

<b>Institution:</b> University of the West of Scotland		
<b>Unit of Assessment:</b> 34: Communication, Cultural and Media Studies, Library and Information management		
<b>Title of case study:</b> Creating Value and Transforming Lives through Arts and Creative Media Practice		
<b>Period when the underpinning research was undertaken:</b> 2010 - 2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Prof Katarzyna Kosmala	Professor	2007 - 2020
Prof Graham Jeffery	Professor	2008 - 2020
Dr Jo Collinson Scott	Reader	2012 - 2020
<b>Period when the claimed impact occurred:</b> 2014 - 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> No		
<b>1. Summary of the impact</b>		
<p>From changing planning outcomes and informing the UNESCO World Heritage application for the shipyard of Gdansk, transforming learning opportunities in Dharavi, Mumbai, one of the largest informal settlements in the world, to re-imagining rehabilitation and punishment through music and changing sustainable practices in music festivals, our arts and creative media researchers have achieved global impacts. Underpinning these, our powerful, thought-provoking public engagement activities have amplified marginal voices, safeguarding heritage and influencing planning outcomes in Govan and Gdansk, improving life chances of mental health and prisoner communities across the UK, and changing narratives of sustainability in Mumbai.</p>		
<b>2. Underpinning Research</b>		
<p>The team's research deploys ambitious arts and media-based processes to reframe neglected and subaltern experiences of places, institutions and issues. Our work consciously sets out to produce communities of value and our commitment to long-term engagement and dialogue has led us to establish international partnerships and networks who share our approach to creative participatory research practice, contributing to policy change and enhancing community voice. The achieved impacts show that creative practice research connects with people in ways that traditional research cannot, through its unique ability to facilitate knowledge sharing with diverse publics. Our pioneering research has utilised innovative participatory methods, using curatorial practice, art interventions, creative media technologies and song writing to instigate change in communities and locations traditionally considered marginal or peripheral by altering perceptions of value and capacity. Collectively, our creative research interventions have impacted lives in diverse and marginal localities across the world; changing life opportunities, effecting policy change and building capacity amongst communities that need it most.</p>		
<p>From 2013, <b>Kosmala</b> led a research team engaged in participatory art practice amongst post-industrial waterfront communities in Northern European cities. This approach has generated new discursive spaces that facilitated the integration of citizen groups, building capacity to amplify campaigns for heritage protection of the Gdansk and Govan shipyards. Kosmala's research practice involves the curation of the creative outputs generated from these processes and their presentation in public exhibitions, allowing audiences and policy makers to explore place-making, urban histories and futures: <i>Govan/Gdansk</i> (Streetlevel Photoworks; 2016); <i>Riverside Solidarity</i> (Queen Elizabeth University Hospital Glasgow, 2017/2018); <i>Exporting Gdansk; Exporting Zagreb</i> (National Museum, Gdansk 2016; HDLU, Zagreb, 2015).</p>		
<p>Alongside Kosmala's curatorial outputs are international journal articles and books that analyse these arts-based methods of working with communities affected by poverty and displacement. Between 2012 - 2015 Kosmala held a visiting Professorship at Getulio Vargas Foundation, Rio de Janeiro, where she integrated perspectives from the global North and South including Brazil, Argentina, Peru, and Chile, collated in her co-edited volume <i>Precarious Spaces: The Arts, Social and Organizational Change</i> [3.1].</p>		

Since 2015, **Jeffery's** longstanding work on creative learning has focussed on India, building on **Kosmala** and Jeffery's PhD researcher **Ben Parry's** work in Dharavi, Mumbai. Supported by three Global Challenges Research Fund (GCRF) grants, Jeffery established the multi-media Compound 13 Lab in Dharavi, working with **NGO ACORN India** as a long-term commitment to communities in informal waste management [3.6]. The Lab shares emerging tools and technologies of the circular economy with those who would not normally have access to them. It supports this community access with a year-round programme of live arts-based research and arts/science education activities including a programme of workshops and residencies by artists, scientists, engineers and designers. Located in a new building with state-of-the-art facilities in an area of high deprivation, the Lab has been cited as **an example of 'best practice' at GCRF summits in New Delhi and London.**

**Scott** applied music-based participatory methods to explore the experience of voice-hearing with communities of mental health support (AHRC-funded *Listening to Voices* project). This work resulted in a resource and toolkit for health practitioners and supporters. Subsequent research on ESRC-funded *Distant Voices: Coming Home* (2017 to 2021) explored how the co-production of songs with those affected by imprisonment or harm from crime can produce knowledge about the challenges of reintegration after punishment [3.4]. In AHRC-funded *Fields of Green* (2015/6) Scott deployed attendant creative methodologies to collaborate with international touring songwriters, climate change researchers and music promoters, making performances, a recorded release and a film, enabling the music industries to identify, articulate and take action on their climate impact. This research was contextualised in her *Popular Music* article [3.3].

### 3. References to the research

**3.1 Kosmala, K.,** and Imas, M. ed., (2016) *Precarious Spaces: The Arts, Social and Organizational Change*. Intellect: Bristol and University of Chicago Press: Chicago. <https://press.uchicago.edu/ucp/books/book/distributed/P/bo23352753.html>

**3.2 Kosmala, K.,** and Sebastyanski, R., (2013) The Roles of Artists' Collective in the Gdansk Shipyard's Heritage Protection. *Journal of Cultural Heritage Management and Sustainable Development*, (3)2: 116-129. <https://doi.org/10.1108/JCHMSD-10-2012-0050>

**3.3 Brennan, M., Scott, J.,** Connelly, A. and Lawrence, G., (2019) Do music festival communities address environmental sustainability and how? A Scottish case study. *Popular Music*, 38(2): 252-275. <https://doi.org/10.1017/S0261143019000035>

**3.4 Scott, J. C.,** (2019) *Practice Portfolio based on ESRC funded Distant Voices project*. <http://beta.uws.io/2020/03/01/ref-practice-based-research-portfolio-jo-collinson-scott-3/>

**3.5 Jeffery, G.,** Wakeford, T., Schaefer, K., (2014) *Connected Communities: Remaking Society*, Swindon: Arts and Humanities Research Council. [https://connected-communities.org/index.php/project\\_resources/remaking-society/](https://connected-communities.org/index.php/project_resources/remaking-society/)

**3.6 Jeffery, G.,** (2018-2020) *Compound 13 Lab portfolio including Materials of Hope (film)*. <http://beta.uws.io/2020/03/01/ref-practice-based-research-portfolio-graham-jeffery/>

### Grants

**3.A. Jeffery, G.,** *Remaking Society*, AHRC/Connected Communities, February 2012 to March 2013, GBP78,512.

**3.B. Jeffery, G.,** *Challenging Elites: rethinking disconnection and recovering urban space*, AHRC/Connected Communities, October 2014 to March 2015, GBP24,170.

**3.C. Scott, J.**, *Listening to Voices: Creative Disruptions with the Hearing Voices Network*, AHRC/Connected Communities, March 2015 to September 2016, GBP40,979

**3.D. Scott, J.**, *Fields of Green: Addressing Sustainability and Climate Change through Music Festival Communities*, AHRC/Connected Communities, April 2015 to April 2016, GBP45,534

**3.E. Jeffery, G.**, *Resources of Hope: Giving voice to underprivileged communities in India*, AHRC/GCRF/Connected Communities, November 2016 to March 2018, GBP79,259.

**3.F. Scott, J.**, *Distant Voices, Coming Home*, ESRC, April 2017 to December 2021, GBP870,845.

**3.G. Kosmala, K.**, *Riverside Solidarity*, Creative Scotland, January 2017 to December 2017, GBP50,000.

**3.H. Jeffery, G.**, *Rethinking Waste and the Logics of Disposability* AHRC/GCRF, February 2019 TO December 2020, GBP85,281.

**3.I. Jeffery, G.**, *Waste Water and Wellbeing*, British Academy/GCRF, November 2019 to November 2022, GBP299,948.

#### 4. Details of the impact

**Planning outcomes relating to industrial heritage of global importance have been changed** as a result of our research (*Riverside Solidarity*, 2017; reported in convened conference panels internationally in Montreal, Hangzhou, UN-Habitat, Quito). Our work has changed communities' understanding of the significance of maritime and industrial heritage in zones that were previously written off as low value and earmarked for destruction. Our work on sustainable regeneration of waterfront heritage zones (Kosmala/Jeffery, 2014-2020) used arts-based methods to create a series of public discursive spaces: exhibitions, interventions and events, to engage citizens with campaigns for heritage protection of the **Gdansk shipyard area**, enabling community voices, which ultimately led to these monumental changes. At the end of 2016, our actions against heritage destruction resulted in the scheduling for protection of the Shipyard's relics by the Heritage Conservator. We subsequently made a significant contribution to the **Polish Government's application for UNESCO World Heritage status**, with UWS PhD researcher Roman Sebestyanski (supervised by Kosmala with Jeffery) appointed **Expert Lead for the Shipyard Strategic Management Plan**. In Scotland, similar impact has been achieved at the **Govan Graving Docks**. Between 2014 and 2020, working closely with community partners including Clyde Docks Preservation Initiative on citizen engagement in urban planning, curating a series of exhibitions, events and debates. These resulted in a historic outcome as the **Glasgow City Council refused permission for a housing development** on the A-Listed Graving Docks and requiring the developer to resubmit a proposal which includes heritage protection and public space [5.2].

Our project on Waste, Work and Survival in one of the world's largest informal settlements, **Dharavi, Mumbai**, has **changed the way planners, slum dwellers and the general public understand the role of innovation, recycling and waste management** both locally and internationally. Dharavi, often depicted as dangerous, marginal and disposable, has now come to be seen as hot bed of innovation and a globally significant example of self-organised informal economy [5.10]. The pioneering **Compound 13 Lab** engaged local communities and upskilled over 100 marginalised young people. Working with local businesses and entrepreneurs, NGOs and academic partners we led national planners and international analysts to revalue and rethink the creative potential of the most marginal citizens. Rethinking the smart city from below, the Lab's work enables local citizens to challenge top-down visions of conventional urban research, planning and policymaking. Utilising UWS's leadership in this area, we have established an **internationally recognised digital infrastructure for knowledge exchange** and educational access to learning programmes, tools and resources that has changed the life chances and outlook of young people living and working in Dharavi.

In 'Distant Voices' and 'System Hold', Scott helped **transform conventional narratives of rehabilitation and punishment, developing public empathy and understanding of the issues facing those convicted of crime and their families**. Songwriting workshops enabled people with lived experience of crime, punishment and reintegration to communicate their experiences through music, described by criminal justice policymakers and practitioners as powerful. "*What came across so powerfully...was the voice of the impact on the individual. It's their lives and we need to remember when we're planning policies and developing practice*" (former **Scottish Chief Inspector of Prisons**). Concerts and broadcast dissemination in 2019 ensured wide audience reach: in four prison settings as well as at the **Celtic Connections International music festival** and **Union Chapel London**, hosted by the Howard League for Penal Reform. The research featured on STV and BBC TV/radio and was shared internationally in broadcast and podcast format.

Scott's research has not only **changed the way music festivals considered their environmental impact** but **provided them with the tools to bring about new sustainable industry practices**. The 'Fields of Green' project brought together academics and internationally touring musicians to address environmental practices and policies of festivals and the carbon footprint of music circuits. Scott collaborated with festival organisers to organise debates and events, leaving this community the legacy of the 'Towards Sustainable Festivals' toolkit, launched with a panel presentation at music industry conference **WideDays** (Edinburgh, 2016). The resultant outputs; an EP of songs and a short film, received widespread airplay, reaching audiences in the hundreds of thousands. International audiences engaged with the research through performances at **Celtic Connections festival (2017)**, the **Futures and Utopias Fair in Somerset House, London (2016)**, and the **CTM Festival, Germany (2020)**. The research featured in the **New Yorker (USA)**, on international music industry websites including **Vents Magazine, Folk Radio UK, Folking.com, Fame Magazine, The Vinyl District** (where it was 'artist of the week') and premiered on the website of Scottish newspaper **The National**.

## 5. Sources to corroborate the impact

5.1 Testimonial from Regional Head of Heritage Conservation, Government of Poland

5.2 Clyde Docks Preservation Initiative: Press Release, testimonial and press portfolio

5.3 Testimonial from No to the Destruction of the Shipyard

5.4 Testimonial from WYPSA Foundation, Gdansk

5.5 Report: *Govan/Gdansk: Heritage, Regeneration, Alternative Futures* (2017)

5.7 New Yorker article on *Fields of Green: 'The Day the Music Became Carbon Neutral'*: <https://www.newyorker.com/culture/culture-desk/the-day-the-music-became-carbon-neutral>

5.8 Hearing Voices text – Listen if you Dare - impact publication/dissemination – distributed via the Scottish Recovery Network [<http://www.listeningtovoices.org.uk>]

5.9 Testimonial and Impact Report from ACORN India

5.10 Testimonial from Shiv Nadar University/Art 1<sup>st</sup>