

Impact template (REF3a)

Institution: Queen Mary University of London (QMUL)
Unit of Assessment: D35 Music, Drama, Dance and Performing Arts
<p>a. Context. QMUL Drama was established in 1996 with a dual mission: (1) to participate actively in enhancing theatre and performance's impact on cultural life and practices, civic society, economic equality and public discourse; and (2) to contribute significantly to public understanding of how theatre and performance enable these kinds of impact. Since then, we have shaped academic scholarship and research-led practice and influenced how cultural institutions, large and small, define their priorities and develop their programmes. Our impact emerges from four interconnected research groups working across cultural histories of performance, transnational performance, live art and applied/socially-engaged performance. We root knowledge creation and dissemination strategically in collaborative research projects formed in partnership with numerous public agencies and cultural institutions. This enables us to influence policy makers in local and national governments; develop programming and other initiatives with theatres, festivals, galleries and artists; and contribute directly to the UK's creative economy, social wellbeing and cultural life.</p> <p>We cultivate new audiences for research by provoking original thinking through publishing, performance, broadcasts, consultancies, evaluations, reviews, commissions, training, curating, public lectures, seminars, workshops and trusteeships. In the current assessment period, in addition to over £1.8m received from the research councils, QMUL Drama has secured over £2.5m for public engagement and impact activities from charities and trusts (eg Paul Hamlyn and Rockefeller Foundations), industry (eg Petrobras, Banco do Brazil) and government agencies/ local authorities (eg Arts Council England [ACE], LOCOG, New York State Council on the Arts, Tower Hamlets Council). Three submitted case studies detail our research's impact and influence. What follows shows our strategies for pursuing new ways of influencing creative practices and cultural policy and cultivating new artists, audiences, working methods and knowledge-transfer networks.</p>
<p>b. QMUL Drama's approach to impact is to sustain, strengthen and extend the reach of our research through optimising institutional resources and constructing strong strategic partnerships.</p> <p>CREATION OF DEPARTMENTAL INITIATIVES: In 1997, Drama set up an interdisciplinary research centre, <u>People's Palace Projects [PPP]</u>, which became an ACE-funded National Portfolio Organisation [NPO] in 2010. PPP enables us to provide support for multi-institutional research collaborations and international knowledge-exchange programmes. Heritage has been Director of PPP since its inception and one Drama staff member is always on the Board of Trustees (Escolme 2010–present). PPP's five staff support Drama colleagues to develop their socially-engaged research and to <u>collaborate and engage with a diverse range of non-academic agencies/networks</u>. PPP has provided a model for other companies and artists becoming temporarily resident in Drama. Phakama (ACE NPO) has become an <u>Arts Organisation in Residence</u> (2010-16, mentored by McAvinchey), illustrating how Drama offers the physical and critical space for both individual artists and arts organisations. Impact is embedded across our departmental structures through senior staff <u>mentoring</u> Early Career Researchers [ECRs] and Postdoctoral Researchers [PDRFs] to ensure their research is shaped and enriched by active public engagement (e.g. PDRF Watt-Smith's dramaturgy at the National Theatre Studio developing a project on Sophie Calle). This strategy is continuously strengthened by the <u>presence of contemporary arts practitioners</u>. The Artist-in-Residence [AiR] research programme (2009-12, led by Johnson and Weaver) hosted eight artistic residencies and created three festivals of performance and associated events, including talks and critical dialogues (funded with £44,657 from ACE). In addition, over 130 artists have delivered classes and participated in collaborative research projects with us since 2008, including: Mojisola Adebayo, Tim Crouch, Mark Ravenhill, Roxana Silbert, and Del LaGrace Volcano.</p> <p>ENGAGEMENT WITH QMUL INITIATIVES: By working collaboratively with College structures, we ensure greater impact for our research and we have been instrumental in advising and shaping the establishment of new impact mechanisms and networks at QMUL. Heritage was a member of the 2012 steering group that set up QMUL's Centre for Public Engagement [CPE] as part of an RCUK 'Catalyst' award of £300k to embed and sustain public engagement across the College and PPP is one of its founding research centres. Drama projects led by Delgado, Ridout and Weaver have subsequently been funded by CPE through open competition [£70,905 total] while Campbell's 'Meet the Dental Detectives' collaboration with QMUL's Institute of Dentistry is highlighted in RCUK's 2013 publication showcasing the successes of embedding public engagement in research. Our contribution to fulfilling the College's commitment to public engagement, outlined in QMUL's</p>

strategic plan (www.qmul.ac.uk/docs/about/32329.pdf), is recognised through regular funding for Departmental initiatives. For collaborative ventures with non-HEI partners, Campbell, Harvie, Heritage, Johnson, McAvinchey and Weaver have secured £83.2k from competitive internal funding streams (including Prospects, QMUL Santander Mobility Funds, Westfield Trust) and £34.5k from the London-wide LCACE and its successor London Cultural Capital Exchange [see REF5].

DIRECT ENGAGEMENT WITH UK CULTURAL AND CREATIVE SECTOR: QMUL Drama's strategy is to create a team of research specialists whose academic expertise is constantly challenged by their exchange with cultural institutions and audiences. The importance and influence of Drama staff across the UK's creative and cultural sector can be seen in our governance roles at national level. Delgado, Escolme, Harvie, Johnson, McAvinchey, Weaver and Welton occupy roles as trustees, directors and chairs of arts institutions including Actors Touring Company [ATC], Chelsea Theatre, Daily Life Ltd, Half Moon Young People's Theatre and Live Art Development Agency [LADA]. Drama staff also mentor professional artists on distinguished professional schemes such as the ACE Cultural Leadership Programme (Weaver 2007-9) and the Clore Leadership programme (Heritage 2010, '11). QMUL Drama's impact on the development of individual artists has been extended through AHRC Creative Fellowships [Kira O'Reilly, 2010-13; Oreet Ashery, 2007-10], a Leverhulme Early Career Fellowship [Siddhartha Bose, 2011-13], and a QMUL Research Fellowship [Bobby Baker, 2008-10]. Since 2008, QMUL Drama has established 125+ active cross-disciplinary research partnerships with theatres, galleries, festivals, government agencies, foundations and schools, providing research-focused interaction with a diverse range of non-academic users in six UK cities including Liverpool, Newcastle and London. QMUL Drama has also established a strong track record in extending the cultural sector's influence in the fields of welfare, social justice and human rights. Staff build collaborative research beyond the boundaries of subject-specific projects so that we work directly with beneficiaries in areas of public health, education, public security, arts delivery and cultural policy, as evidenced by Heritage and Weaver's international practice-based research programmes (detailed in the *Cultural Policy and Transforming Publics* impact case studies). We focus especially on work with schools and educational institutions, including Campbell's AHRC-funded emotional literacy workshop programme (2009-10); Delgado's Prince's Teaching Institute work with secondary school teachers of Spanish (2013); McAvinchey's literary and creative skills projects in London schools (2011-13); and Heritage's programme with the QMUL Trust school St Paul's Way (2010-13). Our staff frequently demonstrate their ability to communicate their research to non-specialized audiences with 90+ pre- and post-performance interviews and lectures, and participation in panel discussions at major cultural institutions such as the Tate Modern, the Barbican and Malta Festival Poznan in the UK and beyond since January 2008. The Department also encourages and supports staff to disseminate research in the media, particularly through engagements that showcase research expertise and cultural commentary. Broadcast media includes: BBC Radio4's *Start the Week* (Delgado 14/5/12; Heritage 1/12/08); Delgado: TV3's *Noticies* (2009); Johnson: HRT News and RTL 5 Televizija's *Exploziv Magazin* Croatia (2009), panellist *Weekend* BBC World Service (2012), ARTE's *Tracks* (2013); Ridout: BBC Radio4 *Front Row* (2009); and Davids: Thread Radio (2009). Print journalism includes 120+ articles and reviews by staff in the *Brooklyn Rail* (Davids), *Guardian* online (Escolme), *Independent* (Johnson), *New York Times* (Weaver) and *Sight & Sound* (Delgado). Further work for the BBC and Globo TV is covered in the *Cultural Policy* and *Promoting Hispanic* impact case studies.

Since 2008, Drama staff have realised 173 different projects, as archivists, curators, dramatists, dramaturgs, directors, performers and translators in Europe, Africa, Asia and the Americas, challenging and changing audiences' experience. Drama staff have created and/or produced work at over 50 London cultural venues, including Heritage's *Rio Occupation London* (London 2012 Festival/Cultural Olympiad: 250 works of art and performance in 50 sites seen by over 37,000 people); Johnson's *Transmission* (National Portrait Gallery 2009); Davids's *At Her Feet* (Southbank Centre 2012); and Weaver (Chelsea Theatre 2008, '13). Over 60 performances and art works have been seen outside London in UK performing arts venues, including: Campbell's co-direction of *On the Rim of the World* (Glyndebourne Opera main stage 2009); and Ridout's co-translation of Mozart's *Die Entführung aus dem Serail* (Opera North, 2009, c. 13,000 audience). Over 16 productions by staff have been staged internationally, including: Delgado's co-translation of Koltès's *Black Battles with Dogs* (De Singel Antwerp 2009); Johnson's *Visions of Excess* (International Performance Art Festival Copenhagen 2008); and Welton's *Unknown Origin/Ursprungs Unbekannt* (Skampa International Theatre Festival Elbassen 2008). Curatorial work includes:

Impact template (REF3a)

Rufford's collaboration with architects Haworth Tompkins at Venice Biennale (2012); and Delgado, Heritage and Weaver's activities outlined in the three impact case studies.

Drama staff expertise has been drawn on as consultants, advisors, assessors and evaluators for theatres, arts organisations, cultural agencies and funding bodies (UK/international) on over 40 occasions. These include: Campbell, British Council Singapore (2010); Delgado, ACE (2010-13); Escolme, RSC (2011, '12); Heritage, Tallinn European Capital of Culture (2011), International Associate Young Vic (2008-11); Johnson, SPILL/Jerwood Charitable Trust (2011); McAvinchey, Glyndebourne Opera (2012); Watt-Smith, RSC (2009-11). Our participation in arts competition juries includes: Delgado, Discovering Latin America Film Festival (2008, '10), Buenos Aires Independent Film Festival (2012); Davids, FilmAfrica (2012); Heritage, Gulbenkian Arts Participation award (2010); and Welton, Jerwood Choreographic Award (2013). Programme notes have been authored for: Almeida, Barbican, English National Opera, National Theatre (Delgado); RSC (Escolme); Tokyo Festival (Ridout); Cheek by Jowl (Solga). Contributions to theatre blogs/websites include McKinnie (www.nationaltheatre.org.uk/video/positioning-the-shed); and Silverstone and Solga (<http://blog.shakespearesglobe>). Since 2008, the books, articles, performances, broadcasts, exhibitions, workshops, installations and dynamic actions of QMUL Drama have taken innovative research to a combined audience of over 2 million people in four continents.

c. QMUL Drama's Strategy aims to maximise research impact through active engagement 'with users and co-creators of our research' (www.sed.qmul.ac.uk/drama/research/strategy). **Plans** post-July 2013 include:

- i.** Extending our sustainable working relationships with key non-HEI partners through ongoing projects. **Plans** include: Delgado's collaborations with the London Film Festival and London Spanish Film Festival; Johnson and Weaver's editorial and curatorial partnerships with LADA; Watt-Smith's dramaturgy at the National Theatre Studio; Campbell, Escolme and McAvinchey's collaboration with PhD graduate Anne Smith's national English-language support project with charities Faith Action and Lifeline, funded by the Department for Communities and Local Govt.
- ii.** Investment in administrative posts which enhance the impact of research activities (recent actions include the School of English and Drama's investment in an E-strategy Manager and Web & Marketing Administrator) and which support the public engagement activities of academic staff whose research expertise contributes to our outward-facing model of cultural engagement (recent actions include the Sept. 2013 appointments of three ECRs, Bardsley, Carriger and Inchley).
- iii.** Bringing East London partners into knowledge-exchanges to extend the impact of our research in local communities of interest, identity and place. **Plans** include engaging local arts and cultural organisations in dialogues about Olympic legacy with communities preparing for Rio2016 (Heritage funded with over £350k by Brazilian Ministry of Culture and British Council); and building community-based strategies to expand intergenerational arts practices (Campbell, McAvinchey, Weaver; funding includes £15k from CPE, £15k from the AHRC-funded Creativeworks London).
- iv.** Creating new possibilities for the use of QMUL's facilities – digital and physical – to strengthen the cultural and civic function of the College. **Plans** include developing the recently refurbished People's Palace as a distinctive performance space in East London (Ridout, Weaver, CPE funded [£25k] 2014); co-hosting an annual Festival of Bangla & Bangladeshi Performance (Campbell, 2013); collaborative local/global programme on participatory digital installation technology with London's Roundhouse and Rich Mix (2014-17; funded by ACE, BC, Secretary of Culture Bahia).
- v.** Building on our track record in securing funding from streams outside the public sector to support timely projects. **Plans** include partnership with QMUL/Warwick Global Shakespeare Centre to produce a major Brazilian Shakespeare programme funded by the Banco do Brasil [£122k] and BC [£25k] for 2014 (Escolme, Heritage, Silverstone, Solga).

d. Relationship to case studies. Our three case studies show the reach and impact of our research with measurable outcomes focused on direct engagement with specific beneficiaries as well as dissemination to wider audiences. Whether it is through impact on practice as disabled artists prepare for Paralympic circus performance or advising the Secretary of State for Culture; whether it is in developing the programme of the Bow Women's Choir or the BFI; whether it is creating new forms of public dialogue about culture via Weaver's Long Table or with Heritage's interactive digital installations in Brazilian *favelas*; whether our audiences are post-performance discussants, pensioners in a residential home or business leaders in Davos, our research consistently seeks to strengthen understanding of the arts' transformative potential in civil society.