

<b>Institution:</b> Queen Mary University of London		
<b>Unit of Assessment:</b> 33A Music, Drama, Dance, Performing Arts, Film and Screen Studies		
<b>Title of case study:</b> Performing Development: Progressing the United Nations Sustainable Development Goals in fragile territories through collaborative arts-based research projects.		
<b>Period when the underpinning research was undertaken:</b> Jan 2014-Dec 2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Paul Heritage	<b>Role(s) (e.g. job title):</b> Professor of Drama and Performance	<b>Period(s) employed by submitting HEI:</b> Oct 1996-Present
<b>Period when the claimed impact occurred:</b> August 2015–2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		
<b>1. Summary of the impact</b>		
<p>Professor Heritage has co-created research practices with civil society and community-based arts organisations in Brazil and across Latin America as a means of producing coherent, consistent and accessible evidence of the social benefits of their work. This has allowed these bodies to expand their scope, reach, and impact, even in contexts of extreme fragility. Heritage's research has strengthened the connections between knowledge production, practical experience and geographical context, by identifying the creative dynamism of key mediators who best understand how to activate local resources and cultural practices. Using practice-led methods, this research is always and already pursuing change through its conduct. This has allowed new insights to emerge to the benefit of individuals and communities, and to progress them towards meeting the United Nations Sustainable Development Goals (UNSDGs).</p>		
<b>2. Underpinning research</b>		
<p>Heritage has led a series of related research activities that have demonstrated how civil society organisations can use arts-based practices to achieve sustainable development goals, and have provided methodological tools for local artists to produce evidence of how cultural participation and exchange can support economic and social development. In this practice-led approach, research implements change through its conduct, with impact embedded in its objectives. Working across a number of cultural and geographic contexts, this has produced three key insights involving cultural value and sustainable development:</p>		
<p><b>In territories affected by fragility and conflict, the involvement of, and exchanges between hyper-local cultural agents are critical to identifying how the arts achieve high-impact and sustainable development progress towards the objectives espoused by the UNSDGs.</b></p>		
<p>Using the UNSDGs as an external measure (while acknowledging their complications in context), Heritage has focused on how cultural organisations can harness and develop their own creative practices to gather, analyse and present robust qualitative and quantitative data that demonstrates the value of their work in terms that influence policy makers, funders, project participants and their own communities. In 2017/18, Heritage developed and tested an arts evaluation toolkit in collaboration with four key theatre and performance-based organisations in the UK and Brazil, enabling them to use local arts practices to map and narrate their organisations' impact on the territories in which they operate [3.1]. Heritage then tested the toolkit further in all five geographic regions of Brazil during 2018/19, as well as undertaking a comparative study of British/Brazilian policy models for the Creative Industries in relation to the reduction of social inequalities [3.1]. In the same year, Heritage selected and trained 40 cultural agents from 20 different territorially-based organisations that are community-orientated (hyper-local) and based in Rio de Janeiro's peripheral communities. The methodologies developed and shared by Heritage produced a series of outcomes that enabled these 20 organisations to demonstrate their contribution to sustainable development to municipal and state agencies which are publicly available on the online 'Cultural Value' platform [3.1].</p>		

**Active indigenous engagement in the preservation and dissemination of indigenous cultural heritage (including performance rituals and storytelling) is a key factor in reducing risk and safeguarding communities from the continuous pressures of natural hazards, anthropogenic effects and extreme events due to global climate changes.**

From 2015-present, Heritage has investigated new ways to explore, articulate and stimulate cultural exchange as a means of achieving equitable economic and social development for indigenous communities. Heritage has worked with a range of collaborators to explore how the production of artistic outputs (including performances, films, music and museum installations seen in Rio, London, Madrid and New York) can bring a range of quantifiable socio-economic benefits for the Xingu Indigenous territories of Brazil. Heritage's research has revealed how ethical cultural exchanges can safeguard vulnerable communities exposed to high levels of external risks (including the existential threat posed by the COVID-19 pandemic) [3.3, 3.4].

**Territorially-based arts and cultural practices can increase awareness of mental health wellbeing, build resilience to mental health disorders and support recovery from mental distress.**

Through multi-disciplinary research involving academic partners from psychiatry, sociology, anthropology, economics and the arts, Heritage creates insights into the role of arts organisations in building resilience to, and recovery from, common mental disorders in fragile communities in Latin America. He has developed an analytical and methodological framework that bridges geographical, social and disciplinary borders. The research foregrounds the need for innovative co-production with arts organisations working in peripheral communities and simultaneously makes the generation of impact and knowledge exchange central to the research aims and design. Heritage's research is not only producing unique evidence about the relationship between cultural production and mental health resilience in fragile urban territories but has also generated a series of performance-based outputs that contribute to new understanding of how the arts contribute to risk reduction and recovery from mental distress [3.6].

### 3. References to the research

[3.1] Online 'Cultural Value' platform including: tools for arts organisations to measure progress against SDGs; data presentations; reports (<http://culturalvalue.org>).

[3.2] Heritage, P., & Strozenberg, I. (2019). *The Art of Cultural Exchange*.

[3.3] Founding and co-curation of AIKAX/PPP cultural residency centre in Ipatse Village (Xingu), and its 3-year programme of exchanges.

[3.4] Indigenous research methods case study (Heritage with Takumã Kuikuro), <https://www.ukri.org/news/esrc-ahrc-qcrf-indigenous-engagement-programme/related-content/indigenous-case-study-paul-heritage/>.

[3.5] Heritage, P., & Ramos, S. (2015). Talking about a revolution: arts, health, and wellbeing on Avenida Brasil. *Oxford Textbook of Creative Arts, Health, and Wellbeing: International perspectives on practice, policy and research*, 179.

[3.6] Cruz, M. S., Silva, E. S., Krenzinger, M., Valiati, L., Gonçalves, D. M., de Vasconcellos, M. T. L., ... & Heritage, P. (2020). Study protocol of personal characteristics and socio-cultural factors associated with mental health and quality of life of residents living in violent territories. *BMC psychiatry*, 20(1), 1-9. [doi.org/10.1186/s12888-020-02487-2](https://doi.org/10.1186/s12888-020-02487-2)

#### Evidence of quality of research:

[EQR.3.1] Heritage [PI]. (2017-18) Relative Values [AH/P014658/1]. *UKRI*. GBP83,693.

Heritage [PI]. (2019-20). Beyond Exchange [AH/S00582X/1]. *GCRF*. GBP90,955.

Heritage [PI]. Build Back Better. *GCRF* [AH/V006355/1]. GBP129,814.

[EQR.3.2] Heritage [PI]. (2014-16). *The Art of Cultural Exchange* [AH/M003612/1]. *AHRC*. GBP164,386.

[EQR.3.3] shortlisted for International Research Collaboration of the Year, 2019 THE Awards. Heritage [PI]. Social Change through Creativity & Culture 3 [AH/N008855/1]. AHRC. GBP225,402.

Heritage [PI]. (2016-17). The Currency of Cultural Exchange - re-thinking models of indigenous development [AH/P007708/1]. AHRC. GBP86,852.

Heritage [PI]. (2018). The Challenge of the Xingu: indigenous cultures in the museum of the future, [AH/R010366/1]. AHRC. GBP60,431.

Heritage [PI]. (2019). Xingu Encounter [AH/T001372/1]. AHRC. GBP24,167.

[EQR.3.4] publication by UKRI 2019; commission from AHRC/ESRC to curate Indigenous Research Methods workshops, Rio de Janeiro (2019) and online (2020).

[EQR.3.6] Heritage [PI]. (2018-21). Building the Barricades [ES/S000720/1]. ESRC. GBP746,204.

#### 4. Details of the impact

##### High-impact and sustainable development involving hyper-local cultural agents in cultural exchange

The adoption of Heritage's cultural value toolkit by four leading arts organisations in the UK (Contact Theatre and BAC) and Brazil (Agência and Redes da Maré/CAM) has enabled them to monitor progress towards UNSDGs 1, 3, 4, 5, 8 and 16 (Relative Values AH/P014658/1 2017/18) [5.6, 5.9]. Heritage led a process that built the capacity of the organisations to use data to implement more effective practice and to create further research projects. Contact Theatre and BAC have continued to use the methodologies to develop arts interventions with specific communities of young people experiencing intersections of conflict and fragility (e.g. Feltham Young Offenders Institute: 2019/20) [5.9]. Agência and Redes subsequently used Heritage's toolkit to train 40 cultural agents from peripheral communities, overseeing the production of cultural value indicators, data collection and analysis by the participants (all under-30 from small-scale arts organisations with no previous experience of research or data collection) [5.3, 5.4]. They surveyed over 1,000 young people who participate in arts projects in *favelas*, producing unique evidence on cultural consumption and production within these territories. Heritage further engaged these co-creation methodologies with artists and arts organisations working in semi-rural communities in the States of Ceará and Piauí (North-East Brazil) as well as in urban *favelas* in São Paulo and Belo Horizonte. The successful adaptation of the toolkit by 49 arts organisations over the last three years has increased their means to make measurable progress towards social development as well as to design independent research projects in response to specific development challenges (such as those undertaken by Agência and Redes during the COVID-19 pandemic) [5.4]. A much wider constituency of arts organisations and artists will now also benefit, as Heritage's methodologies have been integrated into and re-shaped the next round of *Rumos*, Brazil's largest open-call arts programme which selects approximately 110 projects from over 5,000 applications each round, investing GBP1,900,000 in Brazilian arts and culture biannually [5.2].

##### The preservation and dissemination of indigenous cultural heritage

Over six years from 2014, Heritage has worked with indigenous collaborators to transform the way in which AIKAX (an Indigenous cultural association) preserves and protects the cultural heritage of the 650 surviving members of the Kuikuro people in the Upper Xingu in Brazil. This has produced a number of key development benefits: reduction of risks to indigenous cultural practices, languages and artefacts (UNSDG 11) [5.5]; reduction of disease risk (UNSDG 3) [5.8]; non-destructive economic benefits (UNSDG 11) [5.5]; and participation in equitable cultural and research exchanges with indigenous and non-indigenous communities on four continents (UNSDGs 4&17) [5.1]. Heritage curated an exchange between Takumã Kuikuro and writer/director/performer Simon McBurney as part of the research and development of Complicite's *The Encounter* (world tour: 2016-18). Alongside the production, Heritage participated in debates on indigenous culture with Takumã/McBurney at the Barbican Centre,

London (February 2016, May 2018), the Brazilian Embassy, London (February 2016), and a webinar on protection and preservation of indigenous cultures with a global audience of over 1,000 in May 2020 [5.1, 5.6, 5.10]. These events raised awareness of the value of indigenous culture among more than 100,000 audience members worldwide, evidenced by the response of 1,086 donors (December 2020) to a COVID-19 emergency appeal, mobilized by Heritage and Queen Mary's People's Palace Projects, to support the Kuikuro. The campaign raised over GBP 32,000, enabling the purchase of essential foodstuffs, fuel, oxygen CPAP and personal protective equipment, as well as the construction of an isolation building for quarantining infected individuals within the Ipatse village, alongside a new health care facility [5.12]. By 15 September 2020 there had been 77 cases of COVID-19 infection in the Kuikuro Ipatse village (population: 400). They have successfully nursed all symptomatic people in the village back to health with no fatalities to date (as of February 2021). [The state of Mato Grosso, location of Ipatse, has Brazil's second highest rate of indigenous fatalities [emergenciaindigena.apiboficial.org/dados\\_covid19/](https://emergenciaindigena.apiboficial.org/dados_covid19/)].

Heritage's curation of Kuikuro artist residencies in London and Rio de Janeiro led to the construction of an artists' residency centre built according to 1st millennium traditions in the Kuikuro village of Ipatse. By 2020, the Ipatse Centre had accommodated over 50 Brazilian and international artists across a range of art forms, including Adam Lowe (fine artist/conservation practitioner who in 2019 responded to the destruction of ancient rock art in the Cave of Kamukuwaká by casting a restored life size replica); young designers from Spectaculo school, Rio de Janeiro; Clelio de Paula (coder/designer, Rio de Janeiro) who later collaborated on an interactive installation at Horniman Museum, whose senior curator also participated in the Ipatse residency [5.7, 5.8].

Heritage's research has brought a dynamic repositioning of Kuikuro culture nationally and internationally, including multi-media installations, performances and debates at the following venues: Tate Modern London (2018), Rio de Janeiro's Centre of Art and Technology (2018), Horniman Museum London (2018), Factum Studios Madrid (2019), Affirmation Art Gallery New York (2019), Venice Biennale (postponed from 2020 to 2021). A BBC radio documentary based on Heritage's research with the Kuikuro was second most requested download from the World Service in the week of its 2018 broadcast (23,060), engaging global audiences in issues around the importance of the preservation of indigenous cultures. A short on-line film to coincide with the radio broadcast has received in excess of 600,000 viewings. Heritage/Takumã co-hosted an international workshop on indigenous research methods at the Federal Museum of Indigenous Peoples sponsored by the ESRC and AHRC (Rio de Janeiro/March 2019). Fifty indigenous and non-indigenous representatives from 12 countries (including academics, activists, artists and policy-makers) participated in a 3-day workshop producing draft policy recommendations and research guidelines for UKRI [5.5]. A second debate for fifty international participants via webinar curated by Heritage/ Takumã in May 2020 focused on the threat to indigenous cultures from the COVID-19 pandemic [5.1, 5.5, 5.7, 5.10].

### **Building mental health and wellbeing through arts and cultural participation**

300 homeless people who participated in a choir programme established by Heritage in Rio de Janeiro (*Uma só voz*: 2014-present) registered positive wellbeing outcomes. This provided the research framework for a 30-month study that evidences how the arts contribute towards mental health wellbeing (UNSDG 3) in 16 Rio favelas (*Building the Barricades* ES/S000720/1: 2018-2021). Heritage led a multidisciplinary team of psychiatrists, sociologists, anthropologists, economists and artists to produce three inter-linked studies using quantitative and qualitative research instruments including arts-based laboratories. By undertaking the research in partnership with arts organisations and artists based in territories affected by intersecting issues of fragility and conflict, Heritage ensured that co-created research methodologies have become part of local infrastructures and practices. The result has been the production of data by a consortium of hyper-local civil society arts organisations compiled from a survey of over 1,400 residents (including 200 people frequenting four open use drug scenes), 27 qualitative interviews, 5 focus groups, and analysis of more than 35 arts



projects involving over 100 individual cultural agents/producers/artists. Direct benefits from the research for the <140,000 residents of these communities range from measuring and monitoring mental health wellbeing (for participants and facilitators), to a programme of testing and tracing of HIV/Hepatitis B infection by FIOCRUZ (Brazil's public health agency) for people who use drugs at open (street) drugs markets [5.11].

Heritage used the research in Rio de Janeiro to set up a five-year programme in collaboration with arts organisations working in contexts of extreme fragility in Bogotá, Lima and Buenos Aires (*Building Resilience*: MR/S03580X/1: 2019-24) and has established a research network of arts organisations in Argentina, Brazil, Colombia and Peru sharing knowledge about overcoming mental distress amongst young people (OLA: [www.elestudiola.com/about-ola/](http://www.elestudiola.com/about-ola/)). The network facilitates collaboration on projects that reduce risk of mental distress for young people, produces new methods to evidence harm reduction, shares good practices and builds research capacity. The network has co-created a new study of the mental health impact on youth participants and the artists who work with them, as they shifted from the delivery of in-person workshops to digital platforms in response to the social distancing measures during the COVID-19 pandemic [EQR.3.1]. As Marcelo Santos Cruz, a psychiatrist from the Federal University of Rio de Janeiro observes: 'The data produced is already concurring to positive impacts in the development of new artistic activities with population living in vulnerable areas.' [5.11]. A further study under UKRI's COVID-19 call will add UK data (*Far Apart UK: Looking Beyond Lockdown*, AH/V015613/1: 12/20-11/21).

## 5. Sources to corroborate the impact

- [5.1] [Testimonial] Simon McBurney, Artistic Director, Complicite
- [5.2] [Testimonial] Eduardo Saron, Director of Itaú Cultural Foundation
- [5.3] [Testimonial] Eliana Sousa Silva, Director of Redes da Maré [Corroborator 1]
- [5.4] [Testimonial] Marcus Faustini, former Director of Agência de Redes para Juventude, now Rio de Janeiro City Secretary of Culture
- [5.5] [Testimonial] Ian Stanton, AHRC Head of International Development and Area Studies and representative on ESRC/AHRC Indigenous Research Methods planning group [Corroborator 2]
- [5.6] [Report] Juliano Fiori, Head of Studies (Humanitarian Affairs) at Save the Children [Corroborator 3]
- [5.7] [Report] Chrissie Tiller, independent consultant, evaluator and researcher: [evaluation report](#) on 'Xingu Village' installation at Horniman Museum and Gardens.
- [5.8] [Testimonial] Simon Wood – HM Consul General to Brazil
- [5.9] [Testimonial] Richard Ings, Arts Council England London Area champion for Arts in Health, Wellbeing & Criminal Justice [Corroborator 4]
- [5.10] [Testimonial] Takumã Kuikuro, filmmaker [Corroborator 5]
- [5.11] [Testimonial] Marcelo Santos Cruz, Psychiatrist, Federal University of Rio de Janeiro (Co-I on Building the Barricades)
- [5.12] [Report] UKRI GCRF Impact Case Study (<https://www.newton-qcrf.org/impact/stories-of-change/protecting-brazils-indigenous-communities-during-the-covid-19-pandemic/>).