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| Institution: University of Roehampton |
| Unit of Assessment: Panel D, UoA 35B Drama Theatre and Performance |
| <p>a. Context</p> <p>The main non-academic user groups and beneficiaries of our research fall into four broad categories. Firstly, the Department's research on contemporary experimental theatre and performance practice has had direct impact on particular professional artists, significant innovators internationally, through several long-term associations. Benefit to the artists includes enhanced awareness of their work amongst Anglophone audiences; the articulation of theoretical concepts out of these artists' creative practice; and direct contribution towards the artists' creative process. These relationships (sustained over more than a decade in some instances) include Gorman's work on Richard Maxwell and the New York City Players; Kelleher's work with Goat Island (USA), Kinkaleri (Italy), Sarah Vanhee (Belgium), and Societas Raffaello Sanzio (Italy); and Heathfield's work with Tehching Hsieh (Taiwan/USA), Jonathan Burrows, and Tim Etchells (UK).</p> <p>Secondly, our work on situated, mobile, and socially engaged performance practices continues to engage specific communities not only as subjects of but active participants in the research process. Prominent examples include performance artist Fischer's involvement of exiled writers from the former Yugoslavia in his practice around performance, domicile and human rights (2008-9); and Szeman-Ureche's engagement of impoverished and marginalised groups as participants in her research on cultural politics and performance in contemporary Romania. Her fieldwork research since 2008, working with Roma people (children and adults, artists, schools, youth groups and others) and local NGOs, has had direct impact – according to the participants themselves – on cultures of discrimination and awareness of inclusive citizenship, through public visibility and dialogues generated via television and other media.</p> <p>A third significant constituency of beneficiaries of our work are early career artists and cultural sector professionals. Both Kelleher and Heathfield have led training events, outside the ambit of the HEI, bringing together early career professionals – creative practitioners and arts programmers – with established artists, in projects structured upon the scholarship, insights and expertise of the researchers themselves. Bayly's Creativeworks funded partnership (2013-14) with independent production agency Stellar Network to establish a research-led training and development programme for transmedia production, will pollinate new practices in the tourism, museums, and games design professions.</p> <p>Lastly, several cultural sector organisations and institutions have entered sustained and mutually beneficial partnerships with the Department towards generating new audiences, developing curatorial and programming trajectories, and enhancing those institutions' programmes of training and professional development. For Heathfield and White's respective work with the Live Art Development Agency and the BBC see the impact case studies. Other examples are Skantze's work with the Globe Theatre, as programming consultant in the Globe 2 Globe season of all 38 plays for the Cultural Olympiad, and researcher of the Shakespearian theatre as a space for collective listening; or Kelleher's relation since 2011 with Het Veem theatre in Amsterdam, an institution with a remit for the nurturing of early career talent in experimental performance arts.</p> <p>b. Approach to impact</p> <p>In a field where the nature and extent of impact is often unforeseen, the pathways to impact pursued across the Department are various, interlinked, and constantly developing. Much of our research approaches impact directly, through professional creative practice. White's work as a BBC radio dramatist is elaborated in an impact case study. O'Connor's role over 25 years as a core member of the UK's leading experimental theatre company Forced Entertainment has contributed to fundamental changes in performance culture for generations of practitioners and audiences (the company's work is now on national school curricula). Artists Forster & Heighes's 20-year career exploring the history and 'abandoned practices' of particular architectural sites, is focused explicitly around community impact agendas, often involving local stakeholders in the planning process. For instance, their 2012 Arts Council England-funded research project towards developing a performance at the abandoned Hoverport at Pegwell Bay in Kent involved partnership with Thanet Council, the National Hovercraft Museum, Ramsgate Arts, government agencies Natural England and Kent Wildlife Trust, as well as the local Residents Association and Parish Council, alongside community naturalists and birdwatchers and former pilots and engineers. Project aims, developed in collaboration with these groups, range from documenting and broadcasting memories of former employees and users of the cross-Channel hovercraft service</p> |

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and raising awareness of local nature conservancy, to having the performance, as an impartial 'creative bridge', be part of a feasibility project for redevelopment of the site.

Just as significantly, Department members are committed, alongside sharing their research at academic conferences and symposia, to speaking in more populist contexts at **cultural institutions and festivals**, alongside cultural sector professionals, for a wide range of audiences. Examples include Kelleher's talks at the Barbican, on Iranian theatre (2008, with Jon Snow and notable Iranian theatre makers) and on performance in visual art (2012), or at the ICA on futures of performance (2010), at De Singel in Antwerp (2009), or the Stockholm Fringe Festival (2012) and the Malta Festival in Poznan, Poland (2013, with Romeo Castellucci, philosopher Zygmunt Bauman and others). White chaired a discussion on testimonial theatre at the Barbican with theatre maker Yael Farber and others. Parker-Starbuck debated with artist Orlan at the Whitechapel Gallery (2011). Skantze's talks at the Globe theatre, already referred to, include the 2012 annual Shakespeare in Performance lecture. Heathfield's appearances at the National Review of Live Art (2008 Glasgow) and the Manchester International festival (2009, with artist Marina Abramović and Serpentine Gallery-director Hans-Ulrich Obrist), stand alongside an international series of curated dialogues at theatres and galleries such as Hebbel Theatre Berlin, PACT Zollverein Essen, MoMA New York, BIT Teatergarasjen Bergen, and Tanzquartier Vienna, as well as venues in Taiwan, with artists Tehching Hsieh, Tim Etchells, Jonathan Burrows, Hugo Glendinning, Vlatka Horvat, and Wendy Houston, all since 2008. Abrams' research on contemporary avant-garde cuisine led to his invited involvement in MADFoodCamp's international symposium 2012 and 2013 'for chefs and other professionals' run by Noma's Rene Redzepi and Momofuku's David Chang in Copenhagen. As the organisers state, the first beneficiaries are the chefs themselves who will 'return to their kitchens and reflect on what they have seen and heard; the new questions we now know to ask'.

These public and cross-sector communication activities are sustained alongside various **project-focused partnerships and consultancies**. Gorman's research on failure in performance has led to a partnership with Get In The Back Of The Van aiming to extend academic insights on this topic into accessible populist forums, considering 'failure as a performance tool' in relation to questions of employability and business development. Other formal associates of the Department, where the association involves a pursuit of shared benefit across academic and professional creative practice, include local partners Chelsea Theatre, Honorary Visiting Professors Jonathan Burrows (since 2012), Tim Etchells and Lin Hixson (2010-12), and artist in residence Simon Vincenzi (2012-13). On the strength of his book *Theatre & Politics* Kelleher was invited by actor and Field Day Theatre Company director Stephen Rea to consult on the production of a new Sam Shepard play for Derry City of Culture 2013.

Finally our approach to impact includes the **professional training and development of early career artists and cultural sector workers**, beyond the Department's core activities of taught programmes and doctoral and postdoctoral research supervision. This has been a key element of the AHRC-funded project Performance Matters (2009-13), as elaborated in the respective impact case study, and Heathfield's activities with Impulstanz Vienna (2009) and Motionbank Frankfurt (2013). Other work includes Bayly's consultancy on artistic research for the Iceland Academy of the Arts (2008); Orley's several collaborations on community-based and gallery installations with artists Katja Hilevaara and Elinor Brass; Kelleher's contributions to SPACE (Support the Performing Arts Circulation in Europe), an EU-funded training program for high potential emerging professionals from European countries (2010-11); and his 3 month residency at DasArts, Amsterdam in 2011, curating the institution's Autumn training programme, bringing students into interaction with an international array of theatre artists (Claudia Castellucci, Goulish, Hixson and Vincenzi). Each instance has been the result of long-term association with the individuals and organisations named, arising out of connection with a Department member's research, encountered through the sorts of 'pathways to impact' set out above.

Cultural and professional engagement and impact feature in departmental and individual research plans, as well as being recognised in the University's appointment and promotions criteria. The Department supports impact directly through workload allowance and guaranteed 'off site' days during the teaching term; a ring-fenced annual funding allowance for each individual researcher; peer-review scrutiny of plans and funding bids; and Departmental seed-funding of research activities with engagement and impact potential. Operationally, impact-related activities are supported by a post-doctoral researcher within the Department who works on research-led engagement and partnerships, as well as a full-time departmental Research Facilitator who works

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closely with a professorial Impact Mentor to mentor colleagues and ensure effective delivery of engagement strategies, and to evaluate impact on an ongoing basis. At the institutional level, training to support impact strategies has been provided since 2012. This involves commissioned localised training programmes and attendance at training events, as well as more specialised training and support on an individual basis. In addition, we have successfully applied to central impact funds for projects related to our engagement strategies, whilst we have also successfully sought funding from Creativeworks, an AHRC-funded Knowledge Exchange Hub for the Creative Economy.

c. Strategy and plans

Our future impact-related activities will continue to be underpinned by excellent research and a commitment to maximising benefits for a wide range of users, and we aim to build on our achievements to date by considerably increasing the significance and reach of our work. We will achieve this by:

Raising the profile of our key research strengths amongst public audiences: The Impact Mentor and Research Facilitator will work closely with UoA members to develop this profile, drawing on support from the university's Communications Department. The use of traditional and social media (an online department research newsletter *Focus*, with targeted circulation beyond the academy, was established in 2013), as well as continued targeted communication and public events directed at specific audiences, will enable greater levels of engagement with potential users of our research. The range of our public talks at UK and international cultural venues has already been mentioned. Planned developments of a different sort include Orley's 2015-16 performance and installation based 'embodied history' of pioneer British radiology, documentation of which will be distributed to schools science departments, as a tool in career choice decisions.

Effective planning and targeted support for strategic work around impact: As stated, the recognition of impact activities now feeds directly into workload planning, bids scrutiny, staff training and mentoring, and project seed-funding. In addition, ongoing evidence collection and evaluation of impact will be supported by the university's development of a bespoke database. These measures will also increasingly enable us to take a more strategic approach to building collaborative projects.

Fostering partnerships with external users that are built on a commitment to research excellence: Amongst the collaborative projects we have in train immediately after the REF period, Heathfield's ERC-funded project *Curating the Ephemeral* (2014-16) focuses on urgent professional concerns in the cultural sector around practices of performance curation. Institutional partners on the project include Museum of Modern Art and the newly-established Marina Abramović Institute in New York, and Tate Modern in London. Confirmed partners of Bayly's collaboration with Stellar Network developing professional transmedia training models, include the National Trust, London International Festival of Theatre and publishers Harper Collins and Visual Editions. In addition to sustaining an ambitious network of institutional partners, we also seek where possible, in these and other projects (Forster and Heighes's approach to site-specific performance mentioned above is another example) to engage the users of our work at the inception of our projects, as co-creative beneficiaries as it were, rather than engaging the public simply as the consumers of our research.

d. Relationship to case studies

The two case studies, *Public Engagement on the Cultural Value of Performance* (CVP) and *Memory, Performance and Form in Radio Drama* (RD), exemplify our approach to high quality, impactful research, and illustrate the range and depth of our work in this area. Each derives from core aspects of our research environment. CVP has formed a principal strand of the UoA's specialism in Contemporary Theatre and Performance Practices, and RD is a key instance of our socially-engaged and research-driven professional creative practice. Both projects demonstrate commitment to engaging users and beneficiaries (as audiences, participants and co-producers) in the research itself, through innovative, multi-form structures that affect not only audiences and end-users but also fellow creative professionals and organisations (Live Art Development Agency and BBC). In essence, these are ambitious projects engaged in the constitution of new publics beyond academia, brought together through formal innovation in creative and academic practice, and agenda-setting re-evaluation of cultural 'values'. Each project has been recognised for excellence either through major grants (AHRC) or award (BBC Radio Innovation). Both projects have been enabled by research time and teaching replacement, as well as infrastructural support at institutional level, and have led to new work (commissioned and funded) in the immediate future.