

Institution: The University of Manchester		
Unit of Assessment: 33A (Music, Drama, Dance, Performing Arts, Film and Screen Studies)		
Title of case study: <i>In Place of War</i> (IPOW) - Supporting, developing and promoting artists from conflict zones: from responsive research to internationally significant arts organisation		
Period when the underpinning research was undertaken: 2002-2013		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
James Thompson Jenny Hughes Alison Jeffers	Professor of Applied Theatre Professor of Drama Senior Lecturer in Drama	1999-present 2006-present 2008-present
Period when the claimed impact occurred: August 2013–December 2020		
Is this case study continued from a case study submitted in 2014? Y		
<p>1. Summary of the impact</p> <p>In Place of War (IPOW) is an international arts organisation emerging from research at The University of Manchester (UoM) that investigated arts practices in places of war and conflict. Building from the model established in the original research project, IPOW trains artists, supports the infrastructures that sustain their work, and provides an international platform to showcase their art. From the provision of equipment, creative spaces and the means to maintain professional networks, to the training of young artists in Creative Entrepreneurial programmes, IPOW now pioneers responsive impact, bringing benefit to thousands of artists and other individuals. Impact highlights include: the bringing together of an all women ‘super-group’; providing USD300,000 of music equipment to transform music venues across the West Bank; mobilising over 1,000 artists from 25 countries through collaborations and performances; and training more than 600 participants and 200 trainers in Creative Entrepreneurial programmes in 18 countries.</p>		
<p>2. Underpinning research</p> <p>The impact is based on a model developed from research carried out between 2004 and 2008, initially as part of an AHRC-funded project [Grant 1, see section 3], then through further Leverhulme Trust-funded Network projects (2008-2011) [G2], an AHRC research leave grant (2008) [G3], and an AHRC follow-on grant (2012-2013) [G4]. These projects collectively led to the establishment of In Place of War as an NGO (explained below) and Thompson’s role in UoM’s Humanitarian and Conflict Response Institute, where he was both founder and Director 2012-2013.</p> <p>Inspired by Thompson’s original UNICEF-funded work from the early 2000s in the north and east of Sri Lanka during the military conflict, the primary objective of the research across these funded projects was to create a long-term enquiry into the relationship between performance and war. This objective was carried out through documentation and analysis of contemporary examples of artists working in sites of armed conflict. The research was predicated on the identified need to set up and maintain meaningful and sustained partnerships with artists and their communities, and to facilitate networks and knowledge flows between artists from different places of war. The research aimed to empower artists to share practice and experience of the precarious contexts in which their work is made, with the researcher positioned as a collaborative facilitator rather than the owner and primary distributor of knowledge.</p> <p>The first phase of the project (AHRC grant, 2004-2008) [G1] involved the identification of over 300 theatre and arts organisations in warzones – in, for example, Sri Lanka, the Occupied Palestinian Territories, the Democratic Republic of Congo, Kosovo and Northern Ireland – as well as refugee arts projects in the UK. It constructed a database of theatre practitioners, organised seminars and conferences, and published a range of outputs [1, 2] including a major co-authored book [3]. Written by Thompson, Hughes and Co-Investigator Michael Balfour, and including testimonials from artists, [3] was reviewed as a “pioneering study”. Referring to its innovative structure and content, one reviewer noted, “Nothing of this sort has been attempted before” (Marvin Carlson), and another, that the book, “brilliantly situates war-related performance in a complex web which includes [...] politics, ethics, trauma, geography, and intercultural perspectives” (Jan Cohen-Cruz,</p>		

NTQ). The AHRC research leave grant [G3] allowed Thompson to complete a monograph [4]. The project RA, Jenny Hughes, published [5] from her research during the project and project PhD student, Alison Jeffers, published [6]. Hughes and Jeffers' publications jointly won the Theatre and Performance Research Association (TaPRA) prize for Early Career Researchers in 2012. In 2010, IPOW won the Times Higher Education 'Excellence and Innovation in the Arts' award.

A central concern of the original research was to create and enable networks of artists to draw on their expertise and develop systems through which they might sustain their work. The subsequent funding from Leverhulme [G2] allowed the original networks of scholars and artists to be developed and expanded. This phase (2008-2011) included three major conferences in Manchester (UK), Pristina (Kosovo) and Goma (Democratic Republic of Congo) targeted at arts and conflict practitioners, as well as academics and students. This body of research provided a more in-depth and nuanced understanding of the complex role and operational limitations of the arts in war and disaster situations. The research provided a means to critique existing practices [e.g. 2] with the aim of supporting the improvement of artistic responses and ensuring that donor support is more sensitive to local contexts. This is notable in [3] below, where the artists' voice was given particular pre-eminence to allow them to explain the demands of their different contexts, and is extended through the other underpinning research [4, 5, 6]. IPOW as a research project produced a model of practice that created new alliances and networks of practitioners, providing the means to challenge the limitations of their professional and geographical isolation and relocating their work as central to local and national development concerns. It identified the need for support for emerging artists in order to enhance their capacity to sustain their practice and develop livelihoods from their artistic work – and this then prompted the transformation of IPOW as a research project into IPOW as an arts organisation.

3. References to the research

1. **Thompson, J.** (2005) *Digging Up Stories: Applied Theatre, Performance and War*. Manchester: Manchester University Press. (Available from HEI on request.)
2. **Thompson, J.** (2006) Performance of pain, performance of beauty. *Research In Drama Education: The Journal of Applied Theatre and Performance*. 11:1, pp. 47-57. <https://doi.org/10.1080/13569780500437689>
3. **Thompson, J., Hughes, J., Balfour, M.** (2009) *Performance In Place of War*. Calcutta/Chicago: Seagull Press/Chicago University Press. (Available from HEI on request.)
4. **Thompson, J.** (2009) *Performance Affects: Applied Theatre and the End of Effect*. London: Palgrave. (Available from HEI on request.)
5. **Hughes, J.** (2011) *Performance in a Time of Terror*. Manchester: Manchester University Press. (Available from HEI on request.)
6. **Jeffers, A.** (2011) *Refugees, Theatre and Crisis: Performing Global Identities*. London: Palgrave. (Available from HEI on request.)

Evidence of quality

The research was supported by AHRC and The Leverhulme Trust through the following key awards:

- **G1** AHRC 'Performance and War', 2004-2008, PI Thompson, UoM awarded GBP386,572.
- **G2** The Leverhulme Trust, 'In Place of War: Theatre, Performance and War Research and Practice Network II', 2008-2011, PI Thompson, Co-I Hughes, UoM awarded GBP91,724.
- **G3** AHRC AH/E004172/1 'Exhalations: Performance and Crisis', 2008, PI Thompson, UoM awarded GBP31,469.
- **G4** AHRC AH/J013293/1 'In Place of War: A Digital Platform for Artists in Conflict Zones', 2012-2013, PI Thompson, UoM awarded GBP91,743.

Reference [1] was described as "an important book. It should be on the book shelves of all those who teach or who practice applied theatre. It should be compulsory reading for all students on applied theatre courses." (Bill McDonnell, *RiDE: The Journal of Applied Theatre and performance*) Reviewers described [4] as a "bold, admirable, moving, lucid and persuasive" account (Jen Harvie, *RiDE: The Journal of Applied Theatre and Performance*) and [6] as "original and provocative . . .

a call for and significant contribution to an ethical understanding of refugees" (Caoimhe McAvinchey, NTQ).

4. Details of the impact

The starting point for the original IPOW research was that arts expertise in war zones was not to be found in the international organisations importing artists into these zones, but rather in the expertise that already existed amongst artists and audiences living in these places. The research thus led to a model for supporting, documenting and providing a platform for artistic expertise from within places of conflict in a way that enhanced the success and sustainability of those projects. This mission continues to drive IPOW in its new form as an arts organisation. IPOW now operates and funds a pro-active, cyclical process of engaging artists, learning about and documenting their work and then using that knowledge to support and enhance artistic practice and its distribution. IPOW is a professional arts organisation with charitable status and is led by CEO Ruth Daniel, the original project administrator on the first AHRC-funded research project in 2004.

This case study documents the impacts achieved from August 2013 onwards. IPOW as a 'spin-out' from the research project is a key impact of this REF period, with the gradual transformation from 2014, first into Community Interest Company and then formal incorporation as a Charity in 2019. This was an organic process as the learning from the research, and the experience of the staff who stayed with the project, emerged into a demand for an organisational structure that would offer the support and sustainability that the research had identified was missing. IPOW employs artists, freelancers and a range of associates, offering paid work for at least 5 people, and now has an annual turnover of approximately GBP250,000 [A]. It has helped to set up 10 new additional arts organisations and companies including 'In Place of War USA', as well as music venues in South Africa, Uganda and Palestine. The UK Charity (charity number 1182594) has a board chaired by Vikas Shah MBE and the original project PI, Professor James Thompson, is also a Board member. The US company has a separate Board chaired by the internationally renowned music producer Bob Ezrin. IPOW works with existing grassroots arts and cultural organisations in some of the most hard-to-reach and life-challenging areas of the world, to build capacity and amplify their impact so that they can continue to exist and flourish.

Trackside Creative Soweto and *Northern Uganda HipHop Culture (NUHC)* are two working examples that share a concern with enabling the production and distribution of music:

- After undertaking a needs analysis with Trackside, IPOW offered a tailored package of support to address some of the challenges faced in turning a neglected site in post-Apartheid South Africa into a thriving cultural hub. This included a business support plan, the provision of music and sound equipment and creative entrepreneur training, alongside enabling the participation of Trackside staff in international networking events hosted by IPOW partners in India, Kenya and the UK. Trackside is now a central part of the Soweto cultural scene, catering for 100 artists, producers and DJs who are building their own creative enterprises [A, B].
- Founded in 2009 in Gulu, Northern Uganda, NUHC is a community-based organisation set up to empower young people through hip-hop, in an area recovering from a twenty-year period of military conflict. NUHC organise outreach work in prisons and training centres promoting both the development of hip-hop skills as well as awareness around HIV/AIDS and malaria prevention. Working with IPOW on a number of projects has enabled NUHC to develop a cultural space, new skills in training and project management and knowledge of fundraising techniques. It has also provided access to new networks in both Uganda and beyond from 2015 to present. IPOW secured the donation of IT and music equipment and members of NUHC were trained in its use and maintenance by professional musicians and engineers from IPOW's network and in partnership with Ronnie Scott's Charitable Foundation [A, C].

IPOW's work is now focused on three areas of activity:

1. Creative Entrepreneurship: Developing Knowledge, Skills and Professional Networks

IPOW has created training for creative practitioners and artists in sites of conflict. The Creative and Social Enterprise programme (CASE) is an introductory short course certified by UoM and

demonstrates an innovative way of translating research findings into an educational tool for artists in sites of conflict. It was developed in 2015, along with a train-the-trainer programme to prepare local educators to deliver the programme in their communities in Arabic and English. An updated version including new resources and a student workbook was developed in 2017. A Spanish version was developed in 2018 in preparation for a pilot CASE programme in Medellín, Colombia, in 2019-2020 in partnership with the British Council Colombia. The CASE has been delivered in over 18 countries in the Middle East and North Africa [D], Southern and Eastern Africa. By the end of 2019, IPOW had trained more than 600 participants and 210 trainers [A, E], contributing to an emerging creative industries ecosystem in the Global South. Source [E] demonstrates that the training generated new partnerships and collaboration amongst creatives from diverse disciplines, which resulted in new projects being developed and paid opportunities for artists and community educators [E].

In one example, from 2018, IPOW and partners in Uganda delivered the Enabling Enterprise in Uganda project: here 56 young people aged between 17 and 30 participated in the CASE training programme in Kampala and Gulu. Participant evaluation showed that the programme had improved knowledge of the creative industries and entrepreneurialism and understanding of business practices and frameworks, as well as enabling the establishment of new networks and opportunities for collaboration [E]. Being awarded a certificate of participation is significant for artists and cultural managers, many of whom had their formal education disrupted because of military conflict. The programme also supported professionalising and formalising business activity. The evaluation indicated that 40% of the participants registered businesses by the end of the training [E] – a first step in demonstrating new professional capacity. Furthermore, interviews with a selection of participants demonstrated that participation on the programme had enabled them to develop new partnerships and networking which had led to new employment opportunities [E].

In addition to this, the CASE programme has been run in collaboration with civil society partners (local NGOs, social enterprises, cultural and education institutions) in Germany, Greece, Lebanon and Sweden. This project also enabled IPOW to develop new training resources on using arts and culture to engage with refugee and asylum seeker communities. Drawing on experiences of these civil society organisations, the toolkit featured video interviews, examples of good practice and practical considerations [F].

2. Co-creating and Supporting Cultural Spaces

IPOW supports and develops cultural spaces as secure locations in areas affected by conflict in which members of the community can engage in artistic expression. IPOW works with existing cultural spaces to develop their capacity and improve their sustainability through training, networking and cultural leaders' events and provision of resources. It has produced a network of 150 cultural spaces (NAFASI), bringing members together in different countries for knowledge exchange programmes [G]. It has supported the development of new spaces in South Africa, Zimbabwe, Uganda, Palestine, Colombia and New York. The collection and distribution of equipment, reported above, responds to artists' testimony requesting concrete and material support to counter isolation and lack of infrastructure [A, B].

3. Facilitating Artistic Collaboration

Between 2016 and 2018, IPOW mobilised approximately 1,000 artists from 25 countries, worked with festival platforms in 20 countries, and facilitated more than 30 music collaboration projects [A, G, H, I]. This work included: supporting the music of AWA from Zimbabwe and the subsequent release of the film *AWA: Zimbabwe's Rap Queen*, which has been viewed 70,000 times [A]; the collaboration of Zimbabwean musician Dhadza D together with Brazilian hip-hop artist Dughattuto to record new music and build new networks for their powerful community work; and finally, the internationally successful 9 piece all women group GRRRL, whose members come from war zones all over the world [I]. Women of colour from conflict zones are amongst the most marginalised and IPOW sought to address this lack of women's voice by creating GRRRL, an electronic music collaboration between a group of women from different countries. 9 women have worked with Laima Leyton (Mixhell/Soulwax) to create a music and touring project that has in turn

involved 40 women performing in festivals and music venues across UK and Europe. GRRRL has been funded by Arts Council England (ACE) and the PRS Foundation [I] and performances have included performing at the Festival 2018 as part of the Australian Commonwealth Games in 2018 [I]. Overall in 2017 there were 40 new music recordings including the establishment of a new record label called *Barrio Electric* to promote this work (see some recordings at [I]).

GRRRL came from IPOW's Voices of the Revolution project, which brought together female musicians from around the world to collaborate (5 programmes; the latest in 2016). Voices of the Revolution received funding from ACE 3 times. In 2016, 19 artists performed at venues in the UK, including: POP Brixton (audience approximately 600); Freedom Festival, Hull (audience approximately 3,000); Shambala Festival (audience approximately 3,000); and Festival Number 6 (audience approximately 2,000).

IPOW has recently received the following awards: UK JCI TOYP Award for Outstanding Young Person, 2017; SIM São Paulo Nomination for Innovation in Music, 2017; UoM, Making a Difference Award, Widening Participation, 2017; Small Charity of the Year, North-West Charity Prize, 2017. IPOW is currently in receipt of funding from: MasterCard Foundation, The PRS Foundation, ACE, The British Council (Colombia and South Africa), Ronnie Scott's Charitable Foundation, Anna Lindh Foundation, Stanley Thomas Johnson Foundation and The Mark Leonard Trust.

In 2020 IPOW worked with its networks to develop direct support for communities affected by COVID-19, raising money and distributing support via artists in vulnerable communities [J]. It supported 40 grassroots organisations with seed funding of between USD1,000 and USD4,000, across 22 countries. The total fund was USD50,000, raised from partnerships with commercial music industry partners [J].

5. Sources to corroborate the impact

- A. In Place of War annual reports 2016 and 2017; In Place of War CIO Report and financial statements 2019 [documenting key activities and outcomes 2016, 2017; key activities, performance and financial information for the year ending 30 June 2019].
- B. Film documenting IPOW's work with Trackside: *In Place of War: A Trackside Story* (2017): <https://www.youtube.com/watch?v=4VYlt1fdueY&index=2&list=PLyPIEuadh-WEszsvqvPFIEcF07QpidzC>
- C. Film documenting IPOW's work with Northern Uganda HipHop Culture (2017): <https://www.facebook.com/InPlaceOfWar/videos/benny-from-northern-uganda-hip-hop-culture/1363213513732732/>
- D. In Place of War. *Creative Entrepreneurialism across the MENA region: Global results of data collation* [evaluation report].
- E. In Place of War. 2018. *Enabling Enterprise in Uganda: Evaluation Report*. Available at: <https://drive.google.com/file/d/1oO21EadjyLDAFAIETX5UCE90e9IbhO0-/view?usp=sharing>
- F. In Place of War. 2017. *Evaluation of the Creative and Social Entrepreneur Train the Trainer Programme* [evaluation report for the programme with civil society organisations in Germany, Greece, Lebanon and Sweden]. Available at: https://drive.google.com/open?id=0B6u_jyWp_hU0aUUybkxBMXAtWW8
- G. Film series documenting the NAFASI cultural spaces network (2016): https://www.youtube.com/watch?v=2lyLX-jenBs&list=PLyPIEuadh-WED1oGEA0PdHln8cNDFn_C0
- H. Film: *Artistic Collaboration in a Place of Political Oppression: In Place of War in Zimbabwe* (2018): <https://youtu.be/-GsgXsITH1k>
- I. GRRRL: website <https://www.grrrl.net> and at the 2018 Commonwealth Games: <https://gc2018.com/article/11-inspiring-women-commonwealth-games?sf183944640=1>
- J. IPOW COVID-19 response page <https://www.inplaceofwar.net/current-projects-blog/covid-19-emergency-fund> and response document (2020).