**Impact case study (REF3b)**

**Institution: Royal Holloway, University of London**

**Unit of Assessment: 35A: Music, Dance and Performing Arts (Drama)**

**Title of case study: Recreating lost dances**

**1.** **Summary of the impact** (indicative maximum 100 words)

Research by Emeritus Professor Richard Cave and Professor Elizabeth Schafer into modernist dance drama has:

* Produced a methodology for the restaging of lost repertoire, which has widened programming within the professional dance world;
* Enabled a re-creation of the initial production of W.B.Yeats’s 1934 dance play, *The King of* *the Great Clock Tower*, by using research to re-imagine the largely lost choreography ofNinette de Valois;
* Inspired the Royal Ballet School to apply the same methodology to a project on the choreography of de Valois’ protégée, Robert Helpmann

**2.** **Underpinning research** (indicative maximum 500 words)

Professor Richard Cave joined Royal Holloway in 1984 and has been researching Yeats and dance theatre since the 1970s. During this REF period Cave edited hitherto unpublished manuscript material relating to *The King of the Great Clock Tower*, the last of four collaborations between Yeats and de Valois. Cave transcribed both the verse and prose versions of the play and identified the importance of women as muses for Yeats; the prose *King* was inspired by de Valois and Yeats wrote the role of The Queen for her. Meanwhile de Valois established the School of Ballet for Yeats at the Abbey Theatre, Dublin. Cave argues that the performance text of *The King* is distinct from the written text and that, through the use of music scores, set designs, photographs, revisions to the script, reviews, correspondence and reminiscences by other performers, the lost performance can be re-imagined.

Professor Elizabeth Schafer joined Royal Holloway in 1991. Her research into the early history of the Royal Ballet, especially at the Vic-Wells during the 1930s, emphasizes the importance of theatre in de Valois’ dance practice as well as the way in which the physical material conditions at the Vic-Wells theatres influenced de Valois’ choreography in this period. Schafer was invited to be a consultant for Royal Ballet’s symposium, ‘Ninette de Valois: Adventurous Traditionalist’ (April

2011). This three day, international, public event, set out to re-evaluate de Valois’ achievements on the tenth anniversary of her death, with the purpose of emphasizing the links between dance and theatre in her work. Cave’s research on re-imagining the 1934 staging of *The King of the Great* *Clock Tower* resulted in the Royal Ballet School commissioning him to restage the lost piece fortheir symposium. This collaboration brought together Schafer’s research on de Valois in the 1930s, Cave’s textual research, and Cave’s research into the set design, photographs, etc. with practice-based research, in order to re-imagine de Valois’s lost 1934 choreography, working with Royal Ballet choreographer Will Tuckett.

*The King* was an appropriate test case for the methodology of re-imagining as it is hard to engagewith this dance play – which requires extensive choreography, mime and sustained tableaux - via the literary text alone. The recreation of the choreography particularly emphasized the profound impact of the danced role of The Queen, who is still and silent for the first half of the play. The re-imagining revealed that the stillness of The Queen unnerves the audience almost as much as it

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unnerves The King, creating a build-up in tension as the audience anticipates the moment The

Queen will finally move. Then throughout the second part of the play, The Queen’s dancing with the severed head of The Stranger marginalizes The King’s bluster and violence. The methodology of bringing together Cave’s manuscript work with practice-based exploratory research enabled the performance of a dance play, the precisely calculated choreographic impact of which had been lost to audiences for nearly eighty years.

* 1. **References to the research** (indicative maximum of six references)

1. **Richard Allen Cave (ed.), *W.B.Yeats: Selected Plays*, London: Penguin, 1997. (edition)**

Cave’s edition is by ‘one of the astutest critics of Yeats’s drama’, Richard Russell, ‘Talking with Ghosts of Irish Playwrights Past: Marina Carr's *By the Bog of Cats*’ *Comparative Drama*, 40 (2) 2006, p.159

**2. Richard Allen Cave (ed.), ‘*The King of the Great Clock Tower’ and ‘A Full Moon in***

***March’: Manuscript Materials’*, Ithaca and London: Cornell University Press, 2007.(edition)**

Demonstrates ‘exemplary clarity and scrupulous precision’ and ‘Cave shows his subtle understanding of the complex interaction of word and image, action, song and dance in the conception of these plays’ - Nicholas Grene in *Yeats Annual,* No.18, February 2013, pp.331-4: http://www.openbookpublishers.com/product/194

**3. Richard Allen Cave, *Collaborations: Ninette de Valois and William Butler Yeats*, Alton, Hants: Dance Books, 2011. (monograph)**

‘Cave’s mastery of his vast and varied material resources and the decisiveness of his arguments and conculsions, has resulted in a work that is admirably complete in its scholarly evocations of his chosen theme’, Kathrine Sorly Walker, *Dance Research* 30 pp.100-102.

<http://www.euppublishing.com/doi/pdfplus/10.3366/drs.2012.0037>

1. **Richard Allen Cave, ‘Re-Staging the 1934 Abbey Theatre Production of Yeats’s *The* *King of the Great Clock Tower:* An Evaluation and Critique’, *Studi Irlandesi: A Journal of Irish Studies* 2.2 (2012)**
2. **Elizabeth Schafer, *Lilian Baylis: A biography*, Hatfield: University of Hertfordshire**

**Press/ Society for Theatre Research, 2006, (monograph), especially Chapter 9 ‘Baylis and the Ballet’.**

‘Schafer’s study is highly unusual - a piece of serious scholarship which, however, reads like a novel’, Nicola Shaughnessy, *New Theatre Quarterly* 24, pp.300-1.

**6. Elizabeth Schafer, ‘An Irish Jig? Edris Stannus, Ninette de Valois and the English Royal Ballet’ in Richard Cave and Ben Levitas (eds.) *The Irish Theatre in England*, Dublin: Carysfort Press, 2007, pp.143-156. (essay)**

**Research Grants**

The collaboration between the Royal Ballet School and Royal Holloway to stage *The King* at the de Valois conference generated significant funding from private donors in excess of £17,000. The Vic-Wells Association made a grant of £1000 to pay for the construction of masks for the production.

The Irish Arts Council supported a film screening of *The King* on 14 October 2012 at the Abbey Theatre Dublin as part of a celebration of the work of de Valois.

The Consortium for Drama and Media in Higher Education awarded a grant of £5700 to The White Lodge Museum and Royal Ballet School to enable the completion and dissemination of a DVD, entitled *Re-claiming the Past*, that will include all the various types of recreations that have been completed - involving work by de Valois, Helpmann and Ashton - together with critical assessment of the methodologies deployed.

**4.** **Details of the impact** (indicative maximum 750 words)

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The major long-term impact of the Yeats/de Valois work had been through **generating new ways** **of thinking that influence creative practice** and **creating, inspiring and supporting new forms of artistic**, **expression**. In the first instance, the restaging of*The King*allowed an audience of 250at the Margot Fonteyn Studio at the Royal Ballet School (RBS) to see the danced components of a play which had been lost since the 1930s. This performance was filmed and then screened at a Friends of Covent Garden Study Evening devoted to de Valois’ legacy (Royal Opera House November, 2011, audience 150) and at the ‘Come Dance with Me’ conference presented by the

Irish Ballet Forum at the Abbey Theatre, Dublin (14 October 2012, audience 300). The book which arose from the symposium, *Ninette de Valois: Adventurous Traditionalist*, edited by Cave and Royal Holloway Senior Lecturer Dr Libby Worth (Dance Books 2012) has an accompanying DVD which includes the performance.

The project’s most significant impact, however, is in its **developing a new methodology for** **dance theatre** that the RBS have now revisited. The creative but carefully researched re-imaginingof *The King* convinced the RBS to apply the research, recreation and revival process to other works from the first decades of the Company’s history and Cave, Schafer and Worth have all been invited to contribute to the research process as the RBS now seek to recover, re-stage and document the dance works of de Valois’ protégée, Robert Helpmann (1909-1986), a dancer, choreographer and actor, notable for the theatricality of his dance.

The first stage of the RBS revisiting and adapting Cave’s methodology occurred when David Drew (former Principal dancer at the RB, currently a teacher at the RBS) organised a study day (19 November 2011) on Helpmann’s ballet *Miracle in the Gorbals* (1944). The aim for this day was the reconstruction of a ten-minute scene, where the body of ‘The Suicide’ is discovered in the Clyde river, and she is revived by ‘The Stranger’. Drawing on the memories of several dancers from the original performances, the work was directed by Gillian Lynne, who performed as ‘The Young Lover’ in *Miracle* in the 1950s. David Bintley, Artistic Director of the Birmingham Royal Ballet (BRB), was so impressed by the performance of this scene that he commissioned Gillian Lynne to develop a reconstructed choreography of *Miracle* with the BRB for staging in 2014. All of this work on *Miracle* was directly the result of Drew being inspired by the performance of *The King* and the creative approaches taken to dance reconstruction in the production of Yeats’s dance play. This is noted by White Lodge Museum Curator, Anna Meadmore, who writes in April 2013 *Dancing Times*

(p. 37) ‘the idea to attempt a revival of the ballet was inspired by Richard Allen Cave’s reconstruction of the W.B. Yeats/Ninette de Valois collaboration, *The King of the Clock Tower’*.

The impact of the de Valois symposium has also meant the Royal Ballet School is keen to organise another event around restaging Helpmann. Cave is chair of the steering committee for this project; the first study day was on 18 February 2013, focusing on *Adam Zero* (1946). The next stage in the process is a symposium, ‘The Many Faces of Robert Helpmann’, to be held on 21 October 2013.

The impact of the research will continue to grow as a book based on the RBS April 2011 conference (*Ninette de Valois: Adventurous Traditionalist*, outlined above) reaches wide distribution. This volume is remarkably wide-ranging and includes contributions from dancers, academics, choreographers, dance notators, museum archivists, curators, journalists, reviewers, historians, film makers, and luminaries from the world of dance. It includes a DVD of *The King*, allowing those interested in Yeats, de Valois, ballet, and modernist dance an opportunity to see *The King* in performance. A similar volume, edited by Anna Meadmore and Richard Cave, isplanned to follow the Helpmann symposium.

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The project has also had an impact on the **educational work** of the Royal Ballet School. The DVD of *The King* is used in the GCSE Expressive Arts course at the School to teach mask work. The teacher has replaced former material with that from *The King*. However, the most significant impact

remains the project’s influence on the RBS’s programming and events and the change in the

school’s approach to re-imaging historic choreography.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

Reports on the impact of the research on RBS’s programming and events. This corroborates the impact of Professor Cave’s research about Yeats to revivals the ballet by the Royal Ballet School.

1. Anna Meadmore, The Many Faces of Robert Helpmann’ in *Dancing Times* (April 2013), p. 37. www.royal-ballet-

school.org.uk/rhsymposium/media/Dancing\_Times\_Article\_April\_2013.pdf 2. [www.royal-ballet-school.org.uk/rhsymposium/programme.php](http://www.royal-ballet-school.org.uk/rhsymposium/programme.php)

Report on the ‘Ninette de Valois; Adventurous Traditionalist’ conference to corroborate the range of professional interest in the research:

3. [www.royal-ballet-school.org.uk/dvconference/conference.php](http://www.royal-ballet-school.org.uk/dvconference/conference.php)

Report on Dublin screening, corroborating public and professional interest in the research:

1. [www.danceireland.ie/events/event.php?id=1133](http://www.danceireland.ie/events/event.php?id=1133)
2. [www.independent.ie/regionals/braypeople/lifestyle/abbey-hosts-tribute-to-dame-ninette-de-valois-28831042.html](http://www.independent.ie/regionals/braypeople/lifestyle/abbey-hosts-tribute-to-dame-ninette-de-valois-28831042.html)
3. ‘Abbey Event to Celebrate royal Ballet’s Irish Founder’ by Deidre McQuillan, Irish Times 9

October 2012 (This document is available on request).

Reports on work on *Miracle* workshopping (‘inspired’ by Cave’s work) and commissioning of re-creation of the choreography, and the interest of choreographers David Bintley and Gillian Lynne.

1. <http://londondance.com/articles/news/olivier-awards-at-the-roh/>
2. [www.whatsonstage.com/west-end-theatre/news/04-2013/oliviers-gillian-lynne-i-thought-theyd-all-forgott\_401.html](http://www.whatsonstage.com/west-end-theatre/news/04-2013/oliviers-gillian-lynne-i-thought-theyd-all-forgott_401.html)

**Impact case study (REF3b)**

**Institution: Royal Holloway, University of London**

**Unit of Assessment: 35A: Music, Dance and Performing Arts (Drama)**

**Title of case study: Reassessing Terence Rattigan**

**1. Summary of the impact** (indicative maximum 100 words)

Professor Rebellato’s research has been a **significant factor in the revival of Terence**

**Rattigan’s reputation** as a serious playwright, impacting on a wave of high-profileproductions from 1998-2013. He has impacted on two groups of beneficiaries identified in the Department’s Impact Strategy:

* 1. **Professional theatre-makers**: His scholarly editions of Rattigan’s plays used byactors and directors for performance. He contributed directly to the National Theatre’s decision to revive one of Rattigan’s least-known plays;
  2. **Theatre audiences and members of the public**: Rebellato’s many public talks,programme notes, appearance on broadcast media have helped shift the critical reception of Rattigan’s plays.

1. **Underpinning research** (indicative maximum 500 words)

Rebellato’s research on Terence Rattigan has been carried out from 1994 and throughout the REF period to 2013, while at Royal Holloway. It has consistently **revalued the** **cultural and sexual politics of Rattigan’s work** and built **greater understanding of the complexity of his dramaturgy**. It has involved the publication of chapters, articles, amonograph, and new editions of the plays.

His work on Rattigan has been a key part of a broader project of re-reading the theatre of the 1940s and 1950s. The monograph *1956 and All That* (London: Routledge, 1999) offered an historiographical re-reading of the theatre of the 1940s and 1950s, drawing on

Foucaultian and ‘queer’ models to revalue the theatre of the West End as it may have seemed before the critical axis shifted towards Tynan and the Royal Court. This involved re-reading the queer dynamics of the West End, the theatre’s relationship to its audience, changing attitudes to theatrical collaboration, attitudes to Europe and Empire, the perception of emotional repression, the cultural dynamics of homosexuality, and the theatre’s relation to political context.

Rebellato has also edited 12 volumes of Rattigan’s plays for Nick Hern Books, each of which comes with an original and substantial (7000–10,000 word) scholarly introduction as well as a general outline of Rattigan’s life and work. Several of these plays (*First* *Episode, Less Than Kind, Duologue*) have never been published before; others (*After the Dance, Who is Sylvia?*) have been long out of print. Publishing *First Episode* involvedtracking down the six existing typescripts and establishing a definitive new edition. His edition of *Separate Tables* was the first to publish Rattigan’s own gay variant on the text.

Each edition offers critical, against-the-grain readings of the plays, their development and their place in their historical, cultural and theatrical contexts. The editions include hitherto unpublished materials from the archives. In some cases, such as the edition of *Who is* *Sylvia?* which publishes extracts from an incomplete first draft thought to have beendestroyed, Rebellato traced archive materials that were previously unknown. Together these introductions revalue Rattigan’s plays and politics, demonstrating the sophistication of his playwriting.

Rebellato has extended the audiences for these ideas through public talks and programme articles accompanying Rattigan productions. They include talks at the National Theatre, Lyric Hammersmith, Chichester Festival Theatre, Theatre Royal, Haymarket, and elsewhere and programme articles for Rattigan productions by the National, Royal Exchange, English Touring Theatre, Royal and Derngate, and the Shaw Festival, Ontario. He was a contributor to a *Front Row* special on Rattigan in June 2011 on BBC Radio 4 and was consulted for the BBC Four documentary *The Rattigan Enigma* in the same month. He has written on Rattigan for Nick Hern Books and the *Guardian*’s websites in 2011 and 2010.

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**3. References to the research** (indicative maximum of six references)

* *1956 and All That: The Making of Modern British Drama*. London: Routledge, 1999.

The book was discussed and reviewed in broadsheets as well as academic journals and is widely read by theatre makers and academics; it is now a core text on mid-century theatre, frequently cited both in academic books and publications for the general reader as diverse as Michael Billington’s *State of the Nation* (2007), John Heilpern’s *John Osborne: A Patriot* *for Us* (2006), and Dominic Sandbrook’s *Never Had It So Good* (2006). The book wasfavourably reviewed in *Contemporary Theatre Review* by Maggie Gale (‘eloquent and witty

… insightful’), Stanton Garner in *Theatre Survey* (‘impressive and important’), Peter Buse in *Modern Drama* (‘Rebellato has comprehensively and brilliantly rethought British drama’sputative founding moment’), in *New Theatre Quarterly* by John Deeney (‘an important interpretive challenge’), *The Independent* by Aleks Sierz (‘a brilliant and provocative re-evaluation’) and by Michael Billington in *The Guardian* (‘provocative and perverse’). The book was nominated for the Society for Theatre Research’s Theatre Book Prize. The arguments in the book are extended, developed and refined in other publications, including:

* ‘Look Back at Empire: British Theatre and Imperial Decline.’ *British Culture and* *the End of Empire*. Ed. Ward, Stuart. Studies in Imperialism. Manchester:Manchester University Press, 2001. 73-90.
* ‘Noël Coward’s Bad Manners.’ *Look Back in Pleasure: Noël Coward* *Reconsidered*. Eds. Kaplan, Joel and Sheila Stowell. London: Methuen, 2000. 44-61.

Rebellato has edited and introduced 12 editions of Rattigan’s plays. Each edition has a general introduction of around fifteen pages, followed by a specific introduction to the play or plays in the volume. These are indicative volumes:

* Rattigan, Terence. *First Episode.* Ed. Dan Rebellato. London: Nick Hern, 2011. [pp. xxii-xliv]
* Rattigan, Terence. *Separate Tables*. Ed. Dan Rebellato. London: Nick Hern, 1999. [pp. xix-xxxviii]
* Rattigan, Terence. *After the Dance*. Ed. Dan Rebellato. London: Nick Hern, 1995 [pp. xix-xxxi] (2nd ed., 2010 [pp. xix-xxxii]).

These editions are widely read and used. Several publications have cited these editions, for example David Pattie, *Modern British Playwriting: The 1950s*, London: Methuen Drama, 2012, Susan Mandala, *Twentieth-Century Drama Dialogue as Ordinary Talk:* *Speaking Between the Lines*, Hampshire: Ashgate, 2007, Sean O'Connor, *Straight Acting: Popular Gay Drama from Wilde to Rattigan*, London: Cassell, 1998. Productionsof *Man and Boy* (Duchess Theatre, 2005), *Separate Tables* (Royal Exchange, 2006) and a platform at the National on *The Deep Blue Sea* (2000) reprinted parts of these introductions in their programmes. Rattigan’s principal biographer described the introduction of *After the Dance* as ‘brilliant’ (Michael Darlow, *Terence Rattigan: The Man* *and His Work*, London: Quartet, 2000, p. 480).

**4. Details of the impact** (indicative maximum 750 words)

The impact of Rebellato’s research is evident in the **significant contemporary interest** **in Rattigan**, in the professional theatre, in film and in the wider public; he has contributedin various ways, directly and indirectly, to this interest and to shaping Rattigan’s revived reputation. This is not, of course, to claim that Rebellato has single-handedly revived

Rattigan’s reputation. It is that his research has contributed to the general reassessment through (a) the significance of the ideas themselves, (b) the influence he has therefore

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been able to have on revivals of the work, and (c) the interpretive activity around these revivals that he has been asked to take on.

The impact of his research has been evident in some of the **revivals of Rattigan’s plays** in major theatres. The director of *After the Dance* at the National Theatre explained in a public interview at the National Theatre on 17 June 2010 that she read the play in the

Nick Hern Books [NHB] edition, with Rebellato’s introduction, and it was this that persuaded her to direct a revival. Rebellato was asked to chair the platform in the Lyttelton Theatre and write an article in the programme. The director’s faith in the play, partly deriving from Rebellato’s edition, was born out by 97% houses, and four Olivier awards in 2011, including best revival, and Best Director in the Critics Circle awards. This in turn encouraged the director to revive Rattigan’s *Cause Célèbre* at the Old Vic the following year.

Several theatres marked Rattigan’s centenary in 2011 with productions, including *Flare* *Path* at the Haymarket, *The Deep Blue Sea* and *The Browning Version* at Chichester, and

*In Praise of Love* at the Royal and Derngate. In each case, Rebellato providedprogramme notes or pre-show talks to place these plays in context. In the case of *In* *Praise of Love*, Rebellato was consulted early by the director who had read his edition.When a new film of *The Deep Blue Sea* was released in 2011, the tie-in edition published

Rebellato’s introduction to the play alongside a piece by the film’s producer who, in the 1990s, had written a book on gay playwrights like Rattigan which made extensive use of the NHB Rattigan editions. When English Touring Theatre revived *French Without Tears* in 2007, **the director drew directly on Rebellato’s** **introduction** to the NHB edition in shaping his production. Every major revival of *Separate Tables* since 1999 has used the

‘gay variant’ first published in Rebellato’s edition, including Philip Frank’s acclaimed Chichester production (2009). Frank later drew on Rebellato’s work in 2011, when, at the same theatre, he directed a reading of *First Episode* using the pre-publication copy of the definitive text that Rebellato had newly established.

The range of activity demonstrates Rebellato’s impact in this area; he is the principal academic commentator on Rattigan’s work with an **established ability to talk to a wider** **audience.** In this REF period he has appeared on platforms at the National on Rattiganand *After the Dance* (both 2010), given three talks at the Chichester Festival Theatre in 2010 and 2011, and one each at Birkbeck College London, Theatre Royal, Haymarket, the English-Speaking Union, and Harrow School all in 2011. Recent programme articles include *After the Dance* (National Theatre, 2010), *In Praise of Love* (Royal and Derngate, 2011), and *French Without Tears* (Shaw Festival, Ontario, 2012). These might be understood as interpretation activities (to use the term from the visual arts) in which the insights given by the scholarly and critical work is presented for a wider audience, offering a gateway through which the academic work can have an impact on a wider non-academic public.

Audiences for the various publications and talks range in scale from approximately **three** **million listeners** who heard the BBC Radio 4 Front Row special to the 150-strongaudience for the talks at the Chichester Festival Theatre. The NHB editions have sold strongly, many selling in the thousands and they have established themselves as the definitive editions of the plays. Rebellato’s significance as a commentator on Rattigan led to him being invited as a guest of honour at the inaugural meeting of the Terence Rattigan

Society in 2011. In the words of Rattigan’s literary executor ‘**There is no doubt in my** **mind that [Rebellato has] contributed to the rise (re-birth?) of Rattigan in the past years’.**

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

Director of *French Without Tears* (English Touring Theatre, 2007) This source will corroborate the impact Professor Rebellato research on their production.

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Director of *After the Dance* (National Theatre, 2010), to corroborate the impact of Rebellato’s research on reviving this play.

Platform, Lyttelton, 17 June 2010 was recorded and is available to listen to in the NT Archive. Evidence of how the insights given by the scholarly and critical work is presented for a wider audience.

Director of *In Praise of Love* (Royal and Derngate, Northampton, 2011), Evidence of how the insights given by the scholarly and critical work is presented for a wider audience.

Literary Agent for the Rattigan Estate, to corroborate on the wider impact of Rebellato’s research on the Rattigan Estate and public interest in the playwright.

Publisher of Rebellato’s editions of Rattigan’s plays, to corroborate the revival of interest in Rattigan’s plays following publication.

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**Impact case study (REF3b)**

**Institution: Royal Holloway, University of London**

**Unit of Assessment: 35A: Music, Dance and Performing Arts (Drama)**

**Title of case study: Theatre and the Arts in Health and Care**

**1. Summary of the impact** (indicative maximum 100 words)

The Department’s impact on health and care has two strands that are mutually enriching: creative interventions in health and social care designed to benefit NHS service users and therapeutic client groups, and the application of innovative arts methodologies to health settings. The research impacts on health professionals, ‘user’ groups and charities by:

* + generating new arts-based methodologies for artists and health professionals that impact on the culture of care settings;
  + challenging the culture of performance management and clinical governance by developing creative approaches to patient and carers’ wellbeing;
  + expanding the conceptual framework for creative practice in health settings.

1. **Underpinning research** (indicative maximum 500 words)

The research was undertaken by Professor Helen Nicholson and Senior Lecturer Emma Brodzinski who have been academics at Royal Holloway’s since 2000, both members of Applied and Participatory Theatre Research Group. Their research investigates how cutting-edge performance practices challenge and expand conceptual frameworks in creativity and health, and how instrumental aims are met (and enhanced) by creative practice that is artistically innovative. Partnership with stakeholders is a defining feature of this research, where impact is generated through dialogue with stakeholders and researchers in cognate disciplines. This approach is evident in all cited publications.

The **research questions** address points of connection between creative practitioners and health professionals:

* How do artists contribute to the wellbeing, active citizenship and social capital of patients in health and social care?
* What are the implications of cultural policies that encourage creativity within the health and care sectors?
* How might cutting-edge arts practices generate new methodologies for creativity in

health and care settings?

These research questions have been addressed systematically through two strands of funded research. Both strands of the research problematize the culture of performance management and clinical governance that permeates the NHS, arguing that arts interventions in health and care have the potential to serve a positive social function; enhancing well-being through performance.

**Creativity in health and care: Interdisciplinary and inter-agency research**

Brodzinski was funded by a joint funding scheme ‘The Nature of Creativity’ supported by the AHRC/ESRC/DTI/Arts Council England and required researchers to work with non-academic partners to consider the nature of creativity and its relationships with innovation and risk.

One of the key outcomes from this project was a Special Edition of *Health Care Analysis* which published inter-disciplinary papers authored by researchers and non-academic partners around the theme of creativity in health and care. Brodzinski’s interest in creativity within the risk averse culture of the NHS led to a critique of toolkits, developed with an arts in health practitioner working with *Open Art*, an organisation that facilitate workforce training for healthcare settings. Her research shaped the training that practitioners were delivering to front-line NHS workers. The research addresses the application of theatre practices to hospital care, in medical training and as an advocacy tool for service users (2010).

**The Arts in Dementia Care**

Nicholson’s research into dementia responds to national and international concerns about ageing populations. Working in partnership with the NHS and leading charities, this research challenges notions of ‘loss’, ‘decline’ and ‘failure’ associated with dementia. It provides new insights into role of the arts in creating an emotional geography of home and sustaining

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relationship-centred care within NHS residential ‘units’ for older adults. The research builds on a book co-authored with Brodzinski and Normington on devised theatre (2007), her monograph on applied drama (2005) and her research into performance and memory (2003, 2009). The research project supports two full-time PGRs, Jayne Lloyd (funded by Guy’s and St Thomas’s Charity) and Nicola Hatton (funded by AHRC).

**3. References to the research** (indicative maximum of six references)

**Brodzinski**

1. *Theatre in Health and Care* (2010) Basingstoke: Palgrave MacMillan (case studieson theatre in health institutions; theatre in health education; theatre and healthy

citizens; theatre and disabilities). REF2.

Reviewed in: *Theatre Survey*, Volume 52, Issue 02. November 2011, pp 375-378;

[*Research in Drama Education: The Journal of Applied Theatre and Performance*.](http://www.tandfonline.com/toc/crde20/17/1) *Vol.* 17,Issue 1, 2012, pp 133-135. Cited in Sextou, P & C Monk, ‘Bedside theatre performance and its effects on hospitalised children’s well-being’ *Arts & Health: An International* *Journal for Research, Policy and Practice*, Vol. 5, Issue 1, 2013, pp. 81-88; Shaughnessy,N *Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice*, (2012) Basingstoke: Palgrave MacMillan.

2. Edited special edition of *Health Care Analysis* (2009) Vol. 17, No. 4, including co-authored peer reviewed articles (with V. Allen and D. Munt) as part of this edition.

Cited in Piroska Bisits Bullen, A, ‘Medics as a Channel for Worksite Health Promotion in Remote Global Locations’ *American Journal of Health Promotion*, Vol. 26, No. 6, 2012, pp. 352-355; Stevens, E ‘Safeguarding Vulnerable Adults: Exploring the challenges to best practice across multi-agency settings’ *Journal of Adult Protection*, Vol. 15, No. 2, 2013, pp. 85-95; Kang, S ‘Effects of Creative Nursing Practice on Hospital Nurses’ Job Satisfaction and Organisational Commitment’, *Journal of Korean Academy of Nursing,* Vol. 18, No. 2, 21012, p 234-243; Oh, S, K Jang ‘A Study on the Effectiveness of CPR

Training for Nurses in the 6-Sigma Course’, *Journal of Korean Academy of Nursing,* Vol 16, No. 1, 2010, pp 5-16; Fox, N ‘Creativity and health: An anti-humanist reflection’,

*Health*, December 13, 2012.

**Nicholson**

3. *Applied Drama: The Gift of Theatre* (2005) Basingstoke: Palgrave MacMillan.(chapters on theatre and pedagogy; theatre and citizenship and includes a case study on reminiscence theatre).

Translated into Japanese, extensively cited, a second edition will be published in 2014. Reviewed in: [Theatre Topics](http://muse.jhu.edu/journals/theatre_topics) [Volume 16, Number 2, September 2006](http://muse.jhu.edu/journals/theatre_topics/toc/tt16.2.html) pp. 196-197; [New](http://journals.cambridge.org/action/displayJournal?jid=NTQ) [Theatre Quarterly](http://journals.cambridge.org/action/displayJournal?jid=NTQ) / Volume 24 / Issue 01 / February 2008, pp 100-101; Research in Drama Education Vol. 11, No. 1, February 2006, pp. 107-121

1. *Theatre, Education and Performance* (2011) Basingstoke: Palgrave MacMillan(case studies on theatre education and family violence; chapter on science, theatre and public engagement). REF 2.

AHRC graded ‘outstanding’; Distinguished Book Award 2012, The American Alliance for Theatre and Education. Reviewed in: [New Theatre Quarterly,](http://journals.cambridge.org/action/displayJournal?jid=NTQ) Volume 28. Issue 1, 2012, pp 100-101; *Research in Drama Education* 17:1, 136-138; Contemporary Theatre Review, 2012 [http://dx.doi.org/10.1080/10486801.2012.722804.](http://dx.doi.org/10.1080/10486801.2012.722804)

1. [‘The Performance of Memory’](http://pure.rhul.ac.uk/portal/en/publications/the-performance-of-memory(43b494e8-a3e4-47fd-9d38-21aa9aa9fe87).html) in *Drama Australia: New Paradigms in Drama* *Education*. 27, 2, (2003) 79-92.

Submitted for RAE 2008; anthologised in *Applied Theatre: International Case Studies and* *Challenges for Practice* Prendergast, M. & Saxton, J. (eds.). Bristol: Intellect Books, acollection that was awarded The Distinguished Book of the Year Award 2010 by The American Alliance for Theatre & Education.

6. ‘Making Home Work: Theatre Making with Older adults in residential care’ in

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Drama Australia, 35, 2011. pp. 47-62. REF2.

Commissioned peer reviewed paper by Helen Cahill (University of Melbourne, Health

Education) and Peter O’Connor (Auckland University).

**Research Grants**

**Brodzinski**

* AHRC Small Grant in the Creative and Performing Arts: Theatre in Health and Care November 2005 – July 2006. £2838.42
* AHRC/Arts Council/ESRC/DTI Nature of Creativity Research Workshops Scheme: Creativity in Health and Care, May 2007 – April 2008. £14,527.65

**Nicholson**

* + AHRB Research Leave to complete monograph, *Applied Drama: The Gift of* *Theatre,* January–March 2004. £14000
  + London Creative and Cultural Exchange (LCACE) Grant to share training practices with Age Exchange Theatre Trust for artists working with older adults living with dementia, January 2008, £5000
  + Nippon Foundation, Training for Artists and Professionals in Geriatric Care, Hiroshima, Japan, 2008. £6500
  + AHRC Research Leave to complete monograph, *Theatre, Education and* *Performance*. January to May 2009. £45,066
  + Age Exchange Theatre Trust and South London and Maudsley Charitable Foundation, Research and Evaluation of *Hearts and Minds*: A Reminiscence and Arts programme with people living with dementia and other mental health issues in residential care, January 2010- December 2013. £22,000.
  + Guys and St Thomas’ Charity. Research on creative methodologies and impact of artists on patient wellbeing and the culture of dementia care, January 2013-January 2016. £140,000 (with Dr Frank Keating, Department of Social Work).

1. **Details of the impact** (indicative maximum 750 words)

This research reaches two priority areas named in the Department’s Impact Strategy: professional artists and the health and charitable sectors. By undertaking research with (rather than on) these sectors, the impact of the research builds incrementally as it is applied, tested and analysed.

Brodzinski’s research into creativity in health and care has benefitted **arts organisations,** **health and care professionals** and **medical education**. As PI for a funded network onCreativity in Health and Care (2007-8), she worked in partnership with fourteen professionals from a range of health, care and creative sectors, including Arts Council England. This research has impacted on a range of settings. Within the NHS it shaped training sessions within the Strategic Health Authority and Regional Public Health Group for Yorkshire and Humber region. The director of *We do* (formally *Open Art*) acknowledges observes that the research project provided a framework within which to explain her arts practice in health settings. It provided the intellectual basis for ‘Culture Club’ an initiative that provides a health messaging project for over 55s in Kirklees, attracting 350 members in the first year. She also acknowledges that the enquiry undertaken as part of the research project has fed directly into her strategic work as a regional representative on the National Alliance for Arts Health and Wellbeing – a national voice for Arts in Health supported by Arts Council England.

The collaborators on the creativity in health and care project contributed to a special edition of *Health Care Analysis.* The editor writes:

“Dr Emma Brodzinski's special issue of *Health Care Analysis*, the journal I edit, was extremely well regarded. I received very positive feedback during conferences on the philosophy of health care that I attended, particularly from people interested in the medical humanities and in the role that artistic and other creative activity can play in

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**Impact case study (REF3b)**

the provision of health care and therapy. This feedback came not just from academics but also from general practitioners of a number of European countries. I am myself drawing on this special issue in preliminary discussions that I am having with the National Library of Wales on the place of library provision and literature in the support of the 'expert patient'.”

Brodzinski’s research also impacts on **medical education** It has been used on the

‘Performing Medicine’ course with medical students from St.Bartholomew’s and King’s College, where she was visiting lecturer 2006-8. The Chair of North East & Cumbria Learning Disability Clinical Network and Executive Director of Operating Theatre, a theatre company specialising in medical education and health care, acknowledges that Brodzinski’s analysis of role play in *Theatre in Health and Care* has impacted on their training with medical students and health care professionals.

Nicholson’s research into the **arts in dementia care** has impacted on professional artists and health professionals. Working with South London and Maudsley NHS Foundation Trust (SLaM), Guys and St Thomas’s Charity, Age Exchange Theatre Trust and artists working in geriatric care, it has brought benefit in three distinct ways:

1. **analyzing dementia as a cultural practice** (as distinct from social or medicalmodels of dementia) is influencing dementia care in London. The research has provided evidence of the benefits of creative involvement of professional carers, ancillary staff and family members as well as artists and activity co-ordinators in residents’ care and care plans. This approach to care is reaching older adult services across South London (working with over 60 care staff, 100 residents and 25 artists).
2. It has brought a paradigm shift in **the artistic practice of cultural organizations** **working in dementia care**, particularly Age Exchange Theatre Trust, from person-centred reminiscence, which relies on the memory and cognition of people with dementia, to creating multi-sensory environments that encourage embodied memory and responses. This has benefitted over 100 people living with advanced dementia, and particularly those who are post-verbal.
3. The impact of this research is **sustainable** because improves the culture of dementia care; previous studies have measured the effects of the arts on individuals. Research findings underpinned Age Exchange’s successful application to Guys and St Thomas’s Charity (2012, £600,000), building capacity for the arts in dementia care.

**Training in the arts and dementia care** has been offered at**: The King’s Fund,** April 2012(120 artists and health professionals working with people experiencing dementia); **SLaM** **and Age Exchange**, December 2012 (30 managers of residential care settings); **Trinity Laban,** Age Gap Symposium (Paul Hamlyn funded) April 2013 (70 artists); Trainingworkshops in **Hiroshima, Japan** in 2008, for 40 health professionals in geriatric care.

1. **Sources to corroborate the impact** (indicative maximum of 10 references)
   1. Director of the organization *We do*; statement on the usefulness of health professionals working with academic partners on creativity [www.wedocreativity.co.uk/news/post.php?s=2013-02-07-partnerships-with-universities](http://www.wedocreativity.co.uk/news/post.php?s=2013-02-07-partnerships-with-universities)
   2. The Chair of North East & Cumbria Learning Disability Clinical Network and Executive Director of Operating Theatre
   3. Editor of *Health Care Analysis*
   4. Artistic Director of Age Exchange Theatre Trust, [www.age-exchange.org.uk](http://www.age-exchange.org.uk/) for impact of research into the arts in dementia care.
   5. Head of Mental Health Services for Older Adults at South London and Maudsley HNS Foundation Trust.
   6. Director of Theatre Planning Network, and Japan Arts Council.
   7. [www.artworksphf.org.uk/page/resources-and-research](http://www.artworksphf.org.uk/page/resources-and-research) (Report on Nicholson’s contribution to Age Gap Symposium.