

Impact template (REF3a)

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| Institution: Liverpool Hope University |
| Unit of Assessment: D35b: Music, Drama, Dance and Performing Arts |
| <p>a. Context</p> <p>The Drama, Dance and Performance Studies department is situated in the Creative Campus of Liverpool Hope University. The Creative Campus is a centre of enterprise and cultural activity comprising of the Capstone Theatre, incubation hubs for new creative businesses such as Memory Matters and Take a Hint Theatre set up by recent graduates, and more established arts companies like Collective Encounters, Theatre for Social Change and Milapfest, Indian Arts Development Trust. The annual Cornerstone Festival gives the campus a very unique atmosphere each academic year in November. Liverpool Hope University has had at its heart a commitment to serving the community across its history. This is articulated in its mission to contribute to the 'educational, religious, cultural, social and economic life of Liverpool, Merseyside, the North-West and beyond.' The impact of Hope's teaching and research activities is noted in the ESRC/HEFCE January 2010 report 'The Impact of Higher Education Institutions on Regional Economies' (Paul Benneworth), which states that 'what Hope had achieved was in its own way peerless'. This institutional context is supplied to show how thoroughly an ethos of 'making a difference' beyond the academy infuses the university and the Drama, Dance and Performance Studies department which is based in Everton. The report discusses the case of Collective Encounters theatre company as well as innovative curriculum of the department (in particular Documentary Theatre and Community and Applied Drama courses), which focuses on community engagement and which is underpinned by research in these areas.</p> <p>The research undertaken by this submitting unit has impact upon civil society, cultural life and public discourse. The departmental research group for this unit is 'Performing Justice', which can be applied to all of the research undertaken in different modes (traditional publications and practice as research). Staff in the Drama, Dance and Performance Studies department are concerned with social and ecological justice and their research reflects those concerns. Practice as research performance making as well as community projects have the most visible impact.</p> <p>A number of staff (Anderson, Black, Brazzale, Darby, Desmond, Greenwood, Patrick, Piasecki, Simic and Sweeney) are engaged in practice as research activities, namely dance and performance, whilst other members of the research team work within community settings (Malone, Zontou). Some of the projects are a crossover between community work and practice as research, such as the Performing Migration impact case study.</p> <p>The main beneficiaries of the department's research are audiences at various arts venues, where practice as research projects with certain outcomes such as performances, public artist talks and exhibitions have been presented (and/or developed). Such audiences are those who attend contemporary performance and dance events across the UK at venues such as 25SG, Allery Gallery, Arnolfini, Artsadmin, Bbeyond, the Bluecoat, the Brindley, Camp and Furnace, Capstone Theatre, Chelsea Theatre, Chisenhale Dance Centre, Contact Theatre, Drop the Dumbbells Gallery, East Street Arts, Lantern Theatre, Live Art Development Agency, OUI Performance, performance space, Source Café, The Royal Standard, Z-arts. Audiences are oftentimes emerging artists, art critics and cultural workers, scholars and the general public. International audiences have been gathered across various countries in different arts centres and theatres in Australia, Austria, Croatia, Denmark, Ireland and USA. The main beneficiaries of the department's community research work are various and include disadvantaged groups in the UK, particularly people in recovery, migrants, and communities experiencing urban regeneration programmes.</p> <p>b. Approach to impact</p> <p>The staff in the Drama, Dance and Performance Studies department are concerned with social and ecological justice. Their research is informed by this concern and deals with it explicitly in some of practice as research and community research work. It has therefore always been important for the research to live in its social context and affect people's lives.</p> <p>Community research work projects, such as the Performing Migration case study, Zontou's work with people in recovery, and Malone's project investigating urban generation and community theatre (for both examples see below) are undertaken in collaboration and partnership with key users and beneficiaries. Staff are active in forming relationships with external organizations and community groups.</p> <p>Zontou's research has impact upon professionals and services which work in the field of arts and addiction recovery as well as people in recovery from alcohol and drug addiction themselves. In</p> |

addition to this a number of organisations and networks benefit, such as Addiction Today, Drug Scope, Arts Alliance, and The European Centre for Monitoring of Addiction, Action on Addiction and UKESAD. The significance of addiction in contemporary culture has also created an interest in the research for general readers and audiences. In 2013 Zontou became co-director of Fallen Angels Dance Theatre community interest company, who work with people in recovery from alcohol and drug dependency. Zontou organised a public lecture and performance in February 2013 at Liverpool Hope University and The Fallen Angels Dance Theatre performed their new production 'Chapter 2: Death of Self'. A number of local organisations and members of the general public attended the event. BBC3 Free Speech program also attended the event and interviewed the performers. Following this event the performers were invited to give more interviews on BBC Radio Manchester and BBC1 'Inside Out'. Zontou has created links with a number of drug services such as Youth Addiction Liverpool, Access in Oldham Manchester and provided advice regarding their creative activities programmes. Zontou has been a creative mentor and consultant on the youth organisation Union Street Media Arts. In 2011 - 2012 they were funded by the Home Office to deliver the youth prevention project Girls in Gangs. Zontou has given training and support to their youth workers on how to use drama and theatre techniques as a way to open the dialogue with young people about gangs, drug abuse and crime.

Malone's research investigates the deployment of theatre within community settings at the beginning of the 21st century, in terms of purpose, outcomes and value. The implementation of artistic programmes in contexts of urban regeneration gives rise to a need to assess and evaluate social impacts of participation in arts activities and perceptions of the value of arts provision. The *axis* Arts and Community Resource Centre is at the centre of the Ballymun regeneration project in Dublin, Ireland. The implications of the centre's commissioning and programming for community identity and cohesion was explored, with particular emphasis on the role of theatre. The study made recommendations in relation to the efficacy of arts provision within an area zoned for regeneration, which may have impact potential. The evaluation of the case study, revealed the importance of the provision of the arts via the *axis* Arts and Community Resource Centre.

The Performing Migration case study will outline its approach to impact and contexts in detail, but suffice to say that local Liverpool organizations such as Merseyside Refugee and Asylum Seekers Pre and Post Natal Group, a toddler group in Ullett Road, and Migrant Artists Mutual Aid are beneficiaries of the research. ESOL students in Blackburn House as well as users of West Everton Community Councils are also affected.

In order to strengthen the impact of their practice as research, staff, who are **active artist-scholars**, are **members of various networks and organisations**, such as Arts Alliance Promoting Arts in Criminal Justice, Community Arts North West, Factory Floor (network for women solo performers and writers), Friends of Everton Park, Everton Art Group, MeWe (North West group of artists who are concerned with maternal matters), Mercy (design agency and literature & arts collective), and Migrant Artists Mutual Aid.

Greenwood's practice as research durational performance 'Lad Broke' (2012), which formed part of his Ph.D. examination and explored destructive gambling culture in the UK through the act of writing, was presented to Liverpool art audiences at the venue Camp and Furnace. The piece was reviewed in Double Negative and Total Art and previewed in the Liverpool Daily Post. Sweeney's 'Shifting Terrain' (2011-2012) cross-disciplinary practice as research project around water management in flooded environments interrogates the ways in which diverse knowledge systems might offer distinct yet complementary approaches to land management, promoting a generative and adaptive dialogue surrounding climate change. This research project is disseminated across various platforms and has found strong resonance across global dance communities. The project involved a Visiting Fellowship program at the Australian National University (Sept-Dec 2012); *Driftlines*, a dance ecology film, produced in response to coastal erosion in SE Ireland (screened at International Film Festival, Alchemy Film Festival and '121212' Arts Festival in Western Australia); *Sandskin | Bloodwater* community arts project developed in the Gascoyne region of Western Australia, which responds to themes of climate change through engaging in collective sustainable practices formed during recent widespread flooding, and 'The Austerity Project', an international art exhibition, showcasing a selection of documentary photography commissioned by the Crafts Council ACT for the inaugural opening of POD studios in North Canberra, Australia in 2012.

Both of these examples are evidence of departmental staff getting their practice as research into contemporary performance contexts and making an impact on cultural life and public discourse

addressing, in these two cases, consumerism, gambling culture, the environment and ecological concerns. The 'The Institute for the Art and Practice of Dissent at Home' impact case study is a further example of practice as research activity in the department.

c. Strategy and plans

The strengths of the department lie in its practice as research activities and commitment to social and ecological justice, which is evident in teaching, research and impact. The existence of Performing Justice research group within the department will continue identifying how the members' research works in relation to social and ecological justice. Whilst this will not be prescriptive, the mission of the group is to establish links between justice and performance, which works well with Liverpool Hope University's mission statements and values.

Staff are continuing their individual research and impact projects. Performing Justice is linked to the work of The Archbishop Desmond Tutu Centre for War and Peace Studies, situated within the Department of Politics, History, Media and Communications in the Art and Humanities Faculty. The Centre seeks to promote the study of conflict and conflict resolution embracing the study of both international and civil conflict. It is enriched by a large panel of members from many departments and subject areas such as English, Drama, Theology, Psychology, Politics, History and Media studies, creating an interdisciplinary environment for research and postgraduate teaching. The Drama, Dance and Performance Studies department has played its part in the centre over the years, and Desmond and Simic are its current core members.

The Faculty has supported the work of the individuals in the department (including practice as research and impact activities such as Factory Floor network meetings and public workshops, Fallen Angel public performance and lecture, staff's performance projects) through its research funding. Such support is set to continue into the future. The Vice Chancellor created an Innovation Fund in 2011/2012 which funded Cartographies of Justice creative event (£9000). This kind of funding is crucial for impact strategy as well as creative research work.

Liverpool Hope University are currently considering the foundation of the Centre for the Arts and Well Being at the Creative Campus. The department will play its part in this initiative. A further integration of the Creative Campus incubation hubs and a deeper collaboration between Milapfest and the department is planned in the future, not only for pedagogical benefits but also for impact.

Institutional support for impact activities includes: (i) staff development on the developing impact agenda; (ii) provision of facilities for hosting public events; (iii) facilitating engagement through funding staff travel and accommodation where necessary; (iv) support from the Research Facilitator in developing external funding applications including pathways to impact (v); subsidising and underwriting conference organization; (vi) support from the Conference Office in organizing events.

The unit's strategy and plans for the future sit within a developing institutional strategy which embeds impact within academic life and culture. In terms of the unit's research environment:

1. Impact will form a part of the annual performance review. This will include target-setting and identification of any staff development needs.
2. Impact achievement and potential will be one of the criteria to be considered in recruitment and promotion processes.
3. A portion of research funds, at unit level and institutionally, will be earmarked to support impact-related activity.
4. Regular review mechanisms for on-going projects will be established, to measure progress and effectiveness and assist with forward planning.
5. Staff development in impact for the unit will continue, to optimise the effectiveness of impact-related activity and support individuals/groups at all stages of the impact life-cycle.

d. Relationship to case studies

The two chosen case studies outline the core of the department's activities in relation to impact. 'The Institute for the Art and Practice of Dissent at Home' is an example of a practice as research project with public outreach, whilst the 'Performing Migration' case study is an example of community work which is informed and underpinned by practice as research. As the department's strengths lie in practice as research and community work, these two case studies have been chosen as representative of the department's overall mission to performing social and ecological justice and contributing to an impact on cultural life, civil society and public discourse.