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Follow-on Funding for Impact and Engagement PROPOSAL

Document Status: With Council

AHRC Reference: AH/W006812/1

FoF UN Creative Economy for Sustainable Development 12 August 2021

Organisation where the Grant would be held

Organisation	Lancaster University	Research Organisation Reference:	A107060
Division or Department	Educational Research		

Project Title [up to 150 chars]

Embedding and Enabling Creative Economy in Marginalised Societies: Creative Skills for Peace

Start Date and Duration

a. Proposed start date	01 November 2021	b. Duration of the grant (months)	15

Applicants

Role	Name	Organisation	Division or Department	How many hours a week will the investigator work on the project?
Principal Investigator	Dr Melis Cin	Lancaster University	Educational Research	3.75
Co-Investigator	Professor Parvati Raghuram	Open University	Faculty of Arts and Social Sci (FASS)	1.87
Co-Investigator	Professor Ashley Gunter	University of South Africa	University of South Africa	3.75
Co-Investigator	Dr Tendayi Marovah	Midlands State University	UNLISTED	3.75

Data Management

Has this proposal been written in line with your organisation's and AHRC's data management policies? See Help for full details. Yes

AH/W006812/1   Page 1 of 11   Date Saved: 12/08/2021 09:42:22
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Proposal original proforma document

Objectives

List the main objectives of the proposed research in order of priority [up to 4000 chars]

This project builds on three AHRC-GCRF projects on youth, peace education and arts in South Africa and Zimbabwe. It responds to young people's demands for improving their skills in indigenous forms of art and embedding cultural heritage into their artistic practice and skills for wider recognition and public engagement. In doing so, the project also aims to carry out some impact-oriented research activities (the completion of the Open Educational Resources and educational materials) which were included within AHRC ODA funded award of DEPA (Decolonising Peace Education in Africa) and could not be undertaken as a result of the recent ODA-award reductions. We merge the demand of the youth from past AHRC funded research and the impact activity from the current DEPA project under this call to enhance non-academic public engagement and to support the development of creative/cultural economies for peace in an international context. Towards addressing these demands the project brings together artists across South Africa, Zimbabwe, and the UK, art organisations and community art groups to develop and deliver arts training and networking opportunities with youth. It seeks to foster local and regional partnership between young people and multiple stakeholders, but also embeds the key learnings and trainings developed from this follow-on funding to the teaching of undergraduate students in South Africa and Zimbabwe. The project will embed creative, soft, and entrepreneurial skills and training for peace and sustainable development and enable the reach of youth and communities among new stakeholders, artists, and creative and heritage organisations (such as museums, galleries, artists, performance groups etc.) nationally, regionally (Southern Africa) and internationally (Southern Africa - UK) through networking. To achieve our overarching aims we have a series of linked objectives:

1. Through a network of researchers, artists, arts organisations, and young people to review the existing state of the art in the creative economy, benefits of previous grants, and consolidate the key learnings;
2. We will upskill young people who have not had the means to reach out the training and support mechanisms and also train them in entrepreneurship and the creative economy so they can harness their talents to generate an income, but also initiate a locally sustainable economic opportunity for young people in the marginalised communities to contribute to peace economy;
3. We will foster capacity sharing by working with African artists, arts organisations and policymakers and across the international network;
4. We will develop 4 to 6 weeks of Open Educational Resources and teaching materials to enable us to deliver this key outcome of DEPA, which is the key legacy of the project.
5. Embed these teaching materials in the teacher training of art and cultural heritage subjects at the Midlands State University, Zimbabwe and training of undergraduate students in the Business School of UNISA (South Africa). In total, this training will reach out to at least 330 students per year through dissemination. We will train the next generation of entrepreneurs and teachers who can employ these skills to strengthen the creative economies in their countries;
6. Produce publicly available new arts-based data, training and educational materials for use by other researchers; link peace economy research with training materials.
7. A network that can act as a resource base and launchpad for future engagement projects and collaborations.

Summary

Describe the proposed research in simple terms in a way that could be publicised to a general audience [up to 4000 chars]. Note that this summary may be published on the AHRC's website in the event that a grant is awarded

The UN International Year of the Creative Economy for Sustainable Development 2021 highlights the importance of promoting sustainable and inclusive economic growth through providing opportunities, benefits and empowerment for all, promoting networking and sharing best practices and experiences. This project addresses these stipulated goals and vision by enhancing human resource capacity through upskilling young people and by developing teaching materials to embed into undergraduate modules offered in South Africa and Zimbabwe Universities to tackle the challenges of the creative

economy.

The rationale of this project departs from the demand and need to engage with our past and current AHRC projects on youth, peace education, and arts. Our previous AHRC projects showed a strong demand for using indigenous arts and cultural heritage for creating sustainable economic livelihoods for the communities as well as the need to embed the arts and art resources available in local communities into the teaching of peace. One such example from South Africa, for instance, focused on the use of sound productions to identify spaces and sounds of conflict and how these can be seen early on to allow for timely intervention in spaces of conflict and then used to build a framework that can inform the learning design of peace education. Drawing on the gap of linking up peace education with creative economy and the socio-economic aspects of peace, this project aims to i) consolidate learning from previous AHRC projects and establish and strengthen channels of engagement between youth, artists, local communities, art organisations, NGOs, and other stakeholders in South Africa, UK and Zimbabwe and ii) support and enable the key impact activity of current ODA-cut affected Decolonising Peace Education in Africa project by producing 4 (to 6) weeks of educational materials. Thus, the project aims to leave a legacy by depositing these educational materials for the youth to enable the use of tangible and intangible cultural heritages in South Africa and Zimbabwe. These training materials will be made available through an OER and a guidebook, and they will be embedded in the training of next generation of art and heritage subject teachers in Zimbabwe and undergraduate students in the Business school at UNISA by reaching out to at least 330 students every year. In doing so, the project has several interlinked objectives to deepen engagement and impact. These are upskilling young people with artists in marginalised communities to establish more inclusive societies; ensuring that young people reach out to the art trainings and local, regional and international knowledge-sharing networks that provide local solutions to the global challenges they face, and developing synergies between culture and education by developing and depositing art and entrepreneurship training to meet the demands of cultural labour markets. We expect these goals will support socio-economic aspects of peace by using local and cultural heritage as an economic route to reduce structural inequalities in these communities. Most of the existing projects and activities have focused on established artists but there are few initiatives that focus on marginalised communities and their own arts in the creative economy strategy. Therefore, we address this gap by working with highly talented young people in arts who do not have the opportunities to reach out to art trainings and other related marketing, entrepreneurship and touring skills essential for creative economy.

The project will deliver at least 3 journal articles, 1 co-edited interdisciplinary book. The arts and humanities methods will be showcased through exhibitions, performances and workshops. The project will also create a visible network of researchers, policymakers and community organisations that work together to offer new meaningful knowledges, pedagogies and teaching materials to promote creative economy as well as peace economy.

Outputs

The main outputs of the research

Book (edited)
Journal article (refereed)
Conference paper
Performance, film or recording
Exhibition or installation
Artefact, work of art
Teaching Material
If Other,

Ethical Information

Are there ethical implications arising from the proposed research ? | Yes |

Provide details of what they are and how they would be addressed [up to 1000 characters]

Most activities involve workshops & interviews & recordings & art performances that involve working with economically marginalised young people who are troubled by conflict (e.g. Tonga youth in Zimbabwe who have had ethnic conflicts with Ndebele and Shona communities). All Co-Is on this call have developed ethical and safeguarding frameworks from the previous projects and we will use these guides. Lancaster University is committed to ensuring that all research is conducted in a way that respects the dignity, rights, and welfare of participants, and which minimises risks to participants,

researchers, third parties, and to the University itself. All research conducted by staff and students from Lancaster University needs to adhere to the ethical standards set out in the University's Code of Practice (see link below) and ethics approval must be sought from the Ethics Committee prior to the commencement of the research

Does the institution have a policy on good conduct in research?   Yes

Details of where the policy can be accessed

www.lancaster.ac.uk/arts-and-social-sciences/research/ethics-guidance-and-ethicsreview-process

Summary of Resources Required for Project

Financial resources

Summary fund heading	Fund heading	Full economic Cost	AHRC contribution	% AHRC contribution
Directly Incurred	Staff			80
	Travel & Subsistence	7900.00	6320.00	80
	Other Costs	45926.00	36740.80	80
	Sub-total			
Directly Allocated	Investigators			80
	Estates Costs	949.63	759.70	80
	Other Directly Allocated	959.47	767.58	80
	Sub-total			
Indirect Costs	Indirect Costs	10036.50	8029.20	80
Exceptions	Other Costs	66995.00	66995.00	100
	Sub-total	**66995.00**	**66995.00**	
	Total	**148508.31**	**132205.65**	

Summary of staff effort requested

	Months
Investigator	2.25
Researcher	0
Technician	0
Other	0
Visiting Researcher	0
Student	0
Total	2.25

Other Support

Details of support sought or received from any other source for this or other research in the same field.
Other support is not relevant to this application.

Related Proposals (mandatory)
Proposal is related to a previous proposal to AHRC

Reference Number	How related?
AH/R005354/1	Invited resubmission
AH/S004076/1	Invited resubmission
AH/T003596/1	Invited resubmission
AH/T008121/1	Invited resubmission

Staff

Applicants

Role	Name	Post will outlast project (Y/N)	Contracted working week as a % of full time work	Total number of hours to be **charged** to the grant over the duration of the grant	Average number of hours per week **charged** to the grant	Rate of Salary pool/banding	Cost estimate
Principal Investigator	Dr Melis Cin	Y	100	206	3.7		
Co-Investigator	Professor Parvati Raghuram	Y	100	103	1.9		
Co-Investigator	Professor Ashley Gunter	Y	100	0	0		
Co-Investigator	Dr Tendayi Marovah	Y	100	0	0		
						Total	

Travel and Subsistence

Destination and purpose		Total £
Outside UK	Zimbabwe: Workshop delivery	3360
Outside UK	South Africa: Workshop delivery	3260
Outside UK	International: Conference attendance	780
Within UK	UK: Dissemination	500
	Total £	7900

Other Directly Incurred Costs

Description	Total £
30 days of casual secretarial support in the UK	5626
Conference fees	300
Sub-contracting of two artists	24000
Production of high quality of learning materials and OERs	12000
Production/editing of educational videos	3000
Lunch and venue hire for UK dissemination meeting	1000
University of South Africa; South Africa; Staff; Co-I salary 10% FTE	
University of South Africa; South Africa; Staff; RA salary 40% FTE	
University of South Africa; South Africa; Staff; 30 days admin support	1500
University of South Africa; South Africa; Other DI; two artists for 12 days	12000
University of South Africa; South Africa; Other DI; Workshop venue hire and catering	2640
University of South Africa; South Africa; Travel and Subsistence; Car hire	960
University of South Africa; South Africa; Other DI; art workshops materials and printing	600
University of South Africa; South Africa; Other DI; Exhibition venue hire and catering	600
University of South Africa; South Africa; Other DI; participant incentives	1000
University of South Africa; South Africa; Other DI; OER implementation	1000
University of South Africa; South Africa; Other DI; transcription and translation	1000
University of South Africa; South Africa; Other DI; local policy event	800
University of South Africa; South Africa; Other DI; training and production of educational video materials.	1000
University of South Africa; South Africa; Other DI; personal protective equipment for COVID	400
Midlands State University; Zimbabwe; Staff; Co-I salary 10% FTE	
Midlands State University; Zimbabwe; Staff; RA salary 40% FTE	
Midlands State University; Zimbabwe; Staff; 40 days admin support	2000
Midlands State University; Zimbabwe; Other DI; two artists for 12 days	3600
Midlands State University; Zimbabwe; Other DI; workshop venue hire and catering	2352
Midlands State University; Zimbabwe; Other DI; internet connection/mobile data in Binga	500
Midlands State University; Zimbabwe; Travel and Subsistence; Accommodation costs for Co-I and RA in Binga	2400
Midlands State University; Zimbabwe; Travel and Subsistence; Car hire	500
Midlands State University; Zimbabwe; Other DI; art workshop materials	1000
Midlands State University; Zimbabwe; Other DI; Exhibition venue hire and catering	500
Midlands State University; Zimbabwe; Travel and Subsistence; Exhibition car hire and accommodation	1280
Midlands State University; Zimbabwe; Other DI; participant incentives	1000
Midlands State University; Zimbabwe; Other DI; transcription and translation	800
Midlands State University; Zimbabwe; Other DI; policy event venue hire and catering	300
Midlands State University; Zimbabwe; Travel and Subsistence; policy event car hire and accommodation	600
Midlands State University; Zimbabwe; Other DI; printing and dissemination of educational materials	300
Midlands State University; Zimbabwe; Other DI; training and production of educational video materials	1500

Midlands State University; Zimbabwe; Other DI; personal protection equipment for COVID	600
Total £	112921

Other Directly Allocated Costs

Description	Total £
Pool staff costs	959.47
Total £	959.47

Estates Costs

Amount (mandatory)	£950

Indirect Costs

Amount (mandatory)	£10,037

Project Partners: details of partners in the project and their contributions to the research. These contributions are in addition to resources identified above.

1	Name of partner organisation	Division or Department	Name of contact		
Binga Craft Centre		Main Office			
Direct contribution to project			**Indirect contribution to project**		
	Description	Value £		Description	Value £
cash			use of facilities/ equipment	Hosting the crafts & Binga exhibition	300
equipment/ materials			staff time	50 hours of Assistance with craft training	500
secondment of staff			other		
other			Sub-Total		800
Sub-Total		0		Total Contribution	800

2	Name of partner organisation	Division or Department	Name of contact		
National Museum of Zimbabwe		Main Office			
Direct contribution to project			**Indirect contribution to project**		
	Description	Value £		Description	Value £
cash			use of facilities/ equipment	Venue for Meetings	700
equipment/ materials			staff time	50 hours of Curatorial Support	750
secondment of staff			other		
other			Sub-Total		1450
Sub-Total		0		Total Contribution	1450

3	Name of partner organisation	Division or Department	Name of contact		
Seipone Music Group		Community Music Group			
Direct contribution to project			**Indirect contribution to project**		
	Description	Value £		Description	Value £
cash			use of facilities/ equipment	Venue for Project Meetings	400

equipment/ materials			staff time	40 hours of Additional Support for the youth and team	400
secondment of staff			other		
other			Sub-Total		800
Sub-Total		0		Total Contribution	800

Total Contribution from all Project partners | £3050 |

Proposal Classifications

Research Area:

Research Areas are the subject areas in which the research proposal may fall and you should select at least one of these. Once you have selected the relevant Research Area(s), please ensure that you set one as primary.
To add or remove Research Areas use the relevant link below. To set a primary area, click in the corresponding checkbox and then the Set Primary Area button that will appear.

Subject	Topic	Keyword
Development studies	International Education and Development	
Sociology	Educational Sociology/Sociology of Education [Primary]	
Sociology	Educational Sociology/Sociology of Education [Primary]	Skills

Qualifier:

Qualifiers are terms that further describe the area of your research and cover aspects such as approach, time period, and geographical focus. Please ensure you complete this section if relevant.
To add or remove Qualifiers use the links below.

Type	Name
Approach	Training oriented
Collaboration location region	Africa
Collaboration location region	UK & Ireland
Geographic Area	Africa
Time Period	Contemporary

Free-text Keywords:

Free-text keywords may be used to describe the subject area of the proposal in more detail. It is particularly important that you provide these where the Research Area(s) you have selected are only defined to two levels.
To add or remove those previously added use the links below.

Classification

Is your research multidisciplinary (i.e. involves researchers from two or more different disciplines)?

✔ Yes   No

Is your research interdisciplinary (i.e. applies methods and approaches of several disciplines)?

✔ Yes   No

Introduction

The *Embedding* and *Enabling Creative Economy in Marginalised societies: Creative Skills for Peace* grant application builds on three AHRC projects: i) AHRC Network Conflict in Education led by Cin: *PhotoVoice as an educational tool for intercultural learning and peacebuilding between Forcefully Displaced Populations and Host community youth* (PV; AH/S004076/1 - £54,283 – AHRC; ii) AHRC Network Plus led by Cin: *Street art to promote representation and epistemic justice among marginalized rural Zimbabwean youth* (also known as Changing the Story (CTS), AH/R005354/1- £29,950 – commissioned from AHRC GCRF Network Plus award Building Inclusive Civil Societies with, and for, Young People in 5 Post-Conflict Countries, and iii) Network Plus AHRC-GCRF project led by Raghuram – *Decolonising Peace Education in Africa* (DEPA; AH/T008121/1 - £1,899,757) which was trialled through a development award *Contextualising Peace Education in Africa* (CPE; AH/T005459/1 - £151,646). These projects highlighted the need for an enabling environment to allow arts and cultural knowledges to play their part in peace economies, and hence, sustainable development. Embedding cultural heritage and local art into creative economy through skilling can create sustainable peace economies that potentially reduce the structural inequalities arising from the (pre-)conflict and improve the livelihoods of people. Members from these three overlapping research teams have come together with new partners from the creative industries and artists in the UK and Africa to explore how such an enabling environment can be created. This 15-month project aims to use the added value of a follow on grant to enhance the impact in Zimbabwe (low income)and South Africa (middle income) to **a. embed** creative, soft and entrepreneurial skills and training for peace and sustainable development and **b. enable** the reach of these communities and youth among new stakeholders, artists and cultural, creative and heritage organisations (such as museums, galleries, artists, performance groups etc.) nationally, regionally (Southern Africa) and internationally (Southern Africa – UK) through networking. The project also aims to leave a legacy by developing and depositing lasting educational materials for future young people to unlock the economic potential of tangible and intangible heritages. The project directly addresses the aims of the UN International Year of the Creative Economy for Sustainable Development, 2021 by: formulating pathways for respecting the cultural heritage of marginalized groups in order to galvanise more inclusive and peaceful societies; producing local, regional and international knowledge-sharing networks that provide innovative solutions tailored to the requirements and needs of specific communities; developing synergies between culture and education through developing and embedding training whereby artists can learn to adapt to
evolving demands and cultural labour markets.

Sustainable peace economies are an essential but often neglected aspect of creating peaceful societies as they have the potential to reduce structural inequalities and ensuing conflicts and thus to transform everyday lives (Distler et al., 2019). A significant gap in the peace education and peacebuilding literature is that there is little focus on exploring and creating sustainable local peace economies and the ways in which this could be integrated in teaching of peace. In the absence of key skills that could foster and maintain local economies, the initiatives for empowerment and well-being of communities will be a rhetorical endeavour.

Therefore, this project targets poor and marginalized communities troubled by conflict by making available local cultural heritage and arts in a way that supports the socio-economic aspects of peace by embedding the local cultural and heritage resources in creative economies and using these resources in identifying and planning locally relevant, economic and contextual solutions to the development challenges the communities face (Mkwananzi and Cin, 2021). The added value of the project is that we focus on skills development in marginalised societies complementing

existing projects undertaken as part of the Year of the Creative Economy, which have primarily focused on artists rather than marginalised young people who want to learn an art.

Country and project context: The project is consonant with the wider recognition of the role of the creative economy in Africa. Several studies (Barbard and Tuomi, 2008, Evans, 2009 and Colins and Snowall, 2015) have shown that South Africa has the potential to be an appealing country for a creative economy as it continues to build a cluster of creative industries. However, these studies also recognise that the lack of accompanying entrepreneurial and soft skills such as communication, presentation or developing self-confidence which are also essential and complementary to the skills development, particularly for the youth, coming from low economic background (Pauw et al., 2008) have meant that the economic value of creative skills are yet to be realised. Skills development and training (Comunian and Kimera, 2020) including in entrepreneurial skills (Rankin et al., 2012) are particularly important if these countries are to enable youth self-employment and to channel the creative energies of young people. Moreover, the experiences of the young people themselves need to be fed back into policies and strategies. As stated in the concept note for an African Dialogue Series seminar in May 2021, governments need to be less top-down and to work 'more at the community level, working hand-in-hand with, and actively listening to, the communities that lie at the heart of cultural and creative production on the continent' (Africa Dialogue Series, 2021; p. 3). This project aims to do just that by working in collaboration with art communities (e.g. BaTonga Community Museum, Batonga Craft Centre in Zimbabwe and Sepoine Community Music Group in South Africa- see letters of support). We also bring in our partners on the previous projects on which this proposal builds on: National Museums of Zimbabwe, Bulawayo Art Gallery, and Museum of Holocaust and Genocide along with the policy-makers and policy networks we have engaged with in both countries through our exhibitions in art galleries and museums in Johannesburg, Harare and Bulawayo. Live performances and exhibitions of participants will be used for public and policy-engagement. We will also present the educational materials and video narratives for wider use to ensure that the content will realistically and meaningfully reach policy makers we are working in DEPA project (in policy events) so that they can embed these materials into their trainings and policy agendas.

Zimbabwe*:* Zimbabwe has played a leading role in Africa in tapping the creative industries as a growth sector. The National Cultural and Creative Industries Strategy (NCCIs) launched in 2020 (Government of Zimbabwe, 2020) identifies several overlapping pillars towards achieving this strategy including: supporting cultural markets and business development; education, capacity building and training; and safeguarding cultural heritage. It particularly recognizes the role of Small and Medium Enterprises (SMEs) in the Zimbabwean Creative and Cultural Industries (CCIs) and the role that these can play in growth. The strategy is to be operationalized through objectives such as increasing equitable access to professional development and strengthening the role of CCIs in preserving Zimbabwe's cultural heritage. They thus resonate with the 2021 Revised African Union Plan of Action on Cultural and Creative Industries launched by the African Union. Interestingly, these very demands were also voiced by young people in rural Binga, a poor rural district located in Matabeleland North in Zimbabwe in the CTS project, a community we have returned to in DEPA. This region is largely inhabited by a minority group of Tonga heritage who have been subject to marginalisation, and exclusion (Gwindingwe, Alfandika, and Chateuka, 2019). The former project sought to document these experiences through participatory street art with the aim of encouraging social cohesion and peace building between the Tonga and other groups, particularly the dominant Shona and Ndebele groups. Uniquely the project uncovered that the parents of young people in the community were resistant to indigenous arts; they felt it was not an economically viable source of employment and instead encouraged their children to focus solely on formal education. Young people, faced with the deep economic crisis in Zimbabwe, felt that learning local arts (e.g. basket weaving, woodcraft and Tonga literature) would enable them to preserve these arts but also to make a living and therefore requested the team to

facilitate provision of indigenous arts skills training. Learning indigenous arts and embedding the value of arts in the community emerged is a key demand from the youth themselves. The Batonga community museum and Craft Centre in Zimbabwe, a proposed partner, is one of the few places where local arts are being fostered in Matabeleland but these centres are not adequately networked into the wider cultural industry, regionally or internationally. Opportunities for participation and networking have been limited because of systematic exclusion. DEPA highlighted the need for teachers, including school-teachers, to have training materials that would enable them to use arts and creative skills as a route to building peace economies. In this project, we will continue to work with them whilst expanding our engagement with national art galleries such as Bulawayo Art Gallery and National Museum of Zimbabwe where the Tonga youth have displayed their graffiti work in 2019 as part of the Changing the Story project.

South Africa: In South Africa, the Cultural Creative Industries have been recognised as a key engine for growth with annual growth in the sector averaging 2.4% compared to the overall GDP growth of 1.1% between 2016 and 2018. Some sub-sectors such as Visual Art and Crafts and, Audio-Visual and Interactive Media have had much higher growth – over 5% in the same period (South African Cultural Observatory, 2020). Interestingly, 69% of this growth occurred indirectly, such as through the jobs created along the supply chain. However, there is little knowledge of how this growth touches down on the lives of those wanting to engage in the sector from marginalised positions. The DEPA project has worked with two organisations The Right to Life, a local NGO and the Johannesburg Holocaust and Genocide Centre to work with the marginalised community arts groups in the suburbs of Hillbrow, Yeoville, Troyville, Atteradgeville and Turffontein in Johannesburg. Youth underemployment and marginalisation are particularly rampant in these inner-city suburbs of Johannesburg and this has underpinned the recent unrest and looting in the city. In South Africa 54% of all under 35-year-olds are unemployed. The project has sought to tap into community arts groups to highlight the talent of individuals and to amplify their voice so as to tell their story. The young people have actively engaged with the creative process, from dance and music to photography and social media art though sites like Instagram. Early DEPA work in Johannesburg enabled arts groups to develop soundscapes and images of peace that can be used for teaching local values and knowledges of peace in multilingual environments like inner-city Johannesburg. There has, however, been a strong demand from these groups to upskill young community artists in entrepreneurship and the creative economy so they can harness their talents to generate an income. The young people, artists and small-scale local community organisations have had little opportunity to network in order to enhance their opportunities. Developing viable businesses requires the ability to use networks including digital networks – as came to the fore in recent months, when physical meetings became impossible due to COVID-19. These skills also need to encompass international networks, including within the African diaspora. Building on this earlier work and engagement, this project will work with a lead community group, Seipone Community Group in Atteradgeville (in Johannesburg) to develop and pilot workshops of Entrepreneurship in the creative industry with other community partners, Meropana Music Group (Hillbrow), Zwilibanzi Arts (Yoeville), Umzekelo and GoitseMedi Cultural Group (Troyville) and Together as one community development (Turffontein).

Developing a portfolio of teaching materials was originally envisaged as an important outcome of DEPA but the ODA cuts and hence budgets and the possibility of shorter timelines for completing the project means that the development of such bespoke training materials can't be undertaken without this follow-on-funding. Moreover, developing and depositing this training material in an online repository of such training materials is also crucial if the outcomes are to be sustainable beyond the life of the project. Additional funding through this project will enable the completion of the Open Educational Resource (OER) designed originally as an outcome of DEPA. Although DEPA still plans to run 7 projects to sketch the outline of a 4-week OER, the limited funding and timeframe will affect the quality and length of this OER. This follow-on-funding will enable us to

deliver this key outcome of DEPA. We will develop between 4 to 6 week of educational materials that merges entrepreneurial skills with the cultural heritage and art for creative economy and this will be trialled and offered as a module in UNISA Business School to at least 150 students and Midland State University, School of Education to 180 students registered on the module of Entrepreneurship in Education. By the end of the project, in addition to upskilling young people in communities, we will have trained 330 students and produced publicly available learning materials to be used at UNISA and MSU.

In addition to fostering inclusive economic growth, the skills associated with the creative economy can also promote peace and contribute to building peaceful societies, particularly after the pandemic. Artists and other creatives challenge norms, inspire and generate social energy that can improve everyday lives (UNESCO, 2018). Their innovations and creative expressions drive development processes that can help people imagine alternative futures, but also contribute to promotion of peace and heritage as a fundamental value and right. Cultural heritage and local arts such as crafts, rituals, storytelling-methods, folk songs can depict the complex relationships between arts, histories, religion and portray livelihoods in pre-colonial, colonial and post-colonial lives (Yakubu, 2002). Whilst recognising that art and heritage can at the same time be used to repress, dominate, exploit and divide, re-centering local communities and cultures in creative economies can provide new forms of creative expression and mobilise communities for advocacy and seeking peace. It can catalyse change both at the community and sector level, disrupt power structures and enable us to go beyond traditional boundaries of change and thus initiate a process of 'decolonising' peace as we are finding in DEPA. Linking the training, networking and education with the UK diaspora to the network the project also aims to support and strengthen the International Decade for People of African Descent (2015-2024) as we approach the end of this decade.

Aims of the project

The project aims to build on previous impact by delivering a comprehensive skills training for creative economies with 10 to 20 young people (18-30 years) in each country which uses contemporary perspectives and methods alongside heritage stories. It will be a follow-on impact and engagement project that seeks to stimulate creativity among young people dwelling at the borders of precariousness, but also respond to their demand for the cultural heritage for peace and economic development as highlighted in our previous projects. In doing so, it will

- Embed new knowledge of local artistic, soft, digital and entrepreneurial skills among young people thus helping to empower them, their communities through greater economic participation in the creative industry and thus to lessen conflict as the economic drivers of conflict are reduced;
- Training the next generation of artists as we will be working with youth with artistic skills and who want to be artists, and opening up arts as an economic avenue;
- Enable lasting skills development among young people, artists and artistic institutions through networking meetings, nationally, regionally and internationally;
- Develop and deposit the outcomes of their work in local museums but also in training material that is developed as a booklet that is distributed and through an OER. These will be facilitated by the UNISA business school. We will foster knowledge exchange between the artists, particularly young artists and CCI policy -makers in South Africa and Zimbabwe but also with those working on arts in the African diaspora.
- Trial, use and embed these educational materials into the modules taught by UNISA Business School and MSU Faculty of Education. We will reach out to at least 330 students studying at UNISA and MSU;they will have benefited from these materials by the end of the project. Since

these educational materials and module will be embedded into the teaching of these two universities, it will ensure long-term legacy of the key impact.

Proposed Activities

The project will be organized through three overlapping strands. It will involve up to 10 young people in each country. A mix of women and men will be asked to apply.

Strand 1. Embed skills in young people. This involves 10 meetings:

1. *Meeting 1*: Local (ideally face-to-face) meeting. Meet and greet, introductions, setting ground rules. They will define the parameters of engagement within the project and ensure commitment to completion of the project by both young people and the artists. We will discuss the design of the activities and the roadmap for engagement and training.

2. *Meeting 2*: This meeting will include participants from the communities we will be working with to get their input. It will set the agenda for the rest of the project. The second meeting will consolidate key learnings from the previous projects and will co-design the scope and content art workshops with the communities.

3. *Meetings 3-7*: These will be day long workshops with established local artists who will teach them artistic skills. Although the content of the training in terms of the creative skills to be focused on will be collectively shaped at the end of the first phase, our initial engagements in DEPA project have highlighted that there is a need for basket weaving and Tonga dances/literature as a cultural heritage in Zimbabwe whereas in South Africa the demand again focuses on ritual theatre and soundscapes.

4. *Meeting 8 - 9*: In addition, Dianne Rutherford will teach them soft skills, digital skills and entrepreneurial skills. Dianne has experience of working in both countries and therefore has in-depth knowledge of how, for instance, local creative economies function and the challenges people may face in each of the countries. Each participant will be encouraged to keep notes and a reflective diary about what they have learnt, practical challenges they face and solutions which will form the basis of the guidebook in Strand 3. The artists will be requested to continue providing up to 3 further face to face sessions where the arts are taught in further detail. Some ongoing one-to-one mentoring in developing the art form will be delivered throughout the 12 months of the project.

5. *Meeting 10*: A final wrap-up meeting will explore the reflective diaries, take stock and prepare for the exhibitions.

All meetings will be held online where feasible and appropriate in order to make it Covid-19 safe and to reduce the carbon footprint. However, we recognise that in each country we will also need face-to-face meetings with the artists to teach the specific art form. Certificates of participation will be provided at the end of the workshops.

Strand 2. **Enabling through networking**: Networking skills will be embedded through Strand 1 and Strand 3 activities. In addition, in Strand 2 there will be 2 additional meetings. All meetings will have local, regional and UK participants (where appropriate). In doing so, the aim is to connect local arts to regional and national opportunities. The young people will be introduced to networking skills in the sector. They will have 2 workshops with established artists who will talk to them about marketing and touring. The young people will, towards the end of the project period, have an hour with the two artists where they can have their questions answered and receive personal advice. Additionally, networking between young people will be ongoing as part of Phase 1. The use of artists and arts organisations in Africa and the UK will enable the artists to come together.

Strand 3: Developing and depositing training materials: The final strand involves preparing and depositing training materials. It will begin with a review meeting where the young people will review their learning drawing on their reflective diaries and tell us about their experiences.

Together it will also help calibrate and review the impact from the project. The young people will reconcile what they learned individually and collectively from the project but also what could be improved. These reflections will be foundational in building the training materials.

The team will then meet with H Patten and Ashley Gunter (UNISA) to discuss how to write up the training materials into a booklet. Gunter is leading work on developing an OER for use at UNISA on local peace education framework. The project outcomes will be deposited on this OER site as an extension activity. It will also be hosted and sponsored by UNISA Business School which will be the ongoing owner of the training guide. The guide will be available online but will also be available in print, translated into 3 local languages so that it is accessible to those in low resource environments. These teaching materials will also be included in the teacher training of art and cultural heritage subject at the Midlands State University, Zimbabwe by our International Co-I Tendayi Moravah. We will liaise with each university's Educational Development Offices to monitor and evaluate the impact of these modules.

Finally, there will be a wrap-up meeting of the entire team – young people, artists and cultural organisations and academics - to see what can be learnt about the role of arts in fostering peace and in addressing the SDGs in each of the countries. Currently, the project is designed to create a platform for jobs, entrepreneurship and innovation (SDG 8.3) by promoting cultural & heritage employment (11.4) through upskilling young people who have the talent but do not have the opportunities for training (4.4.) and train next generation of practitioners and history & art teachers in the region on the importance of contribution of cultural and creative industries to the economy (4.7 & 11.7) and creating peaceful societies (10 and 16).

Equitable partnerships
This project will support equitable partnership in three ways:
a- Between young people in the Global South: This will be done through consolidated learning network meetings, co-producing a critical review and op-ed pieces.
b- Regional network with African artists, particularly young artists, and creative industry representatives with Africa and the UK: This will be important for upskilling among the artists (visual, sound and performance artists) and learning from each other but also supporting small-scale creative industries across Southern Africa.
c- Between communities and creative economy actors and institutions in Southern Africa and artists based in the UK. The Co-Is in each country, including the artists and partner organisations will foster engagement and will expand the partnership and network. The training materials will be codesigned with the young people, artists, trainers and the University staff.

Project Management: Cin will lead this project. She has experience in developing and delivering teaching materials and training teachers. Also, most of her work focuses on the use of arts in post-conflict settings (e.g. her recent book on Post Conflict Participatory Art, 2021, Routledge and her forthcoming book on Feminist Art and Political Resistance in 2022, Palgrave). She also has considerable experience of fieldwork and networking in the global South (in the capacity of both PI of 2 of the 3 projects (PV and CTS) and Co-I on one project, DEPA) and of managing and working in interdisciplinary cross-country teams. Therefore, the original PI of DEPA, Parvati Raghuram, is listed as Co-I in this proposal and she will support and mentor Cin, who is the original Co-I of DEPA. The project will be supported by a part time PDRA (0.4 FTE for 15 months) in each country who will oversee the activities in each country and collaborate with the NGOs and Co-Is in each country and help the production of outputs. The international Co-Is Marovah and Gunter will work in collaboration with local partners and communities. The artists in all three countries are renowned artists and they are well connected with art networks across Africa. They will play a central role in developing and delivering art workshops, skill trainings and upskilling the

youth. The UK based artist, will liaise with PI Cin and Co-I Gunter to co-develop teaching materials and OERs and will liase with Co-I Marovah for teacher training.

Measuring Impact: Course feedback from students, exit interviews with participants and partners, number of students trained, appraisals of RAs, ongoing OER/educational resource download data.

Policy making: embedding of teaching material in broader education material as mandated by ministries in our DEPA project and into teacher training in Zimbabwe.

Outcomes and outputs: The project aims to produce 3 kinds of outputs

1.Community based:

- A group of at least 20 young people who are trained in a locally meaningful art as well as the skills required to make a livelihood out of these skills. Testimonials of student experiences will be gathered. The project will also work with young people to produce sonic biographies or sound narratives that capture the relationship between young people, their experience of developing creative and soft skills and how it relates to ownership of the project.
- A network of artists and arts organisations across countries
- A guidebook on skilling for the creative economy available as attachment to the OER being developed as part of DEPA. 300 copies will be printed and made available in 3 languages (150 English; 75 each in Shona/Ndebele or Tonga as requested by participants in Zimbabwe and one other language chosen by the community group in South Africa).
- Production of educational video recordings to be embedded in educational materials and OERs.
- The OER developed for DEPA on education for peace in Africa will be strengthened through a 4-week extension which will focus specifically on creative industry and the arts.

2.Artistic:

- Exhibitions and Performances: The outputs produced by the young people and the artists will be displayed in each country using existing arts organisations (Letters of support attached) as well as new organisations with whom the project will develop links.
- Youth, artists, art organisations (museums and galleries) and NGO/CSO representatives will co-produce a critical review consolidating how to engage with the creative economies, and they will also write an op-ed piece for Conversation Africa, Research Fortnight or for other platforms. We will also produce small 3-4 minute long video recordings for critical reflection regarding the challenges and opportunities in Southern Africa. This will be available on public platforms (e.g. the website of the larger grant DEPA) as well as repositories of institutions represented by the participants. It will also be presented along with short talks by young people and the artists at a policy meeting in order to bridge the gap between young people's experiences and aspirations around arts and culture and top-down cultural economy policy which targets industry and already established artists.

3.Academic: At least three academic papers: one paper on methodology written by the young people and artists along with the academics. This paper will aim to further the publication sharing guidelines developed in DEPA to also include the voices of young people and artists in academic publications. The second paper on the implications of this methodology for international development, peace, A&H methodologies will be written for an academic journal by the academics. The third paper will be about the development and use of the educational materials. Since this project builds on deepening the engagement of three AHRC grants outlined in the introduction and also includes some impact-oriented research activities which were included within DEPA project and could not be undertaken or completed as a result of the recent ODA-award reductions, the project team will also produce an edited book (planned as part of DEPA project) on the state of creative economies for peace in Africa drawing on this and previous projects.

<u>**CURRICULUM VITAE**</u>

NAME: Dr. Melis Cin
CONTACT:

ACADEMIC QUALIFICATIONS:
2003-2007: B. A. in Education, Gazi University, Ankara, Turkey. Distinction
2007-2008: M. A. Sociology of Education, School of Education, University of Dublin, Trinity College, Ireland
2009-2014: Ph.D. Gender, International Development and Education, School of Education, University of Nottingham, UK

ACADEMIC EXPERIENCE:

1. August 2014 – August 2015: Post-Doctoral Visiting Research Fellow, University of Free State, South Africa
2. February 2015- April 2017: Assistant Professor of Sociology, Istanbul Ticaret University, Turkey
3. April 2017 – November 2017: Post-doctoral Research Associate, The Open University, UK
4. November 2017 to 2021: Lecturer, Lancaster University, UK
5. 2021 - to present: Senior Lecturer, Lancaster University, UK

RESEARCH AWARDS

1. Feb 2020- March 2024: Decolonising Peace Education in Africa, AHRC - GCRF Network Plus, Co – I, Lancaster budget £64,000 – Overall budget £2,202,846.34
2. August 2019 – January 2021, Co-I, Contextualising Peace Education: Networking as a Method. AHRC Development Award Lancaster budget £5100, overall budget £163,891.
3. January 2020- January 2021, PI: Gender-Responsive Peacebuilding for Intercommunal Conflict Transformation, British Academy £9,980.
4. 1 May 2020 – 1 November 2020, AHRC -CTS Consolidating Grant, CO- I, Youth agency, civic engagement, and sustainable development: Ideas for Southern Africa, Lancaster Budget £1200, Overall Budget £22,237.
5. January 2019-November 2019, PI, Photovoice as an educational tool for intercultural learning and peacebuilding between Forcefully Displaced Populations and Host Community Youth in South Africa, Turkey and Uganda. AHRC GCRF Network grant. £59, 875.
6. March 2019 – November 2019, PI: Street art to promote representation and epistemic justice among marginalized rural Zimbabwean youth. AHRC-GCRF ECR funding of CTS Network Plus. £29,875
7. Sept 2017 – Sept 2020: Women's Development and Europeanisation of Gender Policies, Jean Monnet, EU commission, PI 23,000 Euros

AWARDS
2020 Faculty of Arts and Social Science, Dean's Award for Early Career Researcher of the Year, Lancaster University – 10 June 2020.

ACADEMIC LEADERSHIP AND ENGAGEMENT
<u>**Academic Leadership Roles**</u>
Co- Director of Centre for Social Justice and Well-being in Education at Educational Research Department, Since 2020
Advisory Board to the Mayor of Istanbul on issues of migration and gender, Since 2021
Member of Athena Swan Steering Committee and Self-Assessment Team, Lancaster University, Since 2020

Director of the 22 Network Coordinators of Human Development and Capability Approach (HDCA) Association, Since 2018
Editorial Board Member of International Journal of Educational Research. Impact factor: **2.1**

Public & Policy Engagement Activities

Curator of Photography Exhibitions in South Africa, Turkey, Uganda and UK: I have organised four different exhibitions in South Africa, Turkey, Uganda and the UK to disseminate the results of AHRC-GCRF funded Photovoice project. These are covered in both in media both in the UK (BBC radio interview, Lancashire) and Turkey (press media[1])
Graffiti Exhibitions in Zimbabwe: I have organised two graffiti exhibitions to take place at Bulawayo Art Gallery and National Museum of Zimbabwe to disseminate the findings of my AHRC- GCRF funded Epistemic Justice Project. I have also co-produced an e-book with the participants and widely shared it with stakeholders
Selected Op-Ed Pieces & Public Lectures: I have published several pieces in respectable prestigious international blogs such as Research Fortnight[2] in the UK.
Public Lecture - Researching with mobile populations in a time of lockdown, Open University, July 2020, http://www.open.ac.uk/ikd/podcasts/open-university-webinar-now-available-view
Public Lecture - Oxfam and the European Association of Development Research Institutes, Virtual Dialogue: Transforming Narratives in support of Solidarity, Peace and Social Justice, July 2020, Oxfam https://www.eadi.org/events/2020.07/eadiiss-virtual-dialogue-transforming-narratives-in-support-of-solidarity-peace-and-socia/
Webinar - Twenty Years of UNSCR 1325- Women, Peace and Security: Perspectives for Turkey, November 2020. Centre for Applied Turkey Studies (CATS), German Institute for International and Security Affairs, Germany
Public Lecture to the Gender and Sexuality in European (Geo)Politics at University of Amsterdam, January 2021. https://aces.uva.nl/events/gender-and-sexuality-in-european-geopolitics-lecture-series/gender-and-sexuality-in-european-geopolitics-lecture-series.html
Public Lecture Art and Feminist Peacebuilding Public Lecture, Purple Solidarity Women's NGO, Turkey 16 January 2021 (250 people attended the webinar)
Guest Lectures delivered on arts, peace and gender at University of Edinburgh, Freie Universitat Berlin (Germany), University of Free State (South Africa), Istanbul Bahçeşehir University (Turkey), Midland State University (Zimbabwe).
Policy Brief: The EU's Promotion of Gender Equality in Turkey: Prospects and Limitations by R. Kürüm and M. Cin: https://viaduct.uni-koeln.de/de/publications/paper-series/policy-paper-series
Collaborator of Lancaster Literature Festival: Please see: https://litfest.org/
ACADEMIC RESPONSIBILITIES
Teaching:
Course production: Promoting Social Justice through Education; Global Social Movements, Education and Activism
Fellow of Higher Education Academy, 2019
Administration:
Centre for Social Justice and Well-being in Education, Co-director
Student supervision:
supervised 2 PhD students to completion; 9 ongoing students

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[1] https://www.aa.com.tr/tr/sirkethaberleri/egitim/toplumsal-uyum-ve-baris-projesi-fotograf-sergisi-acildi/653865 and https://www.aa.com.tr/tr/sirkethaberleri/egitim/multeci-genclerin-fotograflari-istanbulda-sergilenecek/653790
[2] https://www.researchprofessionalnews.com/rr-news-political-science-blog-2020-6-what-does-a-decolonised-research-culture-look-like/

CURRICULUM VITAE

NAME: Prof. Parvati Raghuram
CONTACT:
EDUCATION
1982-1985: B. A. (Hons), Miranda House, Delhi University, India. First Class
1985-1987: M. A., Delhi School of Economics, Delhi University, India. First Class
1988-1992: Ph.D. University of Newcastle-upon-Tyne, UK. *Topic: Coping strategies of domestic workers: A study of three settlements in the Delhi Metropolitan region, India*

EMPLOYMENT
June 1993-August 1994: Lecturer in Third World Studies, Middlesex University, Enfield, UK. (Full time, permanent appointment)
October 1994-February 2005: Research fellow / Lecturer, The Nottingham Trent University (fractional (moving from 0.25 – 0.7) till 2001)
February 2005-March 2010: Lecturer, The Open University
March 2010–2016: Reader, The Open University
March 2016–present: Professor of Geography and Migration, The Open University

ACADEMIC RESPONSIBILITIES
Teaching:
Course production: Environment and Society, Environment: Sharing a Dynamic Planet, Introducing the Social Sciences, Changing Cities (MA)
Course presentation: Environment and Society Face-to-face teaching in previous institutions: BA Third World Studies, BA Geography, MA Cultural Studies and MA Women's Studies, PhD: Certificate in research training for AHRB students 1994 - 2005

Administration:
OpenSpace co-director
Member of University Research Committee, co-lead Decolonising the University at the OU.

Student supervision:
supervised 9 students to completion; 5 ongoing students

AWARDS
2020   Fellow of the Academy of Social Sciences
2019   Visiting Senior Research Fellow, Asian Research Institute, National University of Singapore
2016 RGS-IBG Murchison Award for research which has contributed most to geographical knowledge in recent years. Awarded for migration research.
2009 – 2014 Fixed term Special professor 'Bijzonder Hoogleraar' in Development Theories and Methodologies: Utrecht University

GRANTS RECEIVED
April 2020-March 2024, *Decolonising Peace Education in Africa*, £2,202,846.34
August 2019 -August 202, *Contextualising Peace Education in Africa plus inception funding*, £163,891
Oct 2018- Oct 2020 co-I, *Migration for Inclusive African Growth* £817,380.52. ESRC
Jan 2017- Dec 2018 co-I, *Smart Cities in the Making* £588,482.75. ESRC.
Jan 2017-May 2018: co-I, *Migration and Inclusive African Growth*, £150,000. ESRC GCRF Network Grant.
October 2016-June 2019 PI, *Facilitating equitable access and quality education for development: South African International Distance Education*, £503,434.65 (plus 2.5 million Rand for South African partner) ESRC-Newton.
May 2016- April 2018 PI, *Gender, Skilled Migration and IT: a comparative study of India and the UK*, £ 564,711.95. ESRC.
May 2014 Co-Investigator. *Conversations on Space and Power in the City: Mapping, Acting, Visioning.* £ 7,947. Bartlett Research Challenges Small Grant.

February 2009 Co-investigator, '*A Caring Europe? Gender, Migration and Care*' €14,000. European Science Foundation.

Oct 2007 - Oct 2009 Co-investigator '*Overseas trained South-Asian Doctors and the Development of Geriatric Medicine*'. £240,494. ESRC.

2001 Principal investigator, *Overseas doctors to the UK: career patterns and intentions*; £4,700. Nuffield foundation.

INTERNATIONAL INVITED POLICY PRESENTATIONS

(2021) Raghuram P. Indian migrant women in Europe, Report for the ILO

(2018) Raghuram, P. and Sondhi, G. Skilling and Skills in migration and sector data. International Forum on Migration Statistics, OECD, Paris.

(2017) Student migration and development, presentation to the Global Compact on Migration and Development, United Nations, New York.

(2017) Gender and skilled migration in the IT sector, InterParliamentary Trust meeting, Houses of Parliament, London.

(2014) Gendered skilled migration and gender segregated labour markets, paper to IOM-OECD Expert Group Meeting on the Migration of Highly Skilled Women April 3-4, Geneva.

(2009) Piper, N. and Raghuram, P. Destination Countries: Policy Coherence between Immigration and Development Assistance? – with specific reference to gender issues, paper presented to Commonwealth Parliamentary Association: 'International Migration and Human Trafficking: Maximising Benefits, Overcoming Challenges' Houses of Parliament, London February 2-6.

(2007) Kofman, E. and Raghuram, P. The Implications of Migration for Gender and Care Regimes, paper presented at UNRISD meeting Social Policy and Migration In Developing Countries, Stockholm, November 22-23.

(2007) UNRISD meeting on Financing Social Policy for Development, Geneva, March 1-3.

MEMBERSHIP OF COMMITTEES

2015, 2019 Member of Race Equality panel

2019- International Migration, Immigration and Social Cohesion Network: member of executive board, Chair of Anti-Racist Working Group

2017- International Migration, Immigration and Social Cohesion Network: member of board

2007-2009 Women's National Commission's Asylum and Immigration Network

2006-2010 Global Migration and Gender Network (UN's Global Commission on International Migration)

ACADEMIC EDITORIAL WORK

2020- Editorial board *Political Geography*, *Singapore Journal of Tropical Geography, Geojournal*

2012- Co-editor Mobility and Politics Pivot Series, Palgrave (along with two academics from International Studies)

2009– Associate-editor of journal *South Asian Diaspora*, *Geographical Journal*.

IMPACT COVERAGE

ESRC - https://esrc.ukri.org/news-events-and-publications/impact-case-studies/increasing-the-number-ofwomen- in-the-it-sector/

Findings covered in over 30 newspaper and magazine articles

Radio interviews.

CURRICULUM VITAE

NAME: Prof. Ashley William Gunter

CONTACT:

ACADEMIC QUALIFICATIONS:

    1997-1999: B. Sc. University of the Witwatersrand, Johannesburg, South Africa
    2001-2001: B. Sc. (Honours) University of the Witwatersrand, Johannesburg, South Africa. First Class
    2003-2005: M. A., University of the Witwatersrand, Johannesburg, South Africa.
    2006-2011: D.Lit. et. Phil., University of Johannesburg. South Africa *Topic: Low Cost Housing as a Catalyst for Local Economic Development*

ACADEMIC EXPERIENCE:

    1. April 2006-December 2011:   Lecturer in Geography, Monash South Africa, Johannesburg, South Africa (Full time, permanent appointment)
    2. January 2012-December 2012: Research fellow School of Geography and the Environment, Oxford University, UK (Full time, contract appointment)
    3. June 2013-December 2016: Senior Lecturer, Department of Geography, University of South Africa. (Full time, contract appointment)
    4. January 2017–October 2019: Associate Professor, Department of Geography, University of South Africa. (Full time, contract appointment)
    5. November 2019–present: Professor, Department of Geography, University of South Africa. (Full time, contract appointment)

POSTGRADUATE SUPERVISION

Supervised 9 students to completion and correctly supervise 7

PROFESSIONAL SOCIETIES AND INVOLVEMENT

- Council Member: South African Geographical Society 2014 – present
- Chair of Department: Geography, UNISA, 2015 – 2017
- Panel Member: of the College of Agriculture and Environmental Science, Ethics Committee, UNISA 2013 - 2015
- Advisory Board Member: of the International Water Center, African Water Research Node 2009 - 2011.
- Corresponding member: The International Geographical Union's Local Development Commission
- Member of the Geo-Informatics Society of South Africa
- Member of the Open Source GeoAfrica society

PUBLIC LECTURES

2019   Joint College of Science, Engineering and Technology and College of Agriculture and Environmental Science R&I Paper: International Students and Distance Education to the University of South Africa.

2014   Centre for African Studies University of Edinburgh: Low Cost Housing: Property markets, informality and redress in Post-apartheid South Africa to the Centre for African Studies University of Edinburgh
OpenSpace Research Center; Open University: Higher Education in the Global South: Internationalization, localization and the edu-scape of HE in South Africa
Department of Geography, University of Edinburgh: A Role for Housing in Development: The neoliberal property market in Southern African Development Community States

2010   Monash Lecture Series, Monash South Africa: The neoliberal housing market in South Africa

ACADEMIC EDITING
Editor in Chief (Human Geography): South African Geographical Journal 2020-2022
Editorial Board - InterEspaço: Revista de Geografia e Interdisciplinaridade 2016 – present
Co-editor: Urban Geography in South Africa London: Springer

RESEARCH AWARDS
1. National Research Foundation Rated Scientist: Y2, 2018 – 2023.
2. VisionKeepers Award: UNISA grant to young academics demonstrating potential, 2014.

GRANTS
1. AHRC Network + Grant: DEPA Co-I: R3 700 000 2020 - 2024
2. AHRC Network Grant: PhotoVoice and Refugees Co-I: R1 006 000, 2019
3. Newton Grant: ESRC/NRF Higher Education in Africa Award P-I: GBP 500 000; R2 000 000, 2016 – 2019
4. NRF Freestanding Fellowship: The role of housing in local economic development $16 000, NRF. 2012.
5. Monash Small Research Grant: Infrastructure legacies in South Africa, 2011.

TEACHING AWARDS
1. Dean of Arts Commendation of Excellence in Teaching Monash University1 2011
2. Winners Pro-Vice Chancellors Outstanding Teachers Award Monash South Africa 2010
3. Dean of Arts Commendation of Excellence in Teaching Monash University 2010
4. Nominated for the Vice Chancellors Outstanding Honours Supervision Award Monash University 2010
5. Deans of Arts Highly Commended Teaching Award Monash University 2009
6. Nominated for the Pro-Vice Chancellors Outstanding Teachers Award Monash South Africa 2009
7. Dean of Arts Commendation of Excellence in Teaching Monash University 2008
8. Nominated for the Vice Chancellor's showcase of Teaching Excellence Monash University 2008
9. Dean of Arts Commendation of Excellence in Teaching Monash University 2007

CURRICULUM VITAE

NAME: Dr. Tendayi Marovah
CONTACT:

ACADEMIC QUALIFICATIONS:

> 1996-19997: Diploma in Education: University of Zimbabwe, Harare, Zimbabwe
> 2004-200: B.Ed. Midlands State University, Gweru, Zimbabwe
> 2003-2005: M.Ed. Curriculum and Arts, University of Zimbabwe, Harare, Zimbabwe.
> 2006-2011: D.Phil. Africa studies University of the Free State, Bloemfontein, South Africa *Topic: Citizenship Education and human capabilities formation: A case study in two Zimbabwean Teachers' Colleges*

ACADEMIC EXPERIENCE:

> **1**. January 1998-July 2010: Secondary School Teacher in History: Ministry of Primary and Secondary School Education, Zvimba District, Chinhoyi, Zimbabwe (Full time, permanent appointment)
> **2**. July 2010-February 2018: Lecturer in Citizenship education and Educational Research: Ministry of Higher and Tertiary Education, Science and Technology Development, Harare, Zimbabwe (Full time, permanent appointment)
> **2**. February 2018 to date: Lecturer in History Education, Midlands State University, Gweru, Zimbabwe (Full time, permanent appointment)

PUBLIC LECTURES

Marovah, T. (2019) Using the capability approach to assess the significance of Ubuntu in advancing comprehensive citizenship: CEID Seminar series 2019/20, 11 October 2019, UCL, London. UK

Marovah, T. (2019) Historical consciousness: Ideas for secondary school history teaching in Zimbabwe, Department of Educational Research seminar, 02 October 2019, Lancaster University, Uk.

Marovah, T. (2019) Epistemic injustices in curriculum and pedagogical practices: Evidence from citizenship education in Zimbabwean teachers' colleges: UKFIET conference, 17-19 September 2019, Oxford, UK

RESEARCH AWARDS

i) Association of Commonwealth Universities (ACU) Peace and Reconciliation Challenge Grant 2020- Capacity building on transformative pedagogy for institutional reform, reconciliation and indigenisation for sustainable peace in Zimbabwe- Principal Investigator (August 2021 to February 2022)

ii) Arts and Humanities Research Council (AHRC) - GCRF Decolonizing Education for Peace in Africa - Project Co-Investigator (April 2020 to May 2024) Overall Budget: £2,202,846.34

iii) AHRC Network+ Project phase ii -Building inclusive civil societies with, and for, young people in post-conflict countries, Co-Investigator (March 2019 to June 2021) Overall budget: £22,237.

iv) Compare Fellowship (September to October 2019)

v) Arts and Humanities Research Council (AHRC) - GCRF Development award: Contextualizing Peace Education - Project Co-Investigator (August 2019 to April 2021) overall budget £163,891.

vi) Changing the Story AHRC Network+ Project Co-Investigator (May 2020 to October 2020) Overall budget: £29,875

vii) University of The Free State: Prestige Scholarship PhD Fellowship (2013-2016)

ALL COMMUNICATIONS SHOULD BE
ADDRESSED TO THE REGIONAL DIRECTOR

03/08/2021

Arts & Humanities Research Council

Polaris House

North Star Avenue

Swindon, SN2 1ET

Re: Letter of Support for 'Embedding and Enabling Creative Economy in Marginalised societies'

As the Curator and site Manager for BaTonga and Hwange Community Museum under National Museums and Monuments of Zimbabwe, I am pleased to write this letter in support of the submission of the aforementioned project led by Dr Melis Cin at Lancaster University, United Kingdom.

This proposed research focuses on two low- and middle-income countries, South Africa and Zimbabwe- and the UK to create a Southern Africa hub for creative skills academy for peace in partnership with African Leadership Academy.

The project aims to use the added value of a follow on grant to collate the findings from these two countries to a) enable youth communities to develop creative, soft and entrepreneurial skills and training for peace and sustainable development b) extend reach out of these communities and youth to new stakeholders, artists nationally, regionally (Southern Africa) and internationally (Southern Africa – UK) and c) network to support knowledge exchange with cultural, creative and heritage organisations (such as museums, galleries, artists, performance groups etc.) and the communities to unlock tangible and intangible heritages. It draws on and extends our existing local, regional and global partnerships and South-South learning across communities, cultural and creative economies sectors and organisations and African and UK artists, thus contributing to sustainable development goals of promoting peace, creating sustainable communities, leaving no-one behind and embodying principles on equitable international partnership working through engagement with creative and cultural sectors.

The project will recognise, validate and share the importance of understanding cultural value and developing creative digital skills informed by cultural heritage which is highlighted as a key demand both in South African and Zimbabwean projects we have conducted so far. It will connect youth in deprived communities with wider artists, embed their cultural heritage into creative skills whilst networking and fostering knowledge exchange between North-South but also South-South artists and cultural economy sectors. This way the project strengthens synergies across three countries, define priorities, identify key areas of impact of each project. It also strengthens collaborations among arts-based non-academic

organisations with a particular focus on embracing and employing local arts and heritage to establish a creative economy academy for communities.

BaTonga and Hwange Community Museums with its commitment to the preservation of material Culture will support the project by co-organising participatory workshops to support knowledge exchange with cultural, creative and heritage organisations and communities such as museums, galleries, artists, performance groups etc. We will also involve other Ministries such as the Ministry of Youth, Sport, Arts and Recreation, Ministry of Higher and Tertiary Education, Science and Technology Development as well as that of Primary and Secondary Education so that insights from this project can be made useful for their work.

Developing creative digital skills informed by cultural heritage is essential in supporting the achievement of sustainable development goals across higher education. As such this grant application is highly recommended.

Thank you

BaTonga and Hwange Community Museums

+263 772970963

BINGA CRAFT CENTRE

FOR GENUINE TONGA CRAFT

P Bag 5745, Binga, Zimbabwe

Email: bingacraftcentrearts@gmail.com or

_____

3ʳᵈ August 2021

Arts & Humanities Research Council

Polaris House

North Star Avenue

Swindon, SN2 1ET

Re: Letter of Support for 'Embedding and Enabling Creative Economy in Marginalised societies'

As the Project Manager for Binga craft centre Trust, I am pleased to write this letter in support of the submission of the aforementioned project led by Dr Melis Cin at Lancaster University, United Kingdom.

This proposed research focuses on two low- and middle-income countries, South Africa and Zimbabwe- and the UK to create a Southern Africa hub for creative skills academy for peace in partnership with African Leadership Academy.

The project aims to use the added value of a follow on grant to collate the findings from these two countries to a) enable youth communities to develop creative, soft and entrepreneurial skills and training for peace and sustainable development b) extend reach out of these communities and youth to new stakeholders, artists nationally, regionally (Southern Africa) and internationally (Southern Africa – UK) and c) network to support knowledge exchange with cultural, creative and heritage organisations (such as museums, galleries, artists, performance groups etc.) and the communities to unlock tangible and intangible heritages. It draws on and extends our existing local, regional and global partnerships and South-South learning across communities, cultural and creative economies sectors and organisations and African and UK artists, thus contributing to sustainable development goals of promoting peace, creating sustainable communities, leaving no-one behind and embodying principles on equitable international partnership working through engagement with creative and cultural sectors.

The project will recognise, validate and share the importance of understanding cultural value and developing creative digital skills informed by cultural heritage which is highlighted as a key demand both in South African and Zimbabwean projects we have conducted so far. It will connect youth in deprived

Letter of Support

communities with wider artists, embed their cultural heritage into creative skills whilst networking and fostering knowledge exchange between North-South but also South-South artists and cultural economy sectors. This way the project strengthens synergies across three countries, define priorities, identify key areas of impact of each project. It also strengthens collaborations among arts-based non-academic organisations with a particular focus on embracing and employing local arts and heritage to establish a creative economy academy for communities.

Binga craft centre with its commitment to the development of Art and Crafts in Binga district will support the project by co-organising participatory workshops to support knowledge exchange with cultural, creative and heritage organisations and communities such as museums, galleries, artists, performance groups etc. We will also involve other Ministries such as the Ministry of Youth, Sport, Arts and Recreation, Ministry of Higher and Tertiary Education, Science and Technology Development as well as that of Primary and Secondary Education so that insights from this project can be made useful for their work.

Developing creative digital skills informed by cultural heritage is essential in supporting the achievement of sustainable development goals across higher education. As such this grant application is highly recommended.

Thank you

Manager Binga Craft centre

Tonga Craft Producers Association represents more than 3 000 women. The association is committed to the social and economic empowerment of rural women as well as the sustainable use of natural resources. The products include basket weaving, beadwork, pottery and wood carving which are sold through Binga Craft Centre, locate at the shore of Lake Kariba, Binga, Zimbabwe

Seipone Music Group
11 August 2021

RE: Support for project 'Embedding and Enabling Creative Economy in Marginalised Societies: Creative Skills for Peace'

To whom it may concern,

This letter is in support of the above project, as a community-based music group in Johannesburg. We would be very pleased to work with Dr Melis Cin at Lancaster University and Prof Ashely Gunter at University of South Africa.

The project will work with young people in our community in Johannesburg to upskill them and provide entrepreneurship, touring and marketing training. It will then aim to create, design and test education materials to be used in teaching of the partner Universities.

The Seipone Music group seeks to raise awareness of the local and indigenous music in the suburbs of Johannesburg and protect the musical heritage of marginalised communities. This new proposed project will assist us to continue and the support training we offer as a music group. We will support the project by working in collaboration with the investigators and artists in the UK to deliver a comprehensive training to community arts group in Hilbrow suburbs of Johannesburg. As a lead community group, we will develop and pilot workshops of Entrepreneurship in the creative industry and then work with other community partners, Meropana Music Group (Hillbrow), Zwilibanzi Arts (Yoeville), Umzekelo and GoitseMedi Cultural Group (Troyville) and Together as one community development (Turffontein) to expand the workshop reach and organise performances.

We are very supportive of this project's innovative approach to developing locally based learning materials for creative economy. We believe that this will be useful to our networks and communities for creating a sustainability and protecting our cultural heritage.

Kind Regards

Melis Cin
SELECTED RELEVANT PUBLICATIONS
A. Books
Cin, F. M. (2017) *Gender Justice, Equality and Education: Creating Capabilities for Girls' and Women's Development*. London: Palgrave Macmillan.

Lopez-Fogues, A. & **Cin, F. M**. (2018) (eds) *Capabilities, Youth, gender: Rethinking Opportunities and Agency from a Human development Perspective*. London and New York: Routledge.

Süleymanoğlu-Kürüm, R. & **Cin, F.M.** (2021) (eds) *Feminist Framing of Europeanisation: Gender Equality Policies in Turkey and the EU*. London: Palgrave Macmillan.

Mkwananzi, F. & **Cin, F. M** (2021) (eds). *Post-Conflict Participatory Arts: Socially Engaged Development.* Routledge

Cin, F. M. & Dastarlı, E. (2022- forthcoming) *Feminist Art and Political Resistance*. Palgrave, Sociology of Arts Series (under contract to be in December 2021).

B. Journal articles (Selected Journal Articles)
Mkwananzi, F., **Cin, F.M.** & Marovah, T. (2021) Participatory art for navigating political capabilities and aspirations among rural youth in Zimbabwe. *Third World Quarterly* (Accepted, In press)

Cin F.M ., Madge, C., Long, D., Breines, M., & Tapiwa Beatrice Dalu, M. (2021). Transnational online research: recognising multiple contexts in Skype-to-phone interviews. *Qualitative Research*, 14687941211024824.

Karlıdağ-Dennis, E., Temiz, Z., & **Cin, F. M**. (2021). Hegemony and the neoconservative politics of early education policymaking. *Children's Geographies*, 1-14.

Mkwananzi, F., & **Cin, F.M.** (2020). From Streets to Developing Aspirations: How Does Collective Agency for Education Change Marginalised Migrant Youths' Lives in South Africa? *Journal of Human Development and Capabilities*, 1-19.

Cin, F. M., Gümüş, S., & Weiss, F. (2020). Women's empowerment in the period of the rapid expansion of higher education in Turkey: developments and paradoxes of gender equality in the labour market. *Higher Education*, 1-20.

Cin, F. M., & Doğan, N. (2020). Navigating university spaces as refugees: Syrian students' pathways of access to and through higher education in Turkey. *International Journal of Inclusive Education*, 1-15.

Cin, F. M., Karlıdağ-Dennis, E., & Temiz, Z. (2020). Capabilities-based gender equality analysis of educational policy-making and reform in Turkey. *Gender and Education*, *32*(2), 244-261.

Mittelmeier, J., Long, D., Cin, **F. M.**, Gunter, A., Raghuram, P., Rientes, B. & Reedy, K. (2018). Learning design in diverse institutional and cultural contexts: Suggestions from a participatory workshop with higher education professionals in Africa. *Open Learning: The Journal of Open and Distance Learning*. 33 (3): 250-266.

Çiftçi, Ş. K., & Cin, **F. M.** (2018). What matters for rural teachers and communities? Educational challenges in rural Turkey. *Compare: A Journal of Comparative and International Education*, *48*(5), 686-701.

Cin, F. M, Walker, M (2016) Reconsidering girls' education in Turkey from a capabilities and feminist perspective, *International Journal of Educational Development*, 49(3), 134-143.

Cin, F. M., Walker, M., (2013) Context and history: Using a capabilities-based social justice perspective to explore three generations of western Turkish female teachers' lives. *International Journal of Educational Development*, 33(4), 394-404.

C. Chapters in books
Cin, F. M & Süleymanoğlu-Kürüm R. (2020). Participatory video as a tool for Advancing Feminist and Political Capabilities in Turkey, in Walker, M and Boni, A (eds) Participatory research, capabilities and epistemic justice. A transformative agenda for higher Education (In press)

Parvati Raghuram
SELECTED RELEVANT PUBLICATIONS
A. Commissioned papers
Raghuram, P. and Sondhi, G. (2019) *Skilled female migrants in the EU: continuities and discontinuities.* Policy Brief, Hamburg Institute of International Economics

Raghuram, P. (2014) Gendered skilled migration and gender segregated labour markets, in IOM-OECD Expert Group's report *Migration of Highly Skilled Women.*

Kofman, E. and Raghuram, P. (2009) *The Implications of Migration for Gender and Care Regime*s. UNRISD.

French, A. and Raghuram, P. (eds) (2013) Female Migration Outcomes II, special issue of the UNESCO and Max Planck journal *Diversities*, 15(1).

Raghuram, P. (2013) Gendered analysis of the outcomes of migration: research agendas and policy proposals *Diversities*. 15(1), 1-4.

Kofman, E. and Raghuram, P. (2009) *Gender and global migrations*. Policy Brief, Hamburg Institute of International Economics. Available at www.focus-migration.de.

B. Books
Kofman, E. and Raghuram, P. (2015) *Gendered migrations and global social reproduction*, London: Palgrave.

C. Refereed Journal articles
Interjecting the geographies of skills into international skilled migration research: political economy and ethics of a renewed research agenda. Population, Space and Place (Early View).

Rose, G., Raghuram, P., Watson, S. and Wigley, E. (2021) Platform urbanism, smartphone applications and valuing data in a smart city. Transactions of the Institute of British Geographers, 46(1) 49-72.

Mittelmeier, J., Rienties, B., Gunter, A. & Raghuram, P., (2021) Conceptualising Internationalisation at a Distance (IaD): A 'third category' of university internationalisation, Journal of Studies in International Education. 25(3), 266-282

Raghuram, P. (2020) Democratising, stretching, entangling, transversing: Four moves for rearticulating migration categories. Journal of Immigrant and Refugee Studies, 19(1), 9-24

Breines, M., Raghuram, P. and Gunter, A. Infrastructures of immobility: enabling international distance education students in Africa to not move. *Mobilities*

Raghuram, P. Race and care ethics: Intersectionality as method. *Gender, Place and Culture*. 26(5): 613-637.

Madge, C., Breines, M., Dalu, M. Gunter, A., Mittelmeier, J., Prinspoo, P. and Raghuram, P. WhatsApp use among African international distance education (IDE) students: transferring, translating and transforming educational experiences. *Learning, Media and Technology*. 44(3) 267-282.

Riaño, Yvonne; Van Mol, Christof and Raghuram, Parvati (2018). New directions in studying policies of international student mobility and migration. *Globalisation, Societies and Education*, 16(3) pp. 283–294.

Gunter, Ashley and Raghuram, Parvati (2018). International study in the global south: linking institutional, staff, student and knowledge mobilities. *Globalisation, Societies and Education*, 16(2):192–207.

Mittelmeier, Jenna; Long, Dianne; Cin, Firdevs Melis; Reedy, Katharine; Gunter, Ashley; Raghuram, Parvati and Rienties, Bart (2018). Learning design in diverse institutional and cultural contexts: suggestions from a participatory workshop with higher education professionals in Africa. *Open Learning: The Journal of Open, Distance and e-learning* (Early Access)

Raghuram, P. (2016) Locating care ethics beyond the global North *ACME: An international journal for critical geographies*. 15, 3, 511-533.

Madge, C., Raghuram, P. and Noxolo, P. (2015) Conceptualising international education: From international student to international study. *Progress in Human Geography*, 39(6), 681-701.

Raghuram, P. (2013) Theorising the spaces of student migration, *Population Space and Place*, 19(2), 138-154.

King, R. and Raghuram, P. (2013) International Student Migration: Mapping the Field and New Research Agendas, *Population Space and Place***,** 19(2), 127-137.

Noxolo, P. Raghuram, P. and Madge C. (2012) Unsettling responsibility: postcolonial interventions, *Transactions of the Institute of British Geographers*, 37(3), 418-429.

Asis, M. Piper, N. and Raghuram, P. (2010) International migration and development in Asia – exploring knowledge frameworks. *International Migration,* 48(3), 76-106.

Madge, C. Raghuram, P. and Noxolo, P. (2009) Engaged pedagogy and responsibility: a postcolonial analysis of international students, *Geoforum*, 40(1), 34-45.

Raghuram, P. (2009) Caring about the brain drain in a postcolonial world, *Geoforum*, 40(1), 25-33.

Ashley Gunter
SELECTED RELEVANT PUBLICATIONS
A. Refereed Journal articles
- Mittelmeier, J., Gunter, A., Raghuram, P. and Rienties, B., (2021). Understanding the future migration intentions of international distance education students studying from South Africa. Globalisation, Societies and Education, pp.In-Press.
- Gunter, A., Prinsloo, P., Breines, M. and Raghuram, P., (2020). Distance education as sociomaterial assemblage: emerging space, times and practice, Population, Space and Place, On-line.
- Mittelmeier, J., Rienties, B., Gunter, A. and Raghuram, P., (2020). Conceptualizing Internationalization at a Distance: A "Third Category" of University Internationalization. Journal of Studies in International Education, On-line
- Raghuram, P., Breines, M.R. and Gunter, A., (2020). Beyond# FeesMustFall: International students, fees and everyday agency in the era of decolonisation. Geoforum,
- Lembani, R., Gunter, A., Breines, M. and Dalu, M.T.B., (2020). The same course, different access: the digital divide between urban and rural distance education students in South Africa. Journal of Geography in Higher Education, pp.1-15.
- Mittelmeier, J., Rogaten, J., Sachikonye, M., Gunter, A., Prinsloo, P. and Rienties, B., (2019). Understanding the adjustment of first-year distance education students in South Africa: Factors that impact students' experiences. The International Review of Research in Open and Distributed Learning,
- Madge, C., Mittelmeier, J., Prinsloo, P., Dalu, M., Gunter, A. and Breines, M., (2019). Role of social media in the everyday learning experiences of IDE students in South Africa. Learning, Media and Technology,
- Rienties, B., Rogaten, J., Mittelmeier, J., Gunter, A., and Raghuram, P., (2019). Internationalisation at a Distance and at Home: Academic and Social Adjustment in a South African Distance Learning Context, International Journal of Intercultural Relations, In-press
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- Gunter, A., and Raguham, P., (2018): Higher Education in the Global South: Internationalisation, localisation and the edu-scape of HE in South Africa , Globalisation, Societies and Education Education 16 (2), 192-207.
- MTB Dalu, A Gunter, RJ Wasserman, T Dalu. (2018): Owning the lake, not just the rod: The continuing challenge of'the old boys' in knowledge production, South African Journal of Science, 114 (7-8), 11.
- Mittelmeier, J., Long, D., Cin, F.M., Gunter, A., Raghuram, P., Rientes, B. and Reedy, K., (2018). Learning design in diverse institutional and cultural contexts: Suggestions from a participatory workshop with higher education professionals in Africa. Open Learning: The Journal of Open and Distance Learning (online)

B. Book Chapters
- Gunter, A., and Raguham, P., (2017): Internationalisation, localisation and the eduscape of Higher Education in the global South: the case of South Africa. In van Riemsdijk (ed) Rethinking International Skilled Migration. Routledge
- Gunter, A., (2016): Monash South Africa: An international degree in a local setting, in Visser, G., Donaldson, R. and Seethal, C., (eds) A Documented History of a Century of Geography at Universities in South Africa, 1916-2015. Africa Sun Media

Tendayi Marovah

SELECTED RELEVANT PUBLICATIONS

1. Marovah, T. and Ndofirepi, A.P. (2021) Capital and Capability: Assessing recruitment practices in Zimbabwean teachers' colleges in Ndofirepi, A.P. and Gwaravanda, E.T. (eds) Mediating Learning in Higher Education in Africa: From Critical Thinking to Social Justice Pedagogies. Brill publishers, pp. 193-212.
2. Marovah, T. (2020) Theorising critical citizenship in two Zimbabwean teachers' colleges using Sen's instrumental freedoms in Ndofirepi, A.P. and Gwaravanda, E.T. (eds) African Higher Education in the 21st Century: Epistemological, Ontological and Ethical Perspectives. Brill publishers, pp. 191-211.
3. Marovah, T. and Mkwananzi, F. (2020) Graffiti as a participatory method fostering epistemic justice and collective capabilities among rural youth: A case study in Zimbabwe in Walker, M. and Boni, A. Participatory research, capabilities and epistemic justice. A transformative agenda for higher education. Palgrave Macmillan, pp. 215-241.
4. Panganayi, M. and Marovah, T. (2020) Soft-balancing: SADC Former Liberation Movements' Responses to the Imposition of Sanctions on Zimbabwe 2002 -2015. Quest Journal of Management and Social Sciences. Vol 2 (1), pp 154-167.
5. Marovah, T.; Panganayi, M. and Machingura, F. (2020) Approaches to Sustainable Curriculum Change and Innovation in Zimbabwe. In Chirisa, I. and Manyeruke, C. (Ed) Sustainability in the political and socio-economic spheres of development in Zimbabwe, Cameroon, Langaa RPCIG, pp. 437-456.
6. Marovah, T, (2020) Using the Capability Approach to Assess the Value of Ubuntu: Comprehensive Citizenship in Zimbabwean Higher Education in Carter, C. (Ed) Teaching and Learning for Comprehensive Citizenship: Global Perspectives on Peace Education. Routledge.
7. Marovah, T. (2019) Capabilities formation through curriculum and pedagogical practices: Lecturers' perspectives from two Zimbabwean teachers' colleges. South African Journal of Education. Vol 39 (2019) supplement 2, pp. S1-S10.
8. Panganayi, M; Marovah, T. and Machingura, F. (2017) Using Indigenous Languages for Citizenship Education Instruction in Zimbabwean Teachers' Colleges. Zambezia Journal, Vol 44(ii), pp88-103
9. Marovah, T. and Walker, M. (2016) Learning for sustainable futures: A human development approach to citizenship education in Journal of Education No. 65, 2016, pp 1-22.
10. Marovah, T. (2015) Using the Capability Approach to Conceptualise African Identity(ies) in Phronimon, 16(2), Pp.42-47, ISSN number 1817-4434.
11. Marovah, T. (2013) Citizenship Education and Human Capabilities: Lynchpin for Sustainable Learning Environment and Social Justice in Transdisciplinary Research in Southern Africa, 9(3), Special Edition, December 2013, Pp. 593-607, ISSN number 1561-4018.

29 July 2021

Arts & Humanities Research Council
Polaris House,
North Star Avenue,
Swindon,
SN2 1ET

Dear Sir/Madam,

LETTER OF SUPPORT FOR THE PROJECT 'EMBEDDING AND ENABLING CREATIVE ECONOMY IN MARGINALISED SOCIETIES'- INTERNATIONAL CO-INVESTIGATOR PROF ASHLEY GUNTER, UNISA, AND P-INVESTIGATOR DR MELIS CIN, LANCASTER UNIVERSITY UK.

The University of South Africa (UNISA) is pleased to confirm its support for the above referenced bid. I confirm that this proposal meets the required criteria specified in the UNISA research guidelines.

1. The research strategy of UNISA is to employ both qualitative and quantitative research methods to conduct research on issues that affect Africa, its environment and its people. This project looks at a vulnerable group of people in South Africa and their educational needs in their new context. The University supports the engagement with this research niche and it is part of the broader vision of the university to "Be the African University in the Service of Humanity".

2. UNISA has a strong team of actively engage researchers and a number of National Research of South Africa (NRF) Rated researchers. Within the Department of Geography, where this research project will be based, professor and NRF rated Prof Ashley Gunter will be leading the research and will collaborate with early career researchers and postdoctoral research associates to build research capacity within the Department and College. Prof Gunter has experience working on international research projects and we are confident in his ability to lead the South African part of this project.

3. As a public university in South Africa, UNISA has extensive experience and is actively involved in large research projects funded by reputable international organisations, including but not limited to, the Newton Foundation, the ESRC, the National Research Foundation and SANAP.

Letter of Support

4. The University has vast experience in the technical management and coordination of large research projects. The University manages a number of projects and will draw on this experience in this project.

5. As this project will require ethical clearance, I confirm that the University of South Africa and the College of Agricultural and Environmental Science (CAES) has an ethical review board that oversees and regulates the ethical conduct of its research and researchers across the university. Ethical clearance for this research will be processed through the Ethics committee of CAES.

6. I confirm that the University of South Africa does not have the funds to cover the cost of the project without external funding.

7. Where possible, UNISA will provide access to a venue for group meetings, logistical support, graduate student support, human resource support and secretarial support. This 'in-kind' support would have a monetary value of R100 000 if it was to be purchased from the institution.

UNISA is confident that the strategies outlined in the application are aligned with the vision of UNISA's research enterprise and will contribute to the on-going research in the subject are, and we therefore strongly support the application.

Kind regards,

Vice Principal: Research, Postgraduate Studies, Innovation and Commercialisation,

MIDLANDS STATE UNIVERSITY

PRO-VICE CHANCELLOR'S OFFICE
RESEARCH & ACADEMIC AFFAIRS

29 July 2021

Arts & Humanities Research Council
Polaris House
North Star Avenue
Swindon, SN2 1ET

RE: LETTER OF SUPPORT FOR 'EMBEDDING AND ENABLING CREATIVE ECONOMY IN MARGINALISED SOCIETIES'

As Acting Pro-Vice Chancellor of Midlands State University, Zimbabwe, I am pleased to write this letter in support of the submission of the aforementioned project led by Dr Melis Cin at Lancaster University, United Kingdom.

This proposed research focuses on two low- and middle-income countries, South Africa and Zimbabwe- and the UK to create a Southern Africa hub for creative skills academy for peace in partnership with African Leadership Academy.

The project aims to use the added value of a follow on grant to collate the findings from these two countries to a) enable youth communities to develop creative, soft and entrepreneurial skills and training for peace and sustainable development b) extend reach out of these communities and youth to new stakeholders, artists nationally, regionally (Southern Africa) and internationally (Southern Africa – UK) and c) network to support knowledge exchange with cultural, creative and heritage organisations (such as museums, galleries, artists, performance groups etc.) and the communities to unlock tangible and intangible heritages. It draws on and extends our existing local, regional and global partnerships and South-South learning across communities, cultural and creative economies sectors and organisations and African and UK artists, thus contributing to sustainable development goals of promoting peace, creating sustainable communities, leaving no-one behind and embodying principles on equitable international partnership working through engagement with creative and cultural sectors.

The project will recognize, validate and share the importance of understanding cultural value and developing creative digital skills informed by cultural heritage which is highlighted as a key demand both in South African and Zimbabwean projects we have conducted so far. It will connect youth in deprived communities with wider artists, embed their cultural heritage into creative skills whilst networking and fostering knowledge exchange between North-South but also South-South artists and cultural economy sectors. This way the project strengthens synergies across three countries, define priorities, identify key areas of impact of each project. It also strengthens collaborations among arts-based non-academic organisations with a particular focus on embracing and employing local arts and heritage to establish a creative economy academy for communities.

Midlands State University with its commitment to Education 5.0 will support the project by co-organising participatory workshops to support knowledge exchange with cultural, creative and heritage organisations and communities such as museums, galleries, artists, performance groups etc. We will also involve other Ministries such as the Ministry of Youth, Sport, Arts and Recreation, Ministry of Higher and Tertiary Education, Science and Technology Development as well as that of Primary and Secondary Education so that insights from this project can be made useful for their work.

Developing creative digital skills informed by cultural heritage is essential in supporting the achievement of sustainable development goals across higher education. As such this grant application is highly recommended.

Thank you

Acting Pro-Vice Chancellor, Research and Academic Affairs

Centenary Chair in World Cinemas and Digital Cultures

UNIVERSITY OF LEEDS

Centre for World Cinemas and Digital Cultures
School of Languages, Cultures and Societies
University of Leeds
LS2 9JT

2 August 2021

Re: Letter of support for the AHRC Follow-on funding for Impact and Engagement Scheme Project "Embedding and Enabling Creative Economy in Marginalised Societies"

As the PI of AHRC GCRF Network Plus award Building Inclusive Civil Societies with, and for, Young People in 5 Post-Conflict Countries (also known as Changing the Story), AH/R005354/1, I am pleased to write this letter in support of the submission of the aforementioned project led by Melis Cin at Lancaster University.

This follow on grant builds on the AHRC-GCRF project commissioned to Melis Cin, Faith Mkwananzi and Tendayi Marovah to lead a project in Zimbabwe. The delegated project aimed to document the experiences and livelihoods of Tonga community in Binga, an ethnic minority group in Zimbabwe, through participatory street art with the aim of encouraging social cohesion, making their experiences and knowledge visible, and contributing to epistemic justice. The proposed follow-on bid aims to add value to the Changing the Story network and projects based in Africa through enabling young people in South Africa and Zimbabwe to develop creative, soft and entrepreneurial skills and training for peace and sustainable development, enhancing the reach of these communities and youth among new stakeholders, artists and cultural, creative and heritage organisations (such as museums, galleries, artists, performance groups etc.) nationally, regionally (Southern Africa) and internationally (Southern Africa – UK) through networking and developing and depositing lasting educational materials for future young people to unlock the economic potential of tangible and intangible heritages. Thus, it plays a key role in recognising, validating and sharing the knowledge and value of arts developed in CTS projects, maximising synergies across the different projects and strengthening the collaboration among arts-based non-academic organisation and different marginalised youth.

The project has a great potential to mobilise young people to create advocacy groups through arts and enable the impact by extending the engagement and deepening the impact by embedding creative economies into everyday life of young people. Therefore, the proposed project's aim and activities align well with the vision and goals of the Changing the Story network.

As the PI of the Changing the Story, I can confirm that I support the submission of this project.

Sincerely,

2 August 2021

Data management plan

Introduction: The data management plan (DMP) aims to ensure that the diverse data collected and collated is manageable and useable, secure and shareable. It will enhance the quality and rigour of the research, and maximise its visibility. This document has been prepared mindful of legislation and guidance that is in place to ensure best practice such as GDPR, the Digital Curation Centre's (DCC's) ReShare and our institutions' data and intellectual property requirements.

Data generated

The proposed project concerns the ways in which local creative arts and tangible and intangible cultural heritages in South Africa and Zimbabwe can be used to produce more peaceful economies. There will be a brief review of existing secondary data on the topic towards printed and grey materials will be collected, scanned, stored and made shareable. The project has 3 strands. Strand 1 will generate reflective diaries which will be the personal possession of the producer as well as art objects and artefacts; strand 2 will generate no formal documentation while Strand 3 will involve production of training materials that will be in the public domain. In addition, the project partners will disseminate the cultural products from Strand 1 through exhibitions and performances.

The primary project outputs will be those produced by the artists themselves. The cultural forms and nature of training to be provided to develop these art forms is not entirely decided as it will depend on local young people artists themselves. However, the earlier projects suggest that the main outputs will be sound art in South Africa and cultural artefacts such as basket weaving in Zimbabwe. Where appropriate some elements of the training in these artistic skills will be recorded using cameras and audio recorders, many of which will be reused from other projects. Given that these skills are held by individuals and by communities the whole art form will not be recorded so as to protect their IP; rather the short clips will be used to introduce aspects of the overall training package. Performances will be recorded using AV equipment and similarly digitised. Drawings will be photographed so as to enable digitisation. The reflective diaries have been designed to make contemporaneous notes that can form building blocks for the training materials in Strand 3. In this data management plan, we have however planned for a mix of outputs audio, visual and audio-visual. Written consent will be obtained for participation, recording, archiving and reuse. We also will carry out exit interviews with country Co-Is, NGO partners, community leaders and other stakeholders to evaluate the experience and to allow participants to debrief. These interviews will also be transcribed, anonymized and uploaded to the date server.

Summary of formats and standards:

Media type	Original Format	Archival Format	Delivery Format
Photography	RAW JPG	TIFF	JPG or TIFF
Audio Recordings	WAV or AIFF	WAV	MP3 or MP4
Video Footage	HD1080p PAL video	ProRes422	MP4-H264 for projection online. MPEG 2 for standard definition dvds.

Once awarded, all Co-Is and RAs (when employed) will attend a day of online training on data management, ethics and safeguarding. Due attention will be paid to in-country regulations around data management. These will be directly addressed as part of the training and in all documents. During the first month we will produce *guidance documents* on*:* a) ethics; b) intellectual property; c) data storage (short and long term); and d) data sharing.

Ethics: The PI, Cin will be ultimately responsible for ethical aspects of the project delivery. An initial discussion has taken place with some members of Lancaster University's research ethics committee to ensure that the proposal complies with the ethical guidelines. Our partners are also conversant with good ethical practice in research and will additionally be inducted into the ethical protocols of this project from the beginning. Full ethical clearance will be obtained from Lancaster University once the grant is awarded. Additionally, local ethical

clearances will be obtained through MSU and UNISA. Consent forms will be designed in accordance with GDPR requirements and will cover all data collected. Ethics will be discussed regularly in order to identify and address any emergent issues surrounding data collection from vulnerable populations. Our existing/previous grants have worked with the UK ethical guidelines and existing partner countries to address some of these issues. However, not all the issues can be anticipated through previous experience. Hence, a half day workshop will be spent in each country with different stakeholders to identify issues and finding solutions to mitigate the risks of unethical practices in the field and in the networking method as it relates to multiple hierarchies.

Intellectual property: All the arts products from the project will be designed and their IP held locally in-country with the artists and trainers and in line with national legislation. Permissions will be negotiated with the owners for noncommercial, research, and teaching purposes and for dissemination activities. A suitable project agreement between UK and African partners, in line with these IP provisions, will be drafted, circulated, negotiated and signed before the project commences. The project team will have access to specialist IP and legal support at Lancaster University, which will be able to guide and support the team regarding IP matters for the entire duration of the project. A publication protocol will be drawn up and agreed prior to the contracts being drawn up with the partners.

Data storage: Investigator fieldnotes and paper documents such as consent forms will be scanned onto secure laptops and original documentation will be immediately destroyed. Electronic files from data collection will be stored using non- proprietary file formats for ease of data sharing between platforms (such as Sharepoint or Zendto) and longevity of data. The digitised data will be stored on password-protected computers which will be kept safely at all times. All hardware used for access to research material will be protected by passwords, with files 256-bit WEP encrypted. This data will be collected on SD cards and will be stored securely on the Lancaster University's secure server. The files will stored as .tiff, .pdf and .jpeg files.

In the short term one member of each team will be given access to Lancaster University SharePoint to deposit the art forms. This site will act as the central data repository across teams and countries. The project SharePoint site will remain active and accessible for 10 years. Granular access will be given to all team members involved in the project. Each team member will be allocated a unique user access code and password. The folder will be created by Lancaster University's IT team. The university's server is GDPR compliant and secure, with automatic backup every 24 hours. Artistic materials will be anonymized prior to deposit in line with the consent forms. Data from the meetings and networking activities will be backed up at regular bi-weekly intervals. Team members will also be able to deposit slides from the training workshops. Reflective diaries will not be deposited but extracts from this will be collated using a grid in order to develop the training guide books.

All partner countries will deposit data in their repositories based on feasibility. For example, in South Africa there is no centralized data repository for project data so, in an earlier project, UNISA library agreed to keep and store the data for future use. Given the variable data storage solutions available proper anonymisation will be a crucial part of the project delivery. Co-I Raghuram is also involved in setting up such protocols as part of large multi-country project and will bring this experience to the project.

Costs of Storage: No additional costs will be incurred. The librarians who support data management will also provide support to the project when necessary and will devise the most fitting strategies of data handling as an in-kind contribution. All the researchers will receive appropriate training and guidance on data cleaning and archiving and will be responsible for depositing the data collected and produced on the chosen platform. The Co-Is in different countries will be responsible for checking the quality of data gathered, produced and deposited.

Data sharing: The project will archive all anonymised data and project outputs on the UK Data Service's portal ReShare. The data will be made available within 3 years of the project completion. All peer-reviewed publications will provide links to the data archive in order to enable share and reuse of this novel dataset.

BRINGING AFRICA TO AFRICA

This picture shows traditional Congolese dress and colours, worn by a South African and a Congolese on the streets of the Johannesburg CBD. The pictures symbolize the return of African dress to the streets of African towns and cities, bringing African traditions back to the people of Africa, and show the coming together of different cultures.

#Heritage of Lost Childhood, Refugees of the World

Community Learning & Learning together, Uganda
Orichunga Refugee Camp

As a refugee kid, has been forced to work in the factories in precarious & inhumane conditions but could not speak up because he needed to make a living. #stopchildlabour, Refugees of the World

Minority within the Minority at Gay Pride 2019

LGBT + Muslim Women Initiative

This photograph displays the graffiti-on boards produced by Tonga youth in Binga region in Zimbabwe. The photo is taken in the Batongo community museum garden where the workshops were held. These grafittis were displayed in Bulawayo Art Gallery and National Museum of Zimbabwe. Each graffiti reflects a distinct feature of Tonga culture along with the youth aspirations for future

Justification of Resources

Directly Allocated - Staff: PI Cin (   ). She will be supported by Co-I Raghuram (   ). Cin will have overall responsibility for managing the arts groups and academics in South Africa, Zimbabwe and the UK and providing intellectual and practical leadership. She will have overall responsibility for ethics and data management and will support the Zimbabwe case and will oversee the contributions of the UK artists. Raghuram (Co-I) will mentor her and support the South Africa case. She will support Strand 2, the production of the training guide.

Directly Allocated - Other:
Post-award pool staff admin support costs (**£960**) are necessary to manage non-technical aspects of this project (e.g. as day-to-day financial and admin tasks). These costs are not included in our institutional indirect cost rate.

Travel and subsistence
One trip to each country by a member of the UK team (if possible). The team is cognisant of environmental sustainability and will promote/use online video-meetings. Most of the workshop will be delivered in collaboration with local artists. We have also requested funds for two visits(for PI/Co-I and one artist) to each country in case travelling is allowed. We are aware that this may be unlikely in the next 3-4 months, but these trainings are planned for Feb-May 2022 so we believe that meeting with communities in person, if possible, will maximise the synergies.

1. Zimbabwe, 5 days (**£3,360**): flights for PI/Co-I and one of the artists: (£600, airport transfers £100; £20 per day subsistence x 4 days; £50 visa costs; 100 per day accommodation x 4 days; £150 in country travel, £300 for COVID tests) x 2
2. South Africa, 5 days (**£3,260**): flights for PI/Co-I and one of the artist: (£600, airport transfers £100; £20 per day subsistence x 4 days; 100 per day accommodation x 4 days; £150 in country travel, £300 for COVID tests) x 2
3. **£780** for one conference: accommodation (£400 for 4 days), train or plane (£300) and 4 days of subsistence £80 (£20 per day). We will attend HDCA or UKFIET conference to share the production of training materials widely and to deepen our engagement with international agencies, actors and practitioners. These two conferences are particularly chosen as they mostly attract officers, practicioners and stakeholders from UN agencies, (I)NGOs, think-tanks and regional development agencies.
4. Dissemination in the UK: (**£500** for travel costs for 20 ppl). We have requested dissemination costs for the UK to engage with the artists, practitioners and policymakers in the field art and cultural industry.

Other Directly Incurred Costs
30 days (**£5,626**) of casual secretarial support in the UK is required to manage/deliver the ethics and data management trainings, data preparation & archiving, and support the production of outputs and outcomes.

Conference fees (**£300**) to attend one conference (see above for details).

Sub-contracting of two artists for 12 days of work for running workshops, liaising with local artists, consultancy and providing one to one mentoring to participants and co-developing educational materials (**£24,000**); production of high quality of learning materials and OERs (**£12,000**); quality production/editing of educational videos (**£3,000**); Dissemination meeting in the UK with those in cultural industry (lunch and venue hire in London £**1,000**).

Exceptions: Non-UK Costs

The project aims to widen access to the creative industry amongst young people in South Africa and Zimbabwe, connect them with artists of African Diaspora in the UK and also support the originally planned impact activities of DEPA project which could not be undertaken as a result of the recent ODA-award reductions. As such, 40% percent of the budget will be spent in these countries and will be classed as exceptions.

Overseas Partner costs for South Africa (£41,400)
Co-I Salary ( ) and he will be supported by a part time RA in South Africa ( ) and 30 days of secretarial support (**£1,500**).
1. Two artists to work for 12 days (**£12,000**)
2. Venue for each workshop (£100), lunch and refreshment for each workshop (£10 x 12ppl): **£2,640** for 12 workshops (12 x £200)
3. **£960** for car hire/transport for participants: £80 per day x 12 days
4. **£600** for art workshop materials and printing
5. **£600** for Exhibition: Venue hire (£200) and refreshment & lunch for (£10 x 40)
6. **£1,000** for participant incentives (10ppl x £10 per day)
7. **£1,000** for OER Implementation
8. **£1,000** for Transcription and Translation Costs
9. **£800** for Local Policy Event with those in cultural industry
10. **£1,000** Training and Production of Educational Video Materials
11. Personal Protection Equipment for COVID (**£400**)

Overseas Partner costs for Zimbabwe (£25,595)
Co-I Salary (** **) and he will be supported by a part time RA in South Africa ( ) and 40 days of secretarial support (**£2,000**).
1. Two artists to work for 12 days (**£3,600**)
2. Venue for each workshop (£100), lunch and refreshment for each workshop (£8 x 12ppl): **£2,352** for 12 workshops
3. **£500** for Internet Connection/mobile data in Binga
4. Accommodation costs for two artists, Co-I and RA in Binga Region for 12 days: **£2,400** (£50 per day)
5. Car hire for two artists, Co-I and RA for a return trip to Binga from Gweru and Bulawayo: **£500**
6. **£1,000** for art workshop materials
7. Exhibition in Bulawayo (**£1,780**): Venue hire (£100); refreshments (£8 x 50ppl); car hire £300; £980 one night accommodation (£70 per night) for 14 ppl (10 participants, two artists, Co-I and RA)
8. **£1,000** for participant incentives (10ppl x £10 per day)
9. **£800** for Transcription and Translation costs
10. **£900** for Policy Event in Harare with those in cultural industry (£100 venue hire; £200 for car hire from Gweru/Bulawayo to Harrare); one night accommodation for Co-I, two artists and RA: £400; £200 for refreshments – 20ppl x £10)
11. Printing and dissemination of educational materials: **£300**
12. **£1,500** Training and Production of Educational Video Materials
13. Personal Protection Equipment for COVID (**£600**)

Total UK Funding: £81,513 (100%)
Total International Funding: £66,995 (100%)

	Nov 2021	Dec 2021	Jan 2022	Feb 2022	Mar 2022	Apr 2022	May 2022	Jun 2022	July 2022	Aug 2022	Sep 2022	Oct 2022	Nov 2022	Dec 2022	Jan 2023
0. Management & Coordination															
0a. Recruitment of RAs	■	■													
0b. Online Meetings with Partners	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
0c. Data Management & Storage Training, Meetings & Archiving		■	■							■	■	■	■	■	■
0d. Publishing and Drafting Reports										■	■	■	■	■	■
0e. Ethics	■	■								■	■	■	■	■	■
0f. Exit Interviews													■	■	■
1. Strand One: Embed skills in young people															
1a. Meeting one and two: Introduction and Consolidating			■												
1b. Meeting three to seven: Art Trainings				■	■	■	■								
1c. Meeting Eight and nine: teaching of entrepreneurial skills							■	■							
1d. Meeting ten: wrap up meeting								■							
1d. Exhibitions of the artistic outputs								■	■						
2. Strand Two. Enabling through networking															
2a. Meeting 11 and 12: Touring and Marketing									■	■					
2b. One to one mentoring sessions with artists										■	■				
3. Strand three: Developing and depositing training materials															
3a. Online Review Meetings									■	■					
3b. Workshops to develop materials training materials									■	■					
3c. Translation of training materials											■	■			
3d. Embedding these into teacher training modules of UNISA and MSU											■	■	■	■	
3e. Training MSU and UNISA faculty training to roll out these training											■	■	■	■	
3f. Trialing these materials and evaluation											■	■	■	■	
3f. Dissemination and Policy meetings for key learning															■