

<b>Institution:</b> York St John University
<b>Unit of Assessment:</b> 35 (Music, Drama, Dance and Performance Arts)
<p><b>a. Context</b></p> <p>York St John University's (YSJU) key institutional objective for research sets the impact agenda: to 'engage with and influence users of research, locally, nationally, and internationally.' This makes explicit the University's commitment to the pursuit of research that has the broadest possible impact for a range of beneficiaries both within and outside higher education.</p> <p><b>Department of Performance, Faculty of Arts in which UoA 35 is located</b></p> <p>Since the 2008 RAE, the areas of Dance, Music and Theatre have been situated in the Department of Performance within the Faculty of Arts at YSJU. This structure has provided continued support to an active research community, which is focused across two strands:</p> <p style="padding-left: 40px;">Strand 1: Research engaging in social contexts;        Strand 2: Research in creative and compositional practice.</p> <p><b>Strand 1: Research engaging in social contexts</b></p> <p>These contexts include arts and health, arts and education, and collaborations with arts organisations. This research is evidenced both within the two case studies presented here and in a wider range of activity. This includes practice-based, evaluative and conceptual research in dance, music and theatre. The impact of this work is measured in terms of its immediate benefit for participants involved, changes in professional practice and contributions to public policy. The kinds of impact that can be evidenced through this research include:</p> <ul style="list-style-type: none"> <li>• changing practice in the delivery of Arts in Mental Health in NHS trusts;</li> <li>• changing how the performing arts for children are delivered in arts education;</li> <li>• the development, dissemination and adoption of models of best practice across health, education and the arts.</li> </ul> <p>The two case studies present work undertaken in arts and education (Reason) and arts and mental health (Rowe). In addition, across the Unit of Assessment research undertaken by Adair (Black Dance and society), Mellor (music and health; music and education), and Peters (improvised performance within and beyond education) also contributes to impact in applied contexts.</p> <p><b>Strand 2: Research in creative and compositional practice</b></p> <p>This strand includes practice-based research through activities such as music composition, choreography and theatre-making that develops understandings of practice and impacts directly upon audiences in and through public performances. Across the Unit of Assessment this research is undertaken by Dorey Richmond, Gray, Hind, Richmond and Walker (performance practice), Bateman, Burrows, Lancaster and Wilsmore (music composition).</p>
<p><b>b. Approach to impact</b></p> <p>The approaches to impact within UoA 35 have been defined during the period across four areas as follows:</p> <p><b>1. Partnerships and Collaborations</b></p> <p>Drawing on existing strengths and institutional resources, including the Collaboration for Creativity CETL where many collaborative projects and partnerships were initiated, the Department of Performance continues actively to develop partnerships and collaborations with external organisations. The approach to impact over the period 2008-13 has not only been to secure and sustain partnerships, but importantly to embed research into the nature of the partnership process and develop strategies to evaluate impact.</p>

**Impact template (REF3a)**

These collaborations have been initiated through individual research projects situated within both strands of research activities. This includes regional partnerships, for example in arts and health with Leeds and York NHS Trust and York Hospitals (Rowe) and with the York Theatre Royal (Reason). The research imperative of both these collaborations is also marked by the existence of PhD studentships operating between the University and the partner organisation. Other collaborative projects include: work conducted with the International Museum of Slavery (Adair); Imagine (Reason); Kettles Yard Arts Centre, Cambridge (Peters); The Freud Museum, London, and Norwegian Theatre Academy (both Hind); and the Yorkshire and Humber Region of the National Association of Music Educators (Mellor). This last example has informed government policy (Mellor is cited in the 'National Plan for Music Education' 2011).

As these collaborations develop they are formalised through 'Memoranda of Understanding', which currently exist with York Theatre Royal, Yorkshire Sculpture Park and Leeds and York NHS Trust. This is to ensure longevity of the collaboration and that research directly informs practice through changing understanding, delivery and policy within partner organisations.

In the final phase of the 2008-13 period, the approach to impact continues to be developed, as a result of the increasing profile within the University of arts research that engages in social contexts (Strand 1 above). This has resulted in the creation of a 'Co-ordinator for Creative Partnerships' within the Department of Performance (May 2013) in order to: (i) take a lead in developing sustained partnerships for social and applied practice; (ii) develop research and funding opportunities; (iii) strengthen the impact of applied research externally to fulfil the institutional and Faculty of Arts strategic aims for research impact.

**2. Development and Delivery of External Professional Training**

Through partner relationships, an active approach to impact has been to develop and deliver professional training opportunities within education and health contexts. CPD training sessions informed by research have been delivered to teachers. They have, for example, been delivered in partnership with Imagine to six LEAs across Scotland (Reason), and through Yorkshire and Humber Regional Group of the National Association of Music Educators in partnership with the National Programme for Singing 'Sing Up' (Mellor). Evidence of the impact of research based training and enhancement activities has been reported and disseminated (e.g. Rowe, Reason, Mellor, Adair), which has changed professional practice. It subsequently has wider impact as the recipients of the training return that practice to their institutions and colleagues.

**3. Participatory Processes**

Within applied contexts, participatory processes are integral to the methodology whereby research activities involve direct engagement with participant groups. Within research engaging in social contexts (Strand 1) this includes work conducted with people who use mental health services, older people, children, people with learning disabilities, drug users, and patients in hospital and prisons. Over the period, the approach to impact has been to find a range of ways of evidencing the nature of this impact. For example, participation and retention rates within such practice that indicate significant impact on daily lives, and qualitative research data which illustrate the effects of practice with participants.

**4. Financial support**

The Faculty of Arts Research Committee has had responsibility to ensure that funding decisions recognise the importance of impact. Applicants for internal funding are required to make explicit their approaches to impact as a precondition of funds being available. This approach has ensured an increasing awareness of the importance of impact in the research process, supported through staff development opportunities. Within the Department of Performance, 90% of those submitting in this UoA have benefitted from financial support, which has enabled them to develop the impact of their research regionally, nationally and internationally. For example, financial support has been provided to practice-based research (Strand 2) to increase its reach and thereby impact through professional recordings, performances and documentation. One successful model was Hind's development and distribution of a research archive which has increased the reach of her practice.

**c. Strategy and plans**

The Department of Performance has developed a strong approach to impact as described above, particularly in terms of research in applied and social contexts (Strand 1). It plans to maximise impact from its current and future research in the following ways:

1. Led by senior researchers, the Faculty of Arts is in the process of creating a Research Framework, which will continue to foreground, document and demonstrate the impact of research across both Strands 1 and 2.
2. By providing research training and staff development to support colleagues in understanding the documentation and evidence base for impact within research design and its relevance to the Faculty of Arts' strategic aims for research.
3. By strengthening the scope and range, reach and significance of impact through the Co-ordinator for Creative Partnerships within the Department of Performance. This involves working together with key beneficiaries of research in mutually invested partnerships.
4. By developing a database to capture the reach and significance of impact, and by monitoring the effectiveness of impact against impact indicators appropriate to the context and nature of the research across both strands of research e.g. partnerships, numbers involved in partnership events, feedback from participants, development of new audiences etc.
5. By developing impact through digital and online presences.
6. By developing resources to support the documentation and dissemination of practice-based research and music compositions in a manner that can increase their reach to audiences and impact on arts practice. This will include administrative, technical and financial support for tours and professional recordings.

**d. Relationship to case studies**

The two impact case studies presented for this UoA describe research that has impact in social, health and education contexts (Strand 1).

The case studies evidence examples of the approaches to impact described above. They are both based upon collaborative partnerships, which have enabled research to inform practice in partner organisations, who then act as advocates and examples of best practice more widely. Both case studies evidence the immediate impact of research on the participants themselves. They also both exemplify the development of research informed resources, CPD sessions, workshops and other materials.

The success and impact of the case studies has also provided the model for the development of the Department of Performance's on-going strategy for impact, particularly in terms of the role of the Co-ordinator for Creative Partnerships. This will enable the experiences and insights from these projects to be applied in a structured and supportive fashion more widely across research undertaken in the UoA.