



SAHA
Scottish Arts &
Humanities Alliance

Scottish Arts and Humanities Alliance (SAHA)

Impact Case Studies

INTRODUCTION

The Scottish Arts and Humanities Alliance (www.saha.scot) was established to promote the valuable contribution of the arts and humanities in Scotland to our social, cultural and economic advancement. It showcases the best of Scottish research, knowledge exchange, policy and teaching activity. SAHA is foregrounding the role of the Arts and Humanities in social, cultural and business leadership, and works both in a global context and as a single voice to government, funding agencies and research councils. For more detail, see our 2021-22 annual report at: <https://saha.scot/annual-report-2021-22>

The Research Excellence Framework (REF) is the assessment process, carried out every 5-7 years, which is used to inform the allocation of around £2bn annually to university research in the UK. It measures the quality of published research, its cultural, social and economic impact, and the research environment, which indicates what use has been made of previous funding to support research. It is central to the funding of research and innovation at our universities.

This casebook is a selection of some of the best of Scottish Arts & Humanities research impact case studies from the 2022 REF. These short summaries of global change take us from the tourist industry to public policy, from motherhood to genocide. Arts and Humanities research is not just about reading books: it is about social, cultural and economic innovation, because people are part of every policy question and you cannot leave them out and have an answer that works. The Arts and Humanities are about people, what they create and do, and how they see the world: they are central to us, for they are about us. This selection shows some of what they can do for good in Scotland's universities.

These case studies demonstrate the very real impact that arts and humanities subjects have on how we live and on how we think about social, political, and economic relationships. In many cases, the benefit of this work can be felt at local, national, and international levels and the connections these scholars establish with policymakers, creative practitioners, the tourist industry, healthcare providers and the public has led to increased social cohesion and to concrete changes in policy and practice.

One area in which Arts and Humanities research is making a real difference is in healthcare, with insights from these projects guiding practitioners working with dementia sufferers, and with patients suffering from trauma, or helping to create accessible narratives to explain complex medical conditions.

Some projects, including one about the spirit of the Blitz, another about the legacy of slavery and another about the 1947 Partition of India, have altered popular understanding and discourse about the past, and have influenced how these are publicly and officially remembered at home and abroad. Others have engaged with the heritage sector, leading to changed practices in how commemorations are planned and in the work of museums; yet another, linking literary scholarship and the economy, demonstrates the soft power of culture and its value to the tourist industry.

Work in theatre and the arts has led to transformations in how creative and cultural industries think and act more inclusively. Some of these projects have also led directly to increased creative outputs and to employment opportunities; one has led to the widespread implementation of a new quality framework for the arts.

This research is having an impact on people's lived experiences and social opportunities. Research on sign language, for example, has resulted in changes to educational policy, professional services and legislation around jury service, while a project focused on the Gaelic-speaking communities of Scotland and Ireland has influenced government policy and community language initiatives.

This small sample of case studies from across the Scottish Higher Education sector demonstrates that the arts and humanities are not only crucial to our understanding of and engagement with society, but they also help us to explain complex ideas, to shape values and to think differently about old and new problems. The wide variety of impacts that arts and humanities research has across many sectors, highlights the importance of human connectivity, which will prove increasingly necessary for the global challenges we face.

Catherine O'Leary and Murray Pittock, Co-chairs of the Scottish Arts & Humanities Alliance

Follow us on:



@SAHA_voice



@SAHAvoice



Scottish Arts and Humanities Alliance

www.saha.scot

THE MILITARY COVENANT

University: University of Aberdeen

Unit of Assessment (Number/Subpanel title): 31 Theology and Religious Studies

Background information and research focus

Ethical and theological engagements with the armed forces and military have usually taken the form of discussion on proportionate action and behaviour in the theatre of conflict: accounts of *ius in bello* historically have been framed through the approach of a cost-benefit account which leads to a key focus on proportionality. Professor Iain Torrance, Kt, KCVO has developed an innovative concept for ethical and theological engagements with the armed forces and military.

Project

Torrance proposed the concept of 'military covenant' to rethink the armed forces as a moral community within the state with which the state covenants. The covenant does not rely on a legal contract but rests on moral obligations on both parties. These are derived from a transcendent reference and commitment (a higher good). For service personnel, there is a commitment to service to the degree of offering the sacrifice of one's life; in return, civilians have a commitment to gratitude expressed in support. The covenant thus serves to assess and measure the whole society's responsibility to the armed forces, alongside the armed forces' responsibilities to and sacrifices for society.

Impact

Torrance's conceptualization of the military covenant has pioneered the conceptualization of armed forces and their relationship with society. His research has led to a step change in policy and practice in relation to military personnel and veterans impacting government policy, practice and finance, as well as on third sector organisations. His research was directly drawn upon by military leaders and consequently led to the widespread promotion of the idea of the Military Covenant in British public politics, later formally enforced in policy. The concept coined by Torrance began to have governmental influence under Blair, with the then Prime Minister invoking the need for a 'military covenant' in 2007. However, fulfilling a manifesto pledge, it was with the coalition government and post 2015 Conservative governments that Torrance's idea of a military covenant began to be applied in practice.

As a result of Torrance's research, a government-sponsored national Armed Forces Covenant has been established, using directly Torrance's conceptualisation of 'covenant' as a way of understanding the armed forces and their relation to the state. The covenant has been signed by a large range of governmental and non-governmental civilian agencies. All 407 local authorities in mainland Great Britain and 4 Northern Ireland councils have pledged to uphold the Armed Forces Covenant, as well as 4,000 organisations, including businesses and charities. The Covenant has thus provided significant change for military personnel and veterans' lives. Significant funds have been allocated by the government to advance work on the covenant supporting different areas including education and health, social and financial support, family life and employment. The term 'military / armed forces covenant' has also entered political discourse as a way of measuring whether the government and society at large have kept to their obligations to support members of the armed forces and whether armed forces are fulfilling the task they have as moral communities. It has also led to the creation of a designated body, the Office for Veterans' Affairs, in 2019.

Website

www.gov.uk/government/publications/armed-forces-covenant-2015-to-2020/armed-forces-covenant



UK military (Photo by Photo by Roberto Catarinicchia on Unsplash)

THE SPIRITUAL LIVES OF PEOPLE LIVING WITH DEMENTIA

University: University of Aberdeen

Unit of Assessment (Number/Subpanel title): 31 Theology and Religious Studies

Background information and research focus

More than 850,000 people in the UK are living with dementia and the care and support of people living with this condition is one of the key medical, social and spiritual issues of our day. This research challenges the perception of dementia that focuses only on biological aspects, reframes our understanding of the disease and foregrounds the spiritual needs of people living with this illness.

Project

Professor John Swinton's book *Dementia: Living in the Memories of God* (Grand Rapids: Eerdmans, 2012) draws on practical theology to reconceive this medical condition as a social, cultural and spiritual phenomenon. It aims to inform and enhance the care practices of ministers of religion, hospital chaplains and care professionals. The book won the Michael Ramsey Prize for Theological Excellence in 2016, was shortlisted for the 2018 Grawemeyer prize in religion and played a significant role in Professor Swinton being awarded the 2018 American Psychiatric Association's Oskar Pfister award for an outstanding contribution to religion and psychiatry. As a follow-up to this published work, Professor Swinton developed a research project to action ideas from the book and explore new ways of meeting the spiritual needs of people with advanced dementia.

Impact

This case study relates to Swinton's work on dementia care, which has succeeded in the re-framing of dementia as a part of the spiritual life of the community and has had an impact on local and national government (e.g. Scottish Government's *Standards of Care for Dementia in Scotland: Action to support the change programme*), caring agencies, third sector organisations, dementia care providers and religious communities in the United Kingdom and internationally. Swinton was commissioned by Aberdeen's Health and Social Care Partnership to review dementia services in Aberdeen and to develop new innovative modes of practice influencing policy and practice in Aberdeen and Edinburgh City Health and Social Care Services. His work was also instrumental in shaping policy and practice at the international level, in Australia. Through a long-term residential role at HammondCare, a major care provider in Sydney, Swinton's recommendations led to reform of the management policy, practice, and organisational culture in the institution.

The Purple Bicycle Project created an innovative and unique model of spiritual care. Based on the narration of spiritual needs, the project helps carers develop individual plans to address the spiritual needs of people with advanced dementia. It was originally piloted as a research project, then expanded to an extensive Scotland-wide project undertaken in 2019 by a consortium of four organisations (Faith in Older People, Aberdeen University, Mowat Research, and Simon Jaquet Consultancy Services Ltd). Project outputs were disseminated at the Scottish level in the care sector.

These findings were popularised in over 150 lectures in the UK, Sweden, France, Switzerland, Canada, USA, Australia and New Zealand, reaching c. 8-10,000 people. As a direct result of the global impact of his contribution to education and provision for those with disabilities and dementia, Swinton was awarded the Lanfranc Award for Education by the Archbishop of Canterbury in 2020. Swinton was also invited to front a series on spiritual care for elderly people produced by AgeCare TV in Australia, widely used in Australia and in the UK, Hong Kong and Canada.



Woman's hands (Photo by Danie Franco on Unsplash)

COMICS JAM! ENGAGING THE PUBLIC USING A COMICS CO-DESIGN PROCESS

University: University of Dundee

Unit of Assessment (Number/Subpanel title): 27 English Language and Literature

Background information and research focus

Since 2015, Professor Christopher Murray and Dr Golnar Nabizadeh have created a practice-based research infrastructure for comics creators based on project findings from their research into comics as a mode of public information communication. Their research focuses on the ways in which comics can effectively represent memory, trauma and healthcare issues, disrupting existing methods of public communication on these subjects.

Project

Professor Murray's long-standing work on comics as a means of public communication and Dr Nabizadeh's on comics, trauma and memory led to the creation of the Comics Jam project in 2016. The Comics Jam is a practice research co-design methodology that embeds specialist knowledge, research expertise, and impactful messages in the comics. This enables the deployment of the formal and stylistic properties of comics to present public information messages in ways that disrupt current public information communication practices. Between 2016 and 2020, the researchers worked with 23 comics artists and a network of 19 partners (including charities such as Advocating Together, Fibromyalgia UK, and Organ Donation Scotland, and bodies such as the NHS and Dundee City Council) to create 20 educational and public information comics related to medical conditions, complex scientific issues and public-interest matters.

Impact

The project influenced partners by educating them about the potential of the comics medium to reach the public, disrupting and enhancing their formal communications, engagement and evaluation strategies. *Tackling Disability Hate Crime*, for instance, focuses on adults with learning disabilities and has been widely used by the charity Advocating Together. The comics have also been recognised as particularly beneficial for readers seeking to understand emotionally difficult subjects and complex technical information such as organ donation. *The Gift*, created in partnership with Mayra Crowe and NHS Scotland's Organ Donation Team, was deemed a 'fantastic and valuable resource' by the Scottish Manager for Organ Donation Services.

Collaborations with people directly affected by misunderstood and traumatic health conditions, disabilities and circumstances enhanced their wellbeing, providing them with a voice. *Fibromyalgia and Us*, co-created with Professor Divya Jindal-Snape, distributed 2,000 print copies and it was downloaded 13,554 times from over 90 countries, and the feedback on The Mighty website (an American chronic disease website) demonstrates the international reach and impact on wellbeing. Copies were made available in all 64 NHS Tayside surgeries and pain clinics, changing the way NHS Scotland communicated with the public on this issue. *When People Die*, developed in collaboration with The Children and Young People's Centre for Justice and two bereavement charities, focused on bereaved young people. It impacted professionals and young people and, as a representative of the Children's Hospitals Across Scotland noted, it empowered children to communicate their stories to peers.

With more than £200,000 dedicated to artists fees, use of facilities and studio spaces for comics creators, the project made a significant contribution to this sector of the creative economy. It also supported artists to develop skills and expertise that led to further employment and entrepreneurial work.



Public Information Comics - artwork by Jack Brougham

SHAPING CENTENARY COMMEMORATIONS: DUNDEE AND THE FIRST WORLD WAR

University: University of Dundee

Unit of Assessment (Number/Subpanel title): 28 History

Background information and research focus

The main research which underpinned the impact was Dr William Kenefick's work on the history of the labour movement in Scotland which highlighted its importance at national, not just regional, level.

Project

Kenefick's monograph, *Red Scotland! The Rise and Fall of the Radical Left*, c. 1870 to 1932 (Edinburgh: Edinburgh University Press, 2007) uncovered extensive information about the impact of the First World War in Scotland, notably on labour politics, war resistance and conscientious objection, in Aberdeen and Dundee and further afield. Particular emphasis was placed on Dundee, which the research showed was 'a leading centre of the anti-war movement' (*Red Scotland*, p. 152). Kenefick later developed his research on Dundee, demonstrating how support for radical political groups had accelerated during the war even before the Russian Revolution.

Impact

The underpinning research generated interrelated impacts on cultural production, public understanding, and commemoration during the centenary years of the First World War. The findings had wide reach in national media. Kenefick's research informed the BBC's centenary coverage, through the BBC Radio Scotland series 'World War One at Home' and the BBC iWonder guide 'Why was Dundee anti-war in WWI?' (2016). In 2014 and 2018, this research informed two supplements of the Scottish newspaper *The Courier*. Kenefick's contribution (along with colleague Derek Patrick) was recognised in the newspaper's annual 'impact list' of influential people in the region for both years.

The research, which highlighted the distinctive experience of Dundee as a centre of war resistance, led Kenefick to establish the Great War Dundee Commemorative Project (GWD) which ran from 2012-19. The GWD partnership, chaired by Kenefick, involved 18 local organisations, including the Black Watch Museum, DC Thomson, Dundee City Council and the Western Front Association. It raised awareness of how the First World War affected Dundee and its environs, partly through its organisation of major events in the city. Two particularly successful events were: a two-day BBC televised commemoration of the war's outbreak held in August 2014, which attracted more than 10,000 visitors; and a collaboration with the Scottish government's Commemorations Panel to host the national commemoration of the Battle of Loos in September 2015. GWD also enabled local people to research the war's impact on their city, using the underpinning research as a framework. This led to a series of workshops with findings collated in the booklet *Great War Dundee: Hidden Histories* (2019) and a pop-up exhibition, *The Home Front*, which toured the fourteen community libraries. The research on hidden histories also inspired a special comic, *Great War Dundee* (2019), created by the prominent comic creator Pat Mills, which was launched at V&A Dundee. In November 2020, the web version of the comic had been downloaded 1,520 times, in addition to an initial print run of 500 copies.

The research also had an impact on the professional practice of curators, significantly shaping curators' understanding of existing collections and consequently Dundee's cultural offering. Dundee's art gallery and museum, the McManus, used Kenefick's work to contextualise a unique First World War exhibit when it acquired a collection of artefacts belonging to the conscientious objector E. G. Carr (which formed a museum display).



INCREASING PARTICIPATION, ACCESS, AND INCLUSION FOR SIGNING DEAF COMMUNITIES

University: Heriot-Watt University

Unit of Assessment (Number/Subpanel title): 25 Area Studies

Background information and research focus

Sign languages are legally recognised in 50 countries yet, oftentimes, evidence-based guidelines for teaching sign language and interpreting or best practices are missing. Moreover, there is limited recognition for the contribution of signers to public life. Research in this area is needed thus to enable 70,000,000 deaf signers to participate in and have access to different services, promoting inclusion.

Project

Heriot-Watt University's sign language team has delivered internationally-relevant research projects that have focused on three main themes. Some projects have focused on the use of sign language in different settings including conversation, international sign language encounters, or on television and the arts (e.g. bilingual theatre productions). The second area of interest was the repositioning of signing in public life in the context of politics and justice. Empirical research on this theme demonstrated that deaf citizens can participate in, and have access to, political institutions, exploring what a signing parliament might look like. Moreover, a research programme of four linked projects examined the feasibility of signers participating in jury service with sign language interpreters, which led to law reform in Australia and Ireland. One last area of focus for research promoted access for signers in an inclusive society through professional, high-quality translation and interpreting services. In these projects, the Heriot-Watt University team developed collaborations with key stakeholders including the British Deaf Association, Police Scotland, SignVideo and the Association of Sign Language Interpreters UK (ASLI) on studies to promote access through face-to-face and video-mediated SLTI in four domains: employment, democracy, law and health.

Impact

Heriot-Watt University's work has had a significant impact at the national and international levels. This research has fundamentally shaped the British Sign Language (Scotland) Act 2015. Researchers also provided evidence for the Scottish Government's BSL/English interpreting landscape review (2019) and the BSL National Plan. The various projects developed by Heriot-Watt University have also shaped policy on professional services and education at the UK level and in Uganda. Research-led evidence led to improved frameworks for teaching British Sign Language (BSL) in schools and new awards from the Scottish Qualifications Authority (starting in 2018). The team's work with deaf jurors has presented conclusive evidence that led to changes to Juries Acts in Ireland and Australia, allowing deaf people to serve as jurors with sign language interpreters.

Heriot-Watt University staff developed training for police officers in Scotland and Manchester who work with sign language interpreters, improving access to services for deaf people in the UK. They also delivered training through the UK National Register for Communication Professionals with Deaf People, ASLI, Australian Sign Language Interpreters Association, the Sign Language Interpreting Service in Dublin, and the Flemish Sign Language Interpreters Association. New best practice guidelines developed by the World Association of Sign Language Interpreters and ASLI enhanced the professional standing for 25,000-30,000 practitioners worldwide. Professor Jemina Napier and Dr Robert Adam were co-leaders of the World Federation of the Deaf and WASLI Task Force to develop an accreditation system for International Sign interpreters to work at the United Nations and European institutions, which was established in 2015.

CHALLENGING INEQUALITY IN THE CREATIVE AND CULTURAL INDUSTRIES

University: University of Edinburgh

Unit of Assessment (Number/Subpanel title): 32 Art and Design: History, Practice and Theory

Background information and research focus

Access in the Creative and Cultural Industries in the UK continues to remain problematic for certain categories of people, especially those with a working-class background. Dr Dave O'Brien and Dr Orian Brook, together with other collaborators, pioneered research on creative and cultural industries in the UK that focused on social class inequalities, the institutional structures and mechanisms that perpetuate inequalities and the role of policies in supporting the status quo.

Project

This research used statistical evidence drawn from the Office for National Statistics' Labour Force Survey and Longitudinal Study, British Social Attitudes Survey, the Department for Digital, Culture, Media and Sport's Taking Part Survey, The Audience Agency's Audience Finder dataset, The British Election Study and bespoke interview and web-survey datasets. The data showed that the sector is dominated by the privileged social classes, with opportunities limited for working class people, women and people of colour. O'Brien and Brook's work on hiring practices highlighted existing patterns of exclusion and barriers to entry. Their report, *Panic! Social Class, Taste and Inequalities in the Creative Industries*, produced in collaboration with Create London, Arts Emergency and The Barbican, involved 110 UK organisations and almost 300 hours of interviews with creative professionals. The report made practical recommendations for institutional change for hiring as well as measuring and reporting diversity.

Impact

O'Brien and Brook's research into British creative and cultural industries made a significant contribution to culture changes in major arts and culture institutions. Their research led Create London, a company that commissions arts and architecture in public places, to make significant institutional and policy changes, change hiring practices and create several positive action traineeships.

Panic! partners - Create, the Barbican, Goldsmiths University and The Guardian - offered work placements for twenty young people to 'demonstrate the huge positive impact young people from a range of backgrounds can have on organisations'. The Barbican also organised an InFocus day of talks, seminars and workshops as part of its *Art of Change* programme in June 2018.

For the charity Arts Emergency, the report significantly influenced mentoring schemes run in London, Liverpool and Manchester and led to changes to their eligibility criteria to widen access for young people.

In the case of Weston Jerwood Creative Bursaries, the report led the organization to reconsider how they design and deliver programmes to facilitate inclusion. It underpinned a unique set of national partnerships involving 50 arts and cultural organisations and 200 people in a £1.5m 24-month training programme. It also had a strong influence on WJCB's 2019 socio-economic diversity toolkit.

Other cultural institutions that have made changes to their practices include the British Film Institute (BFI) and the Young Vic Theatre. The research directly influenced Arts Council England's 2020 10-year strategy, *Let's Create*. O'Brien's work also shaped the 2018-2019 UK Parliament's Digital, Culture, Media and Sport Select Committee's inquiry into the social impact of participation in culture and sport.

The image shows the cover of a report. The top half has a bright pink background with the word "PANIC!" in large, bold, black, italicized capital letters. The bottom half is a solid black rectangle with the text "IT'S AN ARTS EMERGENCY" in white, bold, sans-serif capital letters.

IT'S AN ARTS EMERGENCY

***Panic! Social Class, Taste and Inequalities
in the Creative Industries***

Panic! Social class, taste and inequalities in the creative sector - Report Cover Page

THE SPIRIT OF THE BLITZ: DEEPENING PUBLIC UNDERSTANDING OF THE BRITISH HOME FRONT DURING THE SECOND WORLD WAR

University: University of Edinburgh

Unit of Assessment (Number/Subpanel title): 28 History

Background information and research focus

During the Second World War the morale of the British people was clandestinely monitored by Home Intelligence, a unit of the UK's Ministry of Information, which compiled regular reports on the state of popular morale. Drawing on these unique sources, Edinburgh historians Professor Jeremy Crang and (the late) Dr Paul Addison co-edited two books which together incorporate a complete set of the reports covering the evacuation from Dunkirk, the Battle of Britain, and the Blitz: *Listening to Britain: Home Intelligence Reports on Britain's Finest Hour, May - September 1940* (Bodley Head, 2010) and *The Spirit of the Blitz: Home Intelligence and British Morale, September 1940 - June 1941* (Oxford University Press, 2020). The historiographical significance of these two volumes lies in their capacity to test and challenge the mythology of Britain's 'finest hour' - and the experience of the Blitz in particular. The mass bombing of civilians posed, or so it was thought, the greatest of all threats to civilian morale. The reports confirm that morale was never broken but reveal that reactions to the Blitz depended on a range of factors such as the resilience of individuals, the pattern and intensity of the raids, the size and topography of the cities attacked, and the efficiency or otherwise of the civil defence measures. They also strip away some of the nostalgia that has grown up around the period. As the evidence in the volumes demonstrates, collective stoicism, rather than patriotic fervour, was the prevailing spirit of the Blitz.

Project

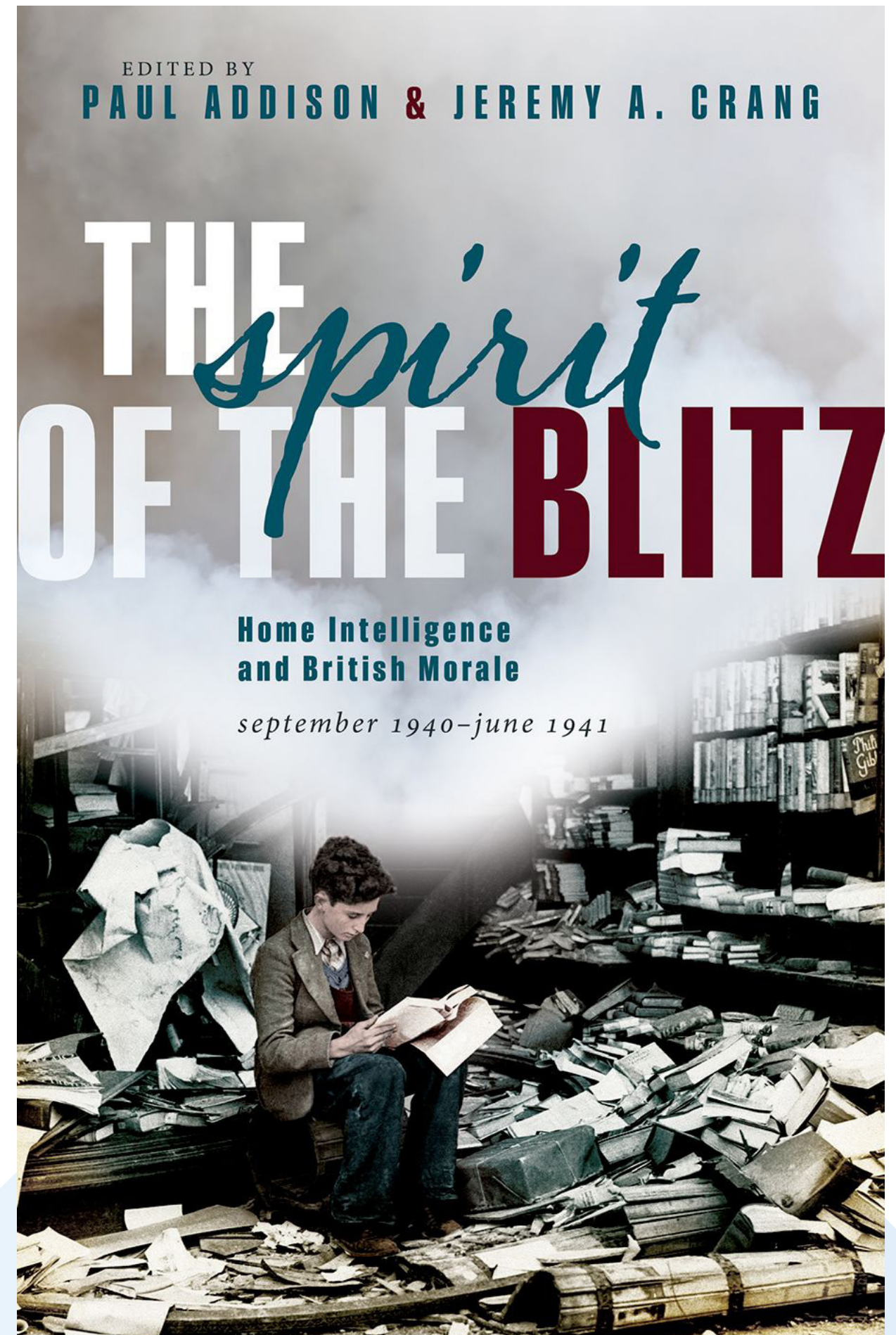
The research from these two volumes helped inform a well-received BBC documentary series on the Blitz. Produced by the leading TV production company Wall to Wall, it was entitled 'Blitz: the Bombs that Changed Britain'. This four-part series focused in turn on the East End of London, Hull, Clydebank and Bristol. It told the story of the impact of a single bomb on a specific family or community to show the ripple effects of the Blitz on Britain's social, political and geographical landscape. Professor Crang and Dr Addison served as historical consultants for the series and worked closely with the programme makers. They provided in-depth advice on matters of historical detail as well as the overarching historical themes for each programme and the series as whole. They also reviewed, and provided detailed comments on, the shooting scripts for each hour-long episode.

Impact

The documentary series was first broadcast on BBC 2 between 23 November and 14 December 2017. It attracted an average audience of 1.5 million viewers for each episode. The series was repeated on BBC 2 in August 2018 and again in October 2020. It received excellent reviews from television critics and viewers. This was confirmed when the series was nominated in 2018 for a prestigious British Academy of Film and Television Arts Award (BAFTA) in the 'Specialist Factual' category. This is compelling evidence of the public and critical impact of the series, and its influence in re-shaping popular discourse - away from the well-worn historical clichés that have inveigled public memory of the Blitz and towards a more complex and authentic story about reactions to the bombing. The Spirit of the Blitz thus represents an example of how a creative medium, such as television documentary, can serve as a powerful vehicle for the dissemination of impactful historical research.

Website

www.ed.ac.uk/history-classics-archaeology/research/research-excellence-framework-2021/history-ref-results



The Spirit of the Blitz Cover Page

“SEWING SOCIETY TOGETHER”: REALISING THE HEALING POTENTIAL OF APPLIED THEATRE IN AREAS OF CONFLICT OR INEQUALITY

University: University of Edinburgh

Unit of Assessment (Number/Subpanel title): 27 English Language and Literature

Background information and research focus

Nicola McCartney has developed a unique, practice-based methodology within Applied Theatre to address social issues. The methodology builds on the scholarly principles of dramatic narrative with the writer/researcher working with participants over many weeks, treating their real-life stories dramaturgically, as if they were characters in a written drama. This process empowers individuals and can help them better interpret their life circumstances and, in turn, develop a more considered, constructive response to situations of trauma conflict or social marginalization.

Project

The innovative methodology has its roots in Traverse Theatre’s flagship *Class Act* programme which sees young people mentored by professional playwrights to develop scripts for performance. McCartney acts as an ambassador for the programme and her contributions, including specific dramatic exercises shaped the programme’s handbook and the information pack for workshop leaders. This methodology was tested at national level with younger participants from a range of backgrounds, as well as in international contexts. McCartney’s research-led practice has also included working with other playwrights for a season of new plays focused on the socio-political situation in Russia and the war in Ukraine produced by Glasgow Lunchtime Theatre and the University of Edinburgh, in association with National Theatre Scotland. A recent collaboration with Dritan Kastrati, who was transported by people smugglers from Kosovo to the UK as a child and then lived in the care system, the *How Not to Drown* play premiered at Traverse during the Edinburgh Fringe Festival 2019 and received several national awards.

Impact

The international impact of the project and methodology is significant. After testing it in areas of conflict in the Caucasus in 2006, McCartney worked on *Class Act* with Ukrainian playwright Natal'ya Vorozhbit successfully bringing together young people from East and West Ukraine following the country’s divisive revolution. Between 2016 and 2018, 30 new plays by 60 young people were developed and performed. Natal'ya Vorozhbit commented that ‘*using Class Act techniques, we are trying to sew our society together*’. Subsequently, the programme’s international growth has allowed McCartney to reach and train previously uninitiated practitioners at scale. Through Moscow’s Lubimovka Theatre Festival, in particular, the research has placed *Class Act* at the heart of Russian theatre’s current focus on theatrical pedagogics. In 2018, with the support of the British Council, Creative Scotland and the Scottish Government, Traverse and McCartney worked with Rage Productions on *Class Act Mumbai*, 60 young people and a range of professionals creating 25 new plays. This is the first time that young people’s playwriting has been professionally staged in India, where the craft is not taught in schools, and young voices – especially those of young women and those of certain religions and castes – are not often publicly heard.

In October 2020, Nicola McCartney was named as lead artist on a National Theatre Scotland project focused on the care system, to work with local authorities, carers and cared-for young people. This resulted in a filmed reading of the work made with care-experienced collaborators, *Holding/Holding On*, which premiered online in 2021 and is available via NTS website again in autumn 2022.



‘How Not to Drown’ by Nicola McCartney and Dritan Kastrati, Thick Skin Theatre Company and Traverse Theatre, co-produced with Tron Theatre and Lawrence Batley Theatre. Directed by Neil Bettles (2019). Winner of Scotsman Fringe First and Herald Angel Awards.

ROBERT BURNS IN THE ECONOMY, CULTURE AND SOCIETY OF SCOTLAND

University: University of Glasgow

Unit of Assessment (Number/Subpanel title): 27 English Language and Literature

Background information and research focus

Research at the Centre for Robert Burns Studies has informed major policy and societal developments at both governmental and third-sector level during the period 2014-20, including a major economic report for the Scottish Government addressing the economic impact of Burns in the tourism, festivals, food and drink sectors, housing and other areas, which triggered a debate in the Scottish Parliament.

Project

Robert Burns and the Scottish Economy, Editing Robert Burns for the 21st Century, Robert Burns Beyond Text, The Global Burns Network.

Impact

The body of work includes several major projects by the Centre for Robert Burns Studies at the University of Glasgow (UofG). Key outputs exemplifying UofG's authoritative status on Burns include a new multi-volume edition of the *Complete Works* (Oxford University Press), substantially revising the canon of his writings and their interpretation, for example by excluding from the canon 50 songs formerly attributed to Burns, by demonstrating that Burns was learning Greek, and by offering major new insights into his contemporary reception and the society in which he lived.

This research is also producing important new insights into, for example, historic inks in Burns and other eighteenth-century manuscripts through a highly-innovative interdisciplinary project involving mass spectrometry, which has greatly improved scholarly understanding of forgery, watermarks and papertypes. The National Records of Scotland commented that this was of *'vital importance to us in the delicate and confidential work of assigning dating, provenance, and consequently ownership, to several documents of considerable historical and financial value ... and there have undoubtedly been cost and time savings to us. ... advice of this quality would be unobtainable elsewhere'*.

The Scottish Government's Department of Economic Development commissioned the research which led to the Report on *Robert Burns and the Scottish Economy*. This research developed a new model for measuring economic impact. The resulting Report quantified the value of Burns to the Scottish economy at £203M, with an additional £138.5M of embedded brand value. It found that there is much under-exploited economic potential, particularly in Dumfries and Galloway. The Pittock Report advocated ten key recommendations, including stronger regional connectivity, locally-provenanced supply chains and other measures designed to lift Burns-related economic impact towards the level of Mozart. Recommendations 3 (drivers of higher cultural tourism spend), 5 (new Dumfries and Galloway strategy) and 8 (use of Burns in international soft power projection) have already begun to be implemented. The Department of International Trade profiled Burns in the context of this 'fantastic' report in 2020. Chris Thomson of the Scottish Government commented: *'the report was of value to the Scottish Government in considering our approach to...potential economic benefits of historical figures such as Robert Burns. ... It has sparked interest in cross-government work about how culture can be used to leverage economic benefits: from historical figures such as Burns to contemporary opportunities such as successful TV and film productions'*, while Brian Dornan, then Head of Scotland House, London, commented that *'the reports' publication in 2019 provided impetus to the further development of marketing, branding and other materials to support the promotion and delivery of Burns focused events at home and abroad... including diplomatic engagement, business networking events, engaging the Scottish diaspora overseas'*.

Website

www.gla.ac.uk/schools/critical/research/researchcentresandnetworks/robertburnsstudies/robertburnsinthe-scottisheconomy

www.gla.ac.uk/schools/critical/research/researchcentresandnetworks/robertburnsstudies/editingrobertburns-forthe21stcentury



Robert Burns in the Scottish Economy Report Launch

USE OF CREATIVE PRACTICE AND RESEARCH TO CHANGE PERCEPTIONS OF WRITING AND MOTHERHOOD

University: University of Glasgow

Unit of Assessment (Number/Subpanel title): 27 English Language and Literature

Background information and research focus

Literature on the subject of motherhood was frequently dismissed by publishers, perceived in stereotyping, highly trivialising ways. This project countered this image and contributed to a shift in the discourse in publishing on this topic. It also empowered authors to find inspiration in the experience of motherhood and reflect this in their creative writing.

Project

Dr Carolyn Jess-Cooke played a lead role in a move within women's writing on motherhood by producing the creative anthology *Writing Motherhood* which included poems, essays and interviews from 85 female writers worldwide. The publication was unique in its dual examination of the impact of writing on motherhood and the impact of motherhood on literary art. It received a K Blundell Award from the Society of Authors and a Northern Writer's Award. Jess-Cooke subsequently developed a touring project during 2013–2015. The project took twenty female writers to thirteen literary festivals throughout the UK and aimed to address the impact of motherhood on women's literary work and careers, to engage audiences in creative writing as a practice for self-reflection, and to address issues of censorship and representation prevalent in the publishing of women's writing.

Impact

The *Writing Motherhood* anthology contributed to a major shift in discourse on motherhood, previously rejected by literary critics and male writers, who dismissed this area as too niche to find a readership. The anthology was highly praised by national and international media, including the Evening Standard, the American journal POETRY and the Wales Arts Review.

This work empowered project participants: some women gained confidence in the subject and went on to make their own successful contributions to this newly elevated topic. One project contributor, Hollie McNish, posted the spoken-word poem *Embarrassed* on YouTube and it became viral reaching 1.3 million views in a week. Her collection of essays and poems, previously rejected, was finally published and won the Ted Hughes Award in 2016. Inspired by the project, another participant wrote the poem *Republic of Motherhood* which won the coveted Forward Prize for Poetry 2018, and had a variety of high-profile readings (e.g. at the Royal Festival Hall) and performances on BBC Radio 4.

In total, 800 people participated in person and 1.2 million people engaged online e.g. via social media and YouTube in Jess-Cooke's project. It made a significant contribution to the above-noted shift in attitudes affecting the genre. The impacts of the project and anthology have been further extended through writing workshops based on the book, including creative writing workshops organized by Helen Calcutt and the *Mothership* series.

Significant impact was achieved during the COVID-19 lockdown in March 2020 through *Stay-at-home!*, an online literary festival aiming to widen participation during lockdown. This literary festival was initiated by Jess-Cooke, in collaboration with Paper Nations. The event was held over 16 days between 27 March 2020 and 11 April 2020. It featured 220 authors and 145 events, with 15,000 participants in attendance. Participants commented that the inclusive, online format removed different barriers to participation, be these physical, economic, social or geographical. Increased accessibility also allowed participating writers to engage with much more diverse audiences.



Stay at Home Festival Poster

TRANSFORMING PUBLIC UNDERSTANDING OF THE SIGNIFICANCE AND LEGACY OF SLAVERY IN BRITAIN

University: University of Glasgow

Unit of Assessment (Number/Subpanel title): 28 History

Background information and research focus

In 2015, a prominent Scottish academic argued that for generations Scots had denied or ignored the country's role in the perpetuation of slavery. The economic gains from prominent slave-related trades were little known. The University of Glasgow's research has contributed significantly to countering this narrative, transforming public understanding in the UK and beyond.

Project

The research conducted by Professor Simon Newman and Dr Stephen Mullen comprised several projects that have investigated how Glasgow and Scotland benefitted from historical racial slavery. The first strand of activity involved research into the profits from trades associated with enslaved people (e.g. tobacco) and how these led to the significant growth of Glasgow's economy, which became the 'Second City of the British Empire'. A second strand involved archival research in 18th century newspapers to track advertisements, with findings mapped in a landmark online database 'Runaway Slaves in Britain'. A last strand of activity, commissioned by the university's Senior Management Group, involved extensive research in university, local and national records to evaluate the extent to which the university had benefitted from the profits of historical racial slavery, and then to recommend a programme of reparative justice.

Impact

Public understanding of this topic has been transformed in the UK and internationally through media stories, interviews, consultancy, cultural productions and the public database, 'Runaway Slaves'. During the 2014 Commonwealth Games in Glasgow, the research inspired and supported the creative project *Emancipation Acts*, a series of live street performances about Glasgow's slave trade legacy. The online database received national and international coverage in leading media outlets such as the New York Times, Washington Post, Scotsman, STV, etc. Within one month since its launch the database received 6,450,000 hits, including 134,687 unique visitors and a total of 273,646 visits. The database also informed international institutions' work such as the Smithsonian's National Museum of African American History and Culture. The Runaway Slaves database also inspired artistic outputs which further deepened the shift in public understanding, including May Sumbwanyambe's play *An Educated Man* for the National Theatre of Scotland, and the radio play *The Trial of Joseph Knight*. Moyo and Morayo Akandé created an acclaimed short film, *1745*, which gained national and international recognition, winning prestigious awards internationally. In collaboration with artist Warren Pleece, the Glasgow team also developed *Freedom Bound*, a graphic novel telling the story of runaway slaves in Scotland, which was distributed to all 365 state secondary schools.

The 2018 report *Slavery, Abolition and the University of Glasgow*, and the university's full adoption of its recommendations for reparative justice, received extensive coverage in national media (e.g. the Guardian, Herald, Times, the Daily Mail). International coverage included news media from the USA to Brazil to Spain, commenting on its significance. Newman and Mullen subsequently directly advised colleagues at Edinburgh, Bristol, Cambridge and Nottingham Universities to explore their own slavery-related histories. This project led to Glasgow being recognised by the Times Higher Education as University of the Year 2020. Informed by this study, Glasgow City Council commissioned the University of Glasgow to carry out an audit of Glasgow's historic connections to the transatlantic slave trade.



1745 Film Poster

THE CREATION (AND RE-CREATION) OF CONTEMPORARY FEMALE HEROINES AT THE CENTRE OF NEW PLAYS FOR THE THEATRE

University: University of St Andrews

Unit of Assessment (Number/Subpanel title): 27 English Language and Literature

Background information and research focus

Art is meant to reflect reality, however, too often it only shows one side of the story. Women have been under-represented in the theatre, in terms of the numbers of female playwrights whose work is staged, the number of main roles for women and the gender bias of the stories told. All too often, women are excluded from the picture or, where they are its focus, the framing is limited to telling stories that only concern women rather than more universal narratives. Professor Zinnie Harris addresses these fatal flaws in theatrical tradition through innovative and artistic means.

Project

Since 2015, Harris has published six plays that feature women at their narrative and thematic centres. Several of these respond to and update ancient and canonical representations of women. This is a notable focus of Harris' work, including the 2016 trilogy *This Restless House*, which re-creates Aeschylus's Clytemnestra and Electra from the Oresteia. In addressing the gender imbalance within ancient and canonical theatre, Harris has often directly confronted simplistic and unconvincing portrayals of women. In *This Restless House*, challenging received ideas of Clytemnestra (and later Electra) as a woman already capable of murder, Harris showed Clytemnestra affected and changed by the events of the play – not least, grief at the ritual sacrifice of her daughter.

Impact

The six plays published by Harris have created substantial roles for women actors and have been an important factor in recent efforts to address the gender imbalance still found in theatre across the world. Since 2015, Harris' plays have been translated into 11 languages and seen by audiences in 10 countries including the UK, Italy, Slovenia, South Africa, Sweden and Turkey. This global legacy has provoked debate about women's representation in theatre, influenced the programming practice of multiple major theatres and profoundly influenced British, Turkish, Kurdish and Iranian playwriting about women.

This success has fostered a wider increase in women's representation in professional drama. Harris' plays provide opportunities for women actors in their thirties and forties to take leading roles at a time when work typically starts to thin. This representation has even extended behind the curtain, with the Johannesburg production of *Meet Me at Dawn* being supported by an all-women design and production team. Several actors went on to win awards for their roles in the play, including Pauline Knowles, who was awarded Best Actress at the 2016 CATS awards for her Clytemnestra in *This Restless House*.

In a context where only a fifth of English theatres have female directors controlling only 13% of the Arts Council budget, Harris' critical acclaim and centring of women directly addresses the theatrical gender imbalance and inspires new generations of female playwrights.

Website

www.st-andrews.ac.uk/english/people/zkh2



This Restless House. Image by Tim Morozzo, showing Pauline Knowles

IMPROVING OUR UNDERSTANDING OF POSITIVE CHANGE IN POST-GENOCIDE RWANDA

University: University of St Andrews

Unit of Assessment (Number/Subpanel title): 26 Modern Languages and Linguistics

Background information and research focus

During the 1994 Genocide against the Tutsi, over a million people were brutally massacred in just one hundred days, often by friends, neighbours and even family members. Community surveys in Rwanda reported that 35.6% of genocide survivors were suffering from trauma in 2017-18. Much of our understanding of the genocide comes from the personal testimonies of victims and perpetrators, which were collected between 2014-2016 in Kinyarwanda, the interviewees' native language and the major language in Rwanda. This project, led by Professor Nicki Hitchcott, used the testimonies to examine the ways in which traumatised individuals have rebuilt their lives with an emphasis on what is described as 'post-traumatic growth'. Post-traumatic growth was originally developed in Clinical Psychology and describes the process whereby individuals who have experienced traumatic life events transform their lives and themselves in positive ways. This Modern Languages-led project used the concept as a tool for analysing testimonial narratives of the Genocide.

Project

The Genocide Archive of Rwanda is the first and largest archive of materials relating to the 1994 genocide in the world. From this archive, Hitchcott's team selected a corpus of key oral testimonies from survivors and perpetrators of the 1994 genocide. In Rwanda, the group recruited a team of native speakers to transcribe the testimonies in Kinyarwanda, translate them into English, then back-translate them into Kinyarwanda to ensure accuracy. Through a qualitative analysis of the testimonies, looking for indicators of social and psychological change, they identified some of the ways in which individuals articulate post-traumatic growth in Rwanda.

Impact

This project has led to more extensive and accurate documentation of the Genocide against the Tutsi. As a result of their access to a collection of unpublished oral testimonies from survivors and perpetrators, and their careful translation of 26 testimonies totalling 168,000 words, the researchers have increased the volume of linguistically and culturally accurate materials held in the Genocide Archive of Rwanda. Some of those who gave testimony have since died, but this project ensures that their testimonies will live on and remain true to what was originally said.

In 2018, Hitchcott and colleagues led two day-long workshops with therapists from across Rwanda. The therapists were using a range of therapeutic techniques with patients, but all focused on the diagnosis and treatment of symptoms (PTSD) rather than on positive change (post-traumatic growth). Having engaged with Hitchcott's research, participants decided to use the concept of post-traumatic growth to evaluate patients' state of mental health and to assess the processes of healing and resilience. Both patients and therapists are now benefitting from focusing on positive changes since trauma rather than on post-traumatic symptoms. The therapists have also been using what they learnt in the two workshops to train other therapists in Rwanda: one therapist trained 61 clinical psychologists in post-traumatic growth over 3 days. In total, just under 100 therapists have now received training.

Website

<https://rwandan.wp.st-andrews.ac.uk>



The Kigali Genocide Memorial. Image via Nelson Gashagaza, licensed under Creative Commons.

REINTERPRETING THREE-DIMENSIONAL ILLUSTRATION IN AND BEYOND THE EARLY MODERN PRINTED BOOK

University: University of St Andrews

Unit of Assessment (Number/Subpanel title): 32 Art and Design: History, Practice and Theory

Background information and research focus

This cross-disciplinary initiative led by Dr Laura Moretti examined illustration in early modern printed books (ca. 1500-1700). The research sought to dispel notions that such objects are remote and impenetrable to the public by bringing them to life for audiences beyond period specialists. It emphasised how the development of 3D representation within the books' pages reveals these objects to be at the heart of the development of artistic and scientific cultures right up to the present day.

The project began with Moretti's research on the Renaissance intellectual Daniele Barbaro (1514-70) who lived during a time when printed illustration, and especially the depiction of perspective, was still very much in development. Moretti has explored the role of perspective in Barbaro's publications, which was found to entail far more than artistic analysis. Illustrated books such as Barbaro's were instead found to be a method of presenting early modern printed books as an interdisciplinary focus of study, encompassing art, science, and industry to name a few.

Project

From 2015-2020, Moretti collaborated with Daryl Green, currently at the University of Edinburgh but previously Rare Books Librarian at the University of St Andrews. Together they created *Thinking 3D*, a project that considered illustrated books produced between the 15th and the 21st century as tools to think about how three-dimensionality has affected fields from fine art to the sciences to engineering, architecture, and industry. These concepts were set out in a book co-edited by Green and Moretti and through their open-access website which brought together specialists from across periods in art history, visual studies, history of science, medicine, and architecture, to publish essays that communicate their disciplinary perspectives of 3D representation in a rigorous and widely accessible form. These initiatives have inspired a series of 12 exhibitions across Europe and the US, with Moretti co-curating major exhibitions at the University of Oxford's Bodleian Libraries and the Biblioteca Nazionale Marciana, Venice.

Impact

The Bodleian exhibition had a tremendous impact, inspiring a total of 25 separate events at the University of Oxford, including conferences, talks and workshops, between 2019 and 2020. Other institutions ran entirely self-funded events directly inspired by *Thinking 3D*, with direct input from Moretti and Green on their curation. For some, such as Vanderbilt University, Nashville, it was the first time their libraries had hosted an exhibition of such scale. The publicity brought by the exhibitions has, in several cases, connected host institutions with new partners, while the experience of managing the exhibitions has helped to foster a desire for more projects of this scale in the future.

Innovations at the exhibitions, including an interactive screen upon which visitors could flip through all thirty of the digitised books and manuscripts on display, had a real and profound impact on the public's understanding of what museum exhibits can achieve. Combined, the exhibitions and events reached a total of 15,000 people and have a +50,000-strong online community. Their feedback has been overwhelmingly positive, with one visitor stating: 'We need more exhibitions like this one'.

Website

www.thinking3d.ac.uk



Paolo Veronese, Portrait of Daniele Barbaro, 1556-67, Rijksmuseum, Amsterdam

LANDSCAPE LEGACIES: CO-PRODUCING THE RECORDING, UNDERSTANDING, AND COMMEMORATION OF THE MINING INDUSTRY

University: University of Stirling

Unit of Assessment (Number/Subpanel title): 28 History

Background information and research focus

Built heritage related to the mining industry and the coal-mining landscapes of central Scotland is an under-represented topic of research. The decline of the mining industry, from the 1960s onwards, has led to pit closures, with post-extractive and other associated industrial sites becoming derelict or being repurposed for contemporary use. The negative perception of the mining industry has led to neglect, with landscape features and industrial heritage rapidly disappearing in the area. Dr Catherine Mills’ research focuses on the semi-rural landscapes of Clackmannanshire in central Scotland. It employs a methodology of co-production with the local community to trace the multiple environmental, historic, and heritage legacies of coal-mining in this area.

Project

This research on coal mining was approached through an interdisciplinary research framework (drawing from environmental history, geoarchaeology and social anthropology) to chart the traces coal-mining has left in the landscape in Clackmannanshire communities. The main output of this project is a community-co-produced ‘*Landscape Legacies of Coal Heritage Walks App*’: an innovative form of heritage recording and presentation that provides 213km of curated, research-informed heritage walks across former coal-mining landscapes. These trails are underpinned by archival and ethnographic research conducted by Mills and community stakeholders.

Impact

This co-produced research has led to an enhanced understanding of former-coal mining landscapes among local and national stakeholders that would otherwise remain unvalued and often forgotten. These routes draw on a new method of collaborative heritage research, recording and publication by involving individuals who engage with their own history by contributing with stories and memories to enrich people’s understanding of established routes. This has led to an increased valuation of mining heritage landscape and industrial archaeology. The coal app received national coverage in the media and it has empowered local groups such as the Clackmannanshire Field Studies Society. When the Southern Uplands Mining Heritage Organisation was formed in 2019, Mills was elected to its Management Committee. The Coal App inspired new ways of promoting mining heritage in Scotland, and Mills achieved national impact by making this co-produced knowledge available to traditional history organisations, most notably in the collaboration with the National Mining Museum Scotland.

The Coal App, and the co-produced research reflected within it, have also had an impact beyond central Scotland by empowering other mining communities to rediscover their heritage, such as the community group ‘Coal Mining in Leicestershire’. New collaborations are now in development with communities in Kent and Lancashire also. It is expected that these collaborations will lead to new routes and eventually create a series of interlinked local eco-museums, with significant potential to create a full national eco-museum of coal in the future.

Website

www.stir.ac.uk/about/faculties/arts-humanities/our-research/centre-for-environment-heritageand-policy/outreach-and-public-engagement/landscape-legacies-of-coal-mining/#panel78360-2

COLLABORATION AND CO-PRODUCTION OF NEW CULTURAL ARTEFACTS IN RAISING PUBLIC AWARENESS OF SCOTLAND’S SPORTING HERITAGE THROUGH THE COMMONWEALTH GAMES SCOTLAND ARCHIVE

University: University of Stirling

Unit of Assessment (Number/Subpanel title): 34 Communication, Cultural and Media Studies, Library and Information Management

Background information and research focus

For over two decades at the University of Stirling, Professor Richard Haynes has researched the social and cultural dynamics of sport and popular culture. His research is focused on the historical and cultural importance of sports mega-events and has led to innovative projects promoting Glasgow’s sporting heritage.

Project

In the run-up to the city hosting the 2014 Commonwealth Games, Haynes developed a knowledge exchange project focused on community-based sport archives and educational outreach (*From The Sporting Past To Future Wellbeing: Intergenerational Sports Heritage in Glasgow’s Southside*). In 2014, Haynes researched and co-curated an exhibition with archivist Karl Magee entitled ‘Hosts and Champions: Scotland in the Commonwealth Games’. More recently, the Stirling team has contributed to the heritage initiative ‘*Celebrating our Past, Building our Future*’ launched by Commonwealth Games Scotland (CGS) in January 2019 to mark the 90th anniversary of Scotland’s involvement in the Games.

Impact

The research and knowledge exchange activities have changed how the CGS archive is managed, preserving it from loss, and even increasing its collection. The *Hosts and Champions* exhibition reached over 200,000 people, significantly enhancing public knowledge of sports heritage. After the exhibition was presented in the Old Fruitmarket in Glasgow in 2014, invited by the Scottish Government Legacy Team and VisitScotland, the team expanded the content and created a travelling exhibition. It toured across Scotland and was shown in 16 venues. The geographical reach of the exhibition into small towns and communities in Scotland was important for diversifying the public’s knowledge about Team Scotland’s sporting heritage. In each location, the Stirling team collaborated with local cultural and heritage organisations which brought local items to these collections, extending the reach of their work. In 2015, the Stirling Team also began to produce smaller pop-up exhibitions for Team Scotland and VisitScotland. The Stirling team has also hosted two symposia in collaboration with Sporting Heritage: ‘Pass It On: Celebrating Scotland’s Sporting Heritage’ (University of Stirling, 2017) and ‘Kick Off! Engaging With Scotland’s Sporting Heritage’ in collaboration with the Archives and Records Association (Hampden Stadium, 2018), both targeted at museum professionals and sports heritage organisations.

In 2018, a significant partnership between VisitScotland, Commonwealth Games Scotland and the Stirling Team led to the creation of a bespoke exhibition produced for Scotland House in Gold Coast, Australia, opening thus an international dimension of impact. The collaboration with Commonwealth Games Scotland continued and new archival research informed the institution’s heritage initiative *Celebrating our Past, Building our Future* in 2019. This research also enhanced social care for people living with dementia and loneliness. It informed the Sporting Memories Foundation’s project which used intergenerational sporting reminiscence tools, bringing together primary school children and people from care homes in Musselburgh.

USING ORAL HISTORIES TO CREATE AWARENESS OF INDUSTRIAL HERITAGE FOR SOCIAL AND ECONOMIC BENEFIT

University: University of Strathclyde

Unit of Assessment (Number/Subpanel title): 28 History

Background information and research focus

This case study by historian Professor Arthur McIvor enabled the significant enhancement in the collection and interpretation of oral history through extensive research, training, consultancy, community and work placement activities across the museum, heritage and local community sectors in Scotland. This included generating marked social and economic benefits. Activities deepened understanding of Scotland's industrial heritage and history of working lives, whilst marginalised voices were made more visible. A series of corporate oral histories enriched companies' perception of their workers' role in their development and boosted their economic activities through adding heritage narratives to their marketing tools. McIvor's research considerably augmented societal understanding of occupational disease and advocacy, creating widely used open access cultural resources, whilst a new Massive Open Online Course (2019) deepened public and professional awareness of mining history and heritage.

Project

The research applied an oral history methodology primarily to better understand industrial heritage through lived experience, elucidating the meaning of working lives in the past, including impacts of work on health, and in contemporary society. Key aims were to grow the intangible industrial heritage of Scotland, build up substantial new collections of oral interviews, interpret them and make them more accessible to the public. Broader research aims were also to elucidate 'hidden histories', revealing forgotten or neglected aspects of the past. Amongst the key findings were that intangible industrial heritage (oral history) has been relatively neglected in modern Scottish history and deserves to be utilised more in public history. McIvor's research also pioneered the application of an oral history methodology to the study of occupational health history and work-related disability.

Impact

Through a sustained programme of training, consultancy and community outreach, since August 2013 Strathclyde's oral history research has enriched corporate histories and associated marketing in Scotland and Ireland; widened access to industrial disease resources and supported advocacy campaigns; enhanced the collection and interpretation of oral history in Scotland; and augmented public and professional understanding and skills globally. For instance, Diageo incorporated employee stories into promotional films for their Lagavulin distillery's 200th anniversary in 2016, which were shared with a global audience via their brand website and social media channels. As outlined by Diageo's Archivist, their engagement with Strathclyde has resulted in the addition of 86 filmed interviews to their archive, enabling them to fill gaps in their corporate history. The work also widened access to industrial disease resources by attracting extensive documentary archives to Strathclyde's Special Collections, developing oral history audio-visual resources, adding external interview-based projects, and digitising analogue cassettes. From mid-2013, the collection was consulted by 63 individuals, including lawyers in asbestos compensation cases, victims' relatives, company archivists/librarians, writers and journalists, and prize-winning French film director Stan Neumann. Lauded for his cultural/historical film documentaries, Neumann's subsequent four-part *Le Temps des Ouvriers* ('Worker's Times') aired in April 2020 (ARTE, France/Germany), with later international festival and DVD releases. McIvor was a key expert contributor.

Website

www.strath.ac.uk/research/researchexcellenceframework/impactcasestudies/#content-1731191

AFTER PARTITION: MAKING PUNJABI HERITAGE INCLUSIVE ACROSS BORDERS

University: University of Strathclyde

Unit of Assessment (Number/Subpanel title): 27 English Language and Literature

Background information and research focus

Literary research on travel, migration, and refugees has enabled Dr Churnjeet Mahn to work with two organisations to address disconnected and marginalised heritage in and around Amritsar, a city with a contested heritage narrative because it was particularly impacted by the 1947 Partition, when most of the city's Muslims moved to Pakistan and camps in Amritsar received large numbers of Hindu and Sikh refugees from Pakistan. By working with the Cultural Resource Conservation Initiative and the grassroots NGO, Preet Nagar Residency, Mahn created change in mainstream heritage management and worked with creative communities along the Indo-Pak border to generate new work on 'missing' stories about Punjab and its history. In particular, the case study shows how Mahn has integrated community perspectives into government heritage projects, changed attitudes to heritage and facilitated belonging, and created new educational, cultural, and economic opportunities for Punjabis through heritage work.

Project

Dr Mahn's research examines the literary and cultural representation of mobility, with a special focus on travel, migration, and refugees, looking at groups or formations which have become marginal in discussions of travel, migration, and refuge, ranging from the history of British travel to Greece following its independence from the Ottoman Empire to British influence and another retreating boundary of Islamic influence through the case study of the Punjab. Through two AHRC grants, *States of Desire* (2014-2016) and *Creative Interruptions* (2016-2020), Mahn has combined research in literary and cultural history, post-colonial and decolonial thought, and participatory methods, to critique how and why particular communities are marginalised from representation in mainstream heritage narratives. This research has made a unique contribution to understanding how the legacy of the British Empire continues to shape the experiences of marginalisation and displacement for communities.

Impact

The case study enabled change in mainstream heritage management to generate new work on 'missing' stories about Punjab and its history. Specifically, the underpinning research enabled Mahn to: integrate community perspectives into government heritage projects by informing inclusive heritage decision-making with the first community consultation; change attitudes to heritage and facilitate belonging by engaging local communities with heritage sites and recording marginalised heritage narratives; create new educational, cultural, and economic opportunities for Punjabis through heritage work by supporting workshops and creative events to engage new audiences in traditional practices. Amongst other outcomes, through working with the Cultural Resource Conservation Initiative (CRCI), Mahn influenced a major Government of India-funded heritage initiative to conserve India's most significant heritage cities. The focus of this work was at an endangered heritage site, the Rambagh Gate, one of the original gates of pre-colonial Amritsar. The aim was to create a space for post-Partition communities living in the vicinity of the Gate to have their history represented alongside 'official' historical narratives through a programme of consultation and creative representations. Moreover, the programme of interview surveys and participatory research methods designed by Mahn developed a mechanism for inclusive heritage decision-making with the first community consultation in Amritsar for an active conservation project.

Website

www.strath.ac.uk/research/researchexcellenceframework/impactcasestudies/#content-1731050

ADDRESSING GAELIC LINGUISTIC FRAGILITY IN THE GAELIC-SPEAKING COMMUNITIES OF SCOTLAND AND IRELAND

University: University of the Highlands and Islands

Unit of Assessment (Number/Subpanel title): 26 Modern Languages and Linguistics

Background information and research focus

Gaelic, as a spoken community language in Ireland and Scotland, is in a critical condition and a significant decline has been recorded in Gaelic abilities and community use. The research conducted by the University of Highlands and Islands team has led to increased national awareness of linguistic, social and economic fragility in traditional Gaelic areas, and connected calls for new interventions.

Project

The research was published by teams of scholars in Scotland and Ireland. Taken together, their work formed the first pan-Gaelic, modern sociolinguistic research initiative investigating language ability, use and attitudes in traditionally Gaelic-speaking communities. Research also reflected on the role of the state and governmental bodies in initiating and supporting Gaelic development. One area of work focused on Gaelic language abilities, and cross-referenced these to age, family language background, gender and other factors. Another research theme was language use within the family, community and in wider social and economic contexts, while a related third theme brought the two previous themes in dialogue to focus on attitudes towards Gaelic. The research showed high levels of community support, as Gaelic is perceived to be of intrinsic value to community life, children in the future, and local and island identity. The team's work has collectively advocated for community involvement to bring language revival and proposed new models of support.

Impact

This research has had a deep and lasting impact on government policies, planning frameworks and local language initiatives in relation to language planning, maintenance and usage in Ireland and Scotland.

In Scotland it has had significant impact on national and regional policy and planning, and on community Gaelic language initiatives. Described as a model of best practice in community research by Bòrd na Gàidhlig, the main public body promoting Gaelic in Scotland, it was used by key national development agencies in language policy and planning work, including two iterations of the National Gaelic Plan (2012-2017, 2018-2023). This body of research has played a significant part in the adoption of the Gaelic First policy by Comhairle nan Eilean Siar (Western Isles Council), culminating, in spring 2020, with the announcement that all new primary school children would be automatically enrolled in Gaelic Medium primary education from 2020-21.

Ó Giollagáin et al.'s publication, *The Gaelic Crisis in the Vernacular Community: A comprehensive sociolinguistic survey of Scottish Gaelic* (Aberdeen University Press, 2020), has received extensive coverage in national and international media and led to a nation-wide debate on Gaelic. It has also informed Scottish MSPs' discussion of Gaelic and led to a Gaelic Ministerial Summit which was held in December 2020, where actions to support language preservation were agreed.

In Ireland, significant policy and practice impact was noted, with research underpinning the work of 26 Irish language Planning Committees. Researchers have also made over 50 media appearances in national and regional media, significantly shaping public discussions of Gaelic and drawing awareness of its linguistic fragility.



Scottish landscape (© University of Highlands and Islands)

'THE BEST IT CAN BE': REDEFINING AND ENHANCING QUALITY IN PARTICIPATORY ARTS

University: Queen Margaret University, Edinburgh

Unit of Assessment (Number/Subpanel title): 34 Communication, Cultural and Media Studies, Library and Information Management

Background information and research focus

In 2013, Creative Scotland commissioned Rachel Blanche to review the existing body of knowledge on quality in participatory arts and creative learning to underpin an updated quality framework in Scotland. This commissioned work was based on funders and sector leaders' urgent need to assure quality of engagement with participants in arts-led work and to professionalize the sector, to boost practitioners' confidence and recognition.

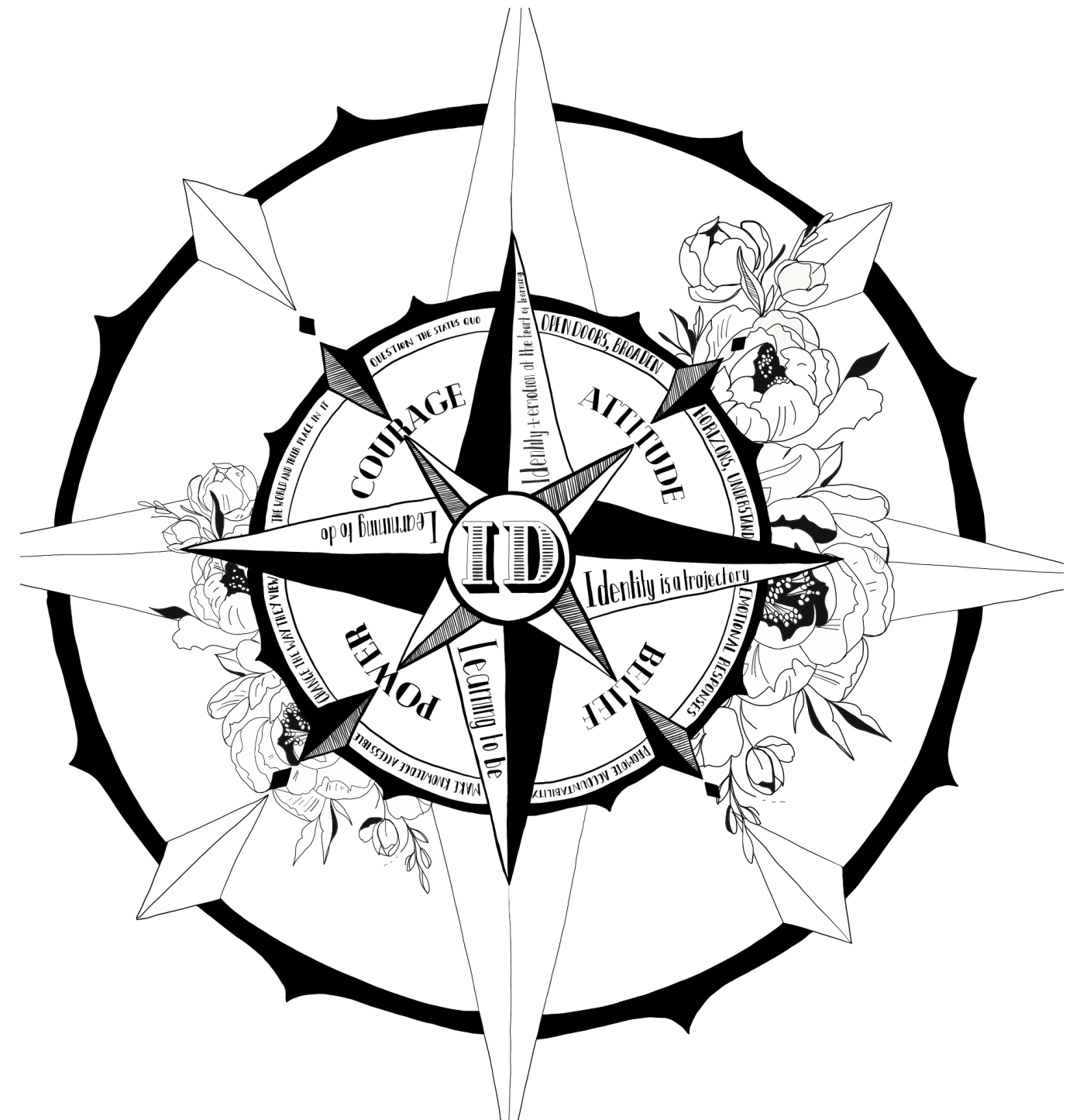
Project

Blanche has developed research that has generated new insights and understanding about quality in participatory arts. She produced an innovative model that translated knowledge from non-arts disciplines and sectors into a roadmap for funders and policymakers. The resulting recommendations showed funders and creators of participatory arts effective measures to support artists in delivering the best quality outputs, experiences and impacts for arts participants. Her report *Developing a Foundation for Quality Guidance for arts organisations and artists in Scotland working in participatory settings: a report commissioned by Creative Scotland* (Creative Scotland, 2014) advanced a holistic model incorporating the measures and operational conditions required to create the optimal environment for participatory artists to achieve their highest quality work.

Impact

This research and especially the report and model presented has made a significant impact on policymakers and cultural organisations engaged in participatory arts in Scotland, Wales and Portugal. Blanche's research was credited to have led to a 'threshold moment' (ArtWorks Cymru) for the sector, Blanche's model provided the 'missing piece' (Creative Scotland) that has since enabled completely new systems for supporting quality to be created in Scotland, Wales and Portugal. A number of new sector-led quality frameworks and toolkits now exist in the UK as a direct result of this work. Creative Scotland's Toolkit '*Is This The Best It Can Be?*' was based on Blanche's findings, conclusions and proposed model. The Traditional Music Forum, a Scottish organisation which works with at least 23,000 musicians, included principles from this research in their Code of Practice framework in 2018. In Wales, Blanche's work informed the thinking of the ArtWorks Cymru organisation which led to the development of Wales' Quality Principles Framework and associated toolkit for the Arts Council of Wales to make participatory arts more professional and valued.

Portugal's main funder of participatory arts, the Calouste Gulbenkian Foundation, applied Blanche's quality approach in its participatory arts programme PARTIS, leading to changes in programme's structure and evaluation, and the creation of a new funded 'R&D phase' for the first months. Blanche's research has led to a renewed valuation of the early conception and planning phases of work by funders. Implementation of Blanche's model has led to positive changes in evaluation conventions in all three countries. This work has also enhanced the quality of practice, outputs and partnerships in the sector and empowered artists who were given access to tools to define the quality of their work, including in conversations with funders. The frameworks make artists feel professionally validated, mandated and equipped.



Is This The Best It Can Be Compass © Laura Froud 2020

DEVELOPING OUR UNDERSTANDING OF CONTEMPORARY ART IN THE WESTERN BALKANS

University: Robert Gordon University

Unit of Assessment (Number/Subpanel title): 32 Art and Design: History, Practice and Theory

Background information and research focus

This project drew on long-term research and cultural activity conducted in Bosnia-Herzegovina and North Macedonia in the period 2011-14. The research focused on cultural ecologies; censorship and contemporary art; art and post-socialism/post-Yugoslav transitions. It mapped an under-researched area in the English language, and for the first time in the case of North Macedonia.

Project

This research programme, developed by Dr Jonathan Blackwood from Gray's School of Art, included different elements such as participatory observation, academic research, public dialogue and curated exhibitions and events. It also included critically-informed historical writing which resulted in the first-ever English language book on contemporary art in Macedonia: *Critical Art in Contemporary Macedonia* (Mala Galerija, 2016). The book received international media coverage and has since become a de facto reference to inform critics, curators and artists.

Impact

This research has significantly improved UK's public knowledge of the challenges faced by contemporary artists in the post-Yugoslav context and post-socialist transformation in the countries in the region. Dr Blackwood worked extensively with international arts organisations such as the National Gallery of Macedonia; Museum of City of Skopje; Čarlama, Sarajevo; duplex 100m2, Sarajevo. His international engagement led to curated exhibitions internationally (Cetinje, Montenegro - 2014; Zagreb, Croatia - 2014; Skopje - 2019). These exhibitions have featured a mixture of high-profile practitioners and emerging artists, which included a solo show of Bosnia's leading performance artist; the 2017 Macedonian exhibition with Igor Toshevski (a representative of his country at the 2011 Venice Biennale) and the first Scottish show of Mladen Miljanović (Bosnia's representative at 2013 Venice Biennale). Jusuf Hadžifejzović's exhibition in Zagreb, *'Property of Emptiness'* was his first exhibition in the Croat capital since the 1980s. Well-attended, the exhibition received extensive media coverage internationally, and later travelled to Sarajevo, Belgrade and South Korea. This exhibition symbolically linked Zagreb and Sarajevo, a cultural link severed by the wars in the 1990s.

At the national level, Dr Blackwood's work has led to the first exhibitions of Macedonian contemporary art in the UK (since its independence) at the Gray's School of Art in 2016 (*'Imaginarium'*) and at Summerhall in Edinburgh, in 2017. The Summerhall exhibition was the first show of contemporary Macedonian art in Scotland since the country's independence in 1991.

In addition, networks of collaboration between Scottish, UK and Macedonian artists and curators were created that led to fruitful international exchanges, supporting the development of younger and more established artists' careers in the process also. In an innovative teaching activity, students from Gray's School of Art conducted two trips to Skopje in 2015 and 2019 which led to exhibitions in public spaces. For the second trip, the exhibition was created in collaboration with the Faculty of Fine Arts at St. Cyril and St. Methodus University, Skopje. As a result of this collaboration, three young Macedonian artists had their first-ever exhibition in the UK at Peacock Visual Arts (*'In between States'*), with a return show at the Museum of the City in Skopje in August 2019. These networks also included academic exchanges through public lectures and conference panels with international participation.



Opening of 'Captured State: New Art from Macedonia' exhibition at Summerhall, Edinburgh, October 2017

WHAT'S GOING ON? AND THE YOUTH MUSIC INITIATIVE

University: Royal Conservatoire of Scotland

Unit of Assessment (Number/Subpanel title): 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies

Background information and research focus

What's Going On? was a detailed study of youth music in Scotland undertaken by the Royal Conservatoire of Scotland. In response to this project, the *Youth Music Initiative* was developed, a national funding and development programme for young people's music in Scotland, managed by Creative Scotland. Over 18 years, the government has invested over £164.5M in this distinctive, and possibly unique internationally, programme of support for youth music.

Project

What's Going On? (Scottish Arts Council, 2003), co-authored by Professor Stephen Broad, was based on a systematic review of young people's music-making in Scotland, taking in all genres of music and a wide range of contexts for playing (excluding the school classroom). It employed both qualitative and quantitative data, including data from over 230 youth music groups. The report outlined gaps in provision, the dominance of certain types of music (e.g. Western classical) as well as a lack of support for the informal and nonformal sectors.

Following a competitive tender, a second follow-up study was developed by Broad together with a team from the Conservatoire and the University of Strathclyde which resulted in *What's Going On Now?* (2019). This report emphasized the vibrancy of the sector, but highlighted continuing inequalities of opportunity, a supply-led system that inhibits demand, weaknesses in progression, and a poor understanding of the value of music.

Impact

This research has fundamentally shaped successive Scottish governments' policies towards youth music and, together with a continuing body of research undertaken by the Conservatoire, remains a foundation for policy, planning and funding of youth music across Scotland. It has had an impact on over around 1.5 million young people who have had an initial experience of music at school through the *Youth Music Initiative*, and at least 500,000 have participated in out-of-school activities.

The initial report's key recommendations were actioned through the *Youth Music Initiative*, including funding for initial musicmaking experiences in primary schools as well as funds to support the informal and nonformal sectors. The effect on employment for music leaders has been significant, with (for example) 1,582 jobs supported by such funding in 2017-18. The recommendation to place equal weighting to different genres of music has also led to a step-change in funding priorities and as a consequence Creative Scotland's Regularly Funded Organisations are now much more diverse. Other recommendations focused on support for young rock and pop musicians, and training and continuous professional development opportunities for music leaders. It has also led to early years impact through music activities that were part of the Scottish Book Trust's *Bookbug* initiative.

The second report also informed key thinking in the area of political activity: it received an official response from the Government, and led to a briefing of the then Deputy First Minister John Swinney. All major parties contending to the 2021 Scottish Parliamentary Elections incorporated key recommendations in their manifestos, including a commitment to make music tuition in schools free.



From left – Thorntree Primary pupils Maria Isaac, Lewis Gale and Lexy Pullar with Royal Conservatoire of Scotland music students Benedict Morris and Charlie Galloway at the launch of *What's Going on Now* in 2019 © Robert McFadzean

