COMMON CAUSE

The Southall Story

A collaboration between independent artists and the University of Exeter

The Southall Story

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This case study was produced in 2018 as part of the Common Cause Research project.

Common Cause aimed to document and explore existing collaborative research between universities and Black and Minority Ethnic community organisations. The project was funded under the AHRC Connected Communities Programme and included partners from University of Bristol, University of Liverpool, Xtend, University of Nottingham and Runnymede Trust.

We hope that these case studies will provide inspiration to those thinking of engaging in collaborative research, as well as insight into the challenges and benefits of such partnerships. Our intention in these case studies is to document the relationship between the partners from the academic institution and the community organisation. We have not evaluated the projects or engaged with the project participants. However, by capturing the perspectives of the partners, we hope to understand the structural and practical support needed to initiate and run projects involving universities and Black and Minority Ethnic organisations.

You can find more case studies, resources and information about Common Cause Research at www.commoncauseresearch.com.

At A Glance

Title
The Southall Story

Key Partners
University of Exeter

Independent Artists

Funder
Arts and Humanities Research Council

Dates
May 2011 - January 2014

Website
http://www.thesouthallstory.com/

Selected outputs
- **Southall Coats of Arms**
- **Schools Project Blog**

Engraved paving slab and bench from Southall Broadway. (The Southall Story Exhibition, Southbank Centre. London)

Project Summary

Community partners for The Southall Story are three independent artists/activists who came together to work with the University of Exeter as the lead research organisation, with support from the University of Roehampton. The project was funded by the Arts and Humanities Research Council (AHRC) to undertake work from May 2011 to January 2014.

The University of Exeter traces its beginnings to 1851 when the schools of Art and Science were founded. Full University status was granted in 1955 when it was organised into four faculties of Arts, Science, Social Studies and Law. The university has expanded significantly since 1851 and at the time of writing is said to have over 22,000 students from more than 130 countries.

Southall is a district in West London and has been home to many diverse communities including: those who migrated from the West Indies, India and Pakistan in the 1950s and 1960s; East African Asians arriving in the 1960s and 1970s; and more recently people from Afghanistan, Somalia and Eastern Europe. The racist murder of Gurdip Singh Chaggar in 1976, followed by the killing of schoolteacher Blair Peach by police officers in 1979, during an anti-racism demonstration, galvanised local communities to come together to resist the racism and violence threatening Southall.

The aim of The Southall Story project was to research, document and disseminate the cultural history of Southall since 1979, a year that is described as pivotal because the events leading to the killing of Blair Peach informed the creation of several social, political and cultural organisations and festivals to unite the communities. New art forms emerged from the coming together of artists from different communities and backgrounds. This link between the arts and social-political contexts is described as a significant influence on the cultural history of Southall and its contribution to the wider cultural life of Britain and beyond.

Southall shopping stalls (The Southall Story Exhibition, Southbank Centre)

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The Southall Story looks across art forms and their emergence from political and social events. An oral and cultural history of the town has been created through filmed and audio interviews, photographs, posters and music. A range of outputs have been produced including a public symposium, exhibition, website, a digital archive and a book due to be published at the time of writing. Workshops delivered in local schools facilitated pupils to produce their own outputs based on work they were supported to undertake to establish their family histories relating to Southall. A Follow-on grant awarded by the AHRC enabled the exhibition to be taken to India and Thailand, as well as curating a Festival of British Asian culture including a concert, film festival and workshops. More recently, there is interest from the BBC to make a documentary informed by The Southall Story project.

How the collaboration came about

One of the three independent artists and the academic partner first met at a conference on British Asian Theatre organised by the University of Exeter in 2008. The community partner was invited to attend as a speaker at this event which brought together artists and academics, both partners first spoke about potentially working together at this conference. The community partner had not thought about working with a university prior to this meeting.

No not at all. I mean what happened on a personal level was that I got awarded an MBE. And then what happened after I was awarded an MBE was that I had a few bodies, organisations that approached me to be involved with them. And I didn't realise that's what normally happens, cos I think people want somebody with letters on their board. And I'm not saying that University of Exeter did that as well either, but um … then what happened was I heard from (academic partner), this is the next thing I remember, saying that they would like to offer me an honorary doctorate degree in music from Exeter, so I was obviously overjoyed. That's my very first music qualification in my whole life. So, then I did that and we had the floppy hat ceremony and then that's when I started to think about projects that we could do together.
(Community Partner)

The initial contact and subsequent building of trust are said to have been facilitated by the organic way in which this occurred, combined with a shared interest in minority ethnic arts and the academic partner's prior experience of working in and with community organisations. Both partners already had experience of collaborative work in different contexts and an awareness of matters relating to race and ethnicity, this is said to have facilitated reaching a shared vision for the project without formal discussion about what terms such as 'collaboration', 'race and ethnicity' entailed for the project.

No, I mean we certainly talked about collaboration quite a lot. I think the other thing to say was that possibly with me what made it slightly different was that I'd been a practitioner myself. So um, it was interesting to see the points where I would switch between being one and the other with them. I think I'm very different in how I talk with them than I am with my colleagues here (at university). And I can do that because I've lived in both those worlds. I think partly also what made them feel that they could work with me, because they've had experience of other academics, so I think maybe again they felt that well, 'I don't understand their (academics) language, you know they're talking something different to what I understand.' But I think we could find a way to talk together.

(Academic partner)

The community partner describes reaching a common understanding as being achieved informally and facilitated by trust in the academic partner and the university. Good communication and speaking in a common, jargon-free, language is considered to have made an important contribution.

I mean the thing is I'm a musician, and I'm good at collaborating, most of my projects are collaborative projects. So, when the idea finally came to fruition that this could be a good project to do, we didn't discuss the game plan of how we would be dealing with each other, I just assumed it would be something that we'd do jointly, but we didn't discuss the idea of what that meant. Nor did we use any words like BME or any sort of jargon and stuff like that and I'm not really jargon friendly to be honest. But um, and I don't think (academic partner) is either. I think the main thing is I trusted (academic partner) and I trusted the University. So yeah, there was a mutual trust there, and there was respect and also it was good that there were lots of things that I thought could be now documented in an academic fashion. If I didn't like (academic partner) or anyone else, then I don't think I would have done it.

(Community partner)

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Informal discussions, building trust and a shared interest in minority ethnic arts prior to developing the project are described as key to facilitating the subsequent initiation of the collaboration.

Developing collaborative research

The idea for the project is said to have come from the community partner who invited the academic partner to collaborate on developing and delivering the project. Both partners met up again socially a year or so after first meeting at the conference. It was at this point the community partner mentioned ideas for a couple of projects, one of them being The Southall Story on which the community partner had already started to do some preliminary work with two other artists/activists.

> So, these two projects, one of which I thought that's great but I don't know how I can do anything with the University on that. The other one was The Southall Story project, which he'd already begun to work on with (the other two artists) and he wanted to start to just gather material from all the people who were around to begin to kind of document that and think how can they begin to tell this story. So, they'd already started gathering some information, talking to people. And he said do you want to come on board and work with us on this. So, it was slightly unusual, as we were saying before, that it tends to be the other way around that it's the academic partner who's looking for other people. I think what that meant was that the collaboration has been quite deep in that sense because it had come out in quite an organic way as us wanting to work together rather than 'I need to find somebody to add on to this'.
>
> (Academic partner)

The community partner describes his idea for the project as something he had been thinking about for some time, informed by a desire to have the story of Southall documented as accurately as possible.

Original sign from the popular and famous Glassy Junction Pub (The Southall Story Exhibition, Southbank Centre)

> So, there was this event called The London Story, and that's when I thought okay we should call it The Southall Story. One thing that was very clear in our informal discussions was that this sort of cultural history of Southall hadn't been documented in a correct fashion. There was a bit of competition in the Southall community in documenting the history, there was a frustration on my part to have stuff documented properly, just so that people didn't get carried away with a nonsense. And so, when the Southall Story came on the table as an idea that could really happen, I was quite relieved because I thought yes, we're actually going to document it properly and people that are interested would be able to know what came first. And one of the things I really wanted to do was a focussed documentation of the musical side of things as well as the broad cultural side.
> (Community partner)

Working with a university was thought of by the community partner as providing a route to documenting local history accurately and thereby also address the challenge presented by several, sometimes conflicting, accounts apparent in the community.

> Yeah, I mean I'm not a sociologist or you know someone that specialises in diaspora or anything like that, but what I do know is that I have experience in my particular area of music and bhangra was a big thing and Southall played a big part in that. And so, I wanted the whole of Southall to be documented, the history of Southall to be documented. There should be a place where people could go and get correct information and I thought well if a university's involved it'll be correct and it'll be documented and it'll be well written and well thought about.
> (Community partner)

Tensions in the community are described by the academic partner as a challenge requiring careful handling and negotiation in a project of this nature.

Community tensions, there's a lot of that happening. I mean this is where it gets quite tricky and I had to really be careful of how I negotiated this, with people who have very strong views one way or the other. You know it has broken out into extreme violence in the past, so trying to tread those, you've got a community of 40, 50 years – you're going to have a lot of those things happen.
(Academic partner)

The need to consider and put in place appropriate support for academics and especially early career researchers to help deal with, at times unforeseen, tensions and challenges is highlighted.

I felt a little bit on my own to be honest a lot of the time. Because I could talk to (community partners) to an extent obviously, because they're also in it. If I'm saying well I've got this person here who doesn't want to talk to that person there because they fell out 20 years ago, all of that stuff was tricky. I could talk with the research assistant as well, again to an extent. But I think what I felt, and I've said this since, that as PIs (Principal Investigators), as a first time PI and early career as well, it was an early career grant, I would have appreciated having somebody else explain to me just the kinds of things that I was going to have to deal with, cos I had no idea. So, I spent a lot of time trying to figure it out myself. An academic colleague was a mentor for the project, so I would go and talk to him. Sometimes I'd just say look I've got this situation, I don't know how to deal with it, what's going on. So that was helpful just to have somebody who was completely outside of the project to talk to.
(Academic partner)

Advisory support, through an advisory board or equivalent, is highlighted as an important aspect of addressing challenges that arise in collaborative projects.

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I mean maybe I should have thought about having an advisory board for the project, it was just one thing too many at the time to think about, but looking at it now I would do that.
(Academic partner)

The academic partner was confident that the idea proposed by the community partner could be developed into a research project that had the potential to be mutually beneficial and meet the objectives of both parties.

What they wanted to do, to me, made real sense and I knew that I could then do the research aspect of that if you like. That for me I could see quite a clear way to do the research that I wanted to do that I thought would be useful, whilst also doing what they wanted to do. So, I think that kind of worked out quite well and I was quite interested in doing just an oral history project, even though I didn't know an awful lot about that, as a kind of disciplinary area, the thing of memory and stories. Particularly stories that have been invisible and were not known was to me really important. So that kind of set the basis for that being that kind of oral history project. But as I said, I kind of went beyond the limit of what they wanted to do with that, and spoke to a lot of other people in different kinds of contexts which maybe they wouldn't have done if they'd just done it themselves.
(Academic partner)

The aim of the project for the community partners and participating community members is described as being able to tell their stories and to make these public. The academic partner's aim was to facilitate this and ask some very specific research questions as part of the process.

Funding

The project was funded by the <u>Arts and Humanities Research Council</u> (AHRC) under their early career large grant funding stream. Other organisations provided 'in kind' funding including The Dominion Centre in Southall, run by Ealing Council, who supported the exhibition to be hosted there and the Royal Geographical Society who supported workshops with school children. The academic partner describes 'in kind' support from large organisations as potentially being of mutual benefit because such organisations have their own agendas to fulfil in terms of impact and working with communities which can be beneficial to university-community collaborations.

Applying for and securing funding for The Southall Story project is said to have been largely undertaken by the academic partner with community partners providing necessary information. Community partners were agreeable to the university taking the lead on and administering the funding because they were keen for the project to happen, funding was not a key issue for them.

I thought well you know this is an idea, (academic partner) says she needs to apply for a grant, the University would apply for a grant. I mean I thought well that's really nothing to do with me in a way, that if you're interested in spearheading or driving this project, then I don't know how the University works - you need to get your side sorted out. I'm sure she told me where she'd need to apply, and I remember the AHRC as a name that came up, I can't even remember what the amount was or anything like that but then I thought okay whatever you need from us to (academic partner). I said let us know we can fill out the forms. (Community partner)

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The academic partner was willing to lead on and undertake work on the funding application, describing it as a lengthy and time-consuming process.

> Yeah I wrote the whole thing myself. The hardest thing with all of these and anybody here will tell you this, is getting the partners to just write their letters, really to commit to how much and what their budget is. I think it took me probably about two to three months to put the application together. And that was from knowing very clearly what I wanted to do. So, it just does, it takes such a long time.
>
> (Academic partner)

Several issues are highlighted by the academic partner regarding funding.

- **Keeping community participants on board while waiting to hear about funding.** A significant length of time elapsing between a funding application being submitted and hearing whether this has been successful, one year for this project, can impact on community partners being able to plan ahead for the collaboration around their other responsibilities and commitments. Lengthy periods waiting to hear whether or not a collaborative project will go ahead can mean community partners becoming busy with other commitments when the funding decision is announced, or they may have passed up on other opportunities and then find the funding application has been unsuccessful. This can be particularly challenging for freelance artists who regularly secure new work and contracts. "You can't just keep freelance artists to be kept waiting for this length of time and that they'll just be holding on. And then that can really affect us, whether we can do things or not."

- **Funding structure and recompense for community participants.** The AHRC grant conditions meant community partners could not be paid through the grant and

it was necessary to make the case to pay them as consultants. The academic partner communicated to funders that freelance artists were giving up "enormous amounts of their time for the project" and should be paid in some way to acknowledge that. The funding structure and related rules in this respect are said to be a challenge.

- **Communicating projects in the language of funders. Fitting into the kind of language that funders want to see is described as a challenge, "almost translating what it is that I want to do, or what it is the community wants to do in terms they'll understand."**

- **Funding deadlines and additional time needed for projects. The already established trust between community participants and community partners is said to have facilitated progressing the work between them quickly. However, other people and organisations were being identified and approached for the first time and this is described as a much lengthier process that has an impact on meeting project deadlines set by funding.**

- **No cost extensions. Such an agreement with the funder provides additional time to complete the project but no additional money. This is described as a significant challenge because without resources to buy out academic time, the work must be undertaken in addition to regular tasks and duties.**

The academic partner made the following suggestions relating to impact and engagement for consideration to enable funding to be more supportive of collaborative work.

- **The Funding application is said to be constructed in way that gives the impression that impact and engagement activities are separate to the research. Making the application more integrated would also contribute to reflecting a more integrated approach in the collaboration:**

  So, it isn't the case of I do my research at the university and then I go out and I find my group and I work with them. Because I think that's where it becomes something else, particularly with BME communities and the amount of time and trust that it takes.

- **Measuring impact is described as requiring a mechanism to support ongoing contact between academic and community partners beyond the funding period for a specific project.**

  Also, the thing with impact, I don't know if anybody else has said this, to my mind the problem can be 'I'm going to work with you and we're going to have all this lovely impact stuff, I'll write an impact case study for the REF (Research Excellence Framework). And then, by the way, I'll see you in 5 years' time when I need to come and collect my data.' And you can't do that, if you're going to do it meaningfully you need to keep going with that connection after the grant has finished. The problem is at the moment there is no mechanism to support that, either within universities or through the funding organisations. So, I think that needs to be thought through a bit more, if impact's going to be meaningful then we have to have more support in terms of how we follow that through and how we measure it and how we keep that connection going with communities.

In this collaboration, responsibilities relating to funding rested with the academic partner and the university in agreement with community partners. The community partners are said to have been driven by a strong desire to document the story of Southall, the funding aspect was not a key concern for them. A combination of

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trusting relationships, willingness of the academic partner to take on responsibility for securing funding and the community partners' lack of familiarity with relevant funding structures are apparent as features influencing this decision.

Undertaking the research

The original idea for the project was developed further by both partners with the academic partner contributing expertise to build in the research aspect. The project is described as being designed to be mutually beneficial, with some aspects of the work being undertaken jointly and areas requiring specific knowledge or expertise by the partner who could provide this. Trust in each other's expertise is described as an important factor in this respect.

So, we discussed things, we discussed plans. Yeah, I think it was a really good level of collaborative effort and I trusted her expertise and I think she trusted ours. And if there was something to say we were very open and honest with each other I think. Because there's nothing we wanted to get from the University, what we wanted was a partner that could document stuff that we couldn't, or we didn't have time to. So, we didn't feel like we were losing out on it, in fact we were gaining, it was all a win-win situation.
(Community partner)

Community participants were recruited through the existing networks of community partners and subsequently by word of mouth snowballing. This is regarded as important to engaging people who may otherwise have been reluctant to participate.

I could just call people up and they'd come in – they normally wouldn't have done that for anybody else. And I could call people that wouldn't come together normally - would not even look at each other cos they hated each other. So, I think I saw us three Southall Story members as a resource for networks and for pulling all these people in, you know to collect data and then I trusted (Academic partner) to write the questions and extract what she wanted from it.
(Community partner)

Information panel about Southall's first community radio station - Sunrise Radio (The Southall Story Exhibition, Southbank Centre)

A significant part of the research approach to the project was based on oral history, interviews with participants were filmed and those not wanting to be filmed were just audio recorded. The basic structure for interviews was discussed by both partners and the academic partner then designed them. The fact that the interviews would be recorded and placed in a public archive is described as influencing the nature of questions asked.

I kept to quite a similar structure again for all of them (interviews), but I guess because I knew that they were going to be put into an archive, they were going to be listened to, that did dictate the kinds of things that I asked. Which maybe in some ways might have limited the kind of research aspect for me, because you know if you're asking somebody for information, then you'll stop and say, 'Could you spell that, could you give me the date, and let's just go over this'. But because I wanted people to really just have the flow of their story it was quite different. So that was kind of a negotiation.
(Academic partner)

Overall, this approach is said to have worked well and the challenge of establishing accuracy in individual accounts was addressed by checking conflicting details with interviewees after the interview.

And I found that quite tricky to know what to do in that do you stop somebody's flow and say, 'Can we just get that date sorted?' 'Are you sure it happened before then cos somebody else said it was then'. Which you know I needed for myself to be precise in that side of it, but I also didn't want to stop the flow of them talking. So, I think that was interesting to try to figure out. Also, cos I knew it was going to be then watched by somebody else, so I didn't want to interrupt too much, and have me saying 'Could you just spell that name for me?' What I got into doing was I just had a bit of paper with me, so I let them talk and I was just jotting. So,

let them get through to the end of what they wanted to say and then after that 'Could we just go back and check that?'
(Academic partner)

The interviews were conducted in a range of settings by academic and community partners and research fellows working on the project. Some interviews were conducted solely by the academic partner or research fellows, others were conducted jointly by academic and community partners as and when appropriate or necessary.

So, (a community partner) set up this whole kind of recording studio with three or four cameras and lights and everything. So, we were kind of quite professional in that sense, rather than just me with my camera and my recorder. So it was almost two things going on at the same time, that it was what they were doing and also what I was doing.
(Academic partner)

I think maybe if it was a sort of official body they (community participants) might not have trusted people to do that. So, we got gold you know as data. And to answer your question – sometimes when it came to interviewing musicians I then did interview alongside (academic partner).
(Community partner)

Sharing the interviewing process as and when required is described as enriching and generated data relevant for both academic and community purposes. Furthermore, community partners were able to help jog the memories of community participants with whom they had a shared experience of local events and communities.

The interviews are described as having an open structure and were adapted to the needs and wishes of participants; for example, those who did not want to be

filmed were only audio recorded. The academic partner highlights capturing participant embodiment as a key benefit of filming the interviews.

The kind of the structure was quite open – it had a beginning and an ending and roughly I knew where it was going. But sometimes people really would go somewhere else I hadn't expected at all and you just go with that. And really, I was trying to allow them to speak as much as they wanted to. And the reason we filmed it partly was for me, I was also really interested in seeing their embodiment, which is something that's not done a lot in oral history. You know you hear a voice or you read a transcript, but to me the body language was so important, the embodiment. So that was partly why I wanted it filmed and why I really wanted that connection with them.

(Academic partner)

In addition to the filmed interviews, several community and faith groups and organisations were also approached and requested to provide interviews. This aspect of the project is said to have largely been undertaken by research assistants and having a research assistant with established links in the community is described as beneficial, adding another dimension to the project.

So, when she (research assistant) came in it was very interesting because it really created a shift in the project. Because she was from there, she knows a lot of people, she had a lot of contacts into very different kinds of groups of people. Some of it was in a sense for her research rather than necessarily what I needed, but that was also all fine, it was all part of the whole thing. So, she talked to a lot of people in different religious institutions which isn't something I'd thought of doing, but actually it turned out to be quite interesting.

(Academic partner)

The use of consent forms is described as a potential challenge to undertaking research with people from Black and Minority Ethnic communities who may be

suspicious about how the data they provide will be used and/or are unable to fully understand the language used in the consent form.

Yeah, the consent forms, we're very used to that, putting signature on stuff and knowing what that means. I think there is an issue when you talk with community members and you say please could you sign a consent form, about how they see that and what they think that might be. Particularly I think with BME communities it's an issue. They can be very suspicious of it, not sure if that means that this is some kind of legal thing that they're signing their rights away and exactly what that means. Generally, it wasn't a problem to get people to do that, I think they understood it. But I know that we certainly had this issue with not so much for this project but other projects in India for example, we just had to get it verbally on a camera for consent because people simply will not sign.
(Academic partner)

Being sensitive and alert to this possibility and thinking through approaches, other than signed consent, is highlighted as important to minimise encountering obstacles at the point of data collection. Thinking ahead about linguistic requirements of participants is also highlighted as a potentially significant issue relating to consent.

If you're doing a focus group in a community centre with a group of Muslim women who don't even speak English and they've got this form in English in front of them, and say could you sign it. And then they're saying no give it to my husband to sign and whatever, you know, so I think it's just being a little bit more sensitive to the fact that it might not be as straightforward as saying we're going to get everybody to sign this thing. And maybe again just how it is written, what kind of language is used with that to explain what it is and why they're doing it.
(Academic partner)

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Another component of the project was a series of workshops delivered in schools jointly by academic and community partners. Pupils were provided with information about the project, training in interview techniques and recording to undertake their own oral history project and establish personal family histories relating to Southall.

An exhibition has also been created from a range of material including photographs, posters, record sleeves and panels with text that tells the story of Southall. Work on the exhibition started prior to the project officially commencing and at this stage the community partners undertook a significant amount of the work. The academic partner's contribution increased as the project got under way to incorporate material generated through the research aspect of the project.

Other than the practical and in some cases unforeseen challenges, such as tensions in the community, in enabling members of the community to participate the overall process of undertaking collaborative research is said to have worked well.

Roles and responsibilities

The roles and responsibilities of academic and community partners are described as being flexible and based on each individual partner's area of expertise. The academic partner took responsibility for the bulk of planning and management of the project, all partners participated in conducting the interviews as needed. Data analysis and writing academic outputs was undertaken by the academic team and in agreement with community partners; the community partners have written papers and given presentations about the project independently after the project was completed.

> I think it was quite clear actually because you know I'm a musician and I've got a vast network of friends, musicians and non-musicians. The second member of the community partner team is a photographer, his role was very clearly defined because he just had loads of photographs that we wanted. And then the third member of the community partner team you know worked for Southall Black Sisters and is a film maker and also had lots of connections with all sort of artists. So, I think it was very clear, had we been three Joe Bloggs off the street we would have had to define roles, but we were already defined, so we assumed that that's what we would do. And of course, then later on there were bits that we did which was probably outside our scope of what we know. So, I mean for me to write a report or something, it was like okay well the last time I did that was when I was a civil engineer and I was writing about beams and columns. I've never written in an opinionated way as such you know. So, we all stepped out of our envelopes but very, very slightly. I think our roles were very, very clearly defined.
> (Community partner)

A shared sense of responsibility is said to have been achieved, though both partners describe working on the project as being quite intense and at times challenging to fit in over and above other ongoing responsibilities.

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Well I mean for me it was just, it was just a very intense time. Particularly because sometimes the interviews we would do in short bursts of two or three days, which I had to fit around my teaching here. So, it was very tiring, but it made it possible to do the number that we did.
(Academic partner)

We're all really, really busy running our own stuff. So, I've got two limited companies. Another member of community partner team is busy, he tutors and he's a photographer. The third member of community partner team is really busy, she works for Southall Black Sisters and that says enough and then she's a film maker as well. So, we're all independent creatives, practitioners. We were, struggling is not the word, but we were busy creatives doing stuff. And so it seemed like the roles, to ask anyone to do anything outside their scope would be silly in a way, because we were all full on doing what we did.
(Community partner)

The informal approach to allocating roles and responsibilities based on individual knowledge and expertise is described as working well for this project and apart from demands on time, no other challenges are highlighted.

We were, struggling is not the word, but we were busy creatives doing stuff. And so it seemed like the roles, to ask anyone to do anything outside their scope would be silly in a way, because we were all full on doing what we did.

Accountability

Overall accountability for the project and its delivery is described as the responsibility of the academic partner, accountabilities to each other were based on an informal understanding that people would deliver what they agreed to do. The informal approach is described as working well and did not presenting any specific challenges.

> I think the reality was in end that all came down to me really. Because other than the ethics stuff which I just kept an eye on to make sure that was all okay, the accountability for the project was to do with me rather than them. I don't think I saw it quite like that, community partners being accountable to academic partner, other than that they said, 'Oh are you getting what you need?' That was always the question 'Are you getting what you need?' and I'm saying, 'Are you getting what you need?' So, I mean other than those kinds of more informal questions and making sure they got their money on time, kind of thing. No, I don't think I saw it quite in those terms.
> (Academic partner)

Similarly, the community partner describes an informal approach to being accountable and who would undertake particular tasks.

> If (academic partner) asked us for stuff we became accountable for that. So, we didn't have, again the role of accountability, I think it's all assumed. It was assumed in our own expertise. There was no meeting around the table saying, 'you're accountable', I mean it came as a_chapter sort of project phase mode where we go 'Okay you do that, you do that, and I'll do this. You do that, we'll do

that'. And so we did it on the go, but we didn't have a definition of roles and accountabilities before.

(Community partner)

Neither partner highlighted any challenges or difficulties arising because of the informal approach to accountability. It is possible that if any challenges or difficulties had presented then a more formal approach may have been considered.

Outputs and legacy

A range of tangible and non-tangible outputs have been produced, including an exhibition that took place before project funding was secured and further outputs facilitated by a follow-on grant after the project was completed. Overall, the range of outputs include:

- An exhibition of photographs at the British Library and then the Southbank Centre where it was on show for six weeks. This was largely organised by the community partners with some input from the academic partner, prior to funding being secured.
- A second exhibition at the Dominion Centre to launch the project in Southall with input from both partners.
- A symposium in London presented collaboratively in 2014.
- A digital, publicly accessible, archive of 90 edited interviews located on a dedicated computer at the Dominion Centre and Library in Southall.
- A schools project delivering a series of Southall Story events. These events included enabling pupils to undertake their own oral history projects whereby they would interview parents and grandparents about what it was like to arrive in Southall, then create their own blog about this for the school website. At one school the pupils also looked at the history of coats of arms and created their own coats of arms for Southall for a competition at the school.
- A Southall story website that provides information about the project and history of Southall. A second website is planned that will focus specifically on the digital archive.
- Presentations about the project have been made by the academic partners at several conferences and community partners have given talks about the project at other events.
- Exhibitions at the India International Centre in New Delhi and Chulalongkorn University in Bangkok enabled by a follow-on grant in 2013 and delivered by

Punjab Dancers pose with director Gurinder Chadha outside The Southall Story Exhibition, Southbank Centre.

both academic and community partners. This exhibition consisted of panels, photographs and audio-visual material covering art forms including music and in particular the development of the British sound of bhangra, film, theatre and dance as well as social organisations such as the Indian Workers Association, the National Association of Asian Youth, and the Southall Black Sisters. The exhibition presents life in Southall today with its mixture of communities and stories of migration.

- A book about the project was being written by the academic partner at the time of interview.

Several non-tangible outputs and legacies have emerged, including a sense of healing and in some cases reconciliation between members of the community. Feedback from community members is said to indicate they value the fact that their stories can be passed on to future generations, the recorded interviews also enable people to look back and reflect on their experiences as well as remember loved ones when they pass on.

I think for the community, for the people that we interviewed, and for the spaces, I think just … it was amazing how many people said this has been really healing to do that. In some cases, it did also create reconciliation between people. I think just being able to tell stories and being able to talk about what happened somehow meant that they were able to then communicate with each other again. So, a lot of people were saying 'My grandchildren have no idea about this story at all, and it's really important that they hear about it'. And just a couple of specific examples – one guy we spoke to, we had a focus group with the youth theatre group who have worked there from the 1970s, so these young boys who are now men in their 50s and early 60s. And they came back together, and they were talking about their memories of this, and why for them it was so important to have had that experience of theatre when they did. I had an email about a week later from the daughter of one of these men saying, 'thank you so much, it was extraordinary because dad came back and he just wanted to sit and talk. And

then we've been to the theatre together since then' and its just opened up their communication in a very different kind of way. And then a couple of months ago one of the musicians, who's part of a family of musicians who are very well known there, and his uncle whom we'd interviewed passed away from cancer. And I said, 'I've got the interview that he did, would you like a copy of this', and he said yes please. So, I just sent him the audio version and he said it was lovely because then just all his family sat around and listened to his voice talking about his life. So, I think to have those stories there and to have that available for families and for other people in the community is really, really important.
(Academic partner)

The Community partner highlights the experience of undertaking the project as transformational, significant knowledge has been gained and a better understanding of personal histories achieved.

Well there's obviously the knowledge because we learnt so much, we managed to get our ducks in a line in our head and get the sequence of events organised. It was really completely transformational for all three of us because we managed to … it validated our lives in a way, our Southall lives. It gave a better understanding of like who we are, where we come from, that sort of stuff, and the influences. I think had it not been for the Southall Story I think one of the community partners would have just … no one would have seen his photographs ever.
(Community partner)

Both partners feel the initial aim of the project was achieved as well as additional outcomes that had not been planned. Personal networks and connections are described as significant to the success of the project.

I think we got more than what we wanted to be honest. Because you know the exhibition, because of my connection at the Southbank Centre, I managed to get the exhibition to be there for you know 6 weeks. And then because of (academic

partner's) connections we then went to Bangkok and Delhi, so that was incredible, you know, that was completely above and beyond what we expected. Things fell into place, we had a launch in the Dominion Centre, so then it was at the Dominion for a few weeks. There was a computer terminal there as well where people could go and do some research.
(Community partner)

The earlier exhibitions held at the start of the project were reworked for the follow-on project, to take the exhibition to India and Thailand, to incorporate further material generated from the research and also included performances and workshops delivered by the community partners. Following the exhibition in Bangkok, Chulalongkorn University is interested in undertaking an oral history project with the Indian communities resident in Bangkok. The exhibition is now in a format that is suitable and available for touring.
Several legacies are said to have emerged including archive footage that can be accessed by members of the public and future generations. The work with schools has enabled young people to work on and create their own oral histories and one of the schools now includes the story of Southall as part of its history lessons. Some community members have described participation in the project as healing, reconciliation and reconnections between people have also been enabled.

However, both academic and community partners believe that with further time and resources it would be possible to achieve more in relation to legacy.

What's missing right now is probably a sort of in your face legacy so to speak, so it's not in the air anymore I don't think, unless you look for it. So, it'd be nice and recently with the whole redevelopment of Southall for Crossrail and everything there's been talk about housing the exhibition in a dedicated space. So, we've still got lots of amazing panels and photographs and you know I've got all that here. So, it would be great like before I died if I could house that somewhere you know. I mean my ultimate dream, which is how it all started off, was we'd have just like a

small room or a small museum somewhere where people could go in and find out about Southall. There was talk about doing that in the library, then there was talk about doing it at the Manor House – those things didn't come to fruition. The blocks were, the Dominion was being refurbished, the Manor House has always been a grey area of development, but I've still got it in the back of my mind as a goal. So, cos it's all there we could make a wonderful space that people could go in and really enjoy. So, I mean there was a room in the library which is dedicated to Martinware china. And I sometimes feel well it'd be nice to have something like that.
(Community partner)

Similarly, the academic partner believes that more could be done in terms of legacy and sharing the project more widely, with appropriate support in place to enable this.

It was a shame that the digital archive isn't quite what I want it to be at the moment, but other than that and again the exhibition, there are all sorts of other places I think you could go to and I just haven't got the time and energy at the moment to do that. I think again part of this, the reason why it was so stressful is that universities are expecting this kind of activity, again it's partly about engagement, have an exhibition in a big space, tour internationally. Fine, but then again, I had no support at all for that, so nobody who could advise me how do you curate something, how do you take people abroad, how do you take an exhibition abroad, what are all the issues. So, I had to do all of that myself. You know deal with the customs, we had a huge problem with that. I think again there needs to be some level of support for that, even from AHRC, somebody who just knows this stuff to tell us what to do, to save me having to spend all that time thinking about it myself.
(Academic partner)

My ultimate dream, which is how it all started off, was we'd have just like a small room or a small museum somewhere where people could go in and find out about Southall.

Ownership and maintenance of some outputs is said to be complex and a lack of clarity is apparent in the feedback from both partners.

> So, IP (patent) of the interviews is owned by, in a sense by the project, so people have signed their consent form. So that, I mean obviously in a sense they own their own material, but the archive is owned by the University. In terms of IP it's a little bit complex. The exhibition, the first version of the exhibition is all owned by the Southall
>
> Story. The second version was slightly more complicated. And then obviously the academic stuff is all owned by us, the usual kind of stuff.
> (Academic partner)

The community partner does not have any concerns about ownership but is unclear as to who does own the outputs.

> I'm not sure who owns them and maintains. Yeah, I'm happy with all of that. I began to wonder who actually does own stuff. I mean if I was to have another exhibition obviously Exeter would still be part of that. And I suppose if Exeter did as well, then we would be part of that. So, I assume it's co-owned intellectually in a way. I mean there's printouts and stuff like that which are owned by people, but yeah, I have those and I house those, probably because I've got a lot of space. But I am really happy with all that yeah.
> (Community Partner)

The lack of sufficient clarity regarding ownership and maintenance of tangible outputs is not a significant cause for concern or any tensions between academic and community partners, more a case of this being a grey area and complex in relation to some outputs.

Structural inequalities

The impact of structural inequalities and wider events on the project and on knowledge production was not an issue the community partner had cause to reflect on prior to the question being asked during interview for this case study. The key focus was on delivering the project. On reflection during the interview, the community partner wondered why a project looking at the history of Southall was being undertaken with the University of Exeter, based at some distance and not by a local university.

> I mean one thing that's slightly weird actually, is that how come a university in Exeter is doing a project about Southall. So that's … I'm delighted that it happened that way, but why didn't it happen here before? Like why isn't it happening here? Why did it take someone from the University of Exeter to do that? So, I wonder, I'm assuming that that's like a funding stream thing. And uh, but it was strange that it couldn't have happened before, or why wasn't anybody in academia here doing it before?
>
> (Community partner)

Similarly, a lack of familiarity with funding structures and the university environment are highlighted as contributing to being unable to assess whether any structural inequalities related to these aspects.

> So, the stuff that needed money was the stuff that (academic partner) was doing, so she might have had hurdles to jump over. There may have been political changes in the University, but I don't know about that. So, I can't really answer that question to be honest.
>
> (Community partner)

The academic partner had more to say on structural inequalities and other impacts. The lack of Black and Minority Ethnic staff working in theatre and at higher levels in universities are highlighted as key factors contributing to structural inequalities.

It's all of those, structural inequalities at the university, community and collaborative levels, and it's all I think to do with structures, exactly that. I gave a paper at a conference in Paris on British theatre of the 21st century, and the call for it had not in any way mentioned anything to do with minority ethnic communities. You know it mentioned Harry Potter and not migration – to me that was shocking. So, I basically gave this paper as a provocation saying actually let's not be smug about theatre today, it's still as White as it ever was and those inequalities are still there and that's because of structures that are in place that keep it that way. I think that certainly happens at university level. I feel that very strongly, I'm the only non-White person in the department.
(Academic partner)

The lack of Black and Minority Ethnic staff at senior levels is said to impact on the few who are in post because they are then expected to undertake work relating to race and ethnicity.

It's the same thing, you find minority ethnic people who are at junior level, you might find the occasional professor. But because there is a lack of representation again, if you are the one professor, you are the one who's expected to do all the stuff. And then if you speak out about that, that means nobody else has to do it. That means that's all you can talk about is that. So, I think it's the same with an arts organisation, you have the quota of the one or two people and somehow that makes it all right, but it doesn't, it's just keeping those same structures in place.
(Academic partner)

The Southall Story

A lack of insight about matters relating to race and ethnicity, combined with a nervousness to engage with Black and Minority Ethnic communities are highlighted as key barriers to progress.

I've talked here in our department meetings about the idea of decolonising the curriculum and saying you know why are we only teaching White people to our White students? And they don't see it or they do see it and think 'Oh but I'm not sure if I can, you know I have to be careful about this' and you think, you know there are ways of dealing with it. I think that point about the nervousness of wanting to not offend the communities is also what stops that from happening. So, we (academic partner and the organisation Voluntary Arts) did a project just saying how can we do this, and recruited a number of people around the country to help to go and engage with Black and Minority Ethnic community groups and talk to them and then report back. And then the result of that was that all of those members of the group, the research group who did the research, were then invited onto the board of the organisations and that's what actually has created the big change.

All those theatre companies I speak to who say you know 'We know we're too White, but we're too nervous to know what to do about it and how to begin to engage that'. So, it was those kinds of questions we were looking at. But also, then to say and if you're doing this meaningfully, then this is what you have to do – give a third of your board to be non-White people or disabled people, you know and whatever it is, but you've got to make that kind of commitment to create real change if you want that to happen.

(Academic partner)

A potential solution suggested to address people's nervousness around race and ethnicity is to facilitate discussion about the reason for such anxiety and build confidence.

If you're doing this meaningfully, then this is what you have to do – give a third of your board to be non-White people or disabled people, you know and whatever it is, but you've got to make that kind of commitment to create real change if you want that to happen.

> **A White academic, sitting in their office thinking 'I want to work with a BME community group, what do I then do, how do I broker that?'. Initially I think that's what can stop it from happening or make it happen in a way that's not actually very helpful. So, I think what would be interesting maybe for this research is to think about that point, what mechanisms can we put in place to make that happen.**
>
> **(Academic partner)**

The academic partner had hoped one of the outputs of the project would be a policy document. However, the parameters of the project were to focus on documenting arts and activism in a specific geographic location which did not match the interest in community cohesion at the policy level. Furthermore, political interest is described as having a focus on hearing the story and less so on considering whether and what policy level action is relevant and appropriate. If the project had been able to demonstrate potentially beneficial approaches to community cohesion this may have caught the interest of funders and policy makers; the project in fact highlighted that the Southall community was far from being unified. It was also important that the project remained neutral and not knowingly conform to the agenda of a particular political party or ideology.

> **A policy document was something that I would have liked to have taken further but maybe hasn't quite happened. With the whole cohesive community thing which I think is hugely problematic, that somehow, we would be able to come up with this high-level policy document about how all communities would live happily together. And of course, the point is the research has shown it's not like that, actually that's not what's happening. It was partly about what ended up being the focus of the project, on the arts stuff, maybe it just didn't lead to that. We did speak to the MP for Southall, we spoke to some quite high-level people, but again the question's about telling us about your story rather than saying what can we now do with this. I was beginning to wonder with some of that**

community work we were doing whether the arts based work could have gone somewhere with that. But taking that into policy again is quite tricky to know what that really means.
(Academic partner)

The lack of Black and Minority Ethnic staff at senior levels, nervousness in talking about race and unrealistic expectations regarding project outputs being able to inform policy without further work are some of the structural inequalities highlighted. Projects such as this could potentially inform policy but require specific consideration in this respect, not an add-on after the project is under way or nearing completion.

Representing communities

The academic partner's input is described by the community partner as beneficial to supporting the project to be as representative as possible of local communities. However, both partners acknowledge limitations in this respect.

The community partner's original idea for the project was to focus on bhangra music which is said to have developed from traditional folk music associated with the Punjab region of the Indian subcontinent and blending in western musical styles. This was recognised as potentially contributing to a narrow focus, largely on the South Asian community in Southall. After discussions with the academic partner the focus of the project shifted to look more broadly at political and cultural events that shaped the story of Southall. Consequently, the project aimed to reach out to a wider range of communities than would have been the case if the sole focus had been on bhangra music.

> Initially my flagship I suppose was the bhangra musical story. And then I realised yeah that would be completely narrow minded to just do that. So, then we put out our feelers and we approached other communities as well, so Afro Caribbean, you know the East European community, Christian community, the Somali community. (Academic partner) was very keen, and we all agreed with her, that it should be across the board, if you're calling it the Southall Story you can't just focus on one particular group of people. I mean with all respect to (academic partner) I think she probably had a bigger picture before I did. It needed to go broader and then it needed to go politically, and it needed to go culturally and all that sort of stuff. I trusted that (academic partner) would be able to get into those areas which I think she did.
> (Community partner)

Rangoli Design as part of The Southall Story Exhibition, Bankgok.

Disagreements in the community also contributed to some people excluding themselves from participating and this had an impact on representation.

When we'd announced that we were going ahead and we got some funding, it became quite clear quite soon that there was a particular group of people that were really unhappy. I think they saw it as, either they'd been pipped to the post, or that it was a money earning thing. And so those people, some of them didn't agree to be interviewed. I think it was biased towards the South Asian community, there's no doubt about that I don't think, from my point of view. When we put the exhibition up in the Dominion there was feedback from some people saying 'Where are the Afro Caribbeans? There's no mention of us'. So that reminded me that it was unbalanced, actually the exhibition we put up in the Dominion was really more focussed on bhangra, but they were right to notice that.

(Community partner)

The academic partner acknowledges that the focus of the research topic for specific projects contributes to determining which members of local communities are likely to participate. This project is described as more representative of particular aspects of the history of Southall than it is of local communities, this is not entirely surprising given the topic of interest combined with community tensions around this.

I think that was always part of it, you know you do any kind of project like that - you make a selection. And I think I was very clear in saying from the beginning this is not representative, it can't be, because for a start we're coming in with a very clear agenda of what we want to research. So, it's not going to be representative of everybody in Southall or even the majority of people there really. I tried to get a spread across communities, but again I don't think we really did that, I think it was maybe representative of certain bits of the history.

(Academic partner)

The type of artefacts used and outputs generated are also said to have an impact on how representation comes across visually, as compared to audio interviews or written accounts about the project and its findings.

> The thing is if you look at a visual representation of what we did, a lot of the stuff we collected was through the people that I knew. So, the materials like record sleeves, newspaper cuttings and posters it outweighed the audio interviews that you can't really see on a wall. So, when you have a visual expression of a project, it was definitely biased towards the Indian subcontinent I would say.
> (Community partner)

Representation in terms of translating the experience of participants as accurately as possible is said to have been achieved by using methods that enabled them to represent themselves via filmed and/or audio recorded interviews and minimal editing. Both academic and community partners agree in this respect.

> I mean and certainly my decision with the editing was to not edit anything other than if I felt it was illegal what they were saying. So, what they said is what's in there. So however much they feel that's a fair representation of themselves it was in their own words.
> (Academic partner)

The community partner believes academic outputs, such as the book currently being written, may potentially have content that not all participants will agree with.

> So, that exhibition at the Southbank Centre was an amazing opening ceremony and they were all very happy, so the feedback I got was incredible, nobody said anything that they weren't happy with the way that they were portrayed. And also, a lot of the stuff is videoed of them, so it's what they said. In the book that academic partner writes there may be some opinionating and making a point about things, I was interested in collecting facts. And so, the stuff that I wrote for

some of the panels with (academic partner) were more factual, sequential events but I think in her book, because that's what she does, she will need to make a point about what she wants to make a point about. There may be people that agree or disagree with that but that doesn't matter because that's her educated opinion, that's what she's good at I suppose.
(Community partner)

Using the arts is said to be a good approach in enabling participants to represent themselves in the production of knowledge.

I think the arts stuff, particularly for younger people, is a good way if it's made by them. It's something again we didn't really have time to do, but there have been in Southall projects that have involved community groups making films themselves about things they want to do. And I think that's really important in lots of different kinds of ways. There was an exhibition by women who used to do piece work, you know with making sewing and stuff and they were able to do that. So, I think that kind of creative activity is quite important.
(Academic partner)

A potential barrier to accurate translation of community experience into knowledge is said to be spoken language. This relates to retaining the essence of what is said in translating from one language to another, as well as the fact that some words used in one language do not have an equivalent in another and people may be nervous about expressing themselves in a less familiar spoken language.

Language is possibly an issue. They interviews were mainly done in English with the occasional ones in Punjabi. But I was very aware of that as potentially being an issue for some people who maybe felt they weren't as comfortable speaking in English. So maybe they couldn't express themselves as well. We did a programme with Desi Radio, it's a community radio station we work with quite a lot and we had people phoning in saying 'And are you going to have Punjabi subtitles on

these?' I thought 'Oh my God' Punjabi subtitles, and then if you do it in Punjabi you've got to do it in Hindi and Urdu, and you know where do you stop with that? But I do think that question of language was important and that maybe if we'd had more time and money there might have been another way of doing it.
(Academic partner)

Acknowledging which communities are represented, or not, in projects gives clarity about representation and reach. Facilitating self-expression, utilising creative methods such as the arts and sufficient resources to facilitate translation are some of the features highlighted in enabling good representation.

University-Black and Minority Ethnic community collaborations

Both partners made a number of suggestions about how university and Black and Minority Ethnic community collaborations can be encouraged and supported in the future.

- **Let people know it is possible to do this kind of work.** Knowledge about what university and community research collaborations are, is not sufficiently known or understood. Informing more people about this and how such collaborations work would help achieve a greater reach.

- **Enable other people to learn from and build on collaborative work already undertaken.** The Southall Story is a replicable project and other communities could undertake similar projects to tell the story of their own communities and backgrounds.

- **Look at what the drivers are for specific projects.** Facilitate research topics to come from the heart of communities to avoid a project becoming an exercise in which communities are part of what someone else decides to do on, or about, them.

- **Provide training relevant to the needs of specific projects and people working on them.** Individuals bring different knowledge and experience, those who have previous experience of collaboration are likely to have different needs in relation to training or support than those who are collaborating for the first time. Similarly, working with different communities or research topics may require

training and support even if the collaborators have prior experience of academic and community research collaborations.

- **Facilitate learning about how to manage people.** A wide range of people can work on a collaboration including the academic research team, community researchers, community participants and other staff brought in to deliver specific aspects of the project. This may require different management and support skills.

- **Identify appropriate brokers.** Brokering may be needed at several levels such as between the community and academic partners, between community partners and community participants and so on. Brokering may also include gatekeeping whereby the brokers can, or choose to, only give access to certain people or communities in certain ways and it is important to bear this in mind to assess the extent of representation and whether a full and accurate overall picture is being established.

Informal contact and sharing a meal together is described as important and significant to building relationships and can make a big impact on delivering successful collaborations.

> And I think again you know maybe your average academic wouldn't think of that as the importance is before you even talk about the collaboration in detail to say, 'let's have lunch together' or whatever, you know. That there's that sharing thing to open up the space. Because you know community people are very, very suspicious of academics. I mean what is it you want from us, what are you going to do, so it's trying to just kind of humanise that to start off with.
> (Academic partner)

Addressing power relations and working with people as equals is considered important, as is being vigilant not to speak on other people's behalf but facilitating them to express themselves.

> I think the power relations are really important to consider. And understanding the issues that communities face and not simply being another organisation that comes in and relates to them in that same kind of way. And giving the space for their voice, so you're not representing them, you're not speaking for them. I think it's about thinking about those structures and thinking about not having the separation of 'they're like a community group who I'm going to do the work with.' I think that's just a key point in how a research projects are conceptualised, but I'm not sure it helps.
> (Academic partner)

Preparing for the end of project and the possibility that it may be difficult to step back is highlighted, especially after a period of intense collaborative work on a project.

> What I hadn't realised was that when we suddenly came to the end of the project I thought 'Well what now, what do I do?' I mean not even in terms of keeping that connection going, but for me I found it very hard to leave. Talking to the co-investigator who's a social scientist, she said you need an exit strategy now, I'd never heard of an exit strategy. But I know she's right, actually how do you step

Maybe your average academic wouldn't think of that as the importance is before you even talk about the collaboration in detail to say, 'let's have lunch together' – there's that sharing thing to open up the space.

back out of that space? It is actually quite difficult once you've been really immersed in it. So again, that's something, yeah if I'd known at the beginning then I might have thought about that a bit more.
(Academic partner)

Considering how the above points can be addressed in the context of work with specific communities, such as the range of people encompassed in the term 'Black and Minority Ethnic', is a key factor to avoid generic approaches that are unhelpful in the context of work with specific community organisations and community participants.

The future

Both partners are keen to continue collaborating in the future and have in fact already collaborated on the follow up project to take The Southall Story to New Delhi and Bangkok. Further collaboration on this project is also possible, for example to tour the exhibition to other places.

Collaborations on other projects, unrelated to The Southall Story, are also under way. The community partner who initiated this project is collaborating with the academic partner on a separate project unrelated to The Southall Story. One of the other community partners is also collaborating with the academic partner to make a film about Southall Black Sisters, a community organisation.

> We'd definitely collaborate again, there's no doubt about that, we'd love to do that. And then I recently spoke to a BBC producer who said 'you know this bhangra thing is like, the BBC needs to make a programme about this' and I said listen I've got loads of material. So that most likely will happen. So, there will be some sort of film documentary about one particular aspect of Southall bands. I still have it as, The Southall Story hasn't got a home yet, so in my head although what we did was very, very successful it hasn't reached home yet where it's available – at the moment it's in my shed. And it should be somewhere where people can look at it. So, I'm still, I've got my beady eyes out looking for a place, for a home for it.
> (Community partner)

Availability of resources such as time and funding will determine future sustainability of work arising from The Southall Story project as well as collaborations on new projects.