

<p>Institution: Rose Bruford College of Theatre and Performance</p>
<p>Unit of Assessment: UOA 35</p>
<p>Overview: Rose Bruford College of Theatre and Performance (RBC) aims to promote reflection and change within the world of theatrical education. Its mission is to contribute and shape the theatre and performance arts and industries through education, research and industry engagement. The College comprises two schools, the School of Performance and the School of Design, Management and Technical Arts. The College offers fifteen undergraduate and taught postgraduate degrees validated by the University of Manchester and it has a partnership with Goldsmiths, University of London which enables students to study at doctoral level. In 2013 the College had 816 students and 84fte staff of which 43 were classified academic.</p>
<p>Research strategy: The imperative has been to build on the experience of RAE2008, thereby establishing a practice-led and sustainable research culture where its opportunities and outcomes are visible to all personnel in the College, and a variety of ‘audiences’ beyond. As a small specialist HEI a research culture has continued to develop over the past five years that reflects the College’s identity: vocational, diverse, collaborative and inclusive. The perspective is international and multicultural, with the potential for intercultural performance in both discipline-specific and interdisciplinary contexts. Practice-based and scholarly research resulting in a variety of outcomes is complemented by research that informs or is the consequence of pedagogy, or interfaces reciprocally with the theatre industry. The research agenda is linked also to MPhil/PhD, MA and PGCE programmes.</p> <p>Research is located, promoted and advanced in five centres which have embraced and developed the themes and clusters identified in RAE2008: The Stanislavski Centre; Rose Bruford Centre for Voice and Speech; Clive Barker Centre for Theatrical Innovation incorporating Hubs for Multicultural and Intercultural Performance, New Writing, and Technologies in Performance; Centre for Learning and Teaching in the Performing Arts; and Theatre for Young Audiences (TYA) Centre. The Centres provide an overarching framework for research and other related activities, and their internal organisation enables both the development of research within a supportive structure, and the mechanism for collaboration within the institution and with external partners. Each Centre is linked to archives/collections owned by the College; has a Patron, an Advisory Board, a Head and a small steering committee, that develops research within specific disciplines, enables inter-disciplinary projects with other Centres, and collaboration with outside organisations; and schedules lectures, research seminars, CPD workshops, study days/weekends and allied events, most of which are open to partner institutions and/or the public.</p> <p>RBC, as a specialist HEI of theatre and performance, possesses dedicated buildings and extensive facilities that provide a customised laboratory for practice-based research. The Research Office, including an integral study area, has an open-door policy; and its siting adjacent to the Clive Barker Library in the College’s LRC, and its visual presentation, makes it a welcoming and stimulating environment within which to meet and work. The Special Collections Room nearby, houses the Stanislavski Collection, David Bolland Kathakali Collection, and the Archives of Professor Jean Benedetti, Clive Barker, Noel Greig (playwright), Sue Frumin (playwright), Nick Chelton (lighting designer), TIE Papers from Pam Schweitzer (Director of Age Exchange), TYA-UK, Theatre Centre, Oily Cart Theatre Company and, on extended loan, Routledge’s Theatre Arts Archive comprising material connected to Stanislavski studies in the USA.</p> <p>The Annual Symposium is a platform for the initiation, development and dissemination of research. Formal teaching ceases for a week when staff and students are joined by alumni and graduate companies; associated artists, researchers, scholars, visiting professors and fellows; local, regional, national and international partners; and distinguished practitioners from the theatre community. The Symposium is linked with specific college-wide research projects, as well as affording space and time for individual students and staff to share their research based work. Moreover, it offers an important opportunity outside the constraints of the curriculum for the College community to interface with the profession and industry in a spirit of enquiry and practical investigation.</p> <p><i>Theatre Futures</i> is RBC’s research website, hosting pages for each Centre; information on current and past projects; details of the archives and special collections; four publication sections, <i>Performance Prompt</i> for practice-based articles, <i>The Sidcup Papers</i> for academic and scholarly articles, <i>Plays in Performance</i> commissioned by the College, and <i>Critical Byte</i> for articles on theatre criticism and reviews; RBC’s Symposia programmes and catalogue; staff research profiles</p>

Environment template (REF5)

and personal pages; information on Visiting Professors, Fellows, Research Associates and Companies; and hyperlinks. *Theatre Futures* is both a platform for publishing and disseminating research, and a research resource for internal and external use. www.theatrefutures.org.uk
 An important element of the strategy was to develop projects in partnership with artists, practitioners, scholars, publishers, theatre companies, venues, arts organisations, schools, FE Colleges and HEI institutions, thus strengthening RBC's research profile and providing more realistic opportunities for research funding. Staff who are research active have increased in number and more recently the College has appointed several ECRs and personnel with doctorates or those near completion.

People: Staffing strategy and staff development. Staff Development sessions include seminars on research and its proven and possible variety of manifestations, and enables cross institution discussion on research matters. Emerging researchers are encouraged to participate in a team-based project led by an experienced researcher, thus receiving guidance and support; and many staff gain an understanding of approaches and potential outcomes by example, from researchers and practitioners in symposia, conferences, study days and other research-led events organised by the Centres and Research Office.

Permanent Staff, full, fractional, and sessional staff on fixed-term contracts, are eligible to apply to the Staff Development Committee for grants to undertake higher degrees, and the College has supported three members of staff to undertake and complete doctorates and ten staff to undertake and complete MAs during the assessment period; receive further training in a specialist field; and/or funding to attend external national/international conferences in their discipline(s) or subject area. The College runs its own PGCHE which has proved an important forum for staff to develop research with regard to pedagogy, resulting in publications; and all permanent staff can apply for this programme with support from the College's Learning and Teaching Enhancement Fund. Research Funding can be applied for via the Research Committee for practice-based or scholarly activities; attendance at national and international conferences if the member of staff gives a paper, presentation, or workshop that is part of a research project or will lead to publication; and study leave or remission from teaching when the time allocated within an individual's deployment for 'research and scholarly activity' has been fully used. The aim is to support all staff actively engaged in research, to encourage 'new' researchers, and to enable ECRs to find their place within the College's research culture.

A Visiting Research Fellow was appointed in 2005 and, over the assessment period, six Visiting Professors all engaged in research projects with the College in the areas of new writing, theatre for development, intercultural performance, and theatre for young audiences. The Rose Bruford College Senior Research Fellow retired in 2011 and a new appointment made in 2013, together with the first Jean Benedetti Senior Research Fellow; two Professors Emeriti are actively involved in research related to Brecht, and the history of print publishing; the Clive Barker Research Fellow is researching the history of Alternative Theatre 1968-1988, and the Interdisciplinary Practice (Performative and Visual Arts) Research Fellow is developing a 'Library of Light' network.

Research Students: RBC has a Shared Supervision Agreement with Goldsmiths, University of London, with currently 1 p/t PhD student researching opera libretti; 1 f/t and 2 p/t MPhil students researching Shakespeare's verse, arts administration and management, and the creative process within production, respectively. And, in accordance with RBC's Strategic Plan, MA programmes are research-led or research-informed, offering experiential practice-based or practice-focused learning on a conception of performance making of all kinds as a collaborative, multidisciplinary activity; develop students as 'reflective practitioners'; and build on a close engagement with and involvement of the profession and include an international perspective and context.

Income: RBC received its first HEFCE QR research funding in 2009/10 as a result of RAE2008; the consequent sum of £59,325 was of significant import as recognition of a major development in the College. Funding from Palatine, Higher Education Academy, TYA-UK, and Ashford Borough & Kent County Councils, were received for pedagogical, and TYA projects; elements of HEIF and Knowledge East grants contributed monies towards new writing projects and their realisation in partnership with other organisations; and Community Outreach and Widening Participation provision enabled participation in the Thames Gateway Network and its project *The Creative Way* which resulted in collaboration on culturally diverse and interdisciplinary work with Lewisham College. The Stanislavski Centre received a donation to fund the *Stanislavski on Stage* exhibition at the National Theatre in 2008. Further information is given in the two Case Studies in REF3b.

Environment template (REF5)

Infrastructure: The Research Committee devises policies to foster the development of a research culture throughout the College, through the promotion, review and monitoring of research projects and opportunities including funding, both within the College and collaboratively with external research partners. The Research Committee reports directly to Academic Board and is chaired by the Director of Research (DoR, 0.5 Academic) with Associate Director of Research (ADR, 0.5 Academic) as Vice Chair who, with the Research Assistant (RA, 0.5 Support), and the Clerk to the Research Committee, sustain the infrastructure. The DoR is responsible for the Research and Symposium Budgets, monitored by the Research Committee, and the Staff Development (Academic) Budget, monitored by the Staff Development Committee, all administered by the Finance Office. The ADR is also Head of the Stanislavski Centre, and the other Centres are headed by the DoR, the Director of Learning, Teaching and Curriculum Development, the Programme Director TYA /Actor Musicianship. The Senior Research Fellows mentor staff and advise on placing and disseminating research in appropriate outlets. The Schools of Performance and Design, Management and Technical Arts have research representatives on their respective Boards, and collaboration between the Schools and across disciplines is actively encouraged. The Special Collections are monitored by the Archive Advisory Group comprising the DoR, ADR, RA, The Librarian, Library Assistant (Special Collections), VLE Manager, the Programme Director of Performance Sound (a digital archive expert), and the Clive Barker Fellow, formerly Curator, Contemporary Theatre Collection, V&A/Theatre Museum. The Research Resources are supported by the LRC/ Library staff, and the ICT Manager and Assistant. The Annual Symposium is produced and curated by the DoR, with the Programme Director Stage Management and Project Director, and implemented by a team of students drawn from Design, Management, and Technical Arts disciplines, supported by academic and technical staff.

Facilities & resources: The Stanislavski Collection is a library of books in Russian and English, and a photographic archive of more than 200 images, most relating to Stanislavski's own productions at the Moscow Art Theatre; The Rose Bruford Archive forms the basis of a biographical history of the founder of the College as artist and teacher; The David Bolland Kathakali Collection is unique in its range and historical value and includes material largely in digital form dating from the 1950s, principally of Kathakali but also other performing arts of Kerala; The Clive Barker Archive reflects this internationally-renowned practitioner's diverse interests and range of work, particularly material from his time with Joan Littlewood at the Theatre Royal Stratford East, connections with theatre in the former GDR, research into popular and alternative theatre forms, and his contribution to the International Theatre Workshop; The Noel Greig Archive contains scripts, reviews, publicity material, video recordings and research material from his work with The Brighton Combination (co-founder), The General Will and Gay Sweatshop, and extensive writing for and with young people through Theatre Centre and other companies; the Archives of TYA-UK, Theatre Centre, Oily Cart Theatre Company and Pam Schweitzer's TIE Papers are important acquisitions for the study of theatre for, by and with children and young people; The Nick Chelton Archive is a significant collection of his lighting designs and their implementation in London, regional and international venues, together with professional papers and interviews; and the Theatre Arts Archive of material connected to Stanislavski research in the USA. The Digital Archive contains selected items from five international conferences and eleven symposia recorded on video and audio thus creating a significant resource related to all disciplines and subject areas represented in the College. In the last four years equipment of broadcast standard has been acquired for the more prestigious interviews with national/international figures and recording of performances, rehearsals, masterclasses and workshops that have been part of the Symposia programmes and other research events. All collections and archives are accessible to RBC staff and students, and scholars, researchers and practitioners from elsewhere by appointment. Specialist Practice Facilities comprise The Rose Theatre, (in-the-round), The Barn Theatre (open stage), two black-box studios with flexible configuration; six large rehearsal rooms; four lighting laboratories for design and creative control; scenic workshop with paint-frame and ancillary areas for welding, sculpting, prop and mask making; theatre design studios and exhibition areas; costume production rooms and extensive wardrobe; a digital arts suite with broadcast standard sound studios, multimedia design and editing facilities; all supported by a Technical Manager and four Technical Instructors.

Collaboration or contribution to the discipline or research base

The Stanislavski Centre: *Stanislavski Studies* is a unique English/Russian peer-reviewed eJournal,

presenting world-class scholarship on subjects related to the work of Konstantin Stanislavski, launched in 2012, and published in association with St Petersburg State Academy of Theatre Arts, co-editors, Dr Paul Fryer, Head of Centre, and Prof. Sergei Tcherkasski; so far three issues are available at <http://stanislavskistudies.org>. *Stanislavski on Stage* was an Exhibition and Catalogue, hosted by the National Theatre in 2008, opened by the Centre's Patron, Dr Anatoly Smeliansky, Dean of the Moscow Art Theatre School and Associate Director of Moscow Art Theatre who, as an RBC Visiting Professor, gave the first Stanislavski Centre/Routledge Annual Lecture, 2011; and hosted *Open class: Stanislavski continues* in Moscow, 2013, which celebrated Stanislavski's Sesquicentennial, and to which RBC sponsored guests were invited. *Contemporary Directions* is a research project, in partnership with Shakespeare's Globe Education, that examines the role of the director in 21st-century theatre, launched in 2012 by Sir Richard Eyre (RBC President), resulting in a research resource of recordings of events and interviews.

Professor Bella Merlin has been associated with the Centre since 2012 as a member of the *Stanislavski Studies*' Editorial Advisory Board. She delivered the Stanislavski Centre/Routledge Annual Lecture, 2012, and was appointed the first Jean Benedetti Senior Research Fellow in 2013. [Case Study REF 3b, focuses on the Stanislavski Centre]

The Clive Barker Centre for Theatrical Innovation: *New Theatre Quarterly* was co-founded by Clive Barker and Simon Trussler in 1985, published by Cambridge University Press. On their appointment as Senior Research Fellows of the College in 1999, the journal was subsequently published "in association" with RBC until Prof. Simon Trussler retired in 2011; the association continues, however, with Prof. Nesta Jones (DoR), Dr Aleks Sierz (RBC SRF), and Prof. Bella Merlin (Jean Benedetti SRF) as Contributing Editors resulting in various articles and reports, and Simon Trussler, RBC Professor Emeritus, as Co-Editor with Prof. Maria Shevtsova, Goldsmiths. *Unfinished Histories* is an online research project, Recording the History of Alternative Theatre, 1968-1988, funded in part by Heritage Lottery. Its director, Dr Susan Croft, RBC's Clive Barker Research Fellow, has drawn on the Barker Archives for the project, and for *Unfinished Histories*' Exhibition, *Performing Revolutions*, at The Society for Theatre Research's *Oral Histories* Conference, RBC, 2010, and the exhibition and events, *Re-Staging Revolutions, Alternative Theatre in Lambeth & Camden, 1968-88*, at Ovalhouse, 2013. www.unfinishedhistories.com.

The *Music on Stage* International Conference is held biennially at RBC, curated by Dr Jane Schopf, (Programme Director Opera Studies), resulting in her guest editing *Studies in Musical Theatre*, Vol 4.1, Intellect Press, 2010, devoted to papers from *Music on Stage* 3, 2008; and the outcomes of *Music on Stage* 5, 2012, Cambridge Scholars Publishing, forthcoming in 2014. Keynote speakers included Ralph Koltai CBE (theatre designer/RBC Hon. Fellow), Dr Michael Burden (Opera Fellow, New College, Oxford University), Errollyn Wallen MBE (composer) and Dr Nicholas Baragwanath (Nottingham University). RBC staff papers included: Rachel Nicholson (Programme Director Creative Lighting Control) "Just One Thing After Another", 2008; David Zoob (Lecturer in Acting), "Sound Loopings in *The Destruction of Kreshev*", 2012; and Jeremy Harrison (Programme Director Actor Musicianship), "Making Musgrave Dance", 2012.

Pan Intercultural Arts is involved in a long-term research project with RBC, *Theatre for Development: testing methodologies*, 2007/14, analysing and evaluating PAN's activities particularly work with refugees/asylum seekers, race-based tension, communities trapped in poverty, conflict/post conflict areas, and trafficking; directed by John Martin (Pan Director/RBC Visiting Professor) with Associate Researchers, Mojisola Adebayo and Andrew Eglinton, in Burma, India, London, South Africa, and Sri Lanka. *Act2: Post-Conflict Theatre* resulting from the British Council's *Act2: Cultural Relations and Conflict* Conference, Geneva, 2010, (detailed in REF 3a). *Taste of Memory* was a project, developed by PAN in partnership with RBC and SOAS Food Studies Centre, which explored the changing food heritage of Britain through the eyes of young Londoners from across the world, who bring their food and memories to shape the future; funded by Heritage Lottery and AB Charitable Trust; with documentation published on DVD and accompanying booklet, London: PAN, 2011.

Publications include: Dr Carol Morley (RBC Lecturer), "Vesta Victoria", *Essays on the Influence of the Female Artist in the Early 20th Century*, ed. Paul Fryer, Jefferson NC: McFarland and Co., Inc. 2012; Dr Jane Schopf, "Musical responses to Lamentations", *Great Is Thy Faithfulness?* ed. Dr Robin Parry and Dr Heath Thomas, Oregon: Pickwick Publications, 2011; Julian Jones (Lecturer in Acting), "Brecht in Practice" ed. Stephen Unwin, *The Complete Brecht Toolkit*, London: Nick Hern Books, 2013; and the English translation of *Daring to Play: A Brecht Companion* by Manfred

Environment template (REF5)

Wekwerth (Brecht's Assistant and RBC Hon. Fellow), London: Routledge, 2012, was edited by Anthony Hozier (RBC Professor Emeritus); Dr Susan Croft, introduction and editor, *Votes for Women and other plays*, Twickenham: Aurora Metro Press, 2009; *Art, Theatre and Women's Suffrage*, with Irene Cockroft, Twickenham: Aurora Metro Press, 2010, an outcome and accompaniment to the exhibition *How the Vote was Won* at the Museum of Richmond; Alexia Kokkali, core member of the practice-based research project on actor training led by Alison Hodge, 2005/12, resulting in the publication on DVD/accompanying booklet *Core Training for the Relational Actor*, Routledge, 2013; and forthcoming, Dr Paul Fryer, *Opera and the Media Age*, Jefferson NC, McFarland, 2014 including six chapters by RBC staff; Luis Campos, (Lecturer, European Theatre Arts Programme) "Epistemology and Theatrical Performance: A Conceptualization of the Epistemic Theatrical Event as Generative", D. Watt and E. Katsouraki (Eds.), *Thinking Theatre, Performing Philosophy*, CUP, 2014; Thomas Wilson (Lecturer in European Theatre Arts), *Juggling Gandolfi*, a history of, and published by the Gandolfi Company, 2014, and Jeremy Harrison, *The Art of Actor Musicianship*, London: Bloomsbury Press, 2016.

Conference papers include: Dr Paul Fryer, "Opera and Silent Film", *Technologies of Transmediality* Conference, University of Bristol, 2011; "Shakespeare and Early Film", DAMU, Theatre Academy, Prague, Czech Republic, 2011; "The Opera Singer and the Silent Film", University of Regina, Saskatchewan, Canada, 2012; "Verdi, the bio-pic and the birth of silent Screen opera", *Dentro il cristallo arcano: Verdi on Screen* Conference, Universities of Fribourg and Lausanne, Switzerland, 2013. Dr J Schopf, "Die Feen", Manchester Wagner Society, 2013. Professor Nesta Jones (DoR and Head of Centre) was an External Assessor of funding applications for *Program for Arts-based Research (PEEK)*, Austrian Science Fund, 2010.

Technologies in Performance Hub: Dr Nick Hunt, (RBC Head of School of Design, Management, & Technical Arts), is Associate Editor of the *International Journal of Performance Arts and Digital Media*, Routledge, and was Guest Editor, "Alternative Materialities: Scenography in Digital Performance", *International Journal of Performance Arts and Digital Media*, 2010; contributed the Artist's page: "The Parts and the Whole: Performance and Scenographic Ecosystems", *Performance Research*, 18.2 'On Scenography', p.191, 2013; and delivered the following conference papers: "Absence and Unfolding: approaching a new understanding of the lighting designer's creative process, OISTAT Education Commission/History and Theory Commission, Helsinki, 2008; "Playability: a reinvention of contemporary lighting practice drawing on Fred Bentham's nineteenth-thirties Light Console", *Revaluing Theatrical Heritage*, Schouwburg Kortrijk, Belgium, 2013; "Performing Interventions: a methodology for reinventing the role of the theatre lighting artist through practice-research", 6th *International Conference of Doctoral Studies of Theatre Schools*, Janáček Academy of Music and Performing Arts, Brno, Czech Republic, 2013; with Rachel Nicholson "Merely Competent: the effacement of technologists in theatre practice", *TaPRA 2010*, Glamorgan University; "Just One Thing After Another: drawing on musical techniques to create scenographic scores", *World Stage Design 2013*, Royal Welsh College of Music and Drama.

Other conference papers include: Luis Campos, "Intermedial Performance and the Generative Conditions for an Epistemic Performance Encounter", *Re-routings in Performance*, IFTR, Barcelona, 2013; and "Blast Theory and the Execution of Unfolding Scenographic Environments", *TaPRA*, Glasgow, 2013; Dr J.M. Taylor, "An Immersive Database of Sound Art: Towards a Minor History", Graduate School of Culture Technology, KAIST, South Korea, 2008; and "Motion in Place: Sounding Spaces, Movement, Affect and Technologised Mediation", World Forum for Acoustic Ecology Conference, Corfu, Greece, 2011.

Details of the Cabaret Mechanical Theatre projects; the Horniman & Hunterian Museums partnerships; exhibitions at the Prague Quadrennial and for The Society of British Theatre Designers; Community Theatre outcomes; Punchdrunk residencies at RBC; and *Towards a Library of Light* Network, can be found in REF 3a.

New Writing Hub (new work, translation, adaptation): Rose Bruford College Senior Research Fellow, Dr Aleks Sierz, has been associated with the institution since 2002/03 as a guest lecturer on a number of programmes, Visiting Research Fellow from 2005 and Visiting Professor (2010). During the assessment period he has authored, edited, and co-edited books on contemporary New Writing (REF 2); *The Theatre of Martin Crimp* is in its second edition with a new chapter, 2013; and *In-Yer-Face Theatre* has been translated into four European languages. This output together with chapters, articles, keynote addresses and conference papers provides a significant context within which the institution can develop research in theatre criticism and new writing. Dr Sierz is the

Environment template (REF5)

Senior member of a European partnership led by the University of Barcelona on a three-year project funded by the Economic and Social Research Council, “Ethical issue in contemporary British theatre since 1989: globalization, theatricality, spectatorship”; and Contributing Editor of *Contemporary Theatre Review*. Dr Sierz is also Editor of *theatreVOICE* which, with RBC and Theatre 503 developed *Urban Scrawl*, a new writing project initially produced for an audio platform, 2009, and subsequently on a customised website designed by RBC staff, 2010.

Ravensbourne College and Trinity College of Music were collaborators on *The Spoils* by Steven Dykes (RBC Programme Director American Theatre Arts) and Paul Englishby (RSC and Emmy Award composer), originally staged at the Arcola’s Grimeborn Festival and the Cuenca Theatre Festival, Spain, 2009, revised and reconfigured for simultaneous and live-streamed performance, funded by HEIF/Knowledge East, 2010. Further details are given in REF 3a.

New theatre writing modes: collaborative initiatives in playwriting is a project, initiated by Iain Reekie and Jeremy Harrison (RBC Programme Directors in Acting and Actor Musicianship) and Colin Ellwood (RBC Lecturer in Directing) who also curates the material, which explored and established methodologies of working on new writing with acting ensembles, directors and playwrights: individual and joint-authored collaborative theatre pieces were developed, with productions from 2008 to 2012 with established playwrights and emerging playwrights under the auspices of Paines Plough; moderated by Simon Stephens and Paines Plough mentors; with performances at the Battersea Arts Centre, The Unicorn Theatre, the Old Vic Tunnels, and The Bargehouse on the South Bank. Further details are given in REF 3a.

New Spanish Theatre was a collaboration culminating in 2011 between RBC, Euro Theatro Association, Madrid, Ministry of Culture, Spain and CAOS Editorial, Madrid, resulting in the publication of 21 plays by new and established contemporary Spanish authors. The research focus was to investigate, compare and disseminate different types of contemporary Spanish dramatic writing within a professional and scholarly environment; examine the different approaches to translation processes and the analysis of their effectiveness tested in public staged readings and in the audiences’ response to them during the round tables; and a consideration of notions of readability and performability. The plays are published on the CAOS Editorial website in Spanish and English, and video recordings of the staged readings are in the College’s Digital Archive.

Prof. Bella Merlin, as deviser and performer, has created a one-woman play, *Tilly No-Body: Catastrophes of Love*, directed by Miles Anderson, which focuses on the life of Tilly Wedekind, wife to the German playwright, Frank Wedekind. She intends to develop the play in the UK as part of her Senior Research Fellowship, and will conduct workshops demonstrating how the performance is underpinned by practice-based research.

Multicultural and Intercultural Performance Hub: The David Bolland Kathakali Collection was donated to the College by David Bolland and curated by Professor Anthony Hozier, who digitised the original video recordings, wrote accompanying narrative for the documentaries, and catalogued the whole archive thus creating a unique research resource in the UK.

Platform for Intercultural Europe held its Fourth Intercultural Practice Exchange, *Interculturalism: Arts and Policy*, at RBC in 2010, a two day event in partnership with Border Crossings, facilitated by the DoR and moderated by Michael Walling, Artistic Director of the Company, RBC Visiting Professor and Lecturer on several programmes. RBC’s collaborations with Border Crossings have resulted in expert seminars, professional workshops, the development of original texts and intercultural performances, particularly *Consumed* and *The Orientations Trilogy*, involving practitioners from Australia, Canada, New Zealand, India, France, Sweden and the Shanghai Dramatic Arts Centre.

W. Staniewski, Director, Centre of Theatre Practice *Gardzienice* and RBC Visiting Professor, has collaborated with Alexia Kokkali (Programme Director European Theatre Arts) who wrote and delivered the commentary on two films by the CPT *Gardzienice* for Routledge Online Performance Archive, 2013; she conducted “In conversation with W. Staniewski” and chaired the public discussion following the premiere of his film *Iphigenia at Aulis* and introduced the performance Euripides’ *Iphigenia in Tauris* at the Michalis Kakogiannis Foundation, Athens, Greece, 2011; and was also a member of the round table prior to the UK premiere of *Iphigenia at Aulis* at Magdalen College, Oxford, 2009.

Encounters with Kantor, a project led by Andrzej and Teresa Welminski, practitioners based at Cricot 2 Theatre of Tadeusz Kantor, Krakow, resulted in two devised pieces *Traumaton* and *Pages from the book of*, both performed by graduates and students of the European Theatre Arts Programme at the Edinburgh Festival Fringe (Summerhall), and by invitation at the Grotowski Centre (Wroclaw), Istropolitana Project (Bratislava), and Moscow Art Theatre School, 2011/12/13. The performances and

Environment template (REF5)

subsequent report were moderated by Kantor specialists Prof. Noel Witts and Richard Demarco CBE.

Rose Bruford Centre for Voice and Speech: All research outcomes are planned to coincide with 450th and 400th Anniversary of Shakespeare's birth and death, 2014 and 2016, respectively. RBC's collaboration with members of the Royal Shakespeare Company has provided the institution with the following opportunities: Cicely Berry, the RSC's Director of Text and Voice, is Patron of the Centre and subject of *Looking Back At Lear*, an appraisal of her seminal production of *King Lear*, The Other Place, 1988/Almeida Theatre, 1989, in a forthcoming article for *New Theatre Quarterly*, April 2014; a partner in RSC's *Open Stages*, exploring the significance and potential of amateur theatre in the UK with Phase 1 completed in 2012 and a published report in 2013, and Phase 2 to complete in 2016 with an RBC/RSC interactive website developed with producer Ian Wainwright; *Voicing Shakespeare* which examines approaches to Shakespeare's language in the 21st century in schools/FE colleges/amateur companies, training institutions, and the profession, with outcomes on *Shake 21* website live from 2014; and *Words Matter*, a project which focuses on language and the voice, a particular strength historically and currently in the institution, which will be developed during 2014, the 110th anniversary of Rose Bruford's birth. The projects are led by Professor Nesta Jones, Head of Centre and DoR with Tess Dignan and Alison Mackinnon (current and former RBC Head of Voice); and will draw on the expertise and experience of Sally Grace (former RBC Head of Voice and now RBC Visiting Professor), Catherine Weate and Lyn Darnley (former RBC Heads of Voice), Michael Corbidge (RBC Practitioner-in-Residence and RSC Senior Associate for Voice and Text) and Stephen Boxer, Ray Fearon, Greg Hicks and Joseph Millson (all RBC graduates and Fellows, and RSC Associate Artists). Prof. Jones was also International Representative on the Forum on Actor Training in Ireland, a two-year investigation that led to the founding of The Lir, Ireland's National Academy of Dramatic Art, which opened in Dublin in 2011; and External Examiner for PhD candidates at Central St Martin's, University of the Arts London and Leeds Metropolitan University.

Conference papers connected to the Centre include, Bernadette O'Brien (Lecturer in Voice), "Approaches and Processes for working towards a Vocal Theatre", *Interdisciplinary Approaches to 'Voice' in Music, Theatre and Film*, University of Winchester, 2010.

Centre for Learning and Teaching in the Performing Arts: The HEA used RBC as a case study given its "very strong tradition in research into learning and teaching", which led to two grants from JISC/HEA in 2011/2012, to create and develop an OER website, *Reflecting on Learning and Teaching in the Performing Arts*, initiated and realised by Prof. Kathy Dacre, Head of Centre and RBC's Director of Learning, Teaching and Curriculum Development www.rltperformingarts.org. As a result of her work on accessibility in performing arts training with Graeae Theatre Company Prof. Dacre was invited to become a member of the *Arts Council England Technical Theatre British Sign Language Project* Steering Group in 2012/13.

Conference papers include: Pat O'Toole & Mark Simpson (Lecturers in Acting & Stage Management, respectively), "Collaborations in Performing Arts Education", *Reflective Conservatoire Conference*, Guildhall School of Music and Drama, 2012; and Kathy Dacre & Nesta Jones, "The Festival Curriculum Structure", *Pedagogies of Hope and Opportunity*, HEA Arts and Humanities Annual Conference, Glasgow, 2012.

Theatre for Young Audiences Centre: established in 2011 as a result of RBC's developing relationship to this area of practice over many years through Community Outreach and Widening Participation policies and projects. Collaborations and investigations with the Half Moon Theatre, Lewisham College Performing Arts Department, The Unicorn Theatre, Theatre Centre, Polka Theatre, Travelling Light, Punchdrunk, Fevered Sleep, amongst others, involved research into creating new work for a variety of age-ranges and abilities, addressing issues of diversity, accessibility and inclusivity; funded by a number of organisations including ACE, TYA-UK, Bexley Borough, Ashford Borough and Kent County Councils. Jeremy Harrison, Head of the Centre, is a Subject Specialist in TYA at RBC, as well as the institution's Programme Director in Actor Musicianship, a discipline which features in both the methodologies and outcomes.

Conference contributions include: an RBC Panel chaired by Dr Paul Fryer, comprising Jeremy Harrison, Richard Sadler (MA Programmes Co-ordinator) with Tony Graham (Artistic Director) and Cath Greenwood (Education) from The Unicorn Theatre, gave a presentation entitled "Training for TYA: Recognising and Meeting the Need", *Theatre for Young Audiences in the UK Conference*, University of Westminster, 2010; followed by Richard Sadler, "Training for TYA: Recognising and Meeting the Need", *Making Theatre for Young Audiences*, University of East London, 2011. [Case Study REF 3b focuses on Theatre for Young Audiences]