

Institution: University of Brighton		
Unit of Assessment: D32 Art and Design: History, Practice and Theory		
Title of case study: Side by Side: Building global capacity for Inclusive Arts		
Period when the underpinning research was undertaken: 2004 — to date		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (eg job title):	Period(s) employed by submitting HEI:
Alice Fox	Principal Lecturer	2002 — to date
Hannah Macpherson	Senior Lecturer	2009 — 2017
Period when the claimed impact occurred: 2013 — 2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact <p>Practice-based research at the University of Brighton (UoB) is changing the understanding and delivery of Inclusive Arts and extending its impact to challenging socio-political contexts across East and Southeast Asia. The research has underpinned training that has built capacity for arts and cultural organisations serving vulnerable and excluded community groups in Cambodia, Myanmar, Nepal, Singapore, South Korea, Taiwan and Vietnam. Inspired by the research methodologies, the British Council Myanmar has embedded inclusion activities within their 2020 – 2023 Strategic Plan. Participatory performances with the National Gallery (UK), Taichung Museum (Taiwan) and the Kathmandu Triennial (Nepal) have expanded non-traditional audiences and changed the way these organisations interact with the public, particularly those on the margins of society.</p>		
2. Underpinning research <p>Since 2004, research led by Alice Fox has developed new understandings and creative practices that have foregrounded a shift towards enhanced social inclusivity in the arts. Early research developed methods of co-creation with disengaged and marginalised communities, paying particular attention to collaboration between artists with and without learning disabilities and extending and sharing ideas beyond words. The research investigated how participatory arts practice can combat isolation, prejudice and exclusion by providing meeting points, public platforms and common experience for diverse groups of people. The research revealed the valuable contributions that learning-disabled artists bring to the cultural sector challenging the dominant arts-as-service model in disability arts.</p> <p>At the heart of the approach is an 'aesthetic of exchange': the collaborative development of competence, knowledge and skills, leading to the realisation of high-quality artwork, creative experiences and new insights. <i>Side-by-Side</i> (2013) was the first major international Inclusive Arts exhibition, delivered in partnership with the Southbank Centre and the Brighton-based learning-disabled artists collective Rocket Artists [Reference 3.1]. The exhibition created a forum for discussion about the nature and legitimacy of inclusive artistic practice and paved the way for further site-specific performances and inclusive, creative methods of interacting with museum and gallery collections, through which the work began to confront human fragility and discover new forms of representation. In 2015, Fox and MacPherson published <i>Inclusive Arts Practice and Research: A Critical Manifesto</i> [3.2], which situated Inclusive Arts in relation to contemporary art and critical theory. Based on extensive interviews with abled and learning-disabled artists, curators and key practitioners in the UK and USA, it exposed the tensions and difficulties involved in ethical collaborative practice and reflected on the socially transformative potential of this practice for collaborators, practitioners and audiences. Launched at the Tate Modern with a performance of <i>It's a Wrap</i> (2015) by Rocket Artists, the book set out key principles of successful collaborative practice. These principles (including, for example, embracing risk and uncertainty, enabling choice and freedom, extended listening, and reflection on practice) have guided Fox's international collaborations, involving performance, capacity building and organisational development.</p>		

Fox has more recently extended the aesthetics of exchange to interrogate and define a practice of expanded listening: a way of being-with and responding to another person, listening to the multiple forms and embodiments of non-verbal communication and using performance or appropriate materials to enable listening through collaborative arts practice [3.3]. The concept has been at the core of a body of radical collaborations, engaging partners, participants and the viewing public in meaningful and inclusive art-led practices and experiences [3.4]. These collaborative performances have advanced arts-based methods of listening in response to the challenges of social isolation and cultural exclusion and taken Inclusive Arts out of the formal gallery space and into unbounded informal spaces. In Taiwan, Fox worked with elders and museum workers (*Love as a Process*, 2017; *Taking Off: Dreaming and Flying*, 2018), with women's groups and the general public in Nepal (*Paradox of Process #2*, 2016; *Walking with Milk*, 2017) and with the public at the National Gallery (*Looking and Walking Away*, 2018).

Fox's work in East Asia has revealed a deeper set of social and political perceptions that constrain the potential for Inclusive Arts in different cultural contexts. In Singapore, where there is no established disability arts scene, the main drivers for arts experiences for people with disabilities are health-based interventions such as arts therapy [3.6]. This limits the space for meaningful and authentic social inclusion. Delivering Inclusive Arts in such cultural contexts therefore requires both a social and political shift that supports the opening up of spaces that can tackle social exclusion and isolation experienced by people with disabilities. Similarly, measuring and understanding the impact of Inclusive Arts approaches presents challenges of authenticity in the production of meaningful evaluation. Fox and Macpherson [3.2] examined the combination of methods for evaluation from art practice and social science; and Fox's creative evaluation methods developed alternative and often playful methods of communication to engage participants and their communities. Fox's facilitation approach [3.5] combines movement, material and words to create an emotionally safe, trusting landscape that is conducive to honest, brave exchange, which although developed in artistic contexts can be adapted to tackle serious organisational issues like team relationships, collaborative working and strategic planning. The focus of the current work is on developing a multi-step programme with the British Council to support the arts sector in particular countries to develop Inclusive Arts strategies and capacity more broadly.

3. References to the research

- [3.1] Fox, A. (2013) Side-by-Side. An Inclusive Arts exhibition, performance, and symposium in partnership with the Southbank Centre. [Quality validation: submitted to REF 2014. Supported by Arts Council England and commissioned by the Southbank Centre].
- [3.2] Fox, A, and Macpherson, H. (2015). *Inclusive Arts Practice and Research: a critical manifesto* (Routledge, London). 224 pages. ISBN 9781138841000. [Quality validation: output has become a critical reference point].
- [3.3] Macpherson, H., Fox, Alice., Street, S., Cull, J., Jenner, T., Lake, D., Lake, M., Hart, S., (2016). Listening space: Lessons from artists with and without learning disabilities and their art materials. *Society and Space Journal*, 34(2) 371-389.
<https://doi.org/10.1177/0263775815613093> [Quality validation: Output in a leading peer-reviewed journal].
- [3.4] Fox, A. (Author/Creator). (2018). A Collection of Inclusive Arts Performances Directed by Alice Fox at the New Taipei City Inclusive Arts festival - New Taipei City Arts Centre, Taipei, Taiwan, Province of China. [Quality validation: part of a major international festival].
- [3.5] Fox, A. (Author/Creator). (2018). Looking and Walking Away. [Performance]. [Quality validation: Supported by the Tate Galleries].
- [3.6] Lee Hing Giap, J., Goh Ze Song, S., Meisch Lionetto, S., Tay, J., & Fox, A. (2019). Moving Beyond the art-as-service paradigm: The evolution of arts and disability in Singapore. In B. Hadley, & D. McDonald (Eds.), *Routledge Handbook of Disability Arts, Culture and Media Studies* (1 ed., Vol. 1, pp. 100-113). Routledge. ISBN 9780367659660 [Quality validation: Chapter in a peer-reviewed edited collection].

4. Details of the impact

Inclusive Arts provides a meaningful platform for self-expression, helping to combat exclusion. With an early focus on learning disabled artists, the research and engagement practices have evolved to support varied vulnerable communities responding to differing cultural contexts. Fox has led a programme of performances, exhibitions, symposiums, publications, staff training and organisational development where the practice of Inclusive Arts has been promoted and expanded within the cultural industries, arts organisations, and the health and education sectors, in East and Southeast Asia, as well as the UK. Across diverse sectors and communities, the work has enriched the cultural offer and the lives of specific, often marginalised, community groups, built new public and professional audiences for Inclusive Arts, and enabled partners to engage new audiences, giving their work legitimacy and license to experiment. In recognition of her pioneering work, Fox received the 2017 Times Higher Education Award for Excellence and Innovation in the Arts, with the judges acknowledging the creation of '*radical new forms of collaboration*', postgraduate provision that '*breaks new ground in pedagogy*' and practice that '*has supported marginalised and under-represented communities to engage with the arts in a variety of creative ways*' [Source 5.1].

4.1 Expanding traditional forms of engagement with performers and the public to broaden the scope of Inclusive Arts

Fox's collaborative performances disrupt ideas of both art and artists through bringing non-traditional performers into formal art spaces, including in the National Gallery, UK (2018), engaging elders in Taiwan (2017 and 2018), and through taking art out of formal gallery spaces to engage new audiences, such as in the Kathmandu Triennial in 2017. Fox's collaborative performance, *Walking with Milk*, at the Kathmandu Triennial reached and engaged audiences outside of the gallery space inviting the public to act as spontaneous co-performers by joining the silent walk through the streets of Kathmandu. This process helped to remove the value systems attached to traditional spaces for exhibited art. The work challenged audiences, and by pushing the boundaries of normative art spaces confronted the public within their everyday street spaces. The slow, quiet, progressive movement of this performance offered a peaceful but disruptive episode that produced an altogether different and more raw response from onlookers [5.2].

In 2017, Fox worked with elders and museum workers to co-create the performance *Love is a Process: Passing and Cutting* at the National Taiwan Museum of Fine Arts, Taichung as part of the British Council Taiwan's Cultural Accessibility and Social Inclusion pilot. Inviting elders into the gallery space, Fox provided a new connection between the performers and the museum, demonstrating to museum staff the methods for curating Inclusive Arts processes and promoting public inclusion in formal arts spaces. Fox returned to Taiwan in 2018 for a more in-depth engagement programme as part of the New Taipei City Inclusive Arts Festival, where she co-created and performed *Taking Off: Dreaming of Flying* with participants aged over 65, extending the reach of the festival beyond disability groups and bringing new audiences into the gallery space through collaborative performance. As a result, this outreach created a new network for 'cross-art practitioners' to further their public engagement programme and their skill set around Inclusive Arts [5.3].

Fox's collaboration with the learning and education team at the National Gallery, London, culminated in a performance with the public *Looking and Walking Away* in May 2018 through a subjective, immersive, experiential and participatory performance. The performance created new relationships between the performers and the gallery space, disrupting and challenging the experience of the general public visiting the Gallery [5.4]. Fox delivered an initial one-day Inclusive Arts training event with National Gallery education staff in 2016. Fox was then commissioned to run a series of six co-delivered workshops for the public concentrating on understanding the practice of looking in galleries. The series of Learning to Look workshops provided the National Gallery with a new lens for understanding how adult learners spend time and interact with art in the Gallery itself, moving away from a traditional visual analysis of paintings and generating learning to enhance the visitor experience. As a result, the Learning to Look series has prompted the National Gallery to think more imaginatively about evaluation, how they work with adult learners, and the potential of creative methods. The

Gallery now regularly embeds slow looking, playful games and discussion into art history courses – including the recent summer schools *Colour and Line* and *The Course of Empire*, and more audience-led activities will be included in future adult programmes [5.4].

4.2 Building Inclusive Arts capacity to increase opportunities for excluded groups

Fox has provided training based on her Inclusive Arts research and practice to community and arts organisations and to social, health and education professionals in Cambodia, Myanmar, Nepal, Singapore, South Korea, Taiwan and Vietnam, as well as the UK. As part of the international artist residency in Nepal (2017), Fox provided a two-day training event on participatory performance for 30 social workers, arts and museum workers. In 2017, UoB ran a seminar series and five-day training programme as part of the Tate Exchange examining how to best use a variety of arts disciplines to engage marginalised groups, attracting 200 professionals across the arts, education and health sectors [5.5].

Through collaboration with the British Council Fox delivered Inclusive Arts training in Taiwan for 40 museum workers and those in the health, education and cultural industries (2017), and led a three-day workshop with 20 learning disabled people (2018). In Vietnam (2019), training was delivered to 25 participants from 13 creative hubs across Vietnam to support capacity and sustainability in Inclusive Arts. This was delivered via additional funding through the European Commission for Democracy and Human Rights. This led to small grant funding for three follow-on projects including a film school for deaf and disabled young people; an inclusive nightclub for ethnic minorities, disabled and LGBT people; and music workshops for 250 marginalised children to make instruments and learn to play music [5.6]. The collaboration with the British Council continued through focused work in Myanmar. Following a presentation to 120 delegates at the Arts for Change Forum (Feb 2020) Fox facilitated the creation of new partnerships and plans for an exhibition of artworks made at the Aung Clinic for an Open Society Mental Health Initiative (created largely by trauma victims). This exhibition at the National Museum in Myanmar (2020) is a first and pioneering proposition for this country. The British Council Director for Arts and Creative Industries, East Asia, has stated that Fox's engagement has left *'impact across the sector'*, where they have seen a *'change in approach to inclusion'* across the partners engaged with in Taiwan. Subsequent to this programme, the British Council in Myanmar are developing a new Arts for Change strategy that embeds inclusion as a central theme in their next three-year Strategic Plan [5.7].

Fox's approach to training fosters experiential-learning through the provision of creative practice-led opportunities allowing participants to engage with and understand the principles that underpin Inclusive Arts practice. Fox's strategic advice and guidance through her role as a trustee for Epic Arts, a UK led non-governmental organisation in Cambodia, led to new working practices that are still being used and actively developed. Her input *'played a vital role in directing and forming the Board's thinking and strategy'* making an important contribution to Epic Arts' five-year strategic plan (2015-2019) that also included a ten-year high-level vision [5.8]. Staff training and strategic planning sessions for senior management gave an *'effective framework'* to assess projects and outcomes and the flexibility to adjust them to improve the results for individuals and groups. The training led special Education Project teachers to be more creative in facilitating arts-based activities for their special education students and assisting staff to engage more inclusively with vulnerable groups. This input was *'instrumental in helping to create a culture of interacting with disabled artists on the basis of their unique skills, insights and techniques [...] this established a very different culture of engagement which was more about releasing the creativity of vulnerable groups and students rather than teaching within a prescribed framework and predetermined outcomes. This improved the experience of our disabled students on our Inclusive Arts Course and our professional dancers performing in Cambodia and internationally'* [5.8].

Fox delivered lectures and a one-day training event for 35 participants working in special education, health and cultural industries in Singapore (part of the British Council Arts and Disability Forum 2017), with learning from the event echoing Fox's key tenets around the importance of enabling collaborative practice with those who cannot communicate verbally as well as confronting questions around expectations of what an artistic product actually is [5.9]. Following the Forum, Fox developed a collaboration with Superhero Me, an Inclusive Arts

movement for children from diverse backgrounds in Singapore. In March 2019, Fox delivered a six-day mentoring and training programme to community partners and 'captains' reaching 118 participants, 60 children and 30 captains during the Superhero Me arts summer camps for disabled and non-disabled children. Reflections from the Superhero Me community identified the deep level of understanding and confidence they gained from Fox's practice-led training on strategies for working with people in an equal and open way. The organisation is now developing their own structured training resources for use by artists and art groups to enable them to develop more inclusive activities and building capacity for using creative evaluative models for participatory projects [5.10].

In South Korea, Fox's keynote lectures delivered for the British Council at the UK-Korea Arts and Culture Conference (2016) led to direct collaborations with national Inclusive Arts organisations. In 2018, Fox was commissioned by the Korean Disability Arts and Culture Center (KDAC) to deliver a one-day workshop attended by members of the public and associated cultural arts and disability workers (80 participants). The KDAC is funded by the South Korean Government and has a national remit for supporting disability inclusion by leading the roll out of Inclusive Arts across South Korea. There was a noticeable gap in delivery due to capacity of trained practitioners and Fox's targeted training helped build skills enabling KDAC to improve services by informing the strategy that supported the scheme to move forward. Subsequently, Fox was artist-in-residence at the government run Seoul Museum of Art (2019) funded by the South Korean Government. Fox delivered eight Inclusive Arts training sessions for five artists and ten curators associated with the Seoul Museum of Art. Fox collaborated with parents and KDAC staff to develop strategic policies to support Inclusive Arts in Korea and help to combat prejudice for those with learning disabilities [5.11].

5. Sources to corroborate the impact

[5.1] THE Winners 2017, including a statement on the award: <https://www.the-awards.co.uk/2017/en/page/2017-winners> [Accessed 21st January 2021].

[5.2] *Walking with Milk* participatory performance in Kathmandu.

<https://blogs.brighton.ac.uk/alicefox/2017/04/12/walking-with-milk/> [Accessed 21 January 2021].

[5.3] Testimonial from the former Taiwan Arts Manager at the British Council that details the effects of engagement programmes and performances that include elders.

[5.4] National Gallery – 'Looking and Walking Away video' [Looking and Walking Away performance National Gallery | Alice Fox \(brighton.ac.uk\)](https://www.nationalgallery.org.uk/looking-and-walking-away) [Accessed 21 January 2021].

Impact on participants and staff at the gallery are captured in this video. This is supported by a testimonial from the Courses and Events Programmer at the Gallery.

[5.5] The Tate on the Tate Exchange <https://www.tate.org.uk/whats-on/tate-modern/tate-exchange/talk/participatory-practice-and-creative-exchange> [Accessed 21 January 2021].

[5.6] Report from the Cultural and Creative Hubs, Vietnam. This includes a detailed account of training, capacity building and full evaluation of all activities. Available as a PDF.

[5.7] Testimonial from the Director Arts and Creative Industries, East Asia, British Council. This details the effect of sustained engagement across a range of British Council activities across East Asia. Supported by a report 'East Asia Arts and the UK'. Available as a PDF.

[5.8] Testimonial from the Chair of Trustees at Epic Arts, Cambodia. This details Fox's contribution to the organisation's strategic thinking with new working practices and engagement strategies that are still being used and actively developed.

[5.9] Enabling village. Seven things we learned about inclusive art at the 2017 Arts and Disabilities Forum: <https://enablingvillage.sg/2017/05/25/7-things-we-learned-about-inclusive-art-at-the-2017-arts-and-disabilities-forum/>

<https://www.britishcouncil.sg/programmes/arts/arts-and-disability/arts-disability-forum-2017> [Accessed 21 January 2021]. This includes clear learning points from the training.

[5.10] SuperHeroMe <http://www.superherome.sg/>. Supported by a testimonial from the Lead Producer and Trainer at SuperheroMe on the outcomes of the training led by Fox.

[5.11] Details of the British Council conference: <https://www.britishcouncil.kr/en/uk-korea-2017-18/events/disability-conference>. Supported by a testimonial from the Korean Disability Arts and Culture Center on the nature of training and input into improved strategic delivery.