

<p><b>Institution: University of Lincoln</b></p>
<p><b>Unit of Assessment: 35 Music, Drama, Dance &amp; Performing Arts</b></p>
<p><b>a. Context</b></p> <p>Research in drama reaches public audiences, and we have well-developed engagement with local communities (schools, prisons, local towns) in applied contexts. Our work embodies the University’s strategy to situate itself at the heart of the community: it aims to serve our local, national and international communities by creating meaningful research to support transformational change in society; it views research discoveries and insights as significant not only when they have practical application, but when they change the way that people see the world.</p> <p>Our engagement with impact has caused us to change how we see research operating. Alongside or complementing traditional research paradigms, our holistic approach to research establishes and sustains dialogue with communities; embraces and incorporates new technologies; and develops competencies in evaluating how the arts, performance and research interact and become valuable to the wider world.</p> <p>While this facet of our work clearly exercises research skills and exploits the School and University infrastructure as a resource, its impact is often not obvious from discrete outputs, and certainly not where these appear in scholarly contexts. Rather, the impact of our work derives through projects that forge long-term relationships and which generate tacit and experiential benefit: engaging with local, national and international arts organisations; reaching out to non-academic audiences and beneficiaries through public engagement and participation; using public media to publicise our research activity and findings. In this sense, the map of our research impact offers a different—though complementary—landscape to the overview of our research output, and although some of the outputs included in our REF submission represent elements of these broader impact projects, much of the value of our work resides in its having been embraced, absorbed and owned by the communities with which we have engaged.</p> <p>Key research projects within our School—particularly through the Centre for Performance Innovation and Evaluation—explore what is meant by impact: Walsh’s applied practice as research in prisons and hospitals considers how we may understand the effects, experiences and impact of performative practice on communities (impact case study 1); O’Thomas’s AHRC-funded ‘The Royal Court Theatre’s International Work’, is in itself ‘An Impact Study’ (impact case study 2).</p> <p><b>Research beneficiaries</b></p> <p>Collaborating with organisations with outward-facing aims (arts groups, charities, NGOs, broadcasters, funders such as the Arts Council and the British Council) enables impact to be widely targeted and strategically evaluated. The key beneficiaries of our work range from local communities (schools, prisons), to national organisations (RAF, BBC), to international communities (in Greece, Poland, Portugal, Moldova), and by extension to individuals in these constituencies. Our strategy of locating research in public and social arenas has helped ensure that impact has been at the heart of our achievements, providing clear public benefit in cultural and social outcomes.</p> <p><b>Types of impact and relationship to the research activity</b></p> <p>We see impact being classified in four main ways:</p> <p>1) <b>‘Direct’ impact caused by actual intervention.</b> Walsh has worked with recent Greek protests, street art, and female prisoners, involving excursions into the community, practical restagings of their activities for public audiences, scholarly articles for an academic readership and direct communication with protesters, artists and prisoners through community magazines, blogs, etc. These various strands of interaction with different audiences have enabled dialogue, and offered community involvement with theatre as a reconciliatory or rehabilitative tool:  <a href="http://www.ministryofuntoldstories.gr/">http://www.ministryofuntoldstories.gr/</a>.</p> <p>2) <b>‘Hard’ impact, demonstrable in statistics, facts and figures.</b> Our involvement with Lincolnshire One Venues (LOV), overseen by Morrow, is part of an initiative exploring how cultural organisations might survive current economic conditions, aiming to create a culture shift amongst young people, schools and families has engaged over 800 people. Following the impact of the first phase of the project (described by one participant as ‘a little miracle’), a leading charity (the Paul Hamlyn Foundation) has pledged to roll out a second phase nationally:  <a href="http://www.lincolnshireonevenues.com/admin/resources/lovypprogrammeannualreport1213.pdf">http://www.lincolnshireonevenues.com/admin/resources/lovypprogrammeannualreport1213.pdf</a>.</p> <p>3) <b>‘Indirect’ impact (research transfer/training/charity) caused by second generation intervention.</b> Here, the value of the activities is not so much in the instance of the activity itself but</p>

## Impact template (REF3a)

in the indirect extension of consequences it affords—helping service users, cancer patients and charitable beneficiaries. Ongoing relationships with Lincolnshire Social Services (O’Thomas/Gaughan) and United Lincoln Hospitals Trust (Walsh) have seen applied use of drama and performance in the health and social care sector to give service professionals experience of different scenarios as part of their training. Our research has fed into bespoke performance events for charitable purposes, one project written and directed by Symonds raising some £42,000 for Children’s Cancer Charity Moment:um (<http://hostmaster.moment-um.org/event/spectacular-spectacular>).

4) **‘Tacit’ impact raising awareness, connecting communities, sustaining culture and sharing knowledge.** Lawrence’s research centres on raising public awareness of our cultural heritage, and stimulating community memory. The RAF/BBC commissioned celebrations of the Dambusters raid (2013) sustained public memory of an event of local and national significance, while at Lace Housing, residents with dementia engaged in a reminiscence project. His memory archiving research in projects, such as ‘It Happened Here’, recognises the heritage of a specific site, location and geographical community. O’Thomas’ research on translation and adaptation merges formal and informal approaches to linguistic and dramaturgical structuring processes. Through the practice element of this research it connects communities, allowing different cultures to learn about one another through theatre. With the RNT he has worked as part of ‘Connections’ to bring Portuguese-language plays to English youth audiences, enabling critical evaluation of the different paradigms of cultural thought and identity that enable and obstruct intercultural communication.

**Commitment to impact**

We have created a distinct pathway to impact whereby we identify the key stages of impact generation and development in the life cycle of our research projects. In doing so, we are creating a richer environment in which staff at differing career stages see impact as a normative scholarly practice. This is underpinned by the support of our College research, business and arts partnership development centres.

**b. Approach to impact****Impact plans**

Amongst our research clusters, we anticipate ‘Contemporary British Playwriting’, ‘Applied Practice as Research’ and ‘Popular Performances’ to offer clear impact, engaging with local, national and international arts organisations and reaching out to non-academic audiences and beneficiaries. Two major funding proposals are underway which will generate research with direct impact: our AHRC bid into the effects on the subsidised sector of Arts Council funding cuts (in preparation; housed within the ‘Contemporary British Playwriting’ research strand) will offer a study whose findings can be looped back into the system; our collaborative AHRC bid on ‘The Isle of Sheppey: Representation and the Making of Place’ (submitted to the ‘Popular Performances’ research strand) proposes to ‘support local communities in their efforts to develop robust heritage and tourist industries’, working alongside local residents and the Blue Town Heritage Centre to maximise this possibility through live and online exhibition and curation of findings.

**Staff impact** Impact is built into our research planning process. It forms part of bi-annual research planning meetings with senior research staff. As part of our training of school staff we will encourage a coherent impact narrative through the trajectory of each project, whereby we can identify potential impact, acknowledge and effect strategies to maximise impact, and establish a robust procedure for evaluating impact following the research.

**Evidence of relationships and interactions** We have established links with a wide range of non-academic organisations including Lincolnshire Social Services, United Lincolnshire Hospitals, East Lindsey District Council, local schools, Lincoln Cathedral, Lincoln Drill Hall, Hoxton Hall, the Royal Northern College of Music, Zest Theatre, The Collection, The Usher Gallery, the BBC, and the Royal Air Force. Much of our Impact work arises from collaborative partnerships. Walsh’s work on raising awareness of Hepatitis C involved United Lincolnshire Hospitals, Lincolnshire Drug and Alcohol Recovery Team, Lincolnshire Addaction and Boston Addaction. Lawrence’s work with the BBC and RAF led to a memorial performance at the celebration of the Dambusters raid at RAF Scampton in May 2013; O’Thomas and Gaughan’s ongoing work with Lincolnshire Social Services has led to the refurbishment of a training house for social workers in the city centre; Morrow’s work with Lincolnshire One Venues and the Paul Hamlyn Foundation is leading to extension across further rural areas.

**The results of impact** The end of year report on Morrow's project with Lincolnshire One Venues revealed significant impact on arts provision for young people in Lincolnshire: 854 have been involved as audience members, 637 as workshop participants, 112 as artists and performers and 137 as decision makers. Forty new artist commissions are in place, 23 new events for young people have been organized, 4 ongoing regional/national partnerships forged, 7 regular groups established as commissioning artists and 3 new jobs created. The Paul Hamlyn Foundation has recognised this project as a benchmark for future similar projects around the country, and will roll out similar schemes in rural areas nationwide.

With Lincolnshire Social Services, O'Thomas and Gaughan used role play and simulation activities to train new social workers around child protection issues, leading to the researcher's oversight of the development of a 'training house' wired with cameras, where actors play couples requiring a domestic assessment from a social work team. This critical, timely activity, post-Badman Report (2009), marks out the beginning of a longitudinal impact study.

One result of the work with United Lincolnshire Hospitals (Walsh) was a raised national awareness amongst young people of the dangers of Hepatitis C; Walsh is producing a DVD of performed materials aimed at service providers and users. This work was shortlisted for a Nursing Times Award in 2013.

Lawrence's work with the BBC and RAF has led both organisations to commission further projects commemorating the centenary of World War I, helping to shape public engagement in this key commemoration.

**c. Strategy and plans**

**Future plans** We see impact as a tangible goal for many of our research projects. Increasing the scope and reach of our research is a strategic goal of our work and ensuring the contemporary relevance for what we do remains a key priority.

**Developing strategy** Building on good practices in mentoring, we aim to make the value-creation approach to research habitual and part of the culture of the school. We have implemented a system for mapping the impact trajectory of research, identifying potential impact, effecting strategies to maximise impact, and establishing an evaluation mechanism to gauge impact outcomes. Key staff (Symonds, Lawrence) now act as 'impact champions', working with researchers to draw out and track the impact of projects. This internal system has been rolled out College-wide; Symonds chairs the College Impact Focus Group, which acts to facilitate and steer our approach to impact. In addition to monitoring individual projects and their impact, this will enable us to build a coherent 'map' of networks and partnerships, allowing outside communities to view the University as proactive and supportive to 'real world' needs.

The University Research and Enterprise Office and the College of Arts offer administrative support for knowledge transfer partnerships and contract funded research with non-academic organisations; the communications and marketing department consults with impact champion(s) to identify opportunities for enhancing research impact.

We will promote interdisciplinarity to develop the widest possible impact of our research. We will enhance the scope of our collaborative networks building on strong existing intra-institutional collaborative links, e.g. with the School of Health and Social Care in ongoing work with Lincolnshire Social Services; the School of Humanities in conference and symposiums around 21<sup>st</sup> Century drama; and the School of Sport and Exercise Science in evaluating impact of the Lincolnshire One Venues project.

**d. Relationship to case studies**

**Case Study 1** demonstrates the use of research expertise to assess the impact of artistic projects nationally and internationally. Findings from this research have been used to develop the practices and policy of arts organisations in this country (the Royal Court) and—through the British Council abroad (Morocco, Brazil, Chile).

**Case Study 2** details the impact of our Applied Practice as Research with and within communities. The award-winning, internationally recognised nature of this research (IFTR Helsinki Prize, TAPRA Essay Prize, *Nursing Times* shortlist) gives some indication of its value. Its impact has led to the adoption of innovative social services training methods (Lincolnshire Social Services), greater awareness of Hepatitis C infection amongst hard-to-reach groups (Lincolnshire Health Network), an improvement in understanding the conditions of women prisoners (HMP Drake Hall), and ongoing collaborations to pursue the use of theatre as memorial (BBC/RAF).