

<p><b>Institution: University of Chichester</b></p> <p><b>Unit of assessment: 35</b></p> <p><b>a. Context</b></p> <p>The impact of the research of this Unit is through the work of our artist-academics whose research agenda has always been externally facing and has been part of the history of each of these subject areas where strong professional links have been developed and sustained. This focus is embedded at a departmental level and evident in the sustained relationship between the Arts Council England and other arts organisations. Each individual has a unique professional network and undertakes a wide range of public activities many of which have led to impact in arts practice, social and cultural engagement with particular groups, and corporate arenas. They have included national and international public performances, executive board roles, community engagement and consultation. Evidence of the worth and value of this research is the £1.64 million that has been generated by individuals for their respective performances, installations, compositions. These activities are of benefit to emerging choreographers, specific arts participants, gaming industry designers, young people and a wider medico/therapeutic community. External activities often include research projects designed to make a difference to others as well as outcomes that are less tangible or more emergent in nature. The pathways to impact are in our research to 1) sustain and develop the art form (particularly professional arts practitioners and the arts-going public) and 2) issue based arts (particularly research with children and young adults in and beyond statutory education and patients seeking support beyond the NHS for personal or medical conditions).</p> <p><b>b. Approach to impact</b></p> <p>The approach to impact for the Unit emerged opportunistically during the late 1990s and over the last five years has become more firmly established and expanded while still remaining inclusive. It is in keeping with the University focus on embedding research at every level of engagement and to contribute to the wider society regionally, nationally and internationally. The approach to impact includes those entered for REF, those on a research career trajectory and those undertaking pedagogically informed research. The aim is to enhance the exchange between professional artists and researchers, and often our staff blur these boundaries operating as both professional artists and researchers, providing a unique opportunity for research within the academy to be developed in consort with professional practitioners as well as widely disseminated beyond the academy. To this end many external activities have been and continue to be supported and financed in partnership with external bodies such as Arts Council England, British Council, Wellcome Trust and other charities/foundations. The research projects in the public domain benefit from ongoing professional partnerships (The Point Eastleigh; Clod Ensemble London, Contemporary Music for All Sussex; SEDance and Dance4, National Dance Agencies; Live Art Development Agency; The Basement; CounterPULSE, Z Space in San Francisco. Evidence of this approach is in the large number of professional artists and organisations working in collaboration at the level of both departmental and individual artist/academic. The sustained development of practice-led research, or artist research, is evident in the number of staff working as both professional artist and academic (<b>Lobel, Daniels, Jenkins, Plowright, Dascal, Phillips, Flexer, Baysted, Farman, Little, Davidson, Ritchie, Rubidge, Hector-Watkins, Swayne</b>) and the employment of professional artists as Associate Lecturers. Where appropriate artists are supported to work within HE (<b>Lobel, Phillips, Daniels, Mortimer, Whittaker, Flexer, Zanotti</b>).</p> <p>The impact achieved relates to the development and sustainability of the art form in professional dance, theatre, music and fine arts practices; and arts as a means to challenge perceptions and change lives ('community', 'literacy', 'how the cancer body changes over time', authentic movement as creative process). Therefore, the beneficiaries and impacts of this research can be understood broadly under the themes of <i>art form development and sustainability</i> (professional arts practitioners and the arts going public and communities of place and interest) and <i>arts and issues</i> (Children and young adults in and beyond statutory</p>
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education and Patients seeking support beyond the NHS for a personal or medical conditions/issues).

Relationships with beneficiaries are of a varied nature – for example, a long - term relationship between the Choreographic Lab (Directors, Prof **Bacon** and Prof Midgelow, Middlesex) and Dance4, National Dance Agency, East Midlands is changing the way a National Dance Agency implements and programmes dance; the formal and intensive relationship between **Lobel** and the Teenage Cancer Trust has afforded **Lobel** additional performance and research opportunities, the Trust and Fierce Festival have benefitted from an additional funding stream using Lobel's research to lever funding from Wellcome Trust and the young adults with cancer have benefitted from an alternative experience of their illness and increased agency in their cancer treatment and identity.

**Flexer, Bacon, Daniels, Jenkins, Howe, Zanotti, Lobel, Philips, Chubb, Little, Plowright, Baysted** and **Swayne** are all professional practitioners with Arts Council funding making work for an arts-going public; staff also work with and for professional arts practitioners (Jenkins with *Factory Floor*, **Farman** and **Zanotti** with *Movement 12*, Whitaker and Mortimer with *Lila Dance*, Francombe with *Action Hero, PaperBirds*, Helena Hunter).

Staff have developed research and worked toward an impact agenda directly with patients or client groups (**Hayes** DMP, **Bacon** AM) and young people (**Lobel** with Teenage Cancer Trust, **Daniels** *Incredible Book Eating Boy* workshops in schools and libraries), **Swayne** developing contemporary music through community participation (CoMA, <http://www.coma.org/site/page.dwp>). In certain examples the impact is evident in engagement with public sector or social/health issue based organisations and policy makers such as **Lobel** and **Bacon** plus Paton with Sound Sense, the UK's leading development agency for community music, **Hayes** with NHS, **Legg** with 'Lost Chord' Charity (<http://www.lost-chord.org.uk/>), **Baysted** with gaming industry (e.g. Electronic Arts, British Film Institute), Chubb with *Charles Darwin Museum*, **Daniels** with schools and libraries, **Flexer** with young emerging choreographers, Francombe with experimental theatre professionals in San Francisco. Staff involvement in arts organisations at management level includes **Zanotti** and **Farman** with *Movement 12*; **Zanotti** and **Bacon** with SE Dance and Rebecca Skelton Fund; **Bacon** with Choreographic Lab, Champernowne Trust and Dance4; Childs with SEDance, Hampshire Dance, Lila Dance Co; Francombe as dramaturg for *Action Hero* and *PaperBirds*, **Swayne** as founding member of soundandmusic (<http://soundandmusic.org/>). Jenkins has been supporting and mentoring a network of emerging female artists in Berkeley California. **Hayes** has organized a research symposia for St. Christopher's Hospice, Chichester. **Flexer, Davidson, Parfitt-Brown** have all published in professional and popular publications (Israeli Dance Theatre Magazine, Shinshokan Dance Magazine, Animated Journal). Staff regularly perform at most major festivals in the UK (Brighton Festival, Edinburgh Science Festival, Leicester Comedy Festival, Mayfest Bristol, Shunt London, Fierce Birmingham) and internationally Portugal, Germany, Belgium, Kazakhstan, France, Norway, Finland, Australia, Korea, San Francisco, Oregon, Brazil, Isreal, Japan, China. They lead workshops offering specialist knowledge and research to non-academic audiences (Jenkins and Francombe in San Francisco; Jenkins in Oregon; **Daniels** in Brazil; **Flexer** at Centre for Advanced Training, The Place and Swindon Dance and Circus Space; **Bacon** at Dance4). **Rubidge** has mentored emerging choreographers at Rambert Dance.

**Baysted's** research into music for computer video games, particularly as Audio Director and co-composer for *Shift2:Unleashed* (£240,000 royalties) challenges and changes the gaming industry's use and understanding of music and sound in computer games. **Bacon's** (Choreographic Lab, Directors, **Bacon** and Midgelow, Middlesex) research on 'Finding her Voice' and 'Skript' ([www.writing-dancing.blogspot](http://www.writing-dancing.blogspot)) is changing how audiences articulate responses to and engage with contemporary dance.

Strategic use of University research funding, and HEFCE strategic development fund has supported the development of international collaborations (Cultural Exchange, San Francisco) with an aim to foster future research collaborations. This developing collaborative community of artists will be the seed-bed for future research where impact is embedded from the outset and the project offers a model for developing future relationships with professional artist organisations and communities. Additionally, support for external bidding to sustain

researchers has aided the development of projects with potential impact. During the REF period the Unit has recruited staff with impact experience and/or readiness (**Bacon, Hunter, Lobel, Phillips, Dascal, Hector-Watkins, Swayne**) in order to further our impact strategy and agenda.

**b. Strategy and plans**

The learning from this period of openness and inclusivity provides the ground for our future strategy. We aim to continue to emphasise the relationship between the academy and the professional arts sector with sharpened focus on particular beneficiaries as outlined above and in line with the themes outlined in REF2. Within the broader context of the university strategy placing research and impact at its heart, the Unit strategy will systematically support future impacts arising from research *to develop and sustain art forms* and *arts and wider social issues*. This strategic approach is already taking shape in the newly consolidated international relationship with organisations in San Francisco (listed above), with Live Art Development Agency and the more formalised relationship between The Choreographic Lab (**Bacon and Middelow, Directors**), Dance4 and SEDance. In addition, **we will achieve our strategic aims through** the continued appointment and development of researchers' who work with an impact agenda and through the use of the Showroom and Bishop Otter Gallery; exploring collaborative partnerships with impact events located at the host organisation (SEDance, Dance4, The Point), foregrounding research driven pre and post show talks, performance talks, lectures, workshops aimed to attract an arts interested public. We will continue to publish in non-scholarly magazines, mentor new staff to develop research with clear impact aims, mentor young emerging professional artists, continue the development of an associate artists scheme, increase our number of visiting artists and ensure there is a programme of work supporting the artists in order to 'capture' the research and make it publicly available via podcasts and events hosted by the Showroom. The Unit will continue to develop relationships with funders, venues, arts organisations and community groups to ensure staff research maximise the impact generating potential that is at the heart of most arts based work. Structural factors to support these plans include financial and other support from the Unit and University such as focused mentoring, development of specific impact plans for each research project, allocation of resource and administrative support where available and appropriate. The Unit will continue to draw on University resource such as the Research Facilitation Fund and PhD bursary funding, both of which have impact as criteria in their allocation. As a Unit we will develop innovative models for capturing and analyzing impact and this, in turn, will benefit the wider professional and academic field.

**d. Relationship to case studies**

The case studies submitted are examples which broadly characterize the themes 1 & 2 (section a) and are examples which highlight the themes developed in this document. They outline research that is ongoing and evidenced. **Flexer's** work is having a substantive impact on emerging UK choreographers through her ongoing studio engagement with issues of a methodological nature. **Baysted's** research in ludomusicology is having a substantive impact on the gaming industry and, in turn, developing the newly established and under-researched area of ludomusicology. The two case studies reflect the wider Unit's strategic aims as well as offering a snapshot of individual's approach to impact which is also reflected in the research undertaken by **Bacon, Farman, Lobel, Daniels, Plowright, and Little**. All of which offer unique models for pathways to impact and future beneficiaries.