

<p>Institution: University of Kent</p>
<p>Unit of Assessment: 35, Music, Drama, Dance and Performing Arts</p>
<p>a. Context The Schools of Arts and Music and Fine Art encompass the disciplines of Drama, Film, Fine Art, Music, and the History and Philosophy of Art, based across two campuses at Canterbury and Medway. Collectively, we seek to promote synergies between scholarship and practice-based production, and to realize our commitment to the benefits of artistic creativity, contemporary and historical, to society at large. The five accompanying case studies and this contextual account show that prime beneficiaries beyond the HE sector include: the general population, locally, nationally and internationally; cultural practitioners and communities; and disability groups. Our impact is evident in the sphere of cultural life (with its contribution to economic prosperity though the cultural sector), and in education and public discourse around regeneration and health issues.</p>
<p>b. Approach to impact Staff have developed productive relationships with diverse non-academic user groups and audiences to enhance the impact of their research. Activities and beneficiaries may be clustered under the following themes:</p> <p>Social policy and therapeutic benefit: Our research has impacted on certain domains of clinical practice. The <i>Imagining Autism</i> project, led by N Shaughnessy and Trimmingham, has benefited autistic children and adults, their families, carers and doctors. Collaboration with psychologists and neuroscientists has yielded new understanding and performance-based therapies (CSa). Double's stand-up performance <i>St Pancreas</i> has likewise been enthusiastically received in the diabetes community by doctors, patients and their families. The live show and DVD make available to a lay audience a deeper grasp of the condition, benefiting sufferers and their families (CSd). The social resonance of Barnard's film <i>The Arbor</i> is highlighted by its screening at the House of Lords (CSc). Section c describes the development of these and related projects into the next REF cycle.</p> <p>Local and regional communities: Much of our research engages with local communities and audiences, contributing to cultural activity and its related economic impact in the region; to participation and engagement in the arts; and to understanding and documenting local history. Colleagues have played various roles in the remarkable transformation of the region since 2008, in the wake of the opening of HS1, the high speed railway linking London and East Kent. In Margate, a beacon for culture-led social and economic regeneration, we were a founding patron of the Turner Contemporary and contribute to their education and outreach programmes. The Margate Theatre Royal features talks, participatory arts practice and performance by staff and students. <i>Living and Working on Sheppey</i> has involved Hatton and others collaborating with the community group 'Remember Bluetown,' and is funded by the South Eastern Coastal Communities programme. Stevenson and Thompson have worked on numerous participatory theatre and dance projects across Kent, integrating older and young communities. Our Medway campus, based at the Chatham Historic Dockyard since 2006, has galvanised economic and cultural regeneration through site-responsive work, exhibitions and installations. Staff have made substantial contributions, including provision of financial and organisational support, to local arts festivals such as Fuse in Medway, the Canterbury, Whitstable and Herne Bay Festivals, and the Whitstable Biennale, as these have evolved into prestigious national art platforms. In Canterbury, Drama staff were involved in the reinvention of the Marlowe Theatre, a £26m project opening in 2011, and in the planning and programming of the 150-seat Marlowe Studio Theatre, aimed at educational links and local performance. The Marlowe now hosts an annual cultural engagement event, 'Lifting the Curtain', around current research in Drama. Our Graduate Theatre Company scheme, run in conjunction with the Gulbenkian Theatre as well as the Marlowe Studio offers opportunities for recent graduates to stay in the region to work with local groups.</p> <p>Primary, secondary and further education: We have provided expert advice for schools and teachers, and contributed to the engagement and participation of new young audiences in the arts. Thomas supplies educational packs about our own Studio 3 gallery exhibitions to local schools. Fretwell's Water Music: Composition for children and orchestra was performed (with workshops) at Skywood School, St Albans. Smith gave a talk on film at Blean Primary School. Trimmingham has run day-long workshops for families on puppetry, as part of 'Imagining Autism' (CSa). Double founded the Gulbenkian Youth Theatre, aimed at 11-16 year olds from the local community. Influence has also been secured by introductory primers aimed at educators and non-academic</p>

readerships as well as students. For example, Pooke has produced *Contemporary British Art: An Introduction* (2010), and co-authored *Art History: The Basics* (2008: translated into Farsi, Turkish and Spanish) and *Fifty Key Texts in Art History* (2012).

The creative and cultural sphere: Our researchers include many emerging and established filmmakers, theatre practitioners, fine artists, and composers. Their work reaches wider audiences through exhibitions, screenings, concerts, recordings and performances, disseminating new forms of artistic expression that influence creative practice at local, national and international levels. The work of Barnard (CSc) and Turner has been screened at prestigious, international film festivals, and recognized by prizes. Mizek's *Mapping Rohmer* film has been selected for the 2013 Copenhagen Film Festival. Molitor's work has been performed and broadcast throughout Europe and at many festivals including Wien Modern and the BBC Proms and she has been commissioned by the London Sinfonietta, the BBC, and the Royal Philharmonic Society. Compositions by Fretwell have been performed in venues throughout the UK and broadcast on BBC Radio 3 and 4. Pasoulas has presented his work at the Royal Academy of Music and The Red Gallery in London, the Palais Kabelwerk in Vienna, the International Confederation of Electroacoustic Music in Beijing, the International Computer Music Conference in Ljubljana and the Auditorium festival in Stockholm. Cowie's critical and theoretical writing has exerted a key influence on non-fiction film practice (CSb). Cinquegrani's research on the politics of early London film informed cartoonist Gianfranco Manfredi's series *Shanghai Devil* (Sergio Bonelli Editore, Milan). Several colleagues have contributed specialist training sessions including Allain's workshops on Grotowski (CSe) and Barnard's masterclasses on documentary filmmaking (CSc).

Among the **exhibitions** that staff have curated are Allain's British Grotowski project for the National Theatre Olivier Foyer and Battersea Arts Centre, touring to the Centre for Performance Research, Aberystwyth (CSe). Trimmingham advised the Barbican Art Gallery on their 2012 exhibition 'Bauhaus: Art as Life'. Exhibitions in our Studio 3 gallery, which are free and open to the public, have variously focussed on James Barry, Art & Language, Mezzotint, Ana Maria Pacheco, John Blackburn, and Alfred Drury (the majority curated by Thomas).

Colleagues are regularly invited to channel their research into **public education and outreach activities**, contributing to public discussion by giving pre and post-performance talks, hosting workshops and leading screenings in galleries, theatres and cinemas. Venues for a sample of the 45 events in the period include the National Theatre (Allain); Tate Britain (including the Hammer's 2012 Rothenstein Lecture); the Barbican Centre and Theatre (Boenisch, Smith, Trimmingham); Victoria & Albert Museum (Trimingham); Shakespeare's Globe (R Shaughnessy); the Goethe Institute (Boenisch, Frey); the British Museum and BFI (Stanfield). Internationally, selected events include Smith's keynote on the role of the arts in society, Groningen; Allain's Grotowski film screenings at the Lincoln Centre, NYC; Lodder's public talks on Russian art in Łódź, Poland and the National Art Museum, Beijing; Cowie's keynote at the 'It's All True' documentary film festival in São Paulo; Turner's presentation at the Copenhagen Film Festival; and Henry's public talks on Renaissance art in Madrid, Paris, Tokyo, Florence and Cleveland.

Our aim to extend our impact internationally is expressed through **digital and social media**. Each research centre has its own website, and project outputs have been disseminated and distributed in the form of DVDs (the Grotowski Project, CSe; *Saint Pancreas*, CSd) and film documentaries (*Imagining Autism*, CSa). Interviews and reflections on the work of artists include **DVD commentaries** on Von Trier conducted by Smith, and on Noble by Double. Guerin writes the successful **blog** [Fx Reflects](#). Staff have also contributed to **radio and television discussion** of cultural movements and public policy, including Allain on both Russian Theatre and Grotowski (*Night Waves*, Radio 3); Henry on his 'Late Raphael' exhibition (RTVE, Spain); and Roesner on Incidental Music for Theatre (*Deutschland Radio Kultur*). Cinquegrani and Hammer contributed to the 'Camden Town Group in Context' project, a pioneering **on-line resource** developed by Tate Research (2012). Pooke was central to the Leverhulme-funded *Comintern Poster & Archive Project* that stemmed from the discovery of a cache of 475 Comintern, Civil War and Cold War Posters owned by the Marx Memorial Library. A catalogue is being made accessible on the MML website, while exhibitions were presented at the 2010 TUC Congress (Manchester) and Pushkin House, London (*Visions of Utopia*, 2013).

Infrastructural support has increasingly assisted individuals and clusters of staff to achieve impact from their research. The **University** formalised its commitment in the *Public Engagement with Research* (PER) strategy. During his period as Faculty Research Director, Allain (Drama) was

Impact template (REF3a)

key to this development. PER has established a network to promote the sharing of good practice in this area and its aims include: providing opportunities for staff to develop public engagement skills; ensuring that the needs and interests of the wider community are properly assessed in new projects; and providing funding for activities through the Public Engagement with Research Fund (10k annual budget). We have also benefited from significant **investment in facilities**. The Gulbenkian Theatre and Cinema have been augmented by the new Jarman Building, home to the School of Arts, which houses the Studio 3 gallery and fully-equipped drama studios that host the Gulbenkian Youth Theatre at weekends. Music is supported by the multi-million pound studio and performance facilities on the Medway campus and the Coyer-Fergusson concert hall on the Canterbury campus. Such venues enable us to realise the University aim that the campuses be cultural centres for their communities.

The **Faculty of Humanities** supports public engagement via the [Kent Institute for Advanced Studies in the Humanities](#) (KIASH). Staff and PG students have received awards to develop interdisciplinary and public-facing research events, for which our research centres contribute a proportion of the funding. KIASH organizes open lectures each year, combining inaugural lectures by Kent faculty with presentations from high-profile visiting experts. Recent contributions from Arts have included inaugurals by Cowie (on documentary film) and Howle (on the role of sound in film). The KIASH lectures are complemented by the School's own annual event, the **Jarman Lecture**, which has hosted presentations by film producer James McKay on Derek Jarman and journalist Jon Savage on the televisual history of youth culture. Faculty funding underpins a formal link with the Institute of Contemporary Arts, resulting in several public engagement events each year in London. Impact is embedded within the Graduate School's training programme for PhD students.

Within the Schools, our **Research Centres** (European Theatre Research Network (ETRN); Aesthetics; Cognition, Kinesthetics and Performance; the Interdisciplinary Study of Film and the Moving Image; Sound-Image-Space; Art History and Visual Culture) foster not only research collaboration but also the involvement and participation of arts practitioners, non-HE professionals, and the general public. They also seek external **funding** from professional bodies beyond the research councils to enable a range of modes of research and cultural practice. Support from the Wellcome Trust, South Eastern Communities Programme, and the Arts Council shows that our research is seen as having real potential for public engagement. **Research management** includes an emphasis on impact within the Individual Research Plans that are discussed annually with the Heads and Directors of Research of the Schools.

c. Strategy and plans

Looking forward, we are committed to locating our research activities, which are inherently public facing, within regional, national and international networks and partnerships, and to maintaining and expanding our influence in the creative, cultural, educational and social spheres while taking advantage of funding and facilities provided by the University. Impact is now fully recognized through funding schemes at Faculty and School level. The Humanities Impact scheme provides awards of up to £3k to support impact initiatives, with the Schools match-funding these awards.

We have also implemented a number of strategies to monitor and refine our impact activities and capability. Our ambition to make a difference beyond HE has been formalised at School-level by the creation of the post of **Director of Impact and Public Engagement** (DIPE). Three new practices have been introduced alongside this role. First, termly workshops on public engagement and impact, acting as a mechanism for debate and exchange of good practice, as well as an opportunity for staff to present research and consider the most effective pathways to impact. Second, the DIPEs will work with the Directors of Graduate Studies in order to ensure that public engagement and impact training and opportunities are embedded in our postgraduate research culture. And third, the individuals appointed to the DIPE role will work with the Directors of Research to identify projects with particular potential for exerting influence beyond academe, and to ensure that support and resources are put in place.

This is also a strategic priority for our **Research Centres**. As an example of plans already under development, Sound-Image-Space will launch the TÖNE art festival in June 2014, featuring work that explores the links between music, sound, visual space and site, with a variety of commissions based throughout the Historic Dockyard in Chatham and the surrounding area. The directors, Molitor and Bacon, are in discussions with Medway Council's Head of Economic Regeneration and Arts Office about using vacant commercial spaces in Chatham town centre and the river walkway, possibly developing into a public art initiative. A residency in partnership with a

key local arts venue (the LV21 lightship) will link into the Creative People and Places EU Economic Regeneration Programme. This is community-centred and part of an outreach plan that includes a project at the local leisure centre, featuring an underwater, participatory concert. Other works (by Klee and Giddy) will engage directly with local history and people. Likewise, ETRN will maintain its link with theatre practice in continental Europe while continuing interdisciplinary engagement with Politics, running performance practice workshops on intervention and the 'dramaturgy' of politics. The new Centre for the Study of Art History and Visual Culture is planning public engagement events with the Turner Contemporary, such as an exploration of women artists and abstraction in conjunction with the Helen Frankenthaler exhibition in March 2014.

Interdisciplinary work with a biomedical emphasis and clinical implications will continue beyond 2013: the *Imagining Autism* (CSa) team have applied for AHRC follow-on funding, and a documentary film on the project, made by Turner in collaboration with N Shaughnessy and funded by Kent Enterprise, will be launched in March 2014. Illingworth's 'Lesions in the Landscape: Claire and the Island of Hirt' will explore, through collaboration with neuroscientists and a woman with severe retrograde amnesia and prosopagnosia, the effects of amnesia and cultural erasure on one individual and wider society through a video and sound installation, publications and a series of forums. A three-year project, 'Lesions' will be supported by a Large Arts Award from the Wellcome Trust. Barnard's next major project will be developed with the support of a Wellcome Trust Screenwriting Fellowship, 'awarded to a writer of exceptional talent who seeks to explore science and the human condition.' The early reception of Barnard's *The Selfish Giant* (2013) suggests that it may well exceed *The Arbor* (CSc) in combining cultural and social impact.

It is notable that this REF submission includes a high proportion of new and early career **appointments**, who are required to demonstrate strong engagement with the influence of their research in the wider cultural and social spheres. Hammer and Henry, appointed in 2012 at Professorial level in HPA, have both curated major international exhibitions. *The Late Raphael* show, co-curated by Henry, attracted large visitor numbers when exhibited at the Prado Museum, Madrid, and the Louvre, Paris. He is now working towards a Perugino show in Paris, and is involved in planning major exhibitions to mark the 500th anniversary of the death of Raphael in 2020, involving the museums and churches of Rome and the Vatican. In Drama, Laera's PaR project 'Translating African Plays' will increase the visibility of under-represented post-colonial writers and contribute to the economic prosperity of individuals and communities by promoting the understanding of minority linguistic, ethnic and immigrant cultures and interpreting this cultural heritage for wider audiences. Cinquegrani is involved in the planning of the Kent Museum of the Moving Image, a museum, research facility and entertainment venue due to open in Deal in 2015, with a remit to engage the wider public as well as devotees of the history of cinema technology.

The **50th Anniversary** of the University in 2015 represents an opportunity for re-affirming Kent's engagement with local communities. During the year we are planning numerous public-facing events, including performances, exhibitions, installations, screenings, talks and discussions. Hammer will curate an exhibition on British art in 1965, the year in which the University was founded, shared between the Turner Contemporary, the Mascalls Gallery in Paddock Wood, the Beaney House of Art and Knowledge in Canterbury and Jarman's Studio 3.

d. Relationship to case studies

The five case studies exemplify recurrent themes, interdisciplinary and interpersonal connections, and forms of creative, cultural, educational and social impact, that have been achieved and are being planned by staff. Cowie has influenced an international range of filmmakers and curators (CSb). The *Grotowski project* demonstrates cultural benefit, informing professional practice and teaching in schools while enriching public understanding of modern European theatre practice (CSe). *Imagining Autism* and *Saint Pancreas* are each leading to new understandings of the therapeutic dimension of the arts (CSa and d). *The Arbor* has exerted impact on all fronts through its innovative interdisciplinary practice and the political importance of its content (CSc). All five case studies have benefited from the School and Faculty support schemes, and the infrastructural investments, described above – the latter being of particular significance for the practice-based research evident here. In line with our research strategy, case studies a, b, c and e sought and won notable external funding, supporting both the underpinning research and impact activities. Our experience in developing the impact for these research projects has also been critical in making impact central to annual IRP discussions, and to research centre planning.