

Impact template (REF3a)

<p>Institution: University of Warwick</p>
<p>Unit of Assessment: 35 Music, Drama, Dance and Performing Arts</p>
<p>a. Context</p> <p>This submission comprises 2 departments, Film and Television Studies and Theatre, Performance and Cultural Policy Studies. We are united by an interest in culture and the relationship between cultural products and practices and their effects on organisation, policy, audience behaviour and social change – and vice versa – within our respective fields. The impacts of our research cover three main areas:</p> <ul style="list-style-type: none"> • <u>enriching cultural life</u> by challenging the ways in which cultural products are interpreted; engaging with marginal or undervalued cultural products and practices and with excluded audiences or constituencies; • <u>developing civil society</u> by redefining the relationships between creative practice and social life, especially in cities and public spaces; • <u>improving the effectiveness of cultural policies</u> through critical engagement with policy makers, industry bodies, cultural practitioners and educators in the UK and abroad. <p>We work closely with policy makers and cultural practitioners to improve the quality of evidence in policy formation, and seek to enhance public understanding of cultural products and policies in partnership with educators and mainstream media.</p>
<p>b. Approach to impact</p> <p>Our approach to impact engages in each of the areas outlined above, firstly by working with research users through commissions, collaborative projects, industry seminars, conferences and workshops; secondly by creating partnerships and networks with key institutions and agencies nationally (e.g. the Arts Council, British Film Institute) and internationally (e.g. Eurovision Research Network). Finally, through digital and broadcast media and directed engagement, we aim to reach a wider public in debating culture, media and policy.</p> <p>Impact on cultural life is achieved by:</p> <ul style="list-style-type: none"> • <u>Collaboration with cultural institutions: museums, galleries, theatres.</u> Moseley and Wheatley’s work with The Herbert Gallery, Coventry; Gundle’s work with Estorick Collection of Modern Italian Art; Reinelt with the RSC, Plymouth Drum and Young Vic through an AHRC Cultural Value project; and Bilton’s co-founding of the Warwick Creative Exchange that facilitates collaboration between regional cultural organisations and university researchers; • <u>Stimulating debate over the value of marginalised art forms and audiences:</u> Schoonover contributed to the 2012 London Gay and Lesbian Film Festival via panel discussions and film screenings to international audiences of artists, filmmakers, and curators; Garde-Hansen organised the ‘Media, Memory and Gypsy, Roma, Traveller Communities’ Symposium (2010), including cultural and media work by community members with international researchers of GRT heritage; • <u>Using social media and podcasts to stimulate debate:</u> Eurovision Research Network research circulated worldwide via at least 15 print and online outlets including: The <i>Guardian</i> (02.05.2011) (73 comments online); the English version of <i>Der Spiegel</i> (555 recommendations as of Jan 2012) and <i>The Wall Street Journal</i>. Alternate Takes hosts film critiques and discussion (1400 Twitter followers, 300 – 500 page impressions per day). <p>Impact on civil society is achieved by:</p> <ul style="list-style-type: none"> • <u>Public lectures on urban culture and urban space:</u> Whybrow’s pre-screening talk on performance and the city at the BFI (2010), a keynote for European Capital of Culture, Turku (2011), lectures at the Copenhagen International Theatre Festival and Mikser Festival, Belgrade (2012); Vickery’s lectures for the European Capital of Culture Guimaraes, Portugal and planners and policy makers in Poznan, Poland; Kershaw’s lectures on urban arts/activism ecologies at Kaaitheater/Vlaams Theatre Inst., Brussels 2009 and Museum Sztuki, Lodz, Poland 2012. • <u>Artistic interventions:</u> Haedicke’s ‘Grow Warwick: Re-engaging with Food’ (2013) exploring how the arts can increase public understanding of food systems and security through performance installations, an artist-curated ‘edible map’ of campus and anthology of poetry, essays, translations and art work. Kershaw’s ‘Meadow Meander’ installations created performance ecological land-art modelling to transform perceptual presumptions of ‘think global/act local’:

Impact template (REF3a)

Earthrise Repair Shop, Devon 2011/12; LUDUS Festival, Leeds 2012.

- Professional development activities: Bilton's workshops on innovation and leadership for the Highways Agency (2011) and Roads Academy (2012); Haedicke's contribution to professional training for street theatre practitioners; Kershaw's 'Meadow Meander' research/training with movement/dance artists, sponsored by Universität Freie at Tempelhof Feld, Berlin 2013.

Impact on policy is achieved by:

- Direct engagement with cultural policy makers through research partnerships: Belfiore's work on cultural value with Arts Council England (ACE), Australian Arts Council, and through expert advice: Bennett's work for the Cultural Policy Reference Group of London Mayor's Office, Belfiore's work for the AHRC Cultural Value Project Advisory Group;
- Research commissioned by cultural policy agencies: ACE commissioned the British Theatre Consortium (BTC) research report on new theatre writing 2003-2009; Bilton's research into digital R&D in arts organisations for NESTA;
- Involving industry partners in networks and conferences: Moseley and Wheatley with the Women in Film and Television Network, and Reinelt and the BTC with policy makers, journalists, archivists, broadcasters and theatre-makers in debating theatre, performance, television and film policy/practice;
- Involving international partners in UK cultural policy debates: Wright's seminars and publications on cultural taste with practitioners and policy makers in Chile and Finland; Belfiore co-ordinating an international cultural value network with Australian Council for the Arts.

The main non-academic users of our research include but are not limited to: cultural policy makers and funders; journalists across print, broadcast and digital media; business users; museums, galleries, libraries/archives; professional training institutes; arts managers/arts-based networks; politicians; theatre practitioners/critics; education policy makers/institutions; schools/universities locally, nationally and internationally. We use various channels and modes of engagement to reach these constituencies including television/radio broadcasts, exhibitions, non-academic publications (*Arts Professional*, *The Guardian*), educational materials, public lectures/debates, film screenings with accompanying talks, platform events, workshops/seminars with non-academic partners plus participation in broad-based conferences, symposia, networks and festivals. Examples include Pigott's e-Sherlock illustrated talk/screenings at Warwick Arts Centre (2013), Bruzzi's study days at V&A on Grace Kelly (2010), Yohji Yamamoto (2011) et al, Pigott's Backspace video game exhibition (winning of Fresh PR gold award for 'Best Experiential Event' 2013).

Impact activities are documented through quantitative data including visitor/audience figures, website hits/downloads; end-user feedback through surveys, online discussion groups and questionnaires; individual interviews; collating media references. All publications are available via Warwick's public access research portal (WRAP); other media includes websites, YouTube, plus the University's Knowledge Centre, and social media channels including iTunesU.

We work with Warwick's Research Support Services and Arts Faculty Impact Officer to exploit impact activities during and beyond the life of research projects. As noted in REF5 (Environment), our impact activities have been facilitated through internal funding from the IAS and Research Development Fund to support planning meetings with research users (Gluhovic setting up Eurovision Research Network 2010; Reinelt and the British Theatre Consortium 2011; Holdsworth and the Royal Navy Theatre Association 2012). Our research impact has been recognised through the university's annual Arts Impact Award, awarded to Gluhovic's Eurovision Research Network in 2010-11 and to Moseley and Wheatley's *A History of Television for Women in Britain, 1947-1989* in 2011-2012.

c. Strategy and plans

Our current research impact strategies are based on identifying research with the potential for impact early in the research lifecycle, involving key stakeholders, beneficiaries and target audiences from the start, and working with the university's research support team to embed communication methods (including digital media) in research planning. Internally, we use research leave, senior staff mentoring of early career researchers, internal workshops, seminars and events to encourage staff to exploit the impacts appropriate to their individual research plans.

Impact template (REF3a)

Our research impact strategy from 2014 will focus on four related areas:

Follow up on existing projects.

The 2014 Warwick Commission on Cultural Value is a public engagement programme of expert seminars and consultations with prominent cultural policy makers and practitioners which will extend the impact of Belfiore's cultural value research; Wheatley and Moseley are working with the Herbert Gallery in Coventry on a new project, 'Children's Film and Television Culture in Britain 1950-1985' to build on their 'History of Women in TV' project; Bruzzi has written a chapter on Italian fashion for the publication to launch the forthcoming *La Moda* exhibition at V&A in 2014.

Build on our research impact themes.

As part of our objective of 'enriching cultural life', Holdsworth's AHRC-funded research on amateur theatre in the Royal Navy will work with naval personnel, families and communities to articulate the value of non-professional cultural activities; 'critical engagement with cultural policy makers and practitioners' is exemplified by The Projection Project (Brunsdon, Burrows), working with projectionists and cinema managers to explore impacts of digital projection on cinema exhibition and incorporating public events in partnership with Flatpack Film Festival and Warwick Arts Centre.

Build partnerships around current and emerging researching themes.

We will seek internal and external funding to support external partnerships and networks around emerging research clusters, for example with flood and drought survivors in Garde-Hansen's community memory research, with NGOs through Vickery's research on arts and international development, with artists and arts organisations in Wright's research on participatory arts.

Exploit international partnerships

We are extending our partnerships in Latin America (Brazil – Garde-Hansen; Chile – Bruzzi, Wright, Gray) linking to policy makers (Chilean Ministry of Culture) and industry (e.g. Petrobras, the largest energy supplier in Brazil). Research engagement activities by Whybrow, Vickery and Pigott on sustainable cities (e.g. Artists for Sustainability Round Table Warwick Arts Centre 2013) are now being extended by Whybrow to Australian partners in collaboration with Monash University.

d. Relationship to case studies

The case studies exemplify departmental strategies towards maximizing research impact. Firstly, we have produced research that is current and relevant for target research users. This is demonstrated in *Rethinking the Value of Culture* in which the research on cultural policymaking was used by civil servants and arts funding organisations to inform strategy development. Secondly, we have been proactive in working with external partners to produce pertinent research and to maximise its impact. This is demonstrated in *The History of Television for Women in Britain* in which the researchers have worked with their beneficiaries throughout the research process, for example, film and television archivists and organisations for women in the media. This is also a feature of *European Street Theatre*, which reaches theatre professionals through seminars, workshops and conferences to inform professional practice.

The case studies exemplify our approach to making research accessible through appropriate communication channels (for *European Street Theatre*, professional training organisations have direct access to research in their own resource centres; *Rethinking the Value of Arts and Culture* and *The History of Television for Women* use social media: Twitter, Facebook and blogs) and engagement methods (for *The Cult of the Duce* and *The History of Television for Women*, public film screenings and exhibitions; for *European Street Theatre*, workshops, conferences and consultations; for *The Social Impact of the Arts*, seminars, consultancies and public documents). Documenting case studies has enabled us to develop a range of methods for tracking impact in our research. We have documented the impact of our research by recording feedback from public engagement events (*The History of Television for Women*), by conducting surveys with research users (*The Cult of the Duce*, *European Street Theatre*), and using literature reviews to identify impact on the strategies of public bodies. Finally, the case studies demonstrate the potential for following through on successful impact activities supported by institutional funding, for example Belfiore's £9700 from a Warwick Research Development Fund Strategic Award in Aug 2010 to pump-prime her Cultural Value Initiative and Gundle's Humanities Research Fund Award of £1552 in 2012 to conduct a survey on the impact of the Mussolini documentaries in Higher Education.