

<p><b>Institution: University of Bristol</b></p>
<p><b>Unit of Assessment: 35A: Music, Drama, Dance and Performing Arts (Drama)</b></p>
<p><b>A. Context:</b> Research is undertaken in Film/Television and Theatre/Performance in a variety of modes from monographs and articles to practice-as-research. The primary non-academic beneficiaries are artists and practitioners, curators and archivists, and the general public. Research undertaken by individuals, as well as part of externally-funded research projects, reaches beyond academia in a number of contexts, from public lectures and presentations to events taking place outside the university. Key projects based around contemporary performance practice, high-definition imaging, colour film and community video archives, in particular, engage with audiences and users including theatre and performance companies, film-industry professionals, film and theatre archivists, the general public and local communities. Knowledge exchange and engagement with the creative and cultural industries continues to be a major driver for our research which has been externally-funded by the AHRC, the Arts Council and others. It has resulted in on-going, sustained collaborations with a number of key arts organizations. The Department's commitment to knowledge exchange with relevant industries and professions and engagement with audiences ensures that impact is structured into the planning and delivery of projects, and emerging opportunities to disseminate findings are supported through flexible teaching arrangements and travel funds. In addition, staff take advantage of University structures that facilitate an active, dynamic approach to Impact ensuring that a broad range of activities, projects and initiatives constitute a sustainable, long-term strategy.</p>
<p><b>B. Approach to impact:</b> The Department's Impact strategy is founded on:</p> <ul style="list-style-type: none"> <li>• Facilitating the reach of research to key users, audiences and professionals through project design, technical infrastructures and commitment to documentation.</li> <li>• Engaging in sustained collaboration and with key arts institutions, venues, practitioners and industry professionals.</li> <li>• Promoting public engagement.</li> </ul> <p><u>Project design, user involvement, documentation and dissemination:</u> We design research projects that are highly collaborative, involving multiple modes of output from articles, films and performances to websites and DVDs. Colleagues working in contemporary performance and in film and video are able to document their work with a view to broad dissemination through publications, DVDs, websites and recordings. Our experience of creating documentation ensures we can track the impact of our work, as evidenced in our case studies. Clarke, Gray, Jones and Piccini's research around documenting, archiving, digitising and managing digital documents of performance has been widely disseminated nationally and internationally (NRLA Video Archive Online, resulting from the AHRC-funded <i>Into the Future</i> project, 2010-11). This approach has also been exemplified by two JISC-funded projects (2009, 2010) which supported two summer schools and the development of an online training resource for scholars, professional practitioners, curators and archivists.</p> <p><u>Collaborations with key organisations and institutions:</u> Staff collaborate regularly with a number of key arts institutions, including the Arnolfini, Watershed Media Centre, Knowle West Media Centre, the British Film Institute, the BBC, the RSC, the Globe, Battersea Arts Centre and Bristol Old Vic. Research projects are designed to involve these venues and communities, enabling participation across diverse groupings with dissemination outside of academia. Our collaborations with some institutions have been consistent, building up into sustained relationships over the years. They constitute an integral part of the design and methodologies of research projects. This is particularly the case with the Arnolfini, starting with a partnership co-funded by the AHRC's collaborative doctoral scheme (2005-08), leading on to <i>Performing Documents</i>, a performance archive project with creative industry partners Arnolfini and In Between Time Productions (AHRC, Jones, Clarke, 2011-14). Co-investigators worked alongside curators to develop <i>Version Control</i>, a major exhibition on the theme of re-use of archival material by professional practitioners and companies.</p> <p>The <i>Memory of Theatre</i> project (AHRC, Research and Enterprise in Arts and Creative Technology award, Clarke, 2012) is co-directed by Tom Morris, artistic director of Bristol Old Vic, and also involves collaboration with newer organisations: the Pervasive Media Studio, Mayfest, Pyxis Design and Calvium (designers of AppFurnace), and WiFiSlam, a company that has developed a software-based internal location system. Since 2007 Street's research on Film Colour has also represented significant knowledge exchange with two funded projects (AHRC 2007-10,</p>

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Leverhulme Trust 2012-15) involving collaborations with a number of international film archives in London (BFI National Archive), Amsterdam (the Eye Institute), New York (George Eastman House) and Italy (Bologna Film Archive). In 2009 *Colour and the Moving Image: History, Theory, Aesthetics, Archive*, an international conference and archival screening event, was held at the Arnolfini with the participation of staff from the British Film Institute and international film archives. This resulted in a co-edited collection (*Colour and the Moving Image*, American Film Institute Film Reader series, Routledge, 2012) that included contributions from archivists, and later a book *British Colour Cinema: Practices and Theories* (2013) featuring interviews with industry professionals and archivists. In 2009 Street curated a public exhibition to celebrate the 50<sup>th</sup> anniversary of *Screen* at the Bodleian Library, Oxford.

Professional Industry links and connecting with communities: Film industry professional Terry Flaxton's research into high-definition cinematography within the department was sustained over a period of 5 years, involving the university, the locality and international venues. His Knowledge Transfer Fellowship (AHRC, 2010-12) involved extensive collaboration with the Watershed Media Centre for workshops with industry professionals and his Creative Industry Fellowship (AHRC, 2007-10) resulted in installations that have been exhibited all over the world, as well as practice-as-research works held in permanent collections internationally.

One of Flaxton's installations, 'In Other People's Skins', has been exhibited in a number of Cathedrals, including Wells, Winchester, Southwark, Bristol and Bath Abbey, as well as venues in New York, Sweden, Malta and China. Audience interaction was part of the installation's design, involving local communities and schools. Another prime example of this approach is the *University of Local Knowledge* project (RCUK, 2012-13, Digital Economy Programme, Piccini, co-investigator) that brings together Bristol's Knowle West Media Centre (KWMC) and the Knowle West community with a team of academics, artists and educators to enhance our understanding of the relationships between physical and digital communities. The AHRC-funded *Connected Communities* project *Know Your Bristol* (2012, Piccini, co-investigator) is a partnership with Bristol City Council and communities across Bristol to work with personal film and video archives to explore and unlock the heritage value of localities. Finally, *Productive Margins*, (2013-18, Economic and Social Research Council's *Connected Communities* strand, Piccini CI) is a collaboration between University of Bristol and Cardiff University and a number of community groups in Bristol and South Wales with the aim of connecting communities and researchers in Bristol and South Wales to co-produce participation in decision-making across politics, policy and the arts. The *Memory of Theatre* project engaged with the public during the process of gathering and recording oral history interviews in situ at the Bristol Old Vic and the app designed by Calvium delivers the research to public audiences.

Clarke's company Uninvited Guests's theatrical guided tour, *The Good Neighbour* (Battersea Arts Centre, London, 2012), closely involved local businesses and communities in the research process. Uninvited Guests's participatory work *Love Letters Straight From Your Heart* (2007-13) has toured to rural areas and been performed in day centres for the elderly in London. Jones's practice-as-research with *Bodies in Flight* similarly involves participation and partnership with non-academic and professional communities in the research process, delivery and reach of performances, for example, *Dream-work* with Singaporean company spell#7, festival partners Mayfest and Singapore Arts Festival, and producer partner Dance4 (Nottingham); *Model Love* with Arnolfini; and *Gymnast* with Dance4, the BBC and sports partner Rushcliffe Academy.

In theatre history, White's research has been key to the Shakespeare's Globe project since the late 1990s, and has become even more central to it following his research into the illumination of the early modern indoor playhouse. He is one of the core team of advisors to the project team responsible for developing the indoor playhouse due to open in 2013.

Krebs's editorship of the *Journal of Adaptation in Film and Performance* has developed a section dedicated to non-academic perspectives, making research visible to artists who regularly contribute to and read the journal, thus facilitating impact on their practices by creating a space for debate and dialogue between academics and artists.

Promoting public engagement: Colleagues are involved with public engagement activities on many levels, presenting their research in public venues including the V & A and the Globe Theatre

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(theatre lighting; White, 2012), the BFI Southbank (colour film; Street, 2012), the Watershed (slapstick comedy; Clayton, 2011), the Theatre Royal, Stratford East (adaptation and translation; Krebs, 2010), Africa in Motion Film Festival (South African cinema; Maingard, 2009, 2012), the Courtauld Institute (Avril, dance and madness; Hindson, 2011) and Elswit's contribution to the *Public Conversation on Germany at the Cultural Olympiad* at King's College London's Arts and Humanities Festival, 2012. We are regularly consulted by broadcasting institutions, for example, Hindson contributed expertise on film actresses in 2011 for the BBC's *Who Do You Think You Are?* and Street contributed expertise to BBC Radio on the history of film trailers (Radio 4, 2010, drawing on research published in *Historical Journal of Film, Radio and TV*. The University's Public Art Lectures series (chaired by Street) was on the theme of colour in 2010, attracting audiences of +300. Street participated in a workshop on Fashion and Film in Ningbo, China in 2011, within the context of an international fashion festival. Since 2012 we have been collaborating with Arnolfini on monthly film screenings introduced by colleagues for public audiences.

**C. Strategy and plans:** Our strategy for the future is based on:

- Building on our established collaborations and forging new ones.
- Promoting Impact awareness at every stage of research development.
- Taking advantage of external funding schemes.

We plan to continue our long-standing relationships with arts organisations and professionals, and to seek new partnerships, users and audiences. Towards this end staff are encouraged to make use of departmental and faculty research funds to support certain forms of engagement and documentation, as well as working with the University's Centre for Public Engagement. We regularly consult the University's Research and Enterprise Development Office, and facilitate opportunities for secondment where appropriate, e.g. Hindson 0.2 FTE for a year to develop projects with University Theatre Collection, some of which involve work with museums (Holburne, Bath) and theatres (The Egg, Bath Theatre Royal). As in the past we plan to take maximum advantage of funding schemes that require impact as they develop. The *Memory of Theatre* project, for example, models a new creative and technological approach to delivering locative media indoors via mobile devices, transferable to other heritage buildings, galleries, theatre/music venues, etc., as well as more commercial contexts. Such activities ensure that technology is harnessed to ensure broad and diverse participation in the creation of research content and maximising the potential of its reach. *In the Shadow of Things* (Metelkamp, AHRC 2013) also takes this approach in a collaboration with Victoria Forrest, a photobook publisher, to develop an app/book designed for distribution on the Apple iPad's iOS platform using a large collection of intensely personal and striking photographs, film clips, drawings and audio-recordings produced by the award-winning photographer Leonie Hampton.

**D. Relationship to case studies:** The case studies represent our key examples of impact, but our overall strategy embeds this as an integral aim of our current and developing research projects and practices. Our commitment to multiple forms of research output continues to be important. White's DVD, *Chamber of Demonstrations*, for example, was submitted as an output for the RAE 2008. Its impact in schools is documented in the case study, as well as upon The Globe's current major project to reconstruct an indoor early-modern playhouse in its Bankside complex. Jones and Clarke's case study on performance archives exemplifies our strategy of developing long-term relationships with key organizations, leading to multiple research projects, funded from a variety of research council and other sources, producing outputs and impact across a range of beneficiaries. The symbiosis between research, technology and outputs has also been of fundamental importance to this case study, enabling live performance to be documented in a number of innovative ways and disseminated via online platforms. Both case studies exemplify the Department's strategy of promoting and supporting mixed modes of research from practice-as-research to monographs. They also demonstrate the range of our partnerships with professional communities to produce work that has the potential to reach audiences outside of academia. From design and methodology to outcomes, the research underpinning the case studies is part of a broader tradition of applied research, placing it in diverse environments made up of a broad constituency of user groups.