

## Section A: Official Development Assistance (ODA) and GCRF strategy

### The strategy

1. Summarise the key aspects of your three year **strategy for development related and GCRF research activity**, including:
  - a. Your institution's strategy and priority objectives for all development related research activity funded through all sources for three years from 2018-19.
  - b. A summary of the key aspects of your three year strategic plan for QR GCRF, in light of the criteria and objectives for the GCRF outlined in the guidance.
  - c. How activity funded through QR GCRF fits into your broader strategy and priorities for all development related research activity.
  - d. How activity funded through QR GCRF relates to the UK strategy for the GCRF.<sup>1</sup>
  - e. How your development-related and GCRF strategies relate to your wider institutional strategy for using QR.
  - f. Likely key barriers and enablers to implementing your strategy.
  - g. The key activities by which you will realise your objectives, such as capacity and capability building; mono-disciplinary, interdisciplinary and collaborative research; generating impact from research; meeting the full economic cost of GCRF activity funded through other sources; rapid response to emergencies with an urgent research need; and pump priming.
  - h. The main developing countries, included in the Development Assistance Committee (DAC) list, which you intend to collaborate with.

Maximum 3,000 words

#### **a. Strategy**

As a small specialist institution in the performing arts with extensive experience in applied, social, participatory and community performance practices, and including interdisciplinary practice-based methods. Our strategy and priority objectives for development related research derive from:

- High-quality challenge-led research in theatre and performance that directly and primarily benefits developing countries, realised and co-designed with local partners to facilitate community agency and ensure research is relevant to key stakeholders.
- Promoting welfare and quality of life as objectives for all theatre and performance projects realised with ODA countries.

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<sup>1</sup> UK Strategy for the Global Challenges Research Fund,  
<http://www.rcuk.ac.uk/funding/gcrf/challenges/>

- Delivering ethical, equitable and sustainable partnerships between researchers, practitioners and policy-makers, in the UK and ODA countries, realised through theatre and performance activities that identify clear deliverables and are robustly monitored.

The challenges facing the communities we work with are not pre-supposed. Our experience, across a range of contexts in developing countries, leads to tools and approaches through which the communities can explore and address issues identified. The definition of community we operate considers collective and cultural figurations engendered through practices and lived experiences. Participatory arts processes (co-designed where possible) facilitate investigation of challenges facing urban communities, and invite them to recognise that change as impact is possible.

## **b. summary of the key aspects of your three year strategic plan**

Our three-year strategic plan is underpinned by three challenge-led projects in India, South Africa and East Africa. Using participatory arts methods and interdisciplinary art-science workshops, the projects address the challenges identified below, promoting sustainability and facilitating engagement of NGOs, policy makers, community leaders, artists and academics.

### **1. Worli-Koli-Wada: My Neighbourhood, My Responsibility**

#### *The challenge*

Worli-Koli-Wada (a home that opens to the sea) is a fishing community situated on the south of the Bay of Mumbai. The area houses 8,000 people mostly of the Dalit (oppressed) Caste. Worli-Koli-Wada is surrounded on three sides by the sea into which untreated sewage is deposited. The housing comprises low single-storey, often single-space dwellings with no running water or sanitation resulting in high levels of marine pollution from human waste. Estimated at 12 million, 40% of Mumbai's population live in slums or other forms of degraded housing and 5-10% are pavement-dwellers. The UNDP Human Development Report 2006 claimed there was, on average, one toilet for every 1,440 people living in slum regions in Mumbai, and the mortality rate is reportedly 50% higher than in surrounding areas. Dalit social reality is one of oppression, based on three axes: social, economic and gender. Dalit women are marginalised on all three counts. They are particularly vulnerable to abuse: 62.4% experience verbal abuse, 54.7% physical abuse, 46.8% sexual harassment, 43% live with domestic violence and 23.3% are victims of rape.

#### *The project*

*Worli-Koli-Wada* explores sustainable living in slum conditions, centring on women's inequality and possibilities for women's agency in sanitation, waste disposal (including human waste), and the lack of space and sense of isolation engendered by crowded living conditions. In partnership with G5A Foundation for Contemporary Culture (see <https://g5a.org/>), a not-for-profit organisation based in Mumbai, Dr. Selina Busby, with theatre director Divya Bhatia, will undertake research that seeks to understand the issues around poor physical and mental health and lack of self-advocacy for Dalit women and propose sustainable community-led solutions to gender equality.

## **2. African Futures: Reimagining our Spaces and Ourselves**

### *The challenge*

Hillbrow, in Johannesburg, Gauteng, is a high-density, high-rise inner-city area affected by the rapid influx of urban migration, high levels of crime, poverty, unemployment and urban decay. Over 1km<sup>2</sup>, Hillbrow, according to the 2011 Census, has one of the highest population densities in South Africa, with a population of nearly 75,000. In 2013 it was listed as the 4<sup>th</sup> most dangerous police district for common assault across South Africa (Matshediso and Wafer, 2015). High crime rates, HIV/AIDS, domestic abuse and violence, child abuse and child trafficking, drug trafficking and prostitution are among the issues that affect the community. A 2017 study reported young people in Hillbrow commonly witness and directly experience violence, networks and resources are scant in the community and community theatre is often sought as an escape (Scorgie *et al.* 2017). Resources are further stretched by high migration from Zimbabwe and further afield in Africa. The density of the city, conflict between religious and traditional values and rapid urbanisation combined with unemployment, creates conflict and violence, including xenophobic attacks triggered by competition for scarce resources and employment. While there has been a marginal improvement in safety levels in recent years, public spaces are affected by incidences of criminal activity, while violence against women and children is prevalent but under-reported owing to the patriarchal system.

### *The project*

*African Futures* explores issues identified by the Outreach Foundation's Hillbrow Theatre Project (HTP) related to sustainable living in the community where the issues outlined above have impacted on social interaction and access to the arts (see <http://www.outreachfoundation.co.za/index.php/programmes/hillbrow-theatre/about-the-hillbrow-theatre>). With partner Gerald Bester (Manager of HTP), Dr. Katharine Low will facilitate safe, creative spaces where social interaction can be prioritised, issues of women's agency in relation to community building can be addressed, and issues of sexual health can be discussed. Reclaiming public spaces seen as unsafe, this project seeks to reduce conflict, promote peace and improve the sense of wellbeing through greater connectedness with places and neighbours, and with local support organisations.

## **3. Disposable Electronics: Promoting practice-based art-science research into emerging electronic waste challenges in sub-Saharan Africa**

### *The challenge*

Over the past decades, large numbers of used electronic devices from Europe and North-America have been exported to Africa and East-Asia, where they have been re-used and eventually become waste.

However, this stream of second-hand devices is now increasingly replaced by low-grade, cheap electronics exported directly from manufacturers in East-Asia to the consumer market in the Global South. Meanwhile, new consumer electronics are becoming so cheap that even consumers in developing economies can afford to throw them away quickly.

This raises new questions around electronics and sustainability in countries in sub-Saharan Africa. What are the responsibilities of manufacturers and consumers in the

prevention of e-waste caused by quick disposal? Could policies on the import, sale and disposal of new electronics contribute to increased product longevity?

Previous research in the field of electronics consumerism and waste (Ploeger, AHRC-funded Research Network) has shown that interdisciplinary collaborations between artists, scientists, and cultural theorists develop new critical perspectives on the politics of digital culture and sustainability, as well as accessible forms of research dissemination. However, a major challenge remains in the absence of networks to facilitate such collaborations and the lack of appropriate dissemination platforms to key stakeholders.

#### *The project*

Responding to these issues, *Disposable Electronics* is a three-year interdisciplinary programme led by Dr. Daniel Ploeger, aimed at local artists and researchers working on digital culture and sustainability in Rwanda, Kenya and Ethiopia. It establishes networks for critical practice-based research into current developments in electronics consumerism and waste in sub-Saharan Africa. Impact is delivered in several ways. The programme provides opportunities to network and create new interdisciplinary work between local artists and scientists/academics in an urgent area where research has been underexplored and fragmented. It will establish platforms of dissemination to create pathways to impact among policy makers and NGO stakeholders in the field of digital culture, waste management and trade regulation. Thus, it will transfer new and relevant insights in digital culture and ecology to promote positive change in sustainable electronics trade and recycling policies. It also creates opportunities for interdisciplinary researchers to establish international networks between the programme locations and thus facilitate larger-scale perspectives on electronics trade dynamics across the African continent.

#### **c. How activity funded through QR GCRF fits into your broader strategy and priorities for all development related research activity.**

The projects fit directly and primarily within Central's strategy and priorities outlined at section a. and are directed to the problems of developing countries, and realised with partners in India, South Africa, Rwanda, Kenya and Ethiopia in order to promote improved welfare and quality of life. Led by staff with extensive experience of this area, the projects will result in publications that evidence key research findings.

Dr. Busby's research focuses on the role the arts play in both instilling social justice and in raising aspirational thinking for those living with inequality. Dr. Low's research examines how socially engaged theatre practice can complicate and extend understandings of health, with a specific focus on sexual health and gender-based violence. Dr. Ploeger's art-science research collaborations have engaged with the global politics and ecologies of discarded electronics, working with partners in Nigeria, Kenya, Namibia, Hong Kong and the UK to develop new interdisciplinary research methods and create new formats for the dissemination of research beyond academia.

#### **d. How activity funded through QR GCRF relates to the UK strategy for the GCRF.**

These projects relate to the following **Global Challenges aims**:

**Equitable Access to Sustainable Development:** sustainable health and wellbeing (all three); inclusive and equitable quality education (all three)

**Sustainable Economies and Societies:** short-term environmental shocks and long-term environmental change (*Worli-Koli-Wada*); sustainable cities and communities (all three)

**Human Rights, Good Governance and Social Justice:** reduce conflict and promote peace, justice and humanitarian action (*African Futures*); reduce poverty and inequality, including gender inequalities (*Worli-Koli-Wada*; *African Futures*)

**e. How your development-related and GCRF strategies relate to your wider institutional strategy for using QR.**

Central's institutional strategy and priority objectives for all development related research emerge from the core aims of our 2016-21 Academic Strategy:

- To undertake and disseminate research of the highest quality, across a range of forms within academic contexts and with reach to local, national and international communities;
- To investigate (through practice and scholarship) theatre and other performance-based art forms, and their relevance to, and impact on, culture and society;
- To provide ethical leadership to the discipline across areas of advocacy, legacy and innovation.

Our QR investment is targeted at increasing the quantity and quality of our research outputs through the establishment of a transparent sabbatical system, and internal funding to pump-prime projects, and to facilitate funding applications, impact evaluation and a robust advising system for all research-active staff. New appointments have consolidated research clusters in two key areas of work: transnational theatre practices and applied theatre. The GCRF strategies draw on expertise in these two areas, allowing us to expand the reach of our practice in areas of cultural participation and social welfare. The priorities for our GCRF funding lie in the realisation of projects that, because of their focus on local impact, have not been easily matched to existing funding streams.

**f. Likely key barriers and enablers to implementing your strategy**

**Enablers**

The track record of the three project leaders is a key enabler to implementing our strategy.

Dr. Busby has worked with Dalit communities for over ten years. In 2017, her work there was runner-up in *The Guardian Awards* for Social and Community Impact and in 2016, she was shortlisted for the *Times Higher Education Award* for Excellence and Innovation in the Arts. Her work in Dharavi, Mumbai featured in a *THE Focus* article and podcast in 2015 and in 2017, an academic journal article 'Finding A Concrete Utopia in the Dystopia of a 'sub' City. Applied Theatre in Dharavi' was published in *Research In Drama Education*, 22.1,92-103 (doi: 10.1080/13569783.2016.1263557).

Dr. Low has 15 years of experience in the field of sexual health communication through theatre practice. Low has developed applied theatre practices as ways of engaging young adults and women living with HIV in discussions around sexual health in South

Africa (Nyanga township and the Limpopo province) and Tanzania (Dar es Salaam). Low collaborates with medical practitioners and NGOs in projects on sexual health. She has published her research in a number of journals, co-edited *Applied Theatre: Performing Health and Wellbeing* (Bloomsbury Methuen) (<http://www.bloomsbury.com/uk/applied-theatre-performing-health-and-wellbeing-9781472584595/>) and is completing a monograph on sexual health and applied theatre practice in Nyanga, South Africa for Palgrave Macmillan.

Dr Ploeger's practice, which integrates artwork and scholarly writing, has engaged with the problematics of electronics consumption and waste in sub-Saharan Africa since 2013. He has been Principal Investigator of the AHRC-funded project 'Bodies of Planned Obsolescence: Digital performance and the global politics of electronic waste' (2014-15) as part of which he developed new methods in electronic waste research through integrating practices from artistic and scientific disciplines. Based on interdisciplinary collaborations between artists and scientists from Nigeria, Kenya, Hong Kong and the UK, the project was awarded two additional AHRC grants for development and dissemination (2016-17).

Further enablers include the concrete local partners with each project: G5A (India), Hillbrow Theatre Project (South Africa), British Institute in Eastern Africa (Kenya).

*Worli-Koli-Wada* will be supported by the Director of West India at British Council India (Helen Sylvester) and the Director for India of the Paul Hamlyn Foundation (Sachin Sacdeva). Both will offer support through publicity, attendance at performances and additional contacts to facilitate access to policy makers. Dr. Busby and key members of the research team associated with G5A have worked together in Mumbai for between five and twelve years. These include: theatre director Divya Bhatia; arts facilitator and women's empowerment worker Satish Deembe; arts facilitator Persis Mistry and trainee arts facilitator Krishna Salbul.

*African Futures* rests on a collaboration between Dr. Low and Gerard Bester (Manager of HTP) that has been established since 2015. The project will be supported by local policy makers and organisations, including British Council South Africa. Low and Bester's connections with local organisations and research institutes based in Hillbrow and the surrounding Gauteng provincial area will further support the project's design and delivery. These include: local primary and secondary schools; the Wits Reproductive Health and HIV Institute (University of Witwatersrand); GALA Centre for LGBTQBIQ culture and education. Advisors on the project with whom Dr. Low has previously worked include Munyaradzi Chatikobo (University of Witwatersrand) and Clara Vaughan (Market Theatre Company Johannesburg).

*Disposable Electronics* builds on an existing collaboration between Dr. Ploeger and Dr. Fontein (Director of the British Institute in East Africa, BIEA) which was established as part of the earlier AHRC-funded Research Networking project. Their collaborations have integrated performance arts (Dr. Ploeger's disciplinary background) and anthropology (Dr. Fontein is an anthropologist). The *Disposable Electronics* workshops will be developed in collaboration with local initiatives and organizations that have been affiliated

with their previous research, including the Masaai Mbili art centre in Kibera slum in Nairobi, the Institut Français Nairobi and the Rwanda Arts Initiative in Kigali.

### **Barriers**

Barriers that could impede the projects' progress and delivery include: criminal activity at a public event/or occurrence of xenophobic violence (*Worli-Koli-Wada; African Futures*); perceived interference in local community by non-community members (all three); perceived interference in community matters associated with Caste inequality (*Worli-Koli-Wada*); exclusion of members of certain artistic communities (especially from slum areas) from activities due to class-based discrimination (*Disposable Electronics*). A risk register will allow barriers to be monitored. All projects will be transparent about the recruitment of participants. *Worli-Koli-Wada* and *African Futures* will work closely with local law enforcement to offer support and protection throughout all public events. Key community members will be involved in the planning and delivery of *Worli-Koli-Wada* and *African Futures*, and both projects will work with local facilitators who live and work in Hillbrow and Mumbai slum areas and are fluent in main languages spoken by the community. *Worli-Koli-Wada* will benefit from the expertise of two further Mumbai-based NGOs: Sneha who promote women's health in slum regions in Mumbai, and Point of View who work with women's empowerment and equality issues. The visible documentation of the projects through websites, performances and workshops will further assist in ensuring local participation is documented and acknowledged. The *Disposable Electronics* project will draw from BIEA's long-established and extensive work with local communities in the three targeted cities. The workshops and presentations will be organized in close collaboration with key community members with whom the BIEA has existing partnerships. Dr. Fontein speaks Swahili, the main language spoken in Kenya. In Rwanda and Ethiopia, local translators with whom Dr. Fontein has already collaborated will be available.

### **g. The key activities**

#### *Worli-Koli-Wada*

Three ten-week projects, each followed by a public performance to take place in Worli-Koli-Wada over three years, both as site-specific art work and within the theatre space at G5A. The first uses digital storytelling to explore female isolation and mental health. The second uses site-specific theatre to investigate waste disposal, sanitation and health. The third looks at community cohesion and political agency to address social and spatial justice in relation to the previous projects. Involving 15-20 community participants, each project will be led by local facilitators and co-researchers.

#### *African Futures*

The three-year programme, realised with HTP, includes three projects, each comprising 12 weeks of workshops and resulting in public performances and/or street festivals, and exhibitions in and around Hillbrow. The first project employs digital technologies to develop and share stories around women's leadership, exploring forgotten histories of resistance and examining new ways of promoting women as leaders. The second project

employs site-specific theatre to explore the role of social responsibility, examining the ways in which cultural activities enhance sustainable living health and wellbeing. The third project looks at community cohesion and political agency to address social and spatial justice issues in relation to the findings of the two earlier projects. The programme will include a concluding symposium at HTP with participants from all three projects, local community representatives, local government and policy makers, and NGO stakeholders.

#### *Disposable Electronics*

This three-year programme includes three one-week workshops followed by public work presentations and exhibitions in Addis Abeba (Ethiopia), Kigali (Rwanda) and Nairobi (Kenya), as well as a closing symposium in Nairobi with participants from all three locations and government and NGO stakeholders. In addition, the programme includes a total of six commissions for new practice-based work by local art-science collaborations.

The programme will be led by Dr. Daniël Ploeger, in collaboration with Dr. Joost Fontein (British Institute in Eastern Africa), building on their previous AHRC-funded interdisciplinary work on waste and digital culture in sub-Saharan Africa and BIEA's long-standing focus on interdisciplinary research in art and anthropology.

#### **h. The main developing countries**

India  
South Africa  
Kenya  
Ethiopia  
Rwanda

## 2. Provide details of the main intended **outcomes and impacts** of your strategy.

Maximum 500 words

The outcomes and impacts of all three projects will increase the skills and knowledge base, and research capacity and capability in the UK and ODA countries and deliver improved welfare and economic development to the countries involved.

#### ***Worli-Koli-Wada***

##### *Outputs:*

- Documentation of the three ten-week workshops by a filmmaker, published on a project website.
- Publication of the three public performances/exhibitions on the project website and globally via C&T Prospero digital network (<http://www.candt.org/>), as part of the Push/Pull project which documents digital storytelling world-wide.
- Symposium in Worli-Koli-Wada for participants, the wider community, policy makers and NGOs.



-Co-authored journal article by Dr. Busby and Divya Bhatia to articulate findings.

*Impacts:*

-The outputs will raise awareness of the issues of inequality and poverty with regard to access to sanitation, health care, space and political voice for women in slum communities.

-The transfer of relevant and new insights in sustainable living for slum communities identified by members of the community to local and regional policy makers and NGO stakeholders in the fields of urban community, health, sanitation and women's rights.

***African Futures***

*Outputs:*

-Three twelve-week theatre and performance-based projects for women and young community members, each resulting in either an exhibition of photography and animation at HTP, or a public event or performance. Activities will be captured through a web presence, compilation of podcasts, online short films/documentaries. Accounts of and outputs from the events will be publicised through online platforms, including the project website and local media, and globally via C&T Prospero digital network.

- Symposium at the HTP for participants and the wider community, and policy makers and NGOs to consider findings and outcomes.

-Co-authored journal article by Dr. Low and Gerard Bester (Manager of the HTP), Gcebile Diamini and Linda Michael Mkhwanazi (facilitators at HTP) which evaluates the project and articulates its findings.

*Impacts:*

-Greater community interaction through the cultural space provided by the HTP.

-Stronger bonds between community organisations and the community through the public performances and street events.

-Transfer of knowledge and insights in sustainable urban living to NGOs.

***Disposable Electronics***

*Outputs:*

- Reports of three one-week interdisciplinary workshops for artists and scientists/academics in Kigali, Addis Abeba, and Nairobi published on a project website.

- Audiovisual documentation of three public exhibitions/presentations of new interdisciplinary work by local artists and scientists in Kigali, Addis Abeba and Naorobi, published on the project website and through local media.

- Proceedings of international symposium in Nairobi, for participants in Kigali, Addis Abeba and Naorobi, as well as policy makers and NGOs on the project website.

-Co-authored journal article by Dr. Ploeger and Dr. Fontein evaluating the project.

*Impacts:*

-The public art and discourse events will raise awareness of the problematics of electronics consumption and positively influence consumer behaviour.

- The transfer of new and relevant insights in sustainable technology to local and regional policy makers and NGO stakeholders in the field of digital culture, waste management and trade regulation will promote positive change in sustainable electronics trade and recycling policies.

### **Management of GCRF**

3. How will your HEI **monitor** and **evaluate** its progress and compliance in ODA and GCRF activity, including assessing geographical distribution of activity, outputs, outcomes and economic and social impacts?

Please describe the policies, procedures and approach you have in place to measure progress, evaluate outcomes, identify lessons learned, and ensure ODA compliance.

Maximum 1,500 words

These projects have been identified through three-year research plans provided by research-active staff to advisors. The Director of Research and Head of Research Services, working in collaboration with the Chair of the Research Ethics Sub-committee, have met with the staff who will act as lead researchers to ensure an appropriate fit to the GCRF. All the projects are grounded in the primary aim of promoting and improving the economic development and welfare of developing countries. All have mapped aims and objectives to the key drivers of the GCRF: identifying the problem to be investigated; providing evidence as to why this is a problem for the developing country; detailing how they will address the problem; identifying outputs and impacts that will ensure the developing country benefits from the research. They are all rooted in long-standing relationships which will be further strengthened by the proposed programme of research, thus promoting enhanced sustainability.

For Central, any GCRF-funded project must be monitored in line with best practice. There are ethical considerations to the funding and the uses to which it must be put so we will ensure that the Chair of the Research Ethics Sub-committee is involved in the monitoring mechanisms the institution has put in place. Each project will run a risk register to ensure formative compliance at all stages of development and delivery. Each project leader's meetings with his or her research advisor will also ensure the GCRF-funded project forms part of ongoing monitoring of research targets. Each will have a project plan and list of proposed activities that will be monitored annually through an annual report that will be submitted to Central's Research Committee. An annual meeting between each researcher and The Director of Research, Head of Research Services and Chair of the Research Ethics Sub-committee, prior to the submission of the report, will ensure that any queries or problems can be addressed proactively.

The annual report will address the following areas:

-Details of activities realised to date.

-How have the activities realised to date promoted the welfare and/or economic development of the DAC country in question?

- Outputs and impacts generated through the activities realised to date.
- Stakeholders' contribution to the project.
- Benefits realised to date.

Each programme has clear plans in place for delivery of the outputs and impacts we have identified in section 2 in line with the principles delineated above. (We anticipate additional outputs and impacts but would wish to identify these more concretely as the programme design is refined. Expected numbers to be reached and breakdown of beneficiaries will be identified prior to the commencement of each project.) Furthermore, the workshops, training, presentations, exhibitions and performances that form part of the projects will be documented with audiovisual media created by a professional photographer/video maker (in the case of *Disposable Electronics* and *African Futures*) and G5A's inhouse professional documentary maker (in the case of *Worli-Koli-Wada*). Concise reports written by the project leaders will be published on a dedicated project website and blog and will be archived at Central. All PR material related to the projects (press releases, invitations to NGO stakeholders and policy makers etc.) will also be included in the projects' archives. In addition, feedback will be requested from workshop participants as well as policy makers and NGO stakeholders taking part in project activities. Measurement of progress, evaluation of outcomes, impacts and ODA compliance will be conducted through the course of the project by the team working with the Head of Research Services on the basis of this collection of work documentation. The Head of Research Services will also oversee an annual reconciliation of income and expenditure for each project to confirm compliance.

## **Section B: Use of QR GCRF 2018-19 allocation and future QR GCRF priorities**

4. Please complete the table in Annex A2 detailing the expected spending and activities for QR GCRF in the academic year 2018-19. Note that the total QR GCRF spending must equal the indicative allocation (available in Annex C), and all activities must be ODA-compliant for strategies to be assessed as ODA-compliant overall.
5. Please add here any explanatory notes on how you have completed the table in Annex A2 that will help inform assessment of ODA compliance.

Maximum 200 words

Following development meetings with senior Research staff, including the Chair of the Research Ethics Sub-committee and the Head of Research Services, collated detailed project proposals from the Principal Investigators leading each of the three projects. In accordance with RCUK best practice for costing, budgets were drawn up, aligned with the *Official Development Assistance: Global Challenges Research Fund Guidance* and assessed by the Research Team. Activity was checked against the *Is it ODA? Factsheet - November 2008* and external input from experienced research administrative contacts was folded into enhanced drafts of each individual project. The Director of Research and Head of Research Services distilled the information contained in the operational project

plans to produce a unified application which delineates the benefits and objectives of the proposed activity to economic and welfare development in partner DAC countries.

6. How would your **priorities and activities** for 2018-19 QR GCRF change if the funding level differs from that outlined in indicative allocations? Please include detail of how priorities will change with increases and decreases to QR GCRF funding, and details of how each priority meets ODA criteria.

Maximum 500 words

We are a small specialist institution in the performing arts. We have internationally excellent research in applied theatre and performance largely taking place in UK contexts. Drs Busby, Low and Ploeger, however, have extensive track records of work in DAC countries that meet the ODA criteria. While we have a recently appointed a member of academic staff who has undertaken work training Brazilian artists to work with State of Rio Prison Officers (2006) and was invited in 2016 by the British Embassy for a Newton/Calderas visit to Colombia to explore possible post-conflict research projects, it is too early to identify if his plans in this area would be ODA compliant. Our priorities therefore are not likely to significantly change with increases to QR GCRF funding. We would expand the activities related to the projects and commission evaluation reports for wide circulation on each three-year programme. *Worli-Koli-Wada*, for example, would commission Dr. Indira Chandrasekhar to produce an independent evaluation report. An increase in funding would also permit Dr. Busby to more fully embed C&T into each project from year 1 by having C&T train the co-researchers from the community in how best to use their digital platforms via a site visit. *African Futures* would commission an evaluation report from Victoria Hume, a Medical Humanities and Arts and Humanities researcher based in Johannesburg with experience of delivering and evaluating large-scale projects. It would also extend the project to work with a larger group of young people and would share the C&T training opportunities for the participants in digital technologies to a larger group (providing vital transferable skills). An increase in funding for *Disposable Electronics* would make it possible to accommodate more workshop participants and increase the number of work commissions by local artists. In addition, an increase in budget would mean that the final work presentation which will take place in Nairobi could subsequently be transported to Kigali and Addis Abeba for additional exhibitions in those locations. An evaluation report could again be commissioned for *Disposable Electronics* to measure reach and impact. In all three cases, an increase in funding would therefore expand on skills and training provision and aid with the evaluation of the projects' impact.

Decreases in GCRF funding would limit some of the activities (for example, *Disposable Electronics* would be reduced to two locations, Nairobi and Kigali), but our commitment to

the programme of research detailed here would mean internal funding sources would be identified to ensure we meet our responsibilities to the local communities involved.

7. Based on indicative funding allocations, what are your **priorities** for QR GCRF activity in 2019-20? Please include detail of how priorities will change with increases and decreases to QR GCRF funding, and details of how each priority meets ODA criteria.

Maximum 1,000 words

Our priorities for GCRF funding are underpinned by the planning and delivery of the projects delineated in this application. The only changes that would come with increases to QR GCRF funding would be the evaluation reports and expanded training provision we mention in section 6. Should there be a decrease in QR GCRF funding, we would commit internal funding to ensure we meet our responsibilities to the communities and partners but reduce the level of activity following close conversations with the project delivery partners. It would be ethically irresponsible to specifically delineate here what would be cut or curtailed, that would be discussed with the project partners to ensure that we did not lose the trust of communities who often distrust outsiders who come in to undertake projects with them.

The plans below delineate what will be delivered in 2019-20. They all work through equitable partnerships between researchers and practitioners to promote social welfare, and sustainable community living and education through training workshops, skills delivery and artistic activities.

### ***Worli-Koli-Wada***

*- The activities focus on resilience and action to support sustainable environmental change. Waste disposal, sanitation and their impact on female mental health will be explored using site-specific theatre practices.*

Week 1 (30-3-3/4/20): Training and preparation for facilitators and co-researchers.

Process to be documented audiovisually with co-researchers mapping their own journeys via vlogs and C&T technology for the project website.

Lead facilitators deliver three six-hour workshops with five community participants to train them to use applied theatre and site-specific research methodology with a focus on reclaiming spaces and identifying spaces/places of resistance. Drawing further on practices from year 1 (2018-19), performance activities will be undertaken in spaces not habitually used by the women, including identified 'no-go' streets and the Worli Font.

Week 2 (6-11/4/20): Deembe and co-facilitators enrol participants for this next stage of the project.

Weeks 3-9 (13/4-29/5/20): Co-facilitators, supported by Deembe, deliver two two-hour workshops a week with 15-21 Dalit women from Worli-Koli-Wada, using the methods identified in week 1. In small groups, the women devise and rehearse site-specific art about 'no go' areas.

Week 10 (1-5/6/20): Public exhibition of site-specific performance to general public, NGO stakeholders and policy makers supported by G5A staff in community areas of the participants' choosing, followed by Q&A discussing benefits to community. Event documented and live streamed.

### ***African Futures***

*--How can the arts facilitate a reclaiming of sites and spaces of violence and fear in order to develop ownership of these spaces, with a specific focus on issues of sexual violence and sexual health?*

Weeks 1-2 (9-20/3/20): Project preparation with facilitators and co-researchers, capacity building through participatory arts training and enhanced training with C&T digital technology.

Diamini, Mkhwanazi, Low and Bester to deliver six four-hour workshops on ethics and practice, theatre-making, site-specific arts, street performance and community arts programming with six emerging artists who have previously been part of HTP's afterschool theatre programme. The training will model best practice for the community co-researchers.

Diamini, Mkhwanazi and Low to work with key community members, local organisations and the participants to identify sites in Hillbrow which are perceived to be dangerous and to be avoided; goals and objectives established. Discussion of sites to be examined and questions regarding sexual health to be addressed.

Weeks 3-10 (23/3-15/5/20): Co-facilitators deliver two three-hour workshops per week with a group of young people focusing on negotiating safe sexual relationships, broader understandings of sexuality, and understandings of protest. These will build on the previous year's project and its approaches to practice.

In smaller groups, the participants will create digital maps of stories of resistance and protest. They will identify spaces, and design and build site-specific community pieces of performance to be performed in each site.

Documentation of process through vlogs, blogs, documentary film, and sharing of work in process through online platforms.

Weeks 11-12 (18-29/5/20): Final preparations and rehearsals for street performances' parade linking the different spaces. Event leads back to HTP for discussion of ways forward. Event is open to the local community, local support organisations, NGOs and policy makers. Documentation of event. Follow up research with participants.

### ***Disposable Electronics***

*-How can collaborations between artists and scientists in the field of digital technology and electronic waste contribute to the development of new perspectives and models for sustainable electronics consumption and recycling in East Africa?*

*-How can interdisciplinary research in digital culture and sustainability be disseminated to policy makers and NGO stakeholders and contribute to positive change in sustainable economic policies?*

14-19/9/19: Preparation of second project workshop in Kigali (Drs Ploeger and Fontein in collaboration with local delivery partner Kenny Nkundwa).

21-27/9/19: Workshop 2 at Rwanda Arts Initiative, attended by artists affiliated with the organisation and researchers from the University of Kigali's Department of Electrical and Electronics Engineering and the University of Rwanda College of Science and Technology.

28/9/19: Presentation of initial workshop outcomes to general public, NGO stakeholders and policy makers on the premises of the Rwanda Arts Initiative.

28/9-30/10/19: Exhibition of artworks and collaborative practice-based outcomes from Kigali and Nairobi workshops at Rwanda Arts Initiative. The exhibition will be open to the public and free of charge.

19-24/1/20: Workshop 3 at Zoma Contemporary Arts Centre.

24/1/20: Presentation of initial workshop outcomes to general public, NGO stakeholders and policy makers at Zoma.

8. Based on indicative funding allocations, what are your **priorities** for QR GCRF activity in 2020-21? Please include detail of how priorities will change with increases and decreases to QR GCRF funding, and details of how each priority meets ODA criteria.

Maximum 1,000 words

Our priorities for 2020-21 are those identified in the opening paragraph of section 7. We delineate the delivery of the project activities below. These activities have been planned around key challenges and solutions identified in section 1 and build on the working methodologies delineated in Annex A2 and section 7.

#### ***Worli-Koli-Wada***

*-The activities focus on political self-advocacy for women as a mode of addressing sustainable community change. Building on the findings of year 1's focus on female isolation and mental health and year 2's focus on waste disposal, sanitation and health, the project will seek to identify and implement concrete strategies for political agency.*

Week 1 (5-9/4/21): Training and preparation for facilitators and co-researchers. Process to be documented audiovisually through each mapping their journeys via vlogs and C&T technology for the project website. Lead facilitators deliver three six-hour workshops with five community participants, training them to use digital and legislative theatre methodologies with a focus on political advocacy. Drawing further on practices from years 1 (2018-19) and 2 (2019-20), performance activities will be undertaken in G5A, and NGO management and local council spaces not habitually used by the women.

Week 2 (12-16/4/21): Deembe and co-facilitators enrol participants in this stage of the project.

Weeks 3-9 (19/4-7/5/21): Co-facilitators, supported by Deembe, deliver two two-hour workshops with 15-21 Dalit women, using the methods identified in week 1. In small groups, the women devise and rehearse dialogical interactive political theatre performances.

Week 10 (10-14/5/21): Public performance of political theatre pieces to engage councillors in performative and non-performative debate. Audiences to include general public, NGO and community stakeholders and policy makers, followed by Q&A discussing benefits to the community. Event documented and live streamed.

Post-week 10: Exhibition of work across all three years as an installation in G5A's public spaces. Project review for all NGO, British Council and community stakeholders in the form of an executive summary covering all three years of the project, including recommendations for future work. (If funding increases, project evaluation report by Dr. Chandrasekhar.) Co-authoring of article with Divya Bhatia. Funding application for further development of the work.

### ***African Futures***

*-How can arts practices map the lived experience of Hillbrow residents and become a tool for social democracy, enhanced wellbeing and enhanced community cohesion? This final project builds on the outcomes of years 1 (2018-19) and 2 (2019-20) of the programme to explore how the creative arts can help develop the connections and tools for enhanced community connections.*

Weeks 1-2 (29/3-9/4/21): Project preparation with facilitators and co-researchers. Bester, Diamini, Mkhwanazi and Low to work with participants and facilitators from both previous years and provide training (eight four-hour workshops) in legislative theatre and participatory theatre methodologies. Introduction to animation technology to develop short films as part of promoting/raising awareness of the topics to be discussed with policy makers and to gather further research. The researchers, facilitators and participants prepare the next stage of the project.

Weeks 3-7 (12/4-14/5/21): Co-facilitators deliver two three-hour workshops per week with participants to investigate ideas of social democracy, political agency, ownership of community and spatial wellbeing through legislative theatre. The participants research and develop interactive and digital live performance pieces on issues of social democracy in their community.

Weeks 8-10 (17/5-4/6/21): Using the interactive performance pieces as a focus, the facilitators and participants design and deliver one practice research workshop per week with representatives from local NGOs, support organisations, community leaders and policy makers to identify the needs of the Hillbrow community and concrete ways of addressing those needs.

Documentation of process (weeks 3-10) through vlogs, blogs, documentary film, and sharing of work in process through online platforms.

Weeks 11-12 (7-18/6/21): Preparation and editing of digital stories, visual arts exhibition and performance events to launch a pledging day attended by the relevant policy makers and open to the Hillbrow community. Facilitated discussion about ways forward with contributions from both participants and policy makers. Documentation and live streaming of event. Follow up research with participants and policy makers, development of short report identifying ways forward for both the Hillbrow community and support organisations.

Post week 12: Low, Bester, Diamini and Mkhwanazi consolidate research findings of the three projects and co-author article evaluating the programme. (If funding increases



evaluation report by Victoria Hume, Wits Institute for Social and Economic Research, University of Witwatersrand.)

### ***Disposable Electronics***

*-How can an international art-science network be established across East Africa (Ethiopia, Rwanda, Kenya) that will enable the development of models for a wide-scope collaborative approach to sustainable culture in sub-Saharan Africa?*

13-19/9/20: Preparation of symposium at BIEA, Nairobi.

20-23/9/20: Symposium on project outcomes with delegates from Nairobi, Kigali, Addis Abeba, as well as policy makers and NGO stakeholders from across East Africa.

Workshop participants from different locations exchange experiences and knowledge, and engage in networking activities. Participants will also explore specific topics in focus group meetings with selected policy makers and NGO stakeholders.

4/2-5/3/21: Exhibition at BIEA of project outcomes from all three workshop locations, open to general public and free of charge.

Post exhibition: Drs. Ploeger and Fontein prepare co-authored journal article on the project and produce a catalogue (online and print) with text and (audio)visual documentation of the project. (If funding increases evaluation report on the programme by specialist working in the field of urban sustainability, for example, Professor Matthew Gandy.)