

<p>Institution: Rose Bruford College of Theatre and Performance</p>
<p>Unit of Assessment: UOA 35</p>
<p>a. Context: The College’s commitment to impact has developed through public engagement with local, national and international audiences in a variety of age-ranges and social/political contexts. Over a long period the institution has developed: reciprocally beneficial exchange with the industry; relationships with cultural organisations, arts establishments and funding bodies; and involvement with educationalists in schools, FE Colleges, and vocational training institutions. Through the College’s traditional expertise in performance and design processes, community and applied theatre arts, new writing and directing and, its commitment over the years to embrace new technologies, the development of research, professional practice, and pedagogy in these areas, has advanced through partnerships, collaborations and individual initiatives. Verification of all impact related activities detailed below can be found on www.theatrefutures.org.uk.</p>
<p>b. Approach to impact</p> <p>Partnerships: PAN Intercultural Arts’ relationship with RBC began in 2001. John Martin, its Director, is a Visiting Professor. PAN is committed to using theatre techniques to bring about social change which can range from rebuilding lives and communities after natural or man-made disasters to tackling deeply entrenched social problems which prevent some individuals from advancing; PAN is flexible , always adapting its methodologies to suit local conditions and needs. An example of theatre for development was showcased under the aegis of the British Council Switzerland programme, <i>Act2: Cultural Relations and Conflict</i>, 2010, run in partnership with PAN, RBC, British Council Sri Lanka, and Prospero World. Martin conducted a week-long forum theatre workshop with 24 young artists and activists from conflict-affected territories around the globe: Sri Lanka, Rwanda, Sudan, Kenya, Zimbabwe, Yemen, Northern Ireland, Chechnya, Abkhazia, Palestine and Peru; followed by a one-day conference at the Museum of the International Red Cross and Red Crescent in Geneva. The RBC report, <i>Act2: Post-Conflict Theatre</i>, demonstrates how the techniques acquired through the workshop and disseminated in the conference have been used by the activists at a local level.</p> <p>The Hunterian Museum has to date hosted two public performance installations, <i>Anatomize</i> in 2012 and <i>Anatomize 2</i> in 2013, based on the tools and experiments of John Hunter, Fellow of the Royal Society of Surgeons, and founder of the museum in 1783; created by Iona McLeish, Ben Davies and Hansjorg Schmidt (RBC Programme Directors Theatre Design, Performance Sound and Lighting Design, respectively) and developed with costume, lighting and sound design students where the focus of the research was both pedagogical and industry-based with a strong emphasis on communicating with a non-specialist audience.</p> <p><i>theatreVOICE</i> is an audio platform operated in partnership with RBC and the V&A Museum since 2006. <i>Urban Scrawl</i> was an innovative radio project designed for digital and broadcast delivery, comprising a series of short plays inspired by the stops on the London Underground’s Piccadilly Line; the 52 plays, commissioned by Gene David Kirk (RBC graduate and Artistic Director, Theatre 503) from emerging and established writers including Laura Wade and Mark Ravenhill (Patron). The project was co-ordinated by Prof. Philip Wigley (Director of Professional Development) and Pat O’Toole (Lecturer in Acting), with a company of actors, directors and technicians directed by Marina Calderone (Lecturer in Radio); the plays were disseminated through the <i>theatreVOICE</i> and <i>Urban Scrawl</i> websites.</p> <p>The Society of British Theatre Designers has its Registered Office at RBC together with its journal <i>Blue Pages</i>, co-edited by Dr Greer Crawley, Buckinghamshire New University, and designer Sophie Jump; the former Honorary Secretary of SBTd was Iona McLeish (Programme Director Theatre Design) and the current incumbent is Hansjorg Schmidt (Programme Director Lighting Design). The Society’s 2011 Exhibition, <i>Transformation and Revelation</i>, including items by McLeish, Schmidt, Pip Nash (Lecturer in Theatre Design), and Ralph Koltai (international theatre designer and RBC Hon. Fellow), was mounted in Cardiff, and for the Prague Quadrennial, and V&A Museum, 2012.</p> <p>Punchdrunk’s three residencies at RBC, involving the company’s artists and RBC staff and students, resulted in a site-specific performance as a response to “The West Wind” by John Masefield in Lamorbey House and grounds, 2009; an R&D project funded by ACE exploring the relationship between digital narratives and live immersive/ interactive performance, resulting in a confidential report to the funding body, 2012; and the facilitation and development of <i>The House Where Winter Lives</i>, performed at the Discover Centre London, 2012/2013.</p>

Collaborations: *New theatre writing modes: collaborative initiatives in playwriting*, a project that developed from working with acting ensembles, directors and playwrights on individual and joint-authored collaborative theatre pieces, with productions from 2008 to 2013 with leading playwrights including Bola Agbaje, Robert Holman, Meredith Oakes, and Nick Payne, and emerging playwrights under the auspices of Paines Plough. The text workshops with directors, playwrights and actors, were moderated by Simon Stephens, and Paines Plough mentors; with public performances at the Battersea Arts Centre, The Unicorn Theatre, the Old Vic Tunnels, and The Bargehouse on the Southbank, London. The project, initiated by Jeremy Harrison and Iain Reekie (Programme Directors Acting and Actor Musicianship), was curated by Colin Ellwood (Programme Director Directing). New writing seasons produced by RBC, concluded respectively in 2010 with a symposium *Yielding the Dream: Support and development processes*, held at The Unicorn Theatre; and in 2013 a round table, *Big Themes in Small Rooms* at The Bargehouse; both chaired by Dr Aleks Sierz, were fully documented research-informed events open to the public, and sectors of the theatre community by invitation.

The Spoils by Steven Dykes (Programme Director American Theatre Arts) and Paul Englishby (Emmy Award and RSC composer) produced with Shady Dolls (RBC graduate company), was revised and re-configured from its original stage production at the Arcola Theatre's Grimeborn Festival and the Cuenca Theatre Festival, Spain in 2009 (both by invitation), for a simultaneous performance project funded by Knowledge East; the 'Proof of Concept' performance installation in four locations took place within RBC's Lamorbey House in 2010, with a live-streaming webcast by Rave Media which also re-produced the simultaneous performance on DVD. Rachel Candler (Programme Director Stage Management) and Rachel Nicholson (Programme Director Creative Lighting Control) were involved in the development and realisation of the piece. *The Spoils* was produced also by the Potomac Theatre Company New York (PTPNY) for public performances over three months in 2012. The research and development process including responses from audiences and professional practitioners in Spain, USA, and UK, is documented in Dykes' *Biography of a Text* available online and as a forthcoming publication in *NTQ*.

Cabaret Mechanical Theatre (CMT) and RBC followed up their collaboration on *The Birds*, shown at the Prague Quadrennial, in 2007, with workshops for local schools and an installation of the automata at the Horniman Museum, South London, in 2008; and in 2009 the same team, Dr Stephen Guy from CMT and Iona McLeish, Pip Nash, and Brigitte Lambert and Michael Passmore (Programme Director and Lecturer Scenic Arts, respectively) designed and articulated automata for *The London Jungle Book*, inspired by Indian Gond tribal artist Bhajju Shyam, involving performances and workshops at the Horniman Museum; and CMT curated *Teatro Mechanico*, Parque de la Ciencias, Granada, in which the RBC automata were exhibited over the summer months, together with demonstrations, seminars and workshops.

Spiral (UK) director Chris Baldwin (former lecturer and now Visiting Professor) invited Brigitte Lambert and Rachel Candler to design puppetry and event manage the company's contribution to the Flow Festival Stourport, which took place on the series of interlocking canals of the Stourport Basin, supported by British Waterways as part of its rejuvenation project for the area. The documentation was part of a research project on site-specific performance which supports official publication and website dissemination from the partner and host organisations.

Ready Steady Light!, an annual event since 2003 for The Society of Light and Lighting, run by RBC staff including Rachel Nicholson, Hansjorg Schmidt and Ben Ratcliffe (Lecturer in Lighting Design), utilises the buildings and grounds of the campus, providing an opportunity to explore the use of light in an architectural/built environment context which would be impossible for most professionals in the sector. An RBC Lighting Design graduate has adopted the *RSL!* format for three events to date at the National Railway Museum, York, involving professional and student teams.

From Docks to Desktops, London Bubble, The Biscuit Factory, Bermondsey, 2013, is the latest production designed by Pip Nash, a long-time collaborator of the company, which involves also RBC staff and graduates; researched for over a year with local inhabitants, using their testimonies and interviews, devised through social gatherings, multi-sensory and physical theatre workshops, with 30 participant performers of all ages; and documented by evaluating the creation of work that challenges the assumptions of theatre making with community groups.

Individual: Publications: *Becoming an Actor*, Thomasina Unsworth (Lecturer in Acting), London: Nick Hern Books, 2012, a handbook for teachers and students to accompany training; *Acting: The Basics*, Prof. Bella Merlin (Jean Benedetti Senior Research Fellow), London: Routledge, 2013, a

practical and theoretical guide to the world of the professional actor, linking the academy to the industry. *Reflecting on Learning and Teaching in the Performing Arts*, is an OER resulting from a two-year project 2011/12 funded by JISC/HEA, directed by Prof. Kathy Dacre (Director of Learning, Teaching and Curriculum Development) intended for those teaching at a variety of levels, learning or practising in the performing arts to access the latest pedagogic research in the performing arts, to reflect upon their own practice and to develop and enhance it. www.rltperformingarts.org ; and Dr Aleks Sierz writes regularly for *The Stage*, *Independent* and *Daily Telegraph* newspapers; chairs National Theatre Platforms and provides programme notes for its productions. **Events:** *Old Spaces for New* at The Bargehouse on the Southbank, 2013, a three-day research-led industry event curated by Dr Katherine Sandys (RBC Lecturer in Interdisciplinary Practice) explored the way conventional and unconventional spaces are being used, re-used and re-framed into different types of story-telling visitor attractions. The sessions focused on: Animating the Exhibition Space, Performance Technologies and Dramaturgy in Exhibition Design; New Build/Re-build, looking at new buildings and converted buildings with rejuvenating and sustainable interests at heart; and Sounding New Buildings, addressing the acoustic and implementation of sound in new builds. Professional participants included Ian Stickland, Senior Consultant and Byron Harrison, Head of Acoustics, Charcoalblue; Dan Crampton, Tate Modern; Kate McGrath, Director of Fuel; Sennheiser, “David Bowie Is...” at the V&A Museum; Thomas Syracuse, Menier Chocolate Factory; and Tim Atkinson, Entertaining Sustainability. These conversations provided space and time for professional exchange witnessed by invitees from the industry and students in training. *Illuminating the Glass Ceiling*, was a forum held in 2009 at RBC with the sub-title *Promoting Career Paths for Women in Lighting Design*; curated by Rachel Nicholson, chaired by Paule Constable (Olivier/Tony Award-winning Lighting Designer and RBC Hon. Fellow). The event brought together lighting designers, employers, professional bodies, and career advisers to address the under-representation of, and attitudes towards, women in British lighting design; and informed the development of the informal network, Women in Stage Entertainment (WISE). Nicholson, in her professional work and role as an educator/trainer, has continued to champion this cause and, as a consequence, Tonic Theatre has extended an invitation to join its *Advance* project, funded by Paul Hamlyn, which explores how UK theatre companies can work more successfully with female lighting designers. **Talks and broadcasts:** Dr Jane Schopf, (Programme Director Opera Studies), “The ‘Personal’ Piano Trio”, Wigmore Hall, London, 2009; “Medea and Dido” Purcell Room, South Bank for The Orchestra of the Age of Enlightenment, 2010; “Haydn’s Musical Humour”, Purcell School, Hertfordshire, 2013. Dr Paul Fryer, (ADR and Head of the Stanislavski Centre), “Wagner and Cinema”, public event, University of Cincinnati, and a screening of his re-edited silent film *The Life of Richard Wagner*, 2009. Niamh Dowling (Head of School of Performance), keynote address, “Alexander Technique and Performance”, VCA, Melbourne, Australia, 2012; Dr Aleks Sierz (RBC Senior Research Fellow) appears regularly on BBC Radio 3’s *Night Waves* programme; and is involved in internet activity such as Arts Desk, and from blogging to numerous interviews with theatre-makers for the *theatreVOICE* website; Dr Nick Hunt (Head of School of Design, Management and Technical Arts) was invited by the Association of Lighting Designers to chair “Light , spectacle and the large-scale event”, and Rachel Nicholson participated in the Forum, “What makes a good Lighting Programmer?”, at the professional Lighting and Sound Association exhibition and conference, ExCel Centre, London, 2013. **Consultancy:** Prof. Kathy Dacre, Member of The Pearson ‘A’ Level Drama Advisory Group, 2013.

c. Strategy and plans Examples of developing projects: *Towards a Library of Light* Network, led by Jo Joelson (Lecturer, Research Fellow and London Fieldworks) and Hansjorg Schmidt, with the V&A Museum, Bartlett School, Southbank University and Goldsmiths, University of London, is an exploration of the concept as a place to understand light’s complexity, from social and scientific perspectives, and its application within arts and culture. Meetings and workshops are planned for 2014 with an international symposium in 2015, the UNESCO Year of Light. *The Nechtiny Project*, led by Dr Paul Fryer, with DAMU, Prague, is a developing cultural/training project to aid the economic regeneration of, and attract tourism to, Nechtiny, in association with the University of West Bohemia and Pisen Capital of Culture, with a pilot event planned for 2015.

d. Relationship to case studies Theatre for Young Audiences draws on RBC’s legacy of community outreach, widening participation and actor musicianship. The Stanislavski Centre builds on Rose Bruford and Jean Benedetti’s legacies, the founder and former principal of the College.