


<b>Section A</b>		
<b>Institution:</b> University of St Andrews		
<b>Unit of Assessment:</b> UoA 26: Modern Languages and Linguistics		
<b>Title of case study:</b> Building Creative Engagement with Industrial Heritage in the UK and Ukraine		
<b>Period when the underpinning research was undertaken:</b> 01 September 2012 - 31 December 2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Victoria Donovan	<b>Role(s) (e.g. job title):</b> Senior Lecturer	<b>Period(s) employed by submitting HEI:</b> 01 September 2012 - present
<b>Period when the claimed impact occurred:</b> 2017 - 31 December 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		
<b>Section B</b>		
<b>1. Summary of the impact</b> (indicative maximum 100 words)		
<p>Donovan's GCRF-funded research projects "De-industrialization and Conflict in Donbas: Capacity building in Ukraine to make Donbas (mono)towns inclusive, safe, resilient and sustainable" and "(Un)archiving (Post)industry: Engaging heritage and developing cultural infrastructures" explored the challenges faced by post-industrial regions in the UK and Ukraine and the potential of industrial history and heritage for generating new thinking and creativity in these communities. The principal findings of this research, disseminated through a 10,000-word journal article, a major research exhibition, 8 invited papers, and 2 conference panels, resulted in the following benefits:</p> <ol style="list-style-type: none"> <li>1) the enlargement of archival and museum collections in Ukraine, with the transfer of over 1,000 archival documents from the Glamorgan Archives in Cardiff to the displaced Donetsk Local History Museum in Kramatorsk, and the digitization of 975 film photographs and 60 hours of VHS footage housed in vulnerable museums and archives in the Ukrainian East. The new collections have been consulted by heritage professionals, young creatives, and interested local communities in Ukraine;</li> <li>2) the development of new methods, practices, and resources in UK and Ukrainian heritage industries through the creation of two professional networks (creative and heritage), the publication of 17 sector-specific reference materials (12 critical texts and 5 translations), and the provision of 12 training and knowledge exchange seminars for approximately 90 people (heritage and creative practitioners);</li> <li>3) the fostering of new forms of creativity around industrial themes, with 1 participatory artwork, 1 audio-video installation, 3 documentary film screenings, 1 multi-media artwork, and 1 photography exhibition in Wales, Scotland, and Ukraine; and</li> <li>4) a shift in public perceptions of historic labour migration between South Wales and Donbas achieved through engagement work with public audiences and schools. The latter is evidenced through feedback gathered from over 1,000 people (visitors) at project events, school workshops, and long reads in <i>The Telegraph</i>, <i>BBC News</i>, <i>BBC Rossiia</i> (Russian), <i>BBC Ukraina</i> (Ukrainian), <i>Radio Svoboda</i> (Ukrainian), two BBC Radio 3 broadcasts and a Russian state radio broadcast. Engagement work and press coverage increased awareness of transnational connections between the UK and Ukraine among audiences in culturally marginalised regions of these countries, including teenagers, jobseekers, and pensioners.</li> </ol>		
<b>2. Underpinning research</b> (indicative maximum 500 words)		
<p>Since the war in Ukraine's heavily industrialized Donbas region began in 2014, approximately 1,600,000 Ukrainians have been internally displaced, while over 13,000 people have been killed, a quarter of them civilians, as a result of armed clashes. While Russian aggression has played a central role in the conflict, the challenges of de-industrialization, explored in Donovan's work, are key to understanding its roots. With the closure of many mines and steelworks in the 1990s,</p>		

communities faced mass unemployment, declining populations, infrastructural collapse, and growing cultural deprivation. Donovan's research questions established notions of Donbas's post-Soviet specificity, highlighting common challenges and experiences in post-industrial regions and communities across Europe. Her work underlines the potential of industrial history and heritage for generating new thinking and creativity in post-industrial communities. "De-industrialization and Conflict in Donbas: Capacity building in Ukraine to make Donbas (mono)towns inclusive, safe, resilient and sustainable" was led by Donovan in association with the Center for Urban History of East Central Europe in Lviv, and IZOLYATSIA: Platform for Cultural Initiatives in Kyiv (both in Ukraine). Donovan identified two industrial archives and museums in the UK and Ukraine (the Glamorgan Archives in Cardiff; the archives of the AZOT chemical plant in Sieverodonetsk) and worked with their collections to explore the ways in which industrial landscapes and communities have been represented in visual media across the twentieth century. "(Un)archiving (Post)industry: Engaging heritage and developing cultural infrastructures" was a collaborative project realised in partnership with the Center for Urban History of East Central Europe (CUH), Donetsk Local History Museum (DLHM), Pokrovsk Historical Museum, and Mariupol Historical Museum. Donovan and partners worked online and offline to prioritize personal, private and institutional archives to be digitized and made accessible to researchers and broader publics. The principal findings of this research, disseminated through a 10,000-word journal article, a major research exhibition (here exhibition is defined as research, in line with Niedderer, Biggs, and Ferris's definition, 2006), 8 invited papers, and 2 conference panels, were:

- 2.1 to uncover a rich and largely overlooked archival record relating to the history of Welsh labour migration to Donbas at the end of the nineteenth century (R1&R2);**
- 2.2 to bring to light a detailed visual record of Soviet industry from marginal archives and museums across Donbas that are currently threatened by de-industrialization (R1&R2);**
- 2.3 to reveal the potential of inter-regional collaboration and knowledge exchange to respond to the challenges of de-industrialization (R2)**
- 2.4 to reveal the potential presented by the cultural heritage of industrialization to generate new ways of thinking that influence creative practice (R2).**

### **3. References to the research** (indicative maximum of six references)

All of the underpinning research has been peer-reviewed and supported by The Carnegie Trust, Arts Council Wales, Global Challenges Research Fund, House of Europe, or Royal Society of Edinburgh:

**R1.** Victoria Donovan, "Vitannia z luzivki! Listuvannia britans'kikh migrantiv ta priv'iazanist' do mistsia v industrial'nomu landshafti Donbasu v kin. XIX – poch. XX st.," [Greetings from Hughesovka: British migrant epistolarity and the setting-into-place of an industrial landscape in turn-of-the-century Donbas], *H!storians.ua* (Jan, 2020): <https://tinyurl.com/y3nzvf3j>

**R2.** Victoria Donovan and Stefan Caddick, "From Wales to Ukraine: The Hughesovka Story." Co-researched and co-curated exhibition of archival photographs, letters, and personal documents from the Glamorgan Archive exploring the history of Welsh labour migration to Ukraine at the end of the nineteenth century. [https://risweb.st-andrews.ac.uk/portal/en/researchoutput/from-wales-to-ukraine-the-hughesovka-story\(5f60651c-43fd-462a-9c57-cfab70dfe8b6\).html](https://risweb.st-andrews.ac.uk/portal/en/researchoutput/from-wales-to-ukraine-the-hughesovka-story(5f60651c-43fd-462a-9c57-cfab70dfe8b6).html)

### **4. Details of the impact** (indicative maximum 750 words).

Donovan's research has engaged heritage professionals, creative communities, and broader audiences in the UK and Ukraine (1) to enlarge museum and archive collections in Ukraine, (2) to develop new methods, practices and resources in the heritage industries, (3) to generate new cultural artefacts and ways of thinking that inspire creativity, and (4) to shift public perceptions of industrial history and heritage among regional communities in the UK and Ukraine through public engagement events and media work.

#### **1) Enlarging museums and archive collections in Donbas, Ukraine**

Donovan's research has uncovered a rich and largely overlooked archival record relating to the history of Welsh labour migration to Donbas at the end of the nineteenth century at the Glamorgan Archives in Cardiff. On the basis of this finding, Donovan was able to establish a

partnership between project collaborators, Glamorgan Archives (GA) and the Donetsk Local History Museum (DLHM), which led to the transfer of over 1,000 archival documents relating to the history of Hughesovka from the GA to the DLHM in 2019. The DLHM lost most of its archival holdings during the ongoing war in Donbas and has faced serious curatorial challenges since its relocation from Donetsk to government-controlled Kramatorsk in 2014. The transfer, made possible by Donovan's research at the Glamorgan Archives, allowed the DLHM to enlarge its collections relating to the foundational period of industrial development in the region (S1). The transfer attracted considerable attention from the Ukrainian media and, as the Director of the museum explains, *"it had an enormous impact on the museum...allowing us to integrate historical narratives from both parts of the region divided by military conflict"* (S1). International collaboration on Donovan's project also provided the museum with the leverage to make a successful application for a Ukrainian Cultural Fund grant in 2020 (S1).

Donovan's research has also brought to light a detailed visual record of Soviet industry, from marginal archives and museums across Donbas, currently threatened by de-industrialization. This research has resulted in the collection, processing, and cataloguing of 975 photographs and videos housed at vulnerable archives across Ukraine. These digitized materials are now stored at partner institutions in Donbas and are accessible to broader publics via the Centre for Urban History of East Central Europe's Urban Media Archive (<https://tinyurl.com/y4hjjeey>). The newly digitized materials were presented to public audiences during a "Home Movie Day" in Lviv on Nov. 6, 2020, in Kopernik Cinema Palace. The event was attended by 50 people (numbers were limited because of social distancing) including young creatives, established Center for Urban History's audiences (people interested in urban heritage and history) and families of video amateurs who had shared their collections. As the director of CUH affirms, Donovan's research: *"has brought to public attention a historical record of industrial life in Donbas that until now was inaccessible, significantly enlarging Ukraine's cultural archive and heritage legacy"* (S2).



"Home Movie Day" in Lviv on Nov. 6, 2020, in Kopernik Cinema Palace

## 2) **Developing new methods, practices and resources in the heritage industries of UK and Ukraine**

Donovan's research has demonstrated the potential of inter-regional collaboration and knowledge exchange to respond to the challenges of de-industrialization. On the basis of this finding, she worked closely with heritage professionals and creative communities in post-industrial regions across the UK and Ukraine to realise the following outcomes: a) the creation of 2 international networks (one for heritage professionals and one for creative practitioners) for the innovation of creative responses to the shared challenges of de-industrialization; b) the publication of an entirely new collection of sector-specific reference materials and training resources for museum professionals and heritage practitioners (12 critical texts and 5 translations) on popular Ukrainian-language websites sharing expertise and knowledge about questions of industrial heritage adaptation and re-use; and c) the organisation of 5 training seminars and 3 networking workshops with 60 people (heritage professionals) in the UK and Ukraine, in which participants shared expertise and knowledge on topics such as collaborative methods, engaging marginal heritage collections, and innovation in exhibition practice.

This work has resulted in new practice in the heritage and creative industries in the UK and Ukraine. The creative director of a Welsh arts charity, Peak: Art in the Black Mountains, who participated in one of the workshops wrote that *"[this experience] made us consider how we include international perspectives in our work and how we interpret and explore Wales' connections with other countries and cultures. Proactively developing our international networks*

is now an aim within the Peak strategic plan” (S3). The project manager of the Donbas Studies programme at IZOLYATSIYA: Platform for Cultural Initiatives, Kyiv, who attended project seminars in the UK and a workshop in Ukraine wrote: “seeing how things work in different national contexts, including in the UK, has helped us develop new and exciting tools for approaching our own industrial history and heritage in ways that engage communities and make the most of our rich cultural assets” (S4). The collaborative approaches modelled in the workshop were taken up by the manager and used in IZOLYATSIYA’s “Landscape as a Monument” residency programme in 2020.



Participants at project workshop in Kyiv, Ukraine (June 2019) and visitors at the exhibition in Sieverodonetsk, Ukraine (July 2019)

### 3) **Generating new cultural artefacts and ways of thinking that influence creative practice**

Donovan’s research exhibition, co-created with her research partner, Stefan Caddick, has uncovered a rich and largely overlooked history of Welsh labour migration to Donbas at the end of the nineteenth century. The exhibition underpinned further collaborations with an artist practitioner and musician in South Wales leading to the following outcomes: i) a **participatory artwork**, *Enthusiasm*, collaboratively produced by Donovan and a Welsh artist practitioner, exploring Welsh labour migration to Ukraine through photography, music, performance, and community crafts, carried out at Red House in Merthyr Tydfil in August 2017; ii) an **audio-visual installation** by a Welsh musician for the 1931 silent film *Enthusiasm: A Donbas Symphony* by Ukrainian director Dzhyga Vertov, which was staged live for the first time in Merthyr Tydfil in 2017 for an audience of 112 people (local residents), and screened for audiences in Edinburgh (57 listeners) and Durham (257 visitors); Donovan’s research has revealed the potential presented by the cultural heritage of industrialization for generating new ways of thinking that influence creative practice. For the project “De-industrialization and Conflict in Donbas,” she worked with artists and heritage practitioners in Ukraine to innovate creative responses to the challenges faced by post-industrial communities. This work formed the foundation for 3 new creative projects (all carried out by project partners): iii) the coordination by Art Residency +/- of **3 documentary film screenings** in Lysychansk and Sieverodonetsk as part of the DocuDays UA International Human Rights Film Festival, the largest international festival of documentary film in Ukraine; iv) a **multi-media art project** working with Google Maps and archival film to explore the pre-industrial landscape in transition of the Donbas steppe; v) an **exhibition of urban photography** produced in Sieverodonetsk by a Scottish photographer, which was displayed in Taste café in St Andrews for three months in 2019 (footfall over 100 people per day) and hosted on the website of IZOLYATSIYA in Kyiv (S5).

### 4) **Shifting public perceptions of industrial history and heritage through sustained engagement in the UK and Ukraine**

Donovan’s research exhibition, co-researched and co-curated with Stefan Caddick, brought to light the little-known history of Welsh labour migration to Donbas at the end of the nineteenth century. Public engagement events organized around the exhibition took place in four venues in the UK and Ukraine (Red House in Merthyr Tydfil, June 2017; Durham Miners Hall, May 2019; IZONE Gallery in Kyiv, June-July 2019; Art Residency +/-, Sieverodonetsk (Donbas), July 2019; Top Place in Slovyansk (Donbas), Sept. 2019: 5,063 people in total). The exhibition was covered in long reads in *The Telegraph* (circulation: 317,817), *BBC News* (438,000,000 viewers per

week), *BBC Ukraina* (Russian and Ukrainian versions), *BBC Wales*, and *Radio Svoboda* (752,000,000 visits in 2020). Donovan also discussed the research in radio broadcasts for BBC Radio Wales (2017) Radio 3's Free Thinking (2017, 2019) (2,130,000 listeners in the first quarter of 2020) and the *Vesti22* (2018), the Siberian branch of the Russian state news agency (S6). The public events and press coverage increased awareness of the research across the UK and Ukraine, managing to reach audiences in culturally marginalised regions of these countries for whom the topic is most relevant, including traditionally difficult to engage communities, such as teenagers, jobseekers, and pensioners.

Exit questionnaires and testimonials at the public events revealed that the research had altered audience perceptions of migration between the UK and Eastern Europe: "*I always presumed people came to the UK to work, rather than moved away*" (S7, p.3); "*Never realised there was so much migration to Eastern Europe at a time when so little seemed developed there*" (S7, p.40). In follow-up interviews, it was revealed that these shifts in perception resulted in more significant changes in personal and professional trajectories. One volunteer at the Enthusiasm festival in Merthyr Tydfil, where the historic migration from Wales to Ukraine was linked to issues of contemporary migration from Eastern Europe to the UK, explained that the event had prompted her to learn Polish, which had benefitted her with her career in midwifery (at the time of writing there were no Polish midwives in the area and a large Polish-speaking population) (S8). In Ukraine, the exhibition helped shift negative stereotypes about Donbas. According to the director of the DLHM: "*the history of Welsh colonization in the exhibition is one of the narratives which helps to overcome the negative stereotypes of the region and to show its hidden diversity and historical richness*" (S1).

Exhibition materials were then used by Peak: Art in the Black Mountains, a local arts charity that works with disadvantaged schools in South Wales, to coordinate a creative writing workshop with 8 people (pupils) at Deighton Primary School, Tredegar in 2018. A school-teacher present at these events noted: "*the very strong impact of using 'real' history, drawn from their own location, as a tool for generating thoughtful debate, exploring complex ideas and for inspiring imaginative, empathetic and expressive writing*" (S9, p.2). On the basis of this successful experience, Peak has used social history as a creative engagement tool across all its projects, including its Caban Sgriblio creative writing and film project with partner schools in the South Wales Valleys (S3). The workshop also formed a pilot for subsequent work with Welsh schools. In July 2020, Donovan was contacted by People's Collection Wales about, and then developed, a set of teaching resources that would broaden understanding of the Hughesovka topic to be housed on Curriculum for Wales Humanities Area of Learning and Experience (Hwb). As the Learning Officer at People's Collection Wales testifies, these resources "*provide an entirely new perspective on the history of Welsh colonialism and radically revise our understanding of Wales' contribution to Russia's industrial development*" (S10).

##### **5. Sources to corroborate the impact** (indicative maximum of ten references)

**S1. Testimonial:** Director of Donetsk Local History Museum in Kramatorsk (December 2020).

**S2. Testimonial:** Director at the Centre for Urban History of East Central Europe in Lviv (December 2020).

**S3. Testimonial:** Creative Director of Peak: Art in the Black Mountains.

**S4. Testimonial:** project manager of Donbas Studies programme at IZOLYATSIA: Platform for Cultural Initiatives, Kyiv (December 2020).

**S5. Links** to new cultural artefacts emerging from the research.

**S6. Media coverage** radio broadcasts on BBC Radio 3's Free Thinking; features in *The Telegraph*, *BBC News*, *BBC Ukraina* (Russian and Ukrainian language versions), and *Radio Svoboda*.

**S7. Sample of exit questionnaires** from exhibitions at Red House, Merthyr Tydfil (August 2017) and Pitman's Parliament, Durham (May 2018).

**S8. Testimonial:** local volunteer at "Enthusiasm" arts festival at Red House, Merthyr Tydfil (August 2017).

**S9. Feedback report** produced by Peak: Art in the Black Mountains on basis of schools' workshops with pupils at Deighton Primary School, Tredegar.

**S10. Testimonial:** Learning Officer at People's Collection Wales (December 2020).