



THE POTENTIAL OF ARTS-BASED CO-CREATION TO RESEARCH THE URBAN MARGINS WITH COMMUNITIES

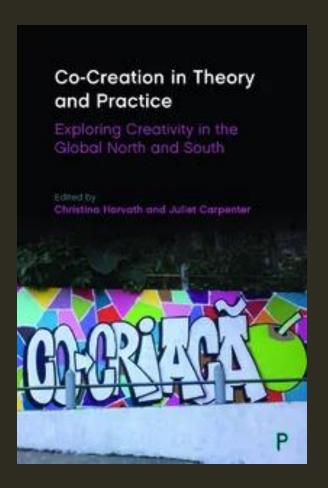
Dr Christina Horvath University of Bath

DEFINING CO-CREATION

"The Cohesive City: Addressing Stigmatisation in Disadvantaged Urban Neighbourhoods" RISE Horizon 2020 grant No 734770: 2017-2022

"a collective creative process that aims to feed into shared understandings of socially just neighbourhoods and cities which simultaneously results in tangible material outputs – for instance, artworks, artefacts or other objects – and knowledge generated by multiple partners. While the aesthetic quality of the co-created artefacts is important, the collaborative process leading to their elaboration is equally, if not more, vital.

https://www.youtube.com/watch?v=p_ZdpooKTMk



PARTNERS

Oxford Brookes University

University of Bath

Tesserae, Berlin

European Alternatives, Paris

City Mined, Brussels

UNAM, Mexico City

PUC, Rio de Janeiro

2. CO-CREATION DEONTOLOGY IN 10 PRINCIPLES



1. EQUAL

Co-Creation provides a safe environment for knowledge exchange, in which inequalities are recognised and mitigated



2. RESPECTFUL

All participants commit to respecting each other and the Co-Creation principles



3. ETHICAL

Ethical issues are handled with care, and whenever possible, local labour is remunerated.



4. SHARED

The outcomes are the shared property of all participants and cannot be exploited without their previous consent.



5. TRUST-BASED

Participants build trust-based relationships by spending time together, sharing meals and social space.



6. EMBEDDED

Participants taking part in Co-Creation workshops are embedded in the urban area where the intervention happens.



7. AWARE

Stakeholder consultations ensure that local needs, contextual specificities and existing knowledge are taken into account at the beginning of the process.



8. PLURIVOCAL

All participants have a voice setting the goal(s) of Co-Creation workshops and the design of the activities is based on a consensus about what will be co-created.



9. ACTIVE

All participants involved in Co-Creation workshops play active roles in preparing, running, documenting and analysing the creative process.



10. CREATIVE

Co-Creation workshops use art / creativity to produce outcomes, both tangible such as works of art or creative products, and intangible, such as networks and shared understanding.



THE PROMISES OF CO-CREATION: ANTI-HEGEMONIC & DECOLONIAL

- It enables more equal and socially just collaborations
- It recognises knowledge producers who are generally overlooked (women, minorities, children, Global South)
- It recognises disciplines that are currently undervalued (arts and humanities)
- 4. Through its creative contribution, it gives a voice or ensures that policymakers listen to community concerns

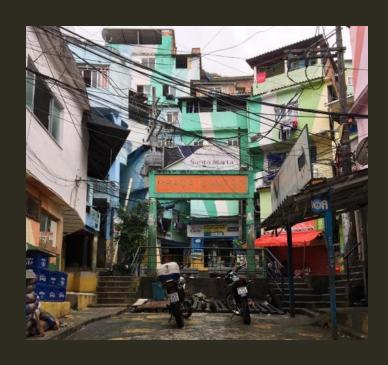
CHALLENGES

- 1. Are partners <u>really</u> equal?
- 2. Are neglected knowledge producers really recognized?
- 3. Are artists and creative outputs valued for their aesthetics?
- 4. Does co-creation really give voice to communities and promote dialogue and change? Whose voices might be overlooked in the process?

1. ARE PARTNERS <u>REALLY</u> EQUAL?

- Asymmetric Access to International Mobility between Global North and South
- •Funding application written by researchers without involving the communities grant sought to engage with
- Multiple hierarchies within and between teams
- Language barriers and uneven cultural understanding

Example 1: 2018: Spatial mobility workshop in Santa Marta, Rio de Janeiro, Brazil



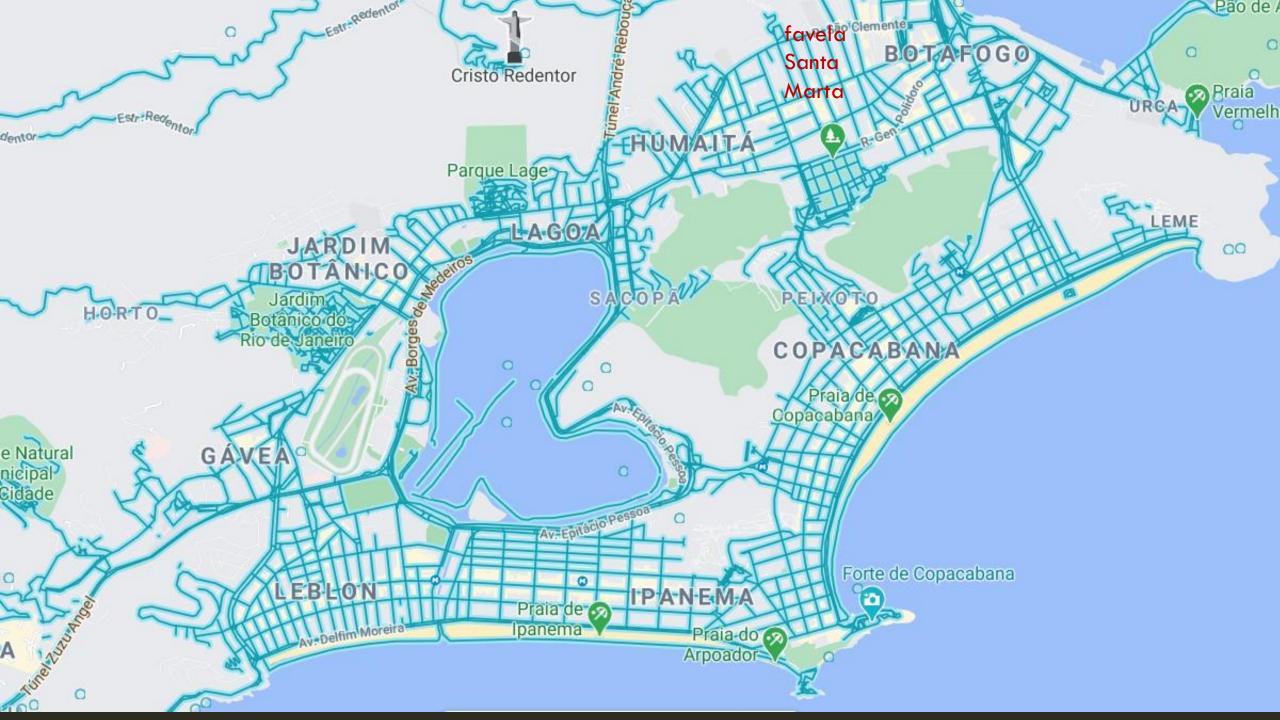
Co-Creation framework: 5-day workshop organised with local activist group, Eco

Use of photo-voice and a mapping exercise

Pop-up exhibition, later evaluation and co-writing papers with activists to share dissemination of results

Research question: How do residents of the favela Santa Marta see their neighbourhood and their own mobility within the city?

Carpenter, Horvath, Spencer (2020) Co-Creation as an agonistic practice in the favela Santa Marta, Journal of Urban Studies





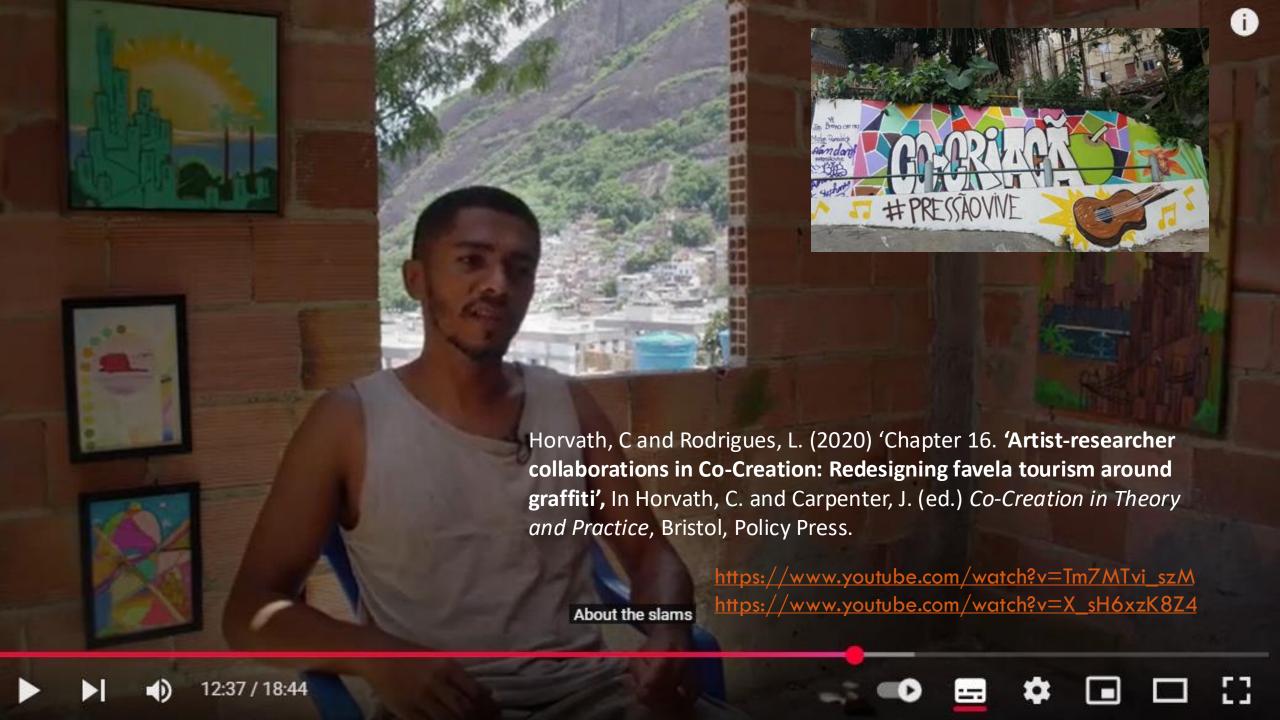






2. ARE NEGLECTED KNOWLEDGE PRODUCERS REALLY RECOGNIZED?

- •Are non-academic or Global-South, ... partners included in every stage of the knowledge production (choice of topic, research question, methods, participants, data collection, analysis, writing up and dissemination)?
- •What is the incentive for them to participate?
- •How can academic institutions and funders help them become equal partners?
- •Are there alternative ways of producing and disseminating knowledge in their terms?

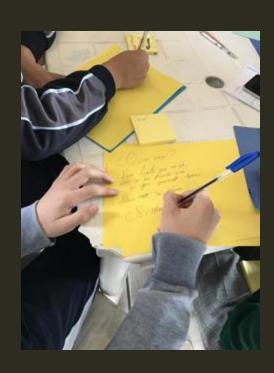


3. ARE ARTISTS AND CREATIVE OUTPUTS VALUED FOR THEIR AESTHETICS?

Creative methods used are the most accessible to all (non-verbal, no special skills examples: collage, mapping, photovoice)

- What was the artists' role in the process?
- •Is the aesthetic value recognised?
- •Is it really co-created? Who participates in the process and how do they benefit?
- •Can the artistic output be recued to its message or is the form also meaningful?
- •Who decodes the created art outputs/artefacts using what types of methods?
- •Are these outputs valued by those who are meant to receive them?

Example 2: capturing the impact of Co-Creation in Iztapalapa, Mexico



Uses poetry and mural painting to explore how transformative change can be evidenced and measured

quasi-experimental mixed-methods approach to evidence changes in how children perceive themselves as agents of change.

Poetry reading event to share findings with local community

How to measure transformative change resulting from Co-Creation projects in a disadvantaged urban area in Mexico City?



El maltrato a la mujer

No debe ser callado callado

No

No

No

NO A LA VIOLENCIA NONONO

Las mujeres no son juguetes Son personas respectables

To Be a Woman

To be a woman is to be like a flower

If she is mistreated, she withers

If she is struck, she dries up.

We women are the most valuable thing That can exist.

Value us.

Co-Creation workshop in Iztapalapa, Mexico Ciity, 2018 © Jo Davies & Eliana Osorio Saez, translation from Spanish Jo Davies & Irene Macias.



4. DOES CO-CREATION REALLY GIVE VOICE TO COMMUNITIES AND PROMOTE DIALOGUE AND CHANGE?

What ethical responsibility do artists and researchers have towards the owners of these voices?

Can we ensure that the world listens?

How can we help the voices to be heard/ acted upon?

How can researchers counter-act real-life power imbalances?

Are their risks that artists and academics are co-opted as mediators with hard-to-reach groups?

Can Co-Creation still be useful if co-opted?

Example 3: Making slavery legacy visible in the UNESCO world heritage city through collaging and graffiti



Identify and bring together stakeholders with different visions

Visit museum collections, heritage sites and gather elements and motives that can be reassembled

Create a new, disruptive visual representation, and put it out there in the public space



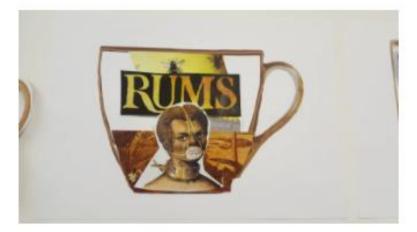






























This walk engages with Beth's complex colonial connections. It brings to the light the multiple links between the Georgian leisure dity and the trafficking and subsequent exploitation of engaged Africans,

A departure from the city's whitewashed narratives, which unoritically calchaire Georgian paintings, the wall looks at some of those wealthy British paintings, landowners, churchmen and art collectors who derived their fortunes from the tode and exploitation of enslaved labourers in the plantations they owned in Barbadus, Jamaios, Artigua and elsewhere. They participated in the building of Georgian Bath either by seeking entertainment and thereby stimulating the need for high-dass accommodation or by using their anarmous wealth to fund the building resilects which transformed Bath into the attractive city we see today.

The walk also offers insight into the lives of some Bath residents and visitors who contributed to dismanting the stree economy by writing and campaigning against it like Emma Sturge, Hannah Moore or William Willarfero. Their efforts, however, should not cost shadow on the agency of those Africans who resisted colonial exploitation. through frequent uprisings in the Caribbean or through campaigning public speaking and writing like Claudah Equiano, Ignatus Sancho or Ellen and William Craft. To present a fuller picture of the city's history. the walk also pays tribute to prominent Africans and African discendants who visited the city like vielin virtuese Georges Bridgetower and actor is Addridge, or those that settled in Bath like

This walk was created in 2020-21 by a group of students and jecturers at the University of Bath to break the elerce about Bath's ties with this uncomfortable past and promote a critical reflection about colonial

Bath's Uncomfortable Past

Colonialism shaped modern Britain and as the recent Win scandal and SLM protests remind us of still living with its legacies. From 1625, when the first colonies of the British Empire were set up until the time of Abultion in 1833, British ships had transported an estimated 3.1 million Africans to colonies in the Caribbean and beyond. Although Britain banned the trafficking of enslaved people in 1807, emandardish was not immediate

When the "Slavery Abolition Act" was finally passed in 1833, the awners of enslaved people were compensated for their loss. The British government distributed £10m to compensate 44,000 dalmants. This sum is the equivalent of £17hn in today's currency. The farmerly enclaved labourers received no reparation and were forced to work for four more years following abolition under the rule of apparenticeship. With few other opportunities for work, they often remained bound to sugar estates for even longer as there were few other work opportunities in the Caribbean.



Bath Abbey

Bath Abbey has more than 200 ledger stones and wall tablets with connections to the British Empire. Same of these were paid for from wealth generated through the work of enclaved people, like the pluque for James Hodger Alleyne (1792 – 1842) in the North transept. plaque for James Holder Allymen (1796 – 1849); In the North Yanneya Kallymen's Innily used the Read Hay range estable in Bartados: In burght has never estates and in 1884 be delired compensation for burght has more estates and in 1884 be delired compensation for the second of the s freedom of 410 englased people. Markland, who wrote pamphlet and newspaper articles for the Literary Committee of the London Society of West India Manters and Marchants and defended their interests in Parliament, had the first window west of the South transept filled with glass to his memory.

12 The Royal Crescent

The Royal Crescent (1767-1744), built by John Wood the Younger, was designed to create a picture sque setting and appropriate facilities for ours takens and social visitors. One of the most prominent examples of core seem and a security and the unit of the mace preminent countries or Georgian and indicates and store planning in Europe, it reflected faith's growing papelintly as a spa and addity dettination. There was, however, a direct jable to bit faithemable development which was partly funded by investices who had made smarry through the trade of coppared and entilled Afficiency. John Willowith the Bider's first pattern was compared and entilled Afficiency. John Willowith the Bider's first pattern was the second of the second and the seco the Duke of Chandro (1679-1744), a man heavily involved in the Royal African Company which transported enslaved Africans to the Caribbean In 1729 an aristocratic dique led the Duke bought a controlling stake in the Royal African Company. After the loss of the company's meropoly over British trade with Africa, the company shifted its focus on the search for new African botanical and mineral resources that could be sold in England. This demonstrates how corporately organized firms adapted their activities to the legal and political environment that was increasingly turning hustile to their unethical trade



13 17 The Circus

The Grous, a ring of degant termhouses, was completed in 1768. Painter, Thernas Gainsburough (1727—1786) beet here and used n'17 as his pertrait studio. Gainsburough, who resided in Bath between 1758 and 1774, earned huge surre painting the wealthy visitors to Bath, many of whom made fortunes in the colonies. On 29 Newember 1768, however, he also painted the portrait of Ignatius Sancho, along with his employers, the Duke and Duchess of Montagu. Sancho (1729-1780) was born on a ship transporting captured and ensisted people, but he escaped to freedom and became the first African proce writer published in England. He wrote two plays, a theory of music, and several newspaper articles. The Letters of the Late Ignatius Sancho, an Mican, published parthumously in 1782, were particularly influential in the anti-servery campaigns of the late 18th and early 19th century

2 Friends Meeting House (Topping Bookshop)

The Society of Friends known as the Quakes was one of the first religious organizations to conductive endourness. Although hiddle some Quakes all an endourness. Although hiddle some Quakes all an endourness of the property of the sound of the sound population with the sound sound to the sound sound

In 1860, they published the story of their escape, Running a Thousand Miles for Freedom, and often spake publically to gain

support against enslavement. At that time, the Quakers' meeting house was still in Lower Borough Wells. They punchased the York Street building, originally a Freemasons' Hall, in 1866.

(Emma Sturge's 'Anti-Slavery Depot')

Between 1856–1859, the Quaker Emma Sturge owned an anti-day-

ery fabric shop, first at 2 Pulpuney Bridge and then at 5 Terrace Walk. Errora sees born in Bath in 1825. She married the Qualeer Thomas Shurge, nephew of the abalist uniest Joseph Sturge. They moved to

America, but after Thomas was killed by a falling tree, Imma and her four children returned to Bath. She opened her shop in 1953, selling only Tree-labour' cotton and lines. At the time, 90% of the raw

cotton imported to Britain was produced in the South of the United States, where englevement was only abaltified in 1865. When the

Civil Mar (1861-65) began, the Union's blockade and the Confedena-cy's embarge put an end to importation. This effected the livelihood of the four million British workers who relied on this industry.

5 Terrace Walk



14 13 Queen Square

Obserts Square was one of the first speculative developments in Bath, funded by landowners, churchmen, and enterpresents whose weakly was, to a great extent, derived from the trade in captured and enulaxed people. Needle Austin (1727-1417) length of knowles 13 for a cough of months in this summer of 1729 with writing first thinger, Absolute 13 for a cough of months in surfect of the Carbban and an under white present of the carbban and an under white writing first thinger of the carbban and an under white writing the carbban and an under white present of Earth and Assaches with the brother 24 forms was embusined the motion. A startest with the brother 24 forms was embusined the motion to stope "grade" vessel to the under the grade was delivered and the thinger of the carbban and the carb



15 Theatre Royal

Gifted artists of African descent who visited Bath also include its Addition, who starred in Others at the Theater Royal in 1992. Addition, whose takent was presented in the local press, was the first tillack actor to establish a successful cancer on the British stage. Born in New York, he came to England in 1624, He first appeared at a Lendon theatre the following year but received a mixed reception. A year later, he reads his West End debut. London audiences responded most their but critics were shocked by the idea of a Black actor and the piley was soon cancelled. Later in his carea, Althidge successfully toured.

Europe, establishing a reputation that led to his thumphast return to the

London stage in 1855. He died on tour in Palend, having become one of the





Bath has attracted several prominent Black visitors throughout its history with Halle Selassic L Emperur of Ethiopia, being the most influential among them. Forced out of Ethiopia in 1936 by Mussolini faccist forces, and unwelcome in London, he spent nearly five years lving in Bath. In 1936, a special tea party was held in his honour in the dens. He ster purchased Fairfield House, an elegant Ballanate vila on the western autokirts of the city to put down some his thrune. In 1954 he visited Bath for the last time and was madfreeman of the city in a special commony in the Guildhall. Fairfield house, which he left for the elderly, is today a museum and cultural centre for a flourishing Rastalarian community. Rastalarianism is an



Fir William Pulteney (1725-1805), Isom Jahrstone, commissioned Falteney Bridge in 1774 to connect the centre of Bath with the land he developed. The Scottish advocate and politician gained much of his wealth from his maniage to Frances Pulteney, but he also inherited plantations in Tobage and Deminica from his brother James, He speculated in land and developed estates not only in Rath but also in London and in Upstate New York where the town of Henrietta was named after his daughter Henrietta Laura (1766-1808). Her portrait by Angelica Kauffmann (1777) is displayed buday at the Halbume Museum Pulbeney's example Bustrates how British efites of the time benefited from various calonial connections to amost huge fortunes and leave a lasting legacy through architecture and art.



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7 The Holburne Museum

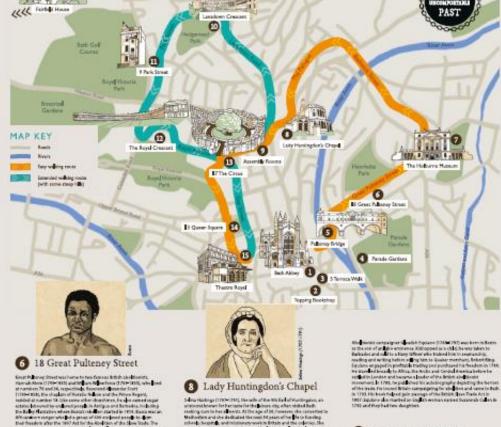
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Royal Moran Secrety Commissioning and collecting attention were a makes the Botto's observable collected associations to consider their Images

Parade Gardens



5 Pulteney Bridge



Beckforch Tower

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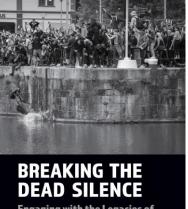
BATH'S

18 Lansdown Crescent

Museum testing At the fact of the tower is the Victorian convetory, once part of Recident's phases parker, where he has buried fleebland collected below, furniture, the objects, and assemble, took music bearest films Model, and mechanisms below to film for facilities and another action point on the prices to display the facilities are all matter to action from the many powers and three to the Caribbons, he condensed determine the many powers and the to the Caribbons, he condensed determine the caribbons, and consistent of their substances, to determine the caribbons of the carib

1 9 Park Street, Lansdown

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Engaging with the Legacies of Empire and Slave-Ownership in Bath and Bristol's Memoryscapes

> **Edited by Christina Horvath** and Richard S. White

12

Mapping Bath's 'uncomfortable past'

A student project engaging with black history, slavery and abolition in Bath

Christina Horvath and Benjamin Van Praag

Dr Christina Harvath is Reader in French Politics at the University of Bath and has been involved in concept

Dr Benjamin Van Praug is a Senior Lecturer at Bath Spa University and a graffiti writer. He completed a PhD in Education at the University of Bath. He joined the Co-Creation project in 2018 and contributed to developing new methodologies through both his research and artwork.

Both authors started to collaborate in 2018, co-designing a project that looked at graffiti and Co-Creation as a means of promoting socially echesive cities in Brazil. Their collaboration involved developing a case study using Co-Creation to explore the legacies of slavery in Bath. In 2020-1, both authors led a workshop that enabled a group of ten students a the University of Bath to design an alternative walking map to challenge the city's dominant heritage from which th memory of the transallantic slave trade has been crossed. The chapter reflects on this experience.

And the section for Contrary Morrowski. Zurläng Sciences of an adoptional procured inline for such in subsects of Morrows in challenges in the Supays is disting a fine section float in Global to conseponde, to be done similar to blanched years after its official ending in Belain. Variationing connections with part whether is even more difficult and the original process of the subsect of the subsect of the superior of the subsect of the superior of the subsect of the subsect of the superior of the subsect of the imall suggest, engages in the work of social forgetting, with deep wounds and arxieties being confined to oblivious meeting the needs of whites to create of the vision of the nation and themselves as noble and dissociated from racia atrocities? Fire, who has been actively involved in uncovering slavery legacies in another medium-sized Britist town, Lancaster, highlights that 'in contrast to Bristol and Liverpoot, with their large Afro-Caribbean communities'

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owers, no well in definition and people of African descent consents with Bab. This depter cells to evaluate from the content wheth the next counters of people in a colorability professor invalidable property with the content people in a colorability professor invalidable property in the first section of the chapter will focus on the principal suggest of the representation process, explaining how the colorability of the col normal the walking tour, in terms of their effectiveness as forms of guerrilla memorialisation. The coaks some methodological recommendations for future work.

4. THROUGH CREATIVE OUTPUTS, IT GIVES IT VOICE TO THE VOICELESS. AND THEN?

What ethical responsibility do artists and researchers have towards the owners of these voices?

Can we ensure that the world listens?

How can we help the voices to be heard/ acted upon?

CONCLUSION

Co-Creation can be equal, under the condition that:

- It breaks up with the idea that the researcher is a neutral agent and supports transformative change
- 2. Academics give away some of their power to 'community' contributors and accept them even as leaders
- 3. We admit that research activity is always suffused with uncertainty and creating trustbased relations takes time
- 4. We fight for decolonising various aspects of academia: a more equal research funding system and academic publishing

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