Scottish Graduate School for Arts & Humanities wins £1m funding for National Productivity Investment Fund Studentships

The Scottish Graduate School for Arts & Humanities has been awarded £1M by the Arts & Humanities Research Council from the National Productivity Investment Fund to fund 13 PhD studentships in the creative and digital sectors. The projects the doctoral researchers will be undertaking are at the interface of the arts and humanities, and social sciences and sciences, and deepen partnership with industry and business.

Support for the doctoral researchers and partner organisations will be provided by the SGSAH Creative Economies Hub, which unites the considerable assets in Creative Economy research of the University of Dundee (DJCAD), Abertay University, Glasgow School of Art, and the University of Edinburgh (ECA) and will support this new cohort through a programme of training and events that encourage modes of partnership-based research in the creative economies.

SGSAH Creative Economies Studentships awarded

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Transmedia Afterlives of African Adventure Narratives
UNIVERSITY OF DUNDEE, ABERTAY UNIVERSITY AND BIOME COLLECTIVE

Lead supervisor: Dr Nicole Devarenne, University of Dundee, N.Devarenne@dundee.ac.uk
PhD student: Fruzsina Pittner, University of Dundee
Co-supervisors: Dr Iain Donald, Abertay University; Malath Abbas, Director & Game Designer, Biome Collective; Tom deMajo, Director & Designer Biome Collective

Adventure stories set in Africa have been popular in games, films, and comics, but carry the burden of colonial ideology and the imperial context in which Victorian writers created the genre. Using a transmedia approach, and drawing upon alternative narratives by Africans and female travellers held in local archives, this project combines academic research into the representation of Africa with a partnership-based methodology. Working closely with the games company BIOME Collective, a model for collaboration between academics and commercial entities that addresses these problematic representations, and creates new audiences and markets across a range of platforms, will be developed.

EngagePlus: Experiencing live orchestral music through technology
UNIVERSITY OF DUNDEE, ABERTAY UNIVERSITY AND THE RSNO

Lead supervisor: Professor Divya Jindal-Snape, University of Dundee, d.jindalsnape@dundee.ac.uk
PhD student: James Scanlan, University of Dundee
Co-supervisors: Dr Kenny McAlpine, Abertay University; Professor Nic Beech, University of Dundee; Bill Chandler, Artistic Director, Learning and Engagement, RSNO

Mobile technologies have given us access to content and creativity wherever we are, in the process, creating online communities of digital bricoleurs. Those same technologies, coupled with that sense of distributed digital creativity, offer potential for cultural organisations to reach out to audiences and involve them in new ways. Working with the RSNO, and building on its existing community education and engagement work, this project will develop and evaluate innovative new software tools to explore the ways in which technology can help all audiences engage with, and participate in, live and recorded orchestral music.

Exhibiting Comics: Applying Creative and Technological Solutions to the Problems of Displaying Comic Art in Museums, Galleries and Visitor Attractions
UNIVERSITY OF DUNDEE, ABERTAY UNIVERSITY AND XCENTUATE

Lead supervisor: Professor Chris Murray, University of Dundee, c.murray@dundee.ac.uk
PhD student: Zuzanna Dominiak, University of Dundee
Co-supervisors: Professor Gregor White, Abertay University; Dr Paul Jennings, Managing Director, Xcentuate

Comics are a site of anxiety about different kinds of value. This has, at times, led to the destruction of value through misunderstanding of the medium. Different ideas about commercial, aesthetic, cultural and social value all cluster around comics. The endemic problems of display and curation reflect these complexities. This research will analyse the creative and technological solutions of displaying comic art in visitor attractions, allowing these different strands of value and appreciation to articulate themselves and make their inter-relation more visible. This kind of analysis will allow Xcentuate to work with the academic partners to create an entrepreneurial strategy addressing these issues.
Deploying collaborative artistic co-creative methods to strategically promote eco-social sustainability for small island communities

**University of Dundee, Creative Carbon Scotland and Sniffer**

**Lead supervisor:** Professor Mary Modeen, University of Dundee, m.modeen@dundee.ac.uk

**PhD student:** Laura Donkers, University of Dundee

**Co-supervisors:** Professor Ioan Fazey, University of Dundee; Dr Iain Biggs, University of Dundee; Ben Twist, Director, Creative Carbon Scotland; Ruth Wolstenholme, Managing Director, Sniffer

Knowledge accumulated through lived experience can improve ecological sustainability in small communities. This project will reveal the role and value of embodied knowledge in a marginal community. The research will help communities co-create sustainable, meaningful futures, by employing artistic eco-social methods to design projects that promote interconnectedness across the whole community (human and non-human). The methodology integrates social enterprises and national organisations, Sniffer and Creative Carbon Scotland, into a community-centred approach. This doctoral research project is focussed on facilitating long-term sustainability based on local expertise, by employing artistic co-creative methods to exhibit the eco-social and cultural importance of embodied knowledge.

Situating Artistic-Anthropological Research

**University of Edinburgh, University of Aberdeen, Deveron Projects, ATLAS Arts and Collective Gallery**

**Lead supervisor:** Professor Neil Mulholland, University of Edinburgh, ECA: n.mulholland@ed.ac.uk

**PhD Student:** Frances Davis, University of Edinburgh, PhD Student

**Co-supervisors:** Dr Richard Baxstrom, University of Edinburgh; Dr Jo Vergunst, University of Aberdeen; Claudia Zeiske, Director, Deveron Projects; Emma Nicolson, Director, ATLAS Arts, Kate Gray, Director, Collective Gallery

This project engages three highly innovative arts organisations - Collective (Edinburgh), Deveron Projects (Huntly) and ATLAS Arts (Portree) - to develop an ‘exploded-view’ of artistic-anthropological research (antart). These organisations share an investment in Social Practice, situated knowledges and the anthropological-turn. Blending the disciplines of contemporary art and anthropology, the research will develop inventive methods to conduct situated artistic-anthropological research that both contributes to, and helps us to better understand, the R&D, programming, commissioning and evaluation of art organisations. This knowledge exchange will make a significant artistic contribution to programming that will equally engage custodians, makers, scholars and audiences in the processes of creative research.

Is online streaming akin to radio, a digital download, or a derived hybrid? An evaluation of the rights of musicians and music creators in a changing digital music consumption landscape

**University of Edinburgh, Music Managers Forum and BASCA**

**Lead supervisor:** Dr Smita Kheria, University of Edinburgh, smita.kheria@ed.ac.uk

**PhD Student:** Desmond Agyekumhene, University of Edinburgh

**Co-supervisors:** Dr Dave O’Brien, University of Edinburgh, ECA; Annabella Coldrick, Chief Executive, Music Managers Forum; Vick Bain, Chief Executive, BASCA
Music makes a significant contribution to the UK economy. In recent years, mass adoption of streaming services, such as Spotify and Apple music, by consumers has changed the digital music consumption landscape. Musicians (performers) and music creators (composers and songwriters) are key stakeholders in this sector and their legal rights directly depend on how ‘online streaming’ is understood and classified. This research project examines the development, role, and place of online streaming services, and related flow of streaming revenues, with the objective of evaluating if the legal framework for rights of musicians and music creators remains fit for purpose.

Making art and making a living: The role of festivals in contemporary arts careers

**UNIVERSITY OF EDINBURGH, QUEEN MARGARET UNIVERSITY, EDINBURGH ART FESTIVAL AND THE GLASGOW INTERNATIONAL FESTIVAL OF CONTEMPORARY VISUAL ART**

**Lead supervisor:** Dr Dave O’Brien, University of Edinburgh, ECA, D.O.Brien@ed.ac.uk

**PhD Student:** Nikki Kane, University of Edinburgh

**Co-supervisors:** Dr David Stevenson, Queen Margaret University; Sorcha Carey, Director, Edinburgh Art Festival; Caroline Winn, Festival Manager, Glasgow International Festival of Contemporary Visual Art (GI)

Government strategy is increasingly concerned about the ‘pipeline’ for talent into the creative economy. This project investigates getting in and getting on in artistic careers, focusing on the role of arts festivals in supporting and sustaining artists. The project creates a new partnership across Scottish arts and higher education to better understand the importance and value of key institutions in the face of a precarious, uncertain, but also potentially highly rewarding, part of the contemporary creative economy.

Communities at the Fringe: An organisational ethnography of the Edinburgh Festival Fringe Society

**UNIVERSITY OF EDINBURGH, QUEEN MARGARET UNIVERSITY AND EDINBURGH FESTIVAL FRINGE SOCIETY**

**Lead supervisor:** Dr Dave O’Brien, University of Edinburgh, ECA, D.O.Brien@ed.ac.uk

**PhD Student:** Katey Warran, University of Edinburgh

**Co-supervisors:** Dr David Stevenson, Queen Margaret University; Lyndsey Jackson, Edinburgh Festival Fringe Society

The research will explore the communities that are produced by the existence and activities of large, international festivals, and the organisations that facilitate them. The project will consider the type of communities that are formed and sustained, their ontological nature, the manner in which they are made, and the interrelationships between them. This study will not only consider the highly visible annual output of the Fringe itself, but will equally focus on the processes and practises of production, both formal and informal, that go into its delivery. In so doing, the study will provide greater understanding of how such organisations influence the public sphere, create values, and shape social relationships not only through their intended outputs, but through all of their activities.

Women of Words: Gender Equality in Contemporary Scottish Writing and Publishing

**UNIVERSITY OF STIRLING, UNIVERSITY OF GLASGOW AND THE SCOTTISH BOOK TRUST**

**Lead supervisor:** Professor Claire Squires, University of Stirling, claire.squires@stir.ac.uk

**PhD Student:** Christina Neuwirth, University of Stirling
Co-supervisors: Dr Elizabeth Reeder, University of Glasgow; Dr Alison Jasper, University of Stirling; Amina Shah, Director of Programme, Scottish Book Trust

Women of Words will examine systemic issues relating to the production, reception and consumption of women’s writing in Scotland. With partners, SBT intends to create a suite of activities for the promotion and development of women’s writing in Scotland, including the possible development of a Women’s Writing Prize. The PhD will provide a research base that will inform the direction of activities and analyse their impact, through informing discussions around gender and writing in schools, public forums, and within the literary and creative economies.

How can artists use new technologies alongside traditional print processes as part of a contemporary practice?

UNIVERSITY OF EDINBURGH AND DUNDEE CONTEMPORARY ARTS

Lead supervisor: Dr Ruth Pelzer-Montada, University of Edinburgh, ECA r.pelzer@ed.ac.uk
PhD Student: Rachel Adams, University of Edinburgh
Co-supervisors: Andrew Sneddon, University of Edinburgh, ECA; Torsten Lauschmann, University of Edinburgh, ECA; Annis Fitzhugh, Print Studio Director, Dundee Contemporary Arts

The project is two-pronged: it allows the successful candidate to explore both new and old technologies and their potential intersections within the context of their creative practice and to develop methods of disseminating such insights and learning to a wider audience. Dundee Contemporary Arts (DCA) Print Studio is one of the world’s leading open-access print production facilities. The studio enables artists to explore and combine both traditional and contemporary printmaking methodologies, from traditional wood engraving to 3D printing and CNC fabrication. The aim of the project is to explore and utilise both older and cutting edge print technologies at DCA Print Studio within the context of a creative contemporary practice, investigating how contemporary technologies can complement and extend the production possibilities of more traditional technologies. The results of the investigation in the development of different models of dissemination in order to address diverse audiences both within DCA and the broader context of contemporary art.

Making a Difference – the longer-term impact of Craft Scotland’s international exhibition programme on a maker’s career and Scotland’s creative economy

UNIVERSITY OF DUNDEE, UNIVERSITY OF EDINBURGH AND CRAFT SCOTLAND

Lead supervisor: Dr Louise Valentine, University of Dundee, DJCAD, L.Valentine@dundee.ac.uk
PhD Student: Lauren Baker, University of Dundee
Co-supervisors: Professor Sarah Cooper, University of Edinburgh; Fiona Logue, Director, Craft Scotland

The project will investigate the creative economies and the impact which Craft Scotland, Scotland’s national development agency for craft, has on makers’ practices. It will investigate the longer-term impact of Craft Scotland’s international exhibition programme, which includes showcases, retail and trade shows in Scotland, London and the US, on a maker’s career and Scotland’s creative economy. The project will extend beyond the immediate snapshot feedback collated from these events to offer a longitudinal analysis of their impact on the development of artists’ creative and business practices. It will also consider how makers build successful and sustainable businesses, which add value to the craft sector and contribute to the wider economy.
Learning from the visitor: user centred design of immersive and interactive media

GLASGOW SCHOOL OF ART AND ISO DESIGN

Lead supervisor: Ronan Breslin, Glasgow School of Art, r.breslin@gsa.ac.uk
PhD Student: Ronald Campbell, Glasgow School of Art
Co-supervisors: Dr Steve Love, Glasgow School of Art; Damien Smith, ISO Design

This project will facilitate the development of tools and techniques, models and recommendations for a variety of situations allowing ISO Design to help guide clients in their conception and delivery of media exhibits so that these match user needs and behaviours. The work will focus on the potential for immersive technologies to significantly enhance the user experience in large-scale multi-media installations. ISO Design already have a stellar track record in delivering multi-media installations, including The Titanic Experience in Belfast and the 3D William Wilberforce avatar for Hull City of Culture 2017. This PhD project will directly complement and inform the ‘live’ project work the ISO studio is working on and also inform the more exploratory research work we are undertaking in emergent immersive technologies including augmented and virtual reality.

Analysing Artist Residencies: What impact do artist residencies have on individuals’ artistic practice, and what value do they bring to communities and the wider sector?

UNIVERSITY OF GLASGOW, GLASGOW SCHOOL OF ART, COVE PARK, THE BOTHY PROJECT AND THE WORK ROOM

Lead supervisor: Zoe Strachan, University of Glasgow, zoe.strachan@glasgow.ac.uk
PhD Student: Morag Iles, University of Glasgow
Co-supervisors: Professor Kirsteen McCue, University of Glasgow; Professor Johnny Rodger, Glasgow School of Art; Vanessa Paynton, Assistant Director, Cove Park; Lynn Wilson, The Bothy Project; Anita Clark, Director, The Work Room

The value of artistic practice is notoriously hard to define, especially with regard to its long-term impact, and the artist’s perspective is often overlooked. This project will place the artist’s experience at the heart, through exploring methods to evaluate the impact that artists’ residencies have on their long-term artistic practice. Research outputs will include a methodological approach to evaluating and disseminating the impact of residency programmes on individual artistic practice, allowing the impact of future residencies to be quantified and illustrated. Case studies illustrating the experiences of artists participating in the programmes will be created, along with a review of similar evaluation of current artist residencies to identify common benefits and impacts.

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