

doing together 25

doing together 25 is a two-day practice research symposium that will take place on Monday 7th and Tuesday 8th April 2025 at the Locksbrook Campus, Bath Spa University.

The symposium is hosted by the Art Research Centre (Bath School of Art, Film and Media) in collaboration with Bath School of Design and the Centre for Cultural and Creative Industries.

doing together is a platform to connect BSU staff, students, and external guests through making, collaboration and experimentation. The event, which will take the form of workshops, performances, talks and screenings, is proposed as a generous space for practitioners to make, do, share and discuss practice with others from across and beyond the University. Alongside this, we will test and develop methods we use for practice research, exploring how these might be shared effectively.

Throughout the two days, we will work alongside and collaborate with one another, sharing and displaying outcomes. We will test out ways of doing work together, making our practice and research explicit through the activity, rather than through the way it is described, 'after the event'.

The symposium will culminate in a reflective discussion on the event as it evolved, facilitated by an external guest who will be invited to attend as an observer, participant, and writer/ethnographer.

This is the third iteration of doing together. For information, see our [webpage](#) and BathSPAdata for [doing together 23](#) and [doing together 24](#) where you can find details of all the activities that took place.



CENTRE FOR
CULTURAL AND
CREATIVE INDUSTRIES

EXPRESSIONS OF INTEREST

We welcome expressions of interest from both staff and PGR students across the University; from anyone who considers their work as practice, or practice research. We actively encourage interdisciplinary collaboration and invite a playful/experimental/messy approach that will test your material thinking, your approach to practice and/or your research methods.

doing together is primarily about exploring forms of sharing through doing. We have found that the workshop form is particularly fruitful, but we also welcome proposals for the following:

- performance
- talk
- screening
- panel discussion

If you are proposing a workshop, please consider the following:

- The workshop as a kinaesthetic method for learning about, or sharing approaches to, practice-based research.
- The workshop as method, or as a testing site, for addressing particular research questions.
- The workshop as a form of dissemination, as a research output.

If you are proposing an event other than a workshop, please consider how it might be collaborative, performative, or otherwise actively involve your audience.

How might an event be considered as the research, rather than as a representation of something that happened elsewhere, at a different time?

It might be helpful to consider comments and questions posed by our previous writer/ethnographers (**see Appendix 1 and 2**). Please consider

these questions as spurs, or provocations when drafting proposals. How might they help us to frame our own questions, in relation to research methods and pedagogy, to doing and sharing, in any disciplinary activity that is proposed as 'practice'?

HOW TO SUBMIT

You will need to complete the [online Microsoft Form](#) and include:

- the names of all researchers involved
- a short paragraph with preliminary details of the session you would like to facilitate (approximately 200 words)
- the type of space required
- A/V resources required
- any materials required
- ideal number of participants (for workshops)
- preferred length of session (for workshops)
- if you are proposing a talk/presentation/film, how long will this be?

DEADLINE

The deadline for expressions of interest **Sunday 19 January 2025 (23:59pm)**.

We will contact selected colleagues by **Monday 10 February 2025**.

A finalised programme of activities will be advertised at the end of February 2025, and an event booking link will be shared.

GET IN TOUCH

If you have any questions, please contact: s.hesselberg@bathspa.ac.uk

APPENDIX 1

thinking through knowing though doing (for doing together 24)

Dr Lauren Redhead

Reader in 20th and 21st Century Music, Goldsmiths, University of London

[See BathSPAdata for introduction text and sonic essay.](#)

From Lauren's introduction to her sonic essay, *thinking though knowing through doing*:

- Consider[ing] *sounding* as a form of *doing* rather than treating sound only as a trace of actions that have already happened.
- Della Pollock describes performative writing as one that 'recasts rhetoric as a constitutive aesthetic.' (2004, p95) She describes it as having six aspects: it is evocative, metonymic, subjective, nervous, citational, and consequential. (2004, pp80–95) All of these descriptors are relevant to the activities that were undertaken while we were *doing together*.
- I don't want to explain, justify, or theorise what took place during *doing together*, or my role in those events, but rather to think about how practice as a method was evidenced through this *doing*, to reflect this back to the *doers*, and to engage others in listening as a form of *doing*. As I seek to do this, I notice that this is fragile and precarious. Fragility and precarity could also be considered with respect to knowledge in the workshop format...
- Practice researchers could consider what Sara Ahmed has termed, 'a political economy, or an uneven distribution of attention.' (Ahmed, 2006, p32) This would invite us to question how the manners in which we engage in the workshop can become

productive as well as receptive, which means acknowledging, articulating, and sustaining what has happened. This means asking how our practice research experiences become 'effectively shared'?

- For me, one way forward is to acknowledge all practices as embodied practices. This challenges the narrative of thinking and doing: are these really different or separate activities? And if so, could their differences be evidenced? Or, rather, can they evidence each other? There is, further, a question of vernacular aesthetics, and whether the workshop is perhaps a place where these are created?
- ...for those of us who took part in *doing together*, ideas may have come into being and then died away; this is something which can be allowed to happen during this type of event. But it still makes sense to ask how does this process continue beyond and exceed the event? There is also an ethics of doing so: of sharing and creating an ecosystem of access to knowledge, and of extending the potential for further phenomenological experiences while trusting in our own experiences and the validity of those of others.
- Ahmed, Sara. (2006) *Queer Phenomenology: Orientations, Objects, Others*. Durham: Duke University Press.
- Pollock, Della. (1998). 'Performing Writing'. In *The Ends of Performance*, edited by Peggy Phelan and Jill Lane, 73–103 New York, NY: New York University Press.

APPENDIX 2

(Un)Doing-Being Together-Apart (for doing together 23)

Emma Cocker

Associate Professor in Fine Art, Nottingham Trent University

[See BathSPAdata for full essay.](#)

- How might we share practices? How to share one's practice *in its practising* — not just to not *talk about it*, but rather to share through co-inhabitation of the very practice itself?
- Consider workshopping *as* the practice.
- Consider the 'maintenance work' of practice —the doing which is *not* the doing; all the work which is *not* the work. What would it mean to *not do* together?
- Are the deep states of absorption necessary for certain kinds of practice possible within the frame of sociality? Does an emphasis on (human) *doing together* eclipse these other kinds of (more-than-human) relationality or *being-with*?
- Consider the notion of care and caring. Listening as a mode of *being-with*. Hosting, guesting, audiencing, supporting, bearing witness, hearing out, feeding back, offering help, spending time.