# Audio file

[Dr Alex Coupe and Dr Pauline Hadaway Researcher in Focus Podcast.mp3](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

# [Transcript](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

[Dr Pauline Hadaway](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

[And there is something about sharing an artistic or a cultural experience that lifts people out of themselves and makes them focus on something external to themselves, the artwork, the experience, and maybe that, maybe it's as simple as that.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

[Nick Jones](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

[Welcome everybody to this edition of Researcher in Focus Podcast from the Faculty of Humanities, the Social Sciences at the University of Liverpool. My name is Nick Jones. I'm part of the research and impact team at the faculty, and today I'm joined by Doctor Alex Coupe, Lecturer in Theatre and Drama Studies, and Doctor Pauline Hathaway, a researcher in cultural policy and heritage. Today. Pauline and Alex will be talking about their work exploring the arts based peace building that's taking place in Northern Ireland and the successes and challenges along the. Way. So first of all, thank you both very much for joining me today. It's lovely to have you here on this two for one edition of the Researcher in Focus podcast. So just a first question, how did you both become interested in the arts’ role in resolution in Northern Ireland, and maybe Pauline, we'll start with you.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Right. Well, I came to my interest, really emerged from my own practise because I'm kind of late to academic life. I've worked for most of my career in the arts and I've worked, I worked in Belfast from about 2000. Yeah, 2000 to 2014 is a long time and I worked on developing projects, managing projects, in particular a gallery project or Belfast exposed, which really we we developed a a new contemporary photography space for the City of Belfast. During a very interesting period when lots of things were happening in terms of post agreement, policy, regeneration through the arts and peace building through the arts, so I kind of came to it because I had direct experience of it and I I moved into academia, in a way. I I did a PhD because I wanted to understand what it was that I'd lived through like, and that was my interest.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[OK, so you're now researching yourself in a way with the? Works that you've done.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[The work that I did and that I did with colleagues and yeah, at that time, we all knew it was a really important moment, historical time that we were living and working through. We had this great sense that what we were doing was very import. Important and stepping away from it and and researching the the whole field to be like has really given me an understanding. Of. Of why of of what? Why it felt that way to work there.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yes, it must be quite unique to to go back to something that you actually did and then looked at it through a slightly different lens, I suppose.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[It is, it is. It's it's, it's great. It it is really. It's really good to to look at something that you've done on a kind of practical and often in a very pragmatic way and then try to work out what were the implications of the decisions you made and and why did you? Why were you pushed in one direction and and and, but maybe pulling in another. So yeah, yeah, very interesting.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Excellent. Thank you so much. And Alex, how about you, how did you come to become interested in this area?](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

[Alex Coupe](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

[I suppose it it developed out of my doctoral research and my PhD research, which I did down at Goldsmiths in London. And that piece of work looked in particular at what I call the gender politics of performance in post agreement Northern Ireland. So I looked specifically at theatre and performance as a medium that has interested in the idea that the experience of war and the challenges of building a peaceful society requires the interrogation of traditional gender roles and norms, so a lot of that research, which I did in the 2010s involved kind of what you might call more traditional literary criticism of drama and and performance art and dance. And out of that obviously developed an interest. I developed an interest in peace building. I suppose there's also like a longer story to it as well, beyond the the kind of research focus, which is that as someone who's family uh are from England and grew up in England, but who were touched by the troubles, as many people where I grew up knowing very little about the conflict, the troubles and the peace process. Despite these entanglements, and despite the fact that I was encountering Irish culture and the arts, not just by going there as a child, but also by studying at school at secondary school. Poets like Seamus Heaney, playwrights like Brian Phil, who were processing this conflict when it was happening, and when you encounter work like that, you kind of wonder to yourself, how is it that despite the proximity and entanglement? Uh that I have and that Britain has with Irish history. How do I know so little about it? And it still remains a fact. I think that there is a widespread lack of knowledge around Northern Ireland and Ireland more broadly and Irish history more broadly. In England, and in some ways like my interest in peace body comes from, it's motivated from that kind of that lack of knowledge from when I was younger and I've been trying to remedy that ever since. I suppose in my research and also more recently in this project.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah, absolutely. Right. I suppose you know similar to say you guys, I grew up in England. And you know, surrounded by the the news of the Troubles and all of that. But it was it wasn't something that was taught at school so. And I think we knew it was kind of by osmosis or through TV or popular culture. OK, thank. You very much so. How exactly do the arts contribute to conflict resolution and peace building in Northern Ireland? Then you know what kind of activities and works. What do w see and what? What changes do they hope to achieve? Alex, I'll start with you again on that one.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah. I mean, you've kind of touched on it already, I guess cause a lot of the time people are encountering that history through popular culture through TV and film. And that's one way in which people are educated, you know, about that history. But on the ground in Northern Ireland. The work that we're looking at in particular usually is embedded in and involves those affected by the conflict, whether that's victims and survivors, participants or. Ex. Competence or just people who who were around at the time and these kinds of projects range across the art forms from applied theatre projects, participatory theatre projects to photography work. The stuff that Pauline was commissioning in the 90s to. Musical work and and literature as well. So reading groups in general. The stuff that we look at is overlooked because it doesn't really fall neatly into. This kind of I don't like using the term high up, but the sort of what you might see in the gallery or on telly with professionals you know, making the art from beginning to end, I think that a lot of the work we look at is it involves quite directly non-professionals in, in the production and also in in the in in where this work is happening. So let's say a play might be performed, you know, in a community space in in West Belfast and then move to another community space in East Belfast. So we're we're looking at kind of applying a community work in particular as a as a media, as a mechanism for peace but. OK.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[OK. And Pauline is someone who's done the the, the kind of work yourself, how how did you see our work contributing to conflict resolution in In Northland Ireland](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah. Well, during the period I was working there, there were a number of different approaches to this and the and the emphasis often placed on different things. So in the early days, just after the Good Friday. Agreement. The emphasis really was on reconstruction, rebuilding, regeneration and it was believed that it if the city, or in this case, Belfast, it would apply to Derry too. If the places where people came together could be rebuilt and made accessible and opening, then people would. Come together and do things together just like they do in everyone. As everyone said in other cities, they just come to the the city square, the public space and and and they they are together. And then there were other ideas that perhaps you would, you know, through exploring identity, that people would become, first of all, more comfortable with their own identity and then be more tolerant and more interest or curious about other people's identity. And there were good relations. There were community relations. All sorts of different. approaches and ideas about how you could use cultural activities and and the arts to to build relationships between people and bring them back together again. Although it's questionable how close people were together in the 1st place and so perhaps bringing them together for the first time was. Actually really what was happening in many cases.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[And did you obtain them?](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[So I think that now. You're going to say that I think to all of those different approaches and different theories and different ideas about how it works, what you actually saw was that it that actually there is something in this that if you create a space for people to come together and some kind of shared activity. It's as simple as that and it could be watching a play or coming to to look around a gallery and discussing it afterwards. That's actually quite simple social activities, which of course people just didn't get to do they didn't because it's a very divided society. It's very rare opportunities that people had to actually come together and simply not to think about themselves so much, but to think about things they were doing together. If you see what I mean. And so it was actually quite it's quite simple. But it's also interesting too that so many so much thought has gone into it as to why it might work and what approaches and what practises work better than others. And often you will then just stand back from that and say, well, all these people are enjoying something and they're talking about it and they're, I mean, together. And there is something about sharing an an artistic or a cultural experience that lifts people out of themselves and makes them focus on something external to themselves. The artwork, the experience and maybe that's, maybe it's as simple as that.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yes, yes, maybe art can just be left to do its thing and work its magic. So I mean, that was what I was going to ask like did you see success in terms of you know bringing communities together.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Am am I jumping in here?](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[If you like Alex, yes.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Sorry, Pauline, I’ll be brief. And so it depends on what measure you use for success, and in some ways the picture that Pauline has has given of a kind of minimal definition of arts based peace, peace building is bringing people from different, uh, backgrounds and and sides and communities together. Uh takes you somewhere. Some takes you down the path to some extent, but I think one of the things we've encountered a lot is a growing understanding that building sustainable relationships, transforming violent conflict into nonviolent conflict? Uhm is much more complicated. That uh then simply bringing people together, and this is the sort of picture that is often lost when funders, for example, place quotas across Community quotas as a requirement of their funding, which some funders still current, still do. But the actual practise of bringing different groups together. Has to be qualitatively rigorous and and has to interrogate presuppositions, and it can sometimes be an extremely uncomfortable experience for those involved in in these in these projects, and the most successful of those. That we've encountered will be ones that where relationships are built. Not in spite of difficulty, but through difficult work and difficult interrogation of, let's say, somebody's responsibility for harm in the context of, of all of the conflict and the legacies of that harm someone interrogating the prejudices that they held. For example, somebody else you know realising things about the the historical narrative about their identity that they had learned as as children. And these processes of interrogation, which are very painful and very difficult, can actually produce some quite remarkable and unexpected relationships. And those are the kinds of projects that really we've seen have the most impact because you have these, these groups of people going through this very intense experience of building a piece of art. Together, let's say producing a play, for example, and that experience then. UM leads them into continuing peace work in other domains outside of the arts, so you might go and do community workshops in another part of a city or an area or or another part of Northern Ireland. And that's a really important kind of feature of of, of, of Arts based peace building is. This combination of really uncomfortable and challenging material that actually develops very strong relationships amongst participants and even and and audience members that last beyond the the duration of that project.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah. And can I just come in as well to add to that and to qualify or rather add to what I was saying about the experience of coming together and that there is something intrinsic in a in an artistic or cultural experience that that, as you said, works a kind of magic and that's true.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[And but I think when we looked at the record and then you know me stepping back from actually working in that area and then looking back over the historical record of what sort of work had been done and what were the nature of these experiences? What was the quality of the artistic or cultural experience that people had? That's the thing that's missing. It's incredible, but it's actually missing from the record. So the very that you know, the most important essential element of understanding how. How art can bring about reconciliation and that is the experience, whether as a participant or someone making the art or someone performing a, a writer or a a photographer or or a producer. All of those experiences, those of those processes and of. Those. Activities are missing. There's just a blank space and all you have is a very reductive record of you know how many, how many of what kind of person came, what age groups and denominations were they nationalists, were they unionists, etcetera and? And the the, the big, the big story, the essential element is missing.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[So it's like dropping a stone into a pond and letting the ripples run out. But all you're doing is counting the stones rather than the effect of the ripples. Maybe.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah, something like that. It's a good way to put it.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[In the blog piece that you sent, you mentioned that in the work you're doing, there's a distinct lack of absence of accessible information recording the development of production and experience as you just mentioned. Of these artistic practises for peace building, what do you mean by this? Are you talking about perhaps, you know, records or commuting engagement, rehearsals scripts. What is it hat you're missing and and you're trying to find in your current research.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Suppose it's it's. It's a structural issue we encountered. So when you're trying to, let's say you're you're researching a kind of major playwright. In my case, their material, if they're, if they're a well known playwright, they're quite, it's quite likely to be accessible in the form of a script that's published by you know a local or or national publisher. There might even be a box in an archive somewhere that you can go and consult for production notes and all of that kind of stuff, but because the work that we're interested in is by its nature embedded in localities as often not as I said earlier, it does involves a lot of non-professional participants, because it is process driven, a lot of the time rather than product driven. So you're not really you're as interested in how something comes about then, yet what the final product is, let's say, an exhibition. UM, because of all these factors, it's often the case that the material itself is very difficult to find. There's not much funding for preservation either outside of sort of flagship projects. So you the the actual physical copies of of notes and things are very hard to find unless you. Literally call people up and you say, do you have, do you? This, but also the public record as it exists as Pauline has, has touched on the the the most important in a way for arts organisations, the most important record is is the evaluation of a project which is a mandatory part of getting funding and the audit process. So the reporting attached to a project. So you say that you spent this amount of time and this amount of money. In this activity, and actually that we think of that as separate from the archive. Traditionally, as academics, we think of evaluation as something that we we shouldn't be as concerned with as an archive as a record. But actually because it takes up a lot of time and resources, it's becoming pretty much the major way that arts makers, particularly community arts makers, are able to record their work. It's it's the thing that they have to spend a lot of time on. It takes time that they would otherwise be using to to perhaps, you know, preserve copies of. Of scripts and record conversations. So the the the form filling becomes a process of its own and that is kind of what's contributed to this lack of publicly available information. So yeah, the scripts, the, the conversations, the memories in terms of, you know, what a lot of our research is interviewing. People who've never been interviewed before by a funder. So. So we're doing the doing that work of trying to gather together that material again to find out what happened beyond the the kind of the numbers that are recorded in an evaluation.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Do you think that maybe it's, you mentioned that the the work that a lot of the work that gets done is seen as not as high art. You know, it's not like the stuff that you would, you know, expect to see in, you know, traditional galleries. Do you think that has something to do with how archives or records might not be kept, the people who are doing it perhaps don't see what they're doing is something that is to be preserved quite as much as you know a great artist might keep every sketch, so to speak. That's that's your experience, Pauline?](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah. Well, my experience actually also is that there's a great deal of art which is made by individual artists, many of whom are very successful actually and or in terms successful in terms of their work is shown. And you know, we'll have a critical responses to it. Then they'll be known and they'll receive support from the Arts Council and so on. But as they go through their careers, they often accumulate work that, even if it's been shown somewhere, will end up in a back room or in a garden sheds. Another popular one, and there are all sorts of repositories for art of all kind. And where it is sort of scattered and they they often hope that someone will come along and help them with the, you know, and catalogue it and and and preserve it and so on. And so it's it's a problem that is common, I think, to to to. You know individual artists as well as people working in the community in arts and it is to do with value. It is absolutely to do with the value that's placed on work and. It's the. The problem is that unless we can actually see the work and access it, and and if we don't know where it is, we we can't value it. And it is in danger of of just disappearing. So I think that the regathering and recollecting of of work, we're not collecting objects so. Much as information of knowing that a particular project was done at a particular time and place, and often the most interesting thing we'll find is that people's memories of it are are, are and the people who are involved. It will come back together and and and and talk about it, and perhaps they will bring. They will identify objects that they would like to have preserved and kept. If if there were to be a a collection of these. So often these are quite intangible as well as actual objects. Yes, so I think. So much art is commissioned and has been certainly in the last in, in, in Northern Ireland during the post agreement period. So much was commissioned and yet as as Alex said, because there weren't really good effective evaluation processes in place and because the work was often performed or made or experienced off the kind of artistic radar under the radar that it's in danger of being lost without anyone really knowing what it was or or or understanding or trying to understand the value of that work.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Well, that that kind of leads on to the kind of next question I was going to ask is you know, why is it important for us to, you know have and keep this record, but it sounds a little bit like by keeping and building this record, it's lengthening the life of of the impact of the artworks and the projects and the difference that it's making. Does, is that a correct assumption, do you think or one of the impacts that it might have?](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[I yeah, we kind of hope so because one of the things that that a record can do, even a really basic one of who, what, where, why, when is it allows you to connect things together that you wouldn't otherwise be able to connect. So one thing that's interesting for us is how practise has changed. Over time, as the political situation in the north has changed over time. UM, is there a way that we can map projects that happened at a certain period of time and see what their commonalities were in terms of strategies and outcomes, who they were engaging with as well, who they involved? All of these questions are only really possible to answer if you have A at least the bare bones of a timeline of what happened, and we were finding ourselves struggling to find a timeline. Or struggling to put together an account that was in any way comprehensive, you can do case studies, which Pauline and I have done into particular projects which are really useful, but I also constantly found myself thinking what else was going on in Derry in the mid 2000s in this area and you know, was it how do they? Compare. So yeah, we were. We're hoping that that collecting record will enable us as researchers and also practitioners too to see how you know, practises change is an important part of developing practise. As well, hopefully record can play a role in in in that. And just just I guess an important political point to to be made is often these smaller scale art projects have a lot to say critical to say about mainstream political understandings of reconciliation and peace building. I mean, it's a cliche, but it is, unfortunately it is. It is partly true. That the political institutions in the North have been fairly or at dealing with directly the issues at the centre of reconciliation around identity and corporation and shared futures as they call. And often you you lose what's, uh, the more radical approaches which occur at the bottom up from the bottom up that practitioners and and participants have done. There's some brilliant projects that have really, I think, present a challenging picture of reconciliation ones for example, that say, you know, you can't. This project is highly critical of, you know, economic injustice. For example, in West Belfast. What does this project tell politicians about austerity and its impact on peace? Building and so those the record can help us to, to get the kind of bottom up approach to peace building, getting information that can help us develop a more bottom up process of peace building. Speak back to the halls of Stormont and Westminster and and Dublin as well.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah, and and and something else that we've been told by because we we've been working with them. A sort of. Group and Advisory Group, which has been really important to us are people, artists and arts organisations, funders and all sorts of people connected to this field of arts practise and many of them going back working over decades in this area. And what they're telling us is that they. They want to have access to the work that they've made and that that others have made so that they can learn from it, because any any practise is built really on on the the work that people have done historically and there's a sense of. Real frustration and. And anger, really that that so much work that they've been involved in all their lives is in danger of simply disappearing, and that new artists and new practitioners who are coming up aren't able to to look back and to learn from that. So there is a. And a really important kind of. And exchange of knowledge. I think among people currently working in this area, but also a very strong desire to hand their knowledge on to new generations of of artists. It's very strongly felt and and. It's great that we've got this connection really because we it sort of keeps us going in a way because you feel that that, that people really want this to happen.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Wonderful. And on that, where do you want to go next, what's next for this project for you two.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[UM, so so this this project is at the moment only a pilot I suppose, or proof of concept, and we've, you know, we've we've got some entries into this database that we put together of arts based peace building projects, our future plans. Are to expand it to get further funding. Also to kind of give it more bells and whistles. So we we're collecting information which is great, it's quite dry. It would be great for us to have a kind of. The capacity to put more digital material on there to digitise material too. So with permission you know scripts, maybe recordings etcetera, which obviously requires funding and expertise. So that would be a brilliant development, but it requires a bit of work and I guess in the short term. To to build towards that. And and to kind of facilitate the sorts of knowledge exchange that Pauline has been talking about, we would really like to set up a kind of network for arts based peace builders that would incorporate academic expertise but also and more maybe more importantly practitioner expertise because at the moment again. If you if you're working in the arts, you know you're working in conditions of scarcity, increasing scarcity, particularly Northern Ireland, which has the lowest per capita funding for the arts of any part of the United Kingdom. And the the way that that system works is through competition and competitive tendering. And that doesn't give practitioners much time or space to talk to each other to actually outside of competing for pots of money. So it's really important we think to develop a a network that will facilitate. Honest conversations about practise and and. About yeah, about ethics as well. With this kind of work, those kinds of difficult conversations can only really be had outside of that funding system, which has all of the all of the associated sort of disciplinary effects of a funding system. So yeah, we're hoping to to develop that network in the short term. As a way of kind of building towards a a more comprehensive archiving process.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[And I think we wanted to extend. This creative network, the moment you know we have a a, a really a good core group of. And and sort of advisory group that we've been working with on this project done on previous projects and they're really great. We'd like to extend it and perhaps build a more perhaps an all Island perspective. It's certainly a, a, a good time to be doing that and to be thinking about building all island. Networks and there's a lot of interest in moving that direction. So expanding the creative network and and just bringing in more people and and from different parts of the of the island and possibly and with some connections here in Britain as well.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah, cause down the road from Liverpool. We have the Warrington Peace Centre, of course. And I mean actually we we're we're thinking about changing the name of of potentially of our website our database partly because or. Primarily because, of course the this work has never been exclusively done in the six counties of Northern Ireland. It's also there are projects that happened across borders and also in Britain as well. So yeah, we're we're always necessarily sort of looking beyond those those sort of geographic distinctions.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Wonderful. And our final impact-led question because you've got to have one, I suppose, in terms of this project, what would be the the single most significant change you'd like to see taking place because of the work that you're doing here?](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Well, can I? Can I go first? Because, yeah, change that I'd like to see. It takes me back really. To when I was working in in Belfast all those years ago.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[You can go first this time.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[And when every time I go back there and I meet, the amazing thing is I meet this often the same people that I work with. People have a very stay in jobs a very long time, and they build up a lot of knowledge and. Over often two, sometimes three decades of working in a particular field and or running an organisation for that length of time. So when I go back I'm really struck by that that. Have this sense of urgency that we must capture that knowledge, and we must. Hand it on to to the. Culture and that all of the work, the knowledge and the that the development of this unique practise really that. People have poured their life's work into and. It's a huge resource. It's a huge resource, a huge cultural resource. It's I suppose it's a sort of heritage, a cultural heritage, but it has also a very practical value too. And if people could start seeing this work and learning and sharing that knowledge, I think it would invigorate the. The The the art scene. In in, in Belfast and in Derry and across across the whole island of Ireland, I think it would be invigorating and I think it would also help people to to, to rethink their relationships they have with one another, so there's both an artistic, I think impact and impact on the way people think about art. But also an impact on the way people think about each other and their relationship with one another.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Yeah, I completely agree with Pauline. I mean, it would be brilliant to play this played a tiny role in in facilitating greater awareness of this this work, but also allowing the work to speak to wider political questions around the future of the peace. In the north, uh, particularly now, as you know, post Brexit questions around the constitutional futures of Northern Ireland are becoming more more urgent and and present. And you know, often these conversations are dominated by UM politicians and spokespeople. I don't think that's. It's they should. Be I think that a lot of the Community work and applied work that we look at is so articulate about the challenges of dealing with the legacies of violence and the legacies of the. Goals in order to achieve a more peaceful future, and if our little piece of of you know, impact work, can assist in elevating those voices and those lessons beyond. You know, the localities in which these projects happened and beyond the six counties. Then I would be extremely happy and I think that would change the conversation around peace and reconciliation in Northern Ireland, yeah.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)

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[Perfect. Thank you so much. Doctor Pauline Hathaway and Doctor Alex Coupe. Thank you so much for joining me. That's been really, really interesting to learn about the this work that you're doing based on all the other marvellous work that's already happened out there. So thank you so much for coming along and. Sharing that with us and thank you everybody else for listening to us today. Please join us next time when we continue to explore. All the fascinating work taking place across the Faculty of Humanities and Social Science. Thank you and goodbye.](https://theuniversityofliverpool-my.sharepoint.com/personal/ndjones_liverpool_ac_uk/Documents/Transcribed%20Files/Dr%20Alex%20Coupe%20and%20Dr%20Pauline%20Hadaway%20Researcher%20in%20Focus%20Podcast.mp3)