braydon, 1989; Pennington and Westover, 1989; Griffiths, 1991; Rawlings, 2020) when over 700 women became welders, burners, and crane drivers in the Wear yards during WWII. Yet, women's labour and the significant role they have played in local manufacturing, technology, communications, and service industries still lacks the visibility that men's work in the shipbuilding and mining industries have had in official Sunderland histories (Clarke et al. 1990; Boyle 1994; Gibson 1996; Clark 1998; Brett 2014) and museum displays. Moreover, the experience of BIPOC women, trans, and queer workers, who may be double impacted by gender disparities, systemic inequalities, and injustices at work, is equally underrepresented.

The project builds on archival and practice-led research on the visualisation of shifting patterns of work in Europe and Asia conducted by Moschovi and Plouviez for the EU-funded project "Changing Faces" (2004-2008) led by the University of Sunderland. It also seeks to advance emerging international debates on representations of women's work (e.g., the project "A Woman's Work," which, funded by Creative Europe, explored women at home and the workplace). This will be pursued by challenging representational commonplaces and normative social documentary practice as well as the mechanics of the archive. As such, along with the benefits accrued to the partner organisation detailed below, this practice-based research will be of significant value not only to photography practitioners and historians but also to researchers and students of local history, scholars of feminist theory studying gender and labour, and those researching and acting on issues of political equality, decoloniality, and anti-capitalism.

### **Research questions**

How can historical photographs and narratives of Sunderland's industry illuminate the changing meaning and nature of women's work?

What roles can lens-based media play in representing women at work and their labour beyond established documentary practices and against a changing landscape of work in the regional industries?

How can different types of photographic imagery depicting women's work and oral histories be synthesised and preserved in inclusive museum narratives?

### **Objectives**

- To research in-depth, map, and analyse patterns of women's work in SM's over 13,000-strong photographic collection, and local/regional/national collections.
- To collaborate with SM and local communities in the creation of novel representations of women at work to complement the Museum's archive.
- To engage local audiences in exploring archival and crowd-sourced imagery, co-creating and co-curating content.
- To work with SM curators on interventions in existing displays and new showcases in the Changing Gallery and online space.

### **Methodology**

The research strategy will be informed by and through practice (Gray and Malins 2004; Barrett 2010) and will adopt the Action Research model followed by "reflective practitioners" reflecting in action and on action (Schön 1983). Contemporary and historical readings around social reproduction will illuminate and contextualise the archival research in local/regional/national resources

(namely, the Tyne and Wear Archives, Sunderland Local History Library, Sunderland Antiquarian Heritage Centre, Imperial War Museum) leading to “thick descriptions” (Geertz 1973) of selected visual materials. This research will ground the practice, which, seeking to demystify representational commonplaces in archival documentation and social documentary and the mechanisms behind the production of hegemonic historical narratives, will also employ methodologies of participatory action and co-creation of new visualisations of women’s labour following a “holistic, integrated perspective” (Leavy 2015: 3).

**Provide details of any resources and facilities, including any high cost equipment, fieldwork, training, etc., that may be required to complete the project successfully, and where you will seek these resources (e.g. NBCDTP; partner resources; departmental/school funds). Please include estimated costs:**  
*(Maximum 200 words)*

The project will require access to photographic and recording equipment, high-performance computers, printing facilities, and specialist image editing software and the Adobe suite, all of which are available to FACI students in the specialist facilities of the Northern Centre of Photography and the David Puttnam Media Centre where students are offered dedicated technical support. All FACI researchers have a dedicated workstation with a connected computer and access to printing facilities in the Faculty Research Hub.

For the documentation of oral histories, specialist equipment and training will be provided at the David Puttnam Media Centre where Professor of Radio and Participation, Caroline Mitchell, will advise on participatory/action methods for community settings. The University’s award-winning [Spark](#) community radio station may also be used as a platform for communicating open calls for project participants and workshops and dissemination.

The researcher will benefit from the University’s extensive doctoral development programme with rich VLE content, online/in-person sessions, and one-to-one surgeries as well as specialist training in Art and Design practice-based research delivered in the School of Art and Design by Moschovi and colleagues. They will further benefit from extended access and introduction to the Museum’s collections, databases, and displays by museum and archive staff.

**Outline the arrangements for communication between the non-HE partner organisation and the academic host institution in regard to project management and monitoring academic progress:**  
*(Maximum 200 words)*

Communication between the FACI supervisory Team and SM will be managed by the designated advisor, Shauna Gregg. Drawing on own curatorial expertise and research in local industrial history, Gregg will be appointed to share knowledge of the collections, provide an induction to the museum’s database and cataloguing system, and offer contextual information for the archival collections of industrial history. The partner organisation will participate quarterly in the monthly supervisory meetings with the academic team to monitor work in process and provide the researcher with guidance and expert advice. All monthly supervisory meetings are minuted, and the notes are distributed to the researcher, the academic supervisory team, the partner organisation, and the Graduate Research School. The project’s progress will also be monitored yearly by a FACI academic member through the University’s Annual Monitoring Review process. Supervision and attendance are regularly reviewed by the FACI Postgraduate Research Student Sub Committee.

**What benefits will there be for the student and the non-HE partner organisation as a result of your collaboration?**  
*(Maximum 300 words)*

The project offers a timely opportunity for underused historical materials and new interpretations of Sunderland’s industrial heritage to be activated in academic research and museum display, thus increasing their visibility to audiences visiting SM and its online spaces. The Museum hosts 13,826 photographs of local history that are digitised but not documented due to the lack of a social historian. The researcher’s contextual research and thick description of imagery will offer SM curators much-needed documentation and interpretation of this collection that can inform existing and future on-site/online displays. The project will also provide opportunities to work in partnership with local photographers and communities to enhance this archive for future generations. This is a subject area of particular significance for the EDI objectives of Sunderland Culture’s agenda and serves the Museum’s continuing efforts for representativeness. The photographic and oral history materials amassed and co-produced with local communities will present opportunities for public engagement and participation and may equally complement existing/future displays. These materials can also constitute a significant resource for education and outreach projects, for instance, school educational packs and local history and cultural heritage workshops with local communities. Timing is of the essence as SM is currently preparing its redevelopment plans.

The researcher will benefit from access to curatorial expertise and insight into the Museum's collections, programming, and processes to develop impactful outcomes. There will be opportunities to contribute to museum displays, also in the art gallery alongside prominent artists represented in the SM collection, and to a range of public engagement activities. Working closely with a heritage organisation will expose the researcher to different working practices and audiences while building professional relationships with a range of stakeholders and developing a toolkit of transferable skills, including public engagement strategies that will enhance their career profile.

**State what financial (if any) or in-kind contribution the non-HE partner organisation will be making over the duration of the award:**  
(Maximum 100 words)

The partner organisation will contribute in-kind support to the researcher during their academic studies by offering:

- extended access and introduction to the SM collections, databases, and displays by museum staff
- curatorial insight, specialist advice, and guidance via the appointed SM advisor
- collaboration on public engagement initiatives
- opportunities for displaying their work on-site and online
- opportunities for disseminating the research findings at the Museum to its staff and public.

**Describe the nature of the collaborative arrangement and the activities the student will be undertaking with the non-HE partner organisation:**  
(Maximum 300 words)

FACI has a long-standing working relationship with SM. The Northern Centre of Photography/NCP and affiliate CATE-award-winning organisation North East Photography Network/NEPN have collaborated with SM on different public events (e.g., exhibition *Observe, Experiment, Archive*, 2019) while FACI staff and researchers have worked on art projects (e.g., Jeffrey Sarmiento's glass work for the exhibition *Collected Fragments*, 2010; Anthony Amoako-Attah's showcase, 2022) and the successful AHRC CDA "Community in Clay" (2015), co-supervised by Gregg. Building on these successful projects, the collaborative arrangement also considers the recommendations of the Industry Stakeholders Report "Mapping Contemporary Art in the Heritage Experience" (2020:9) that advocates early "buy-in," alignment of the project and operational objectives, and in-built flexibility.

In the first year, the researcher will receive an induction to SM collections and cataloguing system by advisor Gregg, who will also join quarterly meetings with the academic team to offer expert guidance. The study of the Museum's photographs collection will be completed by the end of that year, alongside a literature review and comparative research undertaken in other local/regional collections (e.g., the records of the Washington Development Corporation at TWA and local shipyards visual archives at the Sunderland Antiquarian Society Heritage Centre).

In the second year, the researcher will work closely with SM staff to share documentation of the SM collection, their contextual review of the other collections, and their photographic work in progress. Objectives also include collaborating on two public participatory workshops: one on creative analysis/contextualisation of crowd-sourced imagery and the other on co-curating content, scheduled in the second and third years. Discussions will also take place on how the research may inform the interpretation of the Museum's collections and displays. The researcher will have the opportunity to present their research findings and work at SM during and at the end of their studies.

## SECTION 2: SUPERVISION AND EXTERNAL ADVISORS

Primary (or Co-) Supervisor:	Prof. Alexandra Moschovi	School or Department:	School of Art and Design, Faculty of Arts and Creative Industries
		Email Address:	alexandra.moschovi@sunderland.ac.uk
Secondary (or Co-) Supervisor:	Prof. Arabella Plouviez	School/Department:	Faculty of Arts and Creative Industries
		Email Address:	Arabella.plouviez@sunderland.ac.uk
Name of the Advisor based at the non-HE Partner Organisation:	Shauna Gregg	Organisation/Institution:	Sunderland Museum and Winter Gardens
		Email Address:	
Name of additional internal or external advisor or academic supervisor, if any:		Organisation/Institution:	Shauna.Gregg@sunderland.gov.uk
		Email Address:	

**Explain how the expertise of the supervisory team and external advisor(s) will allow them to support the proposed project and the selected student:**

*(Maximum 500 words)*

Prof. Alexandra Moschovi is an art historian and curator whose research on the interface of photography, the museum, and the archive has been disseminated internationally in academic conferences, publications, and journals. Moschovi's monograph *A Gust of Photo-philia: Photography in the Art Museum* (Leuven University Press/2020) offers an in-depth understanding of photography's museumification and the changes this brought to museum practices, which will be pertinent to the proposed collaboration. Moschovi co-authored *Greece through Photographs: 160 Years of Visual Testimony* (Athens/Melissa Publishing/2007/2009), the first social history of Hellenic photography, which uniquely incorporated industrial photographs. Moschovi has explored historical and contemporary representations of work and has written on visual typologies of labour in collaboration with museums (Stedelijk Museum de Lakenhal/NL/2007, National Gallery of Malaysia/2007, Benaki Museum/GR/2009, Thessaloniki Museum of Photography/GR/2018). Moschovi also co-curated a large-scale photography exhibition on Greece's post-war reconstruction using Benaki Museum's archival materials (2017). This expertise will offer valuable context to this project. Moschovi has successfully supervised ten PhD students in photography, digital media, and curating and is currently supervising five AHRC-funded students (four as DoS). As Art and Design Research Student Manager, Moschovi supports 30 PGR students, also providing monthly research training.

Prof. Arabella Plouviez is a photographic practitioner whose research is both practice-based, disseminated through exhibition and publication, and theory-based, disseminated through conferences and publications. Most recently, Plouviez's research has covered health and well-being, including the article 'Applied Social Prescribing Practice: A Focused Arts-based Participatory Action Research Study of Military Veteran Transition into Civilian Life,' *Journal of Participatory Research Methods* (2022) and the group exhibition *Bariatric Portraits* (Co/Lab/2018). Solo exhibitions include: international work exploring women and feminism in Bangladesh in the series *Naristan* exhibited in Slovakia (2007) and Malaysia (2007); women and madness in the *Deviant Women* series shown in Greece and Slovakia (2006); the experience of dementia in the series *Alzheimer's: A Quiet Story* presented in Indonesia (2012) and Greece (2013). Plouviez has successfully supervised eight PhD students in photography, including three AHRC-funded students. As Dean of the Faculty of Arts & Creative Industries, Plouviez has led a dynamic research environment across two schools of Art &

Design and Media & Communications. Plouviez's long-standing experience as a photography practitioner will be instrumental in guiding the practical element of the project.

Shauna Gregg is an Exhibitions, Collections and Archives Officer at the Sunderland Museum and Winter Gardens who has worked in the museum sector for over 25 years. Gregg has developed the Fine and Decorative Arts collection of the Sunderland Museum through acquisitions, commissions, and selected donations and was instrumental in designing the Museum's 20<sup>th</sup> Century Gallery from 'a woman's perspective'. Gregg has worked with international, national, and regional partners on many successful and important exhibitions and has a keen interest in representing diversity and making the Museum's collections accessible to the public. Gregg has expert knowledge of industrial heritage, as evidenced in the current exhibition of Pyrex's history that prominently features women at work and has supervised several university students in placement working on the Museum's collection.

### SECTION 3: RESEARCH ENVIRONMENT

**Please provide details about the research environment the selected student will be joining and its suitability:**

*(Maximum 500 words)*

The researcher will benefit from subject-specific research activity at the Northern Centre of Photography/NCP, the events and professional development opportunities offered by the affiliated organisations NEPN and interdisciplinary initiative Co/Lab, and the regular FACI research events and training. Along with a workstation at the FACI Research Hub, the researcher will also be given access to the University's interdisciplinary PhD hub and state-of-the-art still and moving image facilities at NCP and the David Puttnam Media Centre.

NCP is an internationally esteemed research hub that explores the challenges of interdisciplinary photographic and socially engaged practices through collaborative projects, international research events, conferences, and publications at the forefront of the discipline (e.g., [The Versatile Image: Photography, Digital Technologies and the Internet](#), 2013). Alongside the wider [creative arts team](#), the NCP team consists of research-active theorists, artists, and curators examining a range of themes within photographic theory, history, and practice, with a particular focus on women's social issues ([Plouviez](#), [Moschovi](#), [Ryley](#), [Churchill](#)). NCP led the International Research Photography Network (IPRN) and managed the EU-funded project "Changing Faces" (2004-2008), a collaborative project with artist residencies, exhibitions, conferences, and publications delivered in partnership with European academic institutions and museums on the changing patterns of work in Europe. The resulting creative work, publications, and archive now constitute a substantial collection of contemporary representations of work, which, housed at NCP, is available for study. The nearby Sunderland Creatives Gallery offers an outlet for student work, as does the Northern Gallery of Contemporary Art, which showcases contemporary lens-based work.

NCP members also operate [NEPN](#). Among commissions, residencies, professional development sessions, talks, and colloquia, this network arranges for international photographers, curators, and publishers to engage with UoS students and researchers. NCP doctoral researchers had work exhibited and widely disseminated through NEPN initiatives [e.g., the international photography festival [The Social](#) (2013), a collaboration with the [Singapore International Photography Festival](#) (2013), and the international exhibition [Observe, Experiment, Archive](#) (2019) in collaboration with SM].

FACI has an active programme of research and networking activities, including: hybrid-in-form [research seminars](#) (three/month), which operate as a discursive platform for staff, visiting academics, doctoral researchers, and external speakers to present research in progress; induction seminars for new PGR students; two doctoral symposia per year; and a range of social events. There are several UoS networks, such as SunGen (Gender/Sexuality), The Race, Class, and Ethnicity Interdisciplinary Research Network, and the Menopause Support Network, which will be of relevance to the project.

Alongside the rigorous Research Training Programme offered to all doctoral students at the University of Sunderland, the School of Art and Design delivers subject-specific research training with monthly sessions that cover Art and Design practice-led methodologies and ethics. Researchers also enjoy tailored library support by an assigned librarian.

Through the partnership, the researcher will equally benefit from the research and work undertaken at the Sunderland Museum by curatorial staff, invited artists, curators, and scholars, as well as from the diverse activities and rich programme of Sunderland Culture, such as the heritage commission [The Rebel Women of Sunderland](#).

## SECTION 4: PERSON SPECIFICATION

**In the event that your application is successful we would like to advertise the award on the Northern Bridge Consortium website as soon as possible following the announcement of the results. We'd therefore be grateful if you could complete the following Person Specification.**

<b>For further information about this Collaborative Doctoral Award and to submit an expression of interest, please contact:</b>			
<b>Lead Supervisor (or alternative Contact)</b>	Prof. Alexandra Moschovi	<b>Email:</b>	alexandra.moschovi@sunderland.ac.uk
<b>Expressions of interest must be received no later than (dd/mm/yy):</b>			28/01/2023
<b>Expressions of interest should be accompanied by the following documentation (e.g. 2 page CV; personal statement):</b>			An up-to-date two-page CV, a sample of written work (up to 2,000 words), a portfolio of creative practice, and a personal statement (up to 1,000 words) that details the applicant's academic, creative, and/or professional achievement, their preparedness for this doctoral project, and the specific contribution they would make to it. If the applicant is selected for an interview, at least one academic reference that describes how their skills, abilities, and experience make them suitable for postgraduate study should be provided.
<b>Interviews for shortlisted candidates are expected to take place:</b> <i>(e.g. Week Commencing dd/mm/yy)</i>			WC 20 <sup>th</sup> Feb 2023

### PERSON SPECIFICATION

**Note applicants must also meet the criteria for the acceptance on a doctoral programme as set out by the host institution's Postgraduate Admissions Service.**

<b>Education and Professional Qualifications</b>	Essential Criteria	Applicants should hold an Undergraduate degree of at least upper-second class Honours in the UK or equivalent from a HE institution overseas and a Masters degree (either completed or due to be completed before the start of the PhD) in a relevant subject area. Applicants who do not possess these qualifications should evidence equivalent intellectual competence with a good track record of relevant publications, exhibitions, creative practice, or work experience that evidence highly developed research skills.
	Desirable Criteria	Experience in exhibition organisation and/or working with communities in workshops and participatory events.
<b>Research and Impact Experience and Training</b>	Essential Criteria	Evidence of developed research skills and working methodologies relevant to the project, proven ability to manage and deliver research projects in set timeframes.
	Desirable Criteria	
<b>Professional Practice and Job-related Experience</b>	Essential Criteria	Experience in designing and delivering independent creative projects.
	Desirable Criteria	



<b>Interpersonal Skills</b>	Essential Criteria	Excellent communication skills, including ability to communicate ideas clearly, team working and collaboration, innovative problem-solving skills.
	Desirable Criteria	
<b>Other Factors</b>	Essential Criteria	
	Desirable Criteria	