

**Impact Summaries for Funded Research (17th February to 3rd November 2009)
(for schemes requiring mandatory completion of an impact summary)**

Stuart Croft (Royal College of Art)

1. The beneficiaries of this research are likely to be:

1.1. Gallery audiences and publics in the UK, Europe, North America, Australia and other regions.

1.2. Specialist professionals working in the UK and international visual arts context:

- visual artist practitioners engaged in the moving image, and in other media;
- visual arts curators working in the museum, public gallery, commercial gallery and not-for-profit gallery sectors;
- visual arts critics and writers.

1.3. Those working in the fiction cinema context:

- cinema programmers;
- film and media critics;
- fiction film directors.

2. How will they benefit from this research?

It is intended that the research output is integrated into the UK's visual arts sector, an economic leader in the international field, and in international visual arts sectors. The research has a demonstrable outcome in the form of a film work, disseminated in gallery and museum spaces. The above users can therefore potentially benefit from the research by experiencing an innovative creative output in a public context.

The impact of the output on public audiences potentially arises from the fact that, via the research output, these beneficiaries will be able to experience a familiar range of cinematic and narrative codes, but this set of users may not yet expect to encounter cinematic languages within the gallery context.

For visual arts beneficiaries, the potential impact of the research is a contribution to the debate on the recent expansion of the languages of moving image used within the gallery space, with particular regard to the use of cinematic and narrative codes within that context.

The impact on fiction cinema beneficiaries will potentially be the output's relevance to the linguistic cross-fertilisation that is currently occurring between the previously discrete filmic codes of the 'cinema' and 'gallery' contexts.

Because the research outcome is a physical artifact, it is assumed that the impacts of the research will be ongoing. It is anticipated that the gallery-based dissemination of the research begins to arise within the award period. It is realistic to assume that dissemination and the impact of the research continues well beyond end of the award period.

Staff working on the project will develop skills of collaboration, knowledge sharing, effective communication, and deadline-critical working, which they could apply in all employment sectors.

3. What will be done to ensure that they benefit from this research?

Communications and Engagement:

The above named beneficiaries have been demonstrably engaged in the Principal Investigator's research through visual arts dissemination over the past twelve years.

The research outcome will be targeted at public audiences as fully as possible.

A publicly available website will be produced by the Principal Investigator as a critical document. This will be funded out of project resources.

Collaboration:

The Principal Investigator will lead impact and dissemination of the research output into gallery and museum spaces. Relationships listed in the Impact Plan are established, but the research aims to foster deeper collaborations with each party.

Exploitation:

A number of leading international exhibition venues and curators have expressed interest in exhibiting the research output. It is the Principal Investigator's aim to rigorously pursue the dissemination of the outcome in exhibition venues during the award period and to continue its dissemination after the award period has ceased.

Relevant Experience and Track Record:

The Principal Investigator will undertake most of the impact activities, as has been the case on all his previous research projects. All parties named in the Impact Plan are experienced in gallery dissemination and in achieving widespread publicity for outputs. The Principal Investigator has a demonstrable track record in these areas.

Joss Hands (Angela Ruskin University)

Not required.

Phillip Zarrilli (University of Exeter)

As a practice-led research project with multiple public outputs including work-in-progress showings, live performances, as well as distribution of DVD-video, web, and print outputs (script/score and essay), the research has the potential to be disseminated widely and to be of direct benefit to theatre audiences in the UK and Berlin and theatre and performance artists including playwrights and dramaturgs in the UK, Europe, and internationally. The project also has the potential to benefit UK Arts Council officers, government arts policy-makers, and producers who view the work.

For example core-artist playwright/dramaturg Kaite O'Reilly, has a national UK and international reputation. Working on TOLD BY THE WIND is providing her with an opportunity to consider and explore alternative dramaturgies from a non-Western perspective as she co-creates new theatre work. Her exposure to Japanese noh, butoh, and the work of Ota Shogo will no doubt expand her dramaturgical vocabulary and her understanding of how to construct dramatic action and performance structures from alternative perspectives. This practice-led work with non-western aesthetics and performance structures will find its way into her national work as a tutor/mentor of new writers, and perhaps also have an impact on her own future writing. It will no doubt expand her awareness of issues of intercultural theatre practice and how they interface with Western post-dramatic practices.

Similarly, those who attend working-in-progress showings, performances, or who view the DVD-video or read the script/score when it is published, will be prompted to reconsider issues of intercultural theatre practice. These practical outcomes will provide working models of intercultural theatre practice as it meets post-dramatic practices and aesthetics.

As the Arts Council of Wales is in part funding the initial work-in-progress showings at Chapter (Cardiff), at least one or more ACW officer will see TOLD BY THE WIND. Artistic directors of venues where TOLD is shown, including James Tyson (Chapter, Cardiff) and Bernd Scherer (Haus of World Cultures, Berlin) will be see and discuss the work as well. Their thinking about issues of intercultural theatre and how it is defined vis-à-vis Western practices will be challenged and/or expanded. Via these institutional links with officers and directors, cultural policy may be affected.

Each public showing of the work (Cardiff, Berlin, and the third showing in the UK) will involve at least one post-showing/production discussion so that there will be direct interaction between the PI, the two main artistic collaborators, and interested members of the public.

While the PI already has a working relationship with Chapter Arts Centre, this project initiates a collaboration with the Berlin Haus of World Cultures. Hopefully both these relationships will be strengthened and developed through this project so that future intercultural work exploring other models of intercultural performance practice can be shared with these venues and their audiences.

Emma Hornby (University of Bristol)

While a cross disciplinary academic audience is the focus of the monograph, the other outputs of the project are aimed at a much wider audience. I will be giving lecture recitals and leading lecture-workshops to demonstrate the research findings, while exploring the pedagogical, mnemonic and theological roles of Old Hispanic chant, and giving audiences the opportunity to participate in singing some of the handful of Old Hispanic chant which survive in pitched notation. The precise emphasis will vary according to the audience.

The most central beneficiaries are perhaps the members of the Bristol University Music Department Schola Cantorum, who will assist me in providing sung musical examples in the lectures. They will become intimately familiar with this sound world from the inside, as well as having the opportunity to perform in a variety of contexts and to very varied audiences. The rest of the beneficiaries might be considered to fall under the umbrella of community outreach, in varying forms. The lecture-recital in the Department of Music will bring the research findings to university staff and students as well as to the large and loyal group of townsfolk who regularly attend performances and public lectures in the building. The lecture-workshop at St Mary, Redcliffe builds on our visit there in 2008, drawing in locals as well as early music enthusiasts from across the region. The workshop for school and college pupils in the music department will have the side effect of encouraging local applications to the university, and promoting wider participation in higher education. The projected event at Tewkesbury will be aimed at a Christian audience, looking in particular at the implications of our research for their liturgical and spiritual experience of Lent. The final event, in London, brings the project findings to a mixed academic and non-academic audience. It is impossible to predict the potential audience for the Youtube presentation. Perhaps it will go viral!

The potential benefits to our audiences vary: some may be inspired to study music at university; some may see deep resonances with their own spiritual life; some may introduce chant singing, with its health-enhancing endorphin release, in their own choirs; some may go out and buy a history book, or perhaps even our book. The direct impacts are cultural and spiritual as well as contributing to the growth of knowledge.

Each of the projected events links into already-established networks of contacts, communication and expertise. I have previously been involved in organising a highly successful workshop and concert at St Mary, Redcliffe; the Music Department has previously invited school and college pupils for a day of exploring academic music with staff. The London event comes under the auspices of the Institute for Musical Research and the lecture-recital in the music department will be part of our existing concert series. My ability to communicate effectively and engagingly to a non-specialist audience about my research is proven over more than a decade of regular public speaking engagements from local history groups to the Associates of The Schola Gregoriana of Cambridge, and from the Christ Church Incumbents' Conference to the WI.

Ross Parry (University of Leicester)

In guiding the museum and gallery sector in using state-of-the-art means of display and communication , the LIVE!Museum research network will:

FOSTER ECONOMIC PERFORMANCE of the UK: the UK's museums and galleries make a significant contribution to the UK's tourist industry (NMDC's A Manifesto For Museums showed that 4 out of the top 5 tourist attractions are museums, and overseas visitors make up a quarter of all visitors). Research into state-of-the art exhibition technology will add value to the sector's offer; it will also enable museum professionals to gain new specialist knowledge. The the LIVE!Museum research network will strengthen the offer of UK exhibition design firms by generating specialist research (many of the UK's design companies compete at an international level). The Network will also contribute to and enhance research and teaching on museum studies courses, a niche area where UK HE recruit proportionally large numbers of overseas students, contributing to the UK economy.

IMPROVE PUBLIC SERVICES, as museums will be able to access leading research when formulating policy. The technologies have the capacity to enhance the quality of life, especially to disabled and minority ethnic groups, by enabling bespoke/customised signage in exhibitions - the Network will raise the profile of these groups in relation to the technology, not just in the museum sector, but (via partners such as BT) to wider debates about digital signage. The Network will also develop thinking about new modes of exhibition design. As the research in this area develops, we should expect it to stimulate novel creative output in museum design.

Who will the research benefit?

PRACTITIONERS. First, the research will benefit practitioners in the field of digital heritage and exhibition design (the events will target this group). The events (the inaugural MCG session; the 'sandpits'; the 'ResearchMart') will significantly raise the profile and knowledge base of digital signage and the concept of a 'live museum' among practitioners active in digital heritage. As part of the LIVE!Museum research network, they will also be able to steer research agendas, ensuring theory relates to practice.

COMMERCIAL PARTNERS. Second, the network will benefit commercial participants by enabling them to identify and assess new markets, and understand clearly the thinking of their customers. They will also be able to communicate their concerns and their specialist knowledge to the research community.

ACADEMICS. Third, the events will also help clarify the research priorities of individual academics and students working in the field.

AUDIENCES. Finally - and perhaps most significantly - the Network will benefit museum audiences/users by ensuring the UK's visitor attractions benefit from multi- and inter-disciplinary research into emerging and novel technologies. Disabled users, and those from minority ethnic groups, stand to gain from these technologies, if their needs are taken into account at this early stage in the research.

Antony Rowland (University of Salford)

Not required until March 1st.

Robin Peel (University of Plymouth)

Not Required (as advised by Jillian Mustard from AHRC, 20 February 2009).

Jon Agar (University College London)

Impacts can be divided according to four user groups

1) Science Museum and Museum Professionals

The pilot will be an experiment in user engagement that will be an opportunity to learn what works in delivering and receiving information on communications heritage to its multiple audiences, specifically mobile audiences that may not otherwise visit the walled-in collections. The Science Museum is at the early stages of planning a major new permanent exhibition, the Making Modern Communications gallery (planned opening 2014), which is envisaged to have a major interactive component. The success of the pilot, and the quality of the process of design, operation, reflection and dissemination, can therefore have a major direct impact on the presentation of digital heritage in the UK, and beyond. Museum professional will learn from the project experience through presentations at professional meetings and via other relevant routes (for example, in-house seminars and project website and blog)

2) Public Audiences and Sources

The interactivity built into the pilot will allow a dialogue to be opened between scholars and curators of communications and related information technologies on the one hand and, on the other, a broader public who can contribute experiences, stories and evidence. Much of the latter knowledge and expertise is highly local in character, and mobile geo-located projects, such as piloted through Locating Communications Heritage, will provide an extraordinary opportunity to reveal and preserve such content. There is evidence to show, too, that such engagement increased public knowledge and interest in history of objects, including technological collections.

3) Academic history of technology, and academic institutions

Following from the last point, academic history of technology can benefit enormously from tapping sources of local historical knowledge and expertise. Academic historians of technology benefit, too, from the wider audience for scholarly history that is opened by novel, well-designed and operated channels of

communication. UCL, already a Beacon of Public Engagement, develops further the skills and knowledge needed to communicate research underway at a world-class (very high ranking in relevant RAE fields) institution.

4) Technology and New media companies

The advantage to BT is twofold: not only are key parts of BT's own heritage made available, accessible, interpreted and made significant for a broader audience, but also the project depends on the application of technologies at which BT are at the cutting edge. Likewise, innovative companies such as Illumina Digital gain from the experience of involvement in the project, especially through building a working relationship with heritage organisations and scholars.

Specific channels of communicating impacts include:

- a) Active dissemination to museums networks such as the Science, Technology and Industry Specialist Subject Network for museums with science, technology and industrial collections; the BT Connected Earth partnership of 11 museums across the UK; museums within the NMSI family such as National Media Museum at Bradford and National Railway Museum at York.
- b) Findings on technology development and creative partnerships with cultural institutions will be shared via the Technology Strategy Board's Knowledge Transfer Network for the Creative Industries and the JISC Strategic Content Alliance workshop programme.
- c) Papers at conferences, such as Museums and the Web or the annual British Society of the History of Science conference.
- d) Creation of a public online blog that will allow partners to share and communicate the research to external networks.

Volker Scheid (University of Westminster)

The main objective of establishing the proposed Traditional East Asian Medicines Research Network (TEAMsRN) is to contribute to the understanding and management of the ongoing globalisation of traditional East Asian medicines and their integration into contemporary healthcare systems in the UK and beyond. More specifically, TEAMsRN aims to make available knowledge and perspectives from the humanities and social sciences to key stakeholders and agents in the translation processes constituting this integration. This is motivated by the observation that while scholars in the humanities and social sciences possess a detailed understanding of these traditions, their contemporary transformations, and of process of intercultural translation more generally, they rarely make their voices heard outside the narrow boundaries of their own specialised academic disciplines. This contrasts with a more active engagement with biomedicine and its integration into society and culture. TEAMsRN has the capacity to create an enduring change in this attitude creating benefits that accrue across a diverse range of audiences and topics.

The reasons for the significant and potentially far reaching impact of TEAMsRN activities derive from its ability to bridge the fundamental disjunction between public and professional perceptions of East Asian medicines as stable and unchanging traditions and their actual reality as living, adaptive and plural medical systems. This disjunction creates misunderstandings with multiple problematic consequences and costs. A typical example is clinical research that seeks to evaluate the effectiveness of "Chinese medicine for the treatment of condition x", when Chinese medicine as a stable entity does not actually exist rendering the results of any such research effectively meaningless. A more rational approach to clinical research would be to seek to engineer and evaluate treatment options from within the Chinese medical tradition that are suited to specific local populations.

By creating channels through which knowledge from the humanities and social sciences can be diffused effectively into academic, professional and public discourse and be made available to all interested audiences TEAMsRN thus has the potential to fundamentally change public understanding of and engagement with East Asian medicines in the UK and beyond. Direct beneficiaries of TEAMsRN activities in the UK and other societies faced with a significant influx of East Asian medical traditions into their health care systems therefore include at least the following:

- i. Practitioners of East Asian medicines
- ii. Practitioners of other medical traditions including biomedicine
- iii. Users of East Asian medicines
- iv. Professional bodies, institutions, politicians and other agents concerned with the regulation of East Asian medicines
- v. Anyone involved in clinical research or other activities that seek to create local fits between East

Asian medicines and local health care systems

TEAMsRN will realise these benefits in the short-term through the following channels:

- i. Two public symposia open to all interested individuals and groups
- ii. Cooperation with professional bodies
- iii. Integration of clinicians and clinical researchers into the network
- iv. Generation of multi-media outputs conveying network activities to a wider public and accessible via a dedicated website

Long-term benefits will accrue in the UK and beyond through the generation of a group of experts across different disciplines capable of influencing academic research and public discourse through a multi-dimensional understanding of East Asian medicines and the problems attending to their integration into specific contexts of practice.

The PI has a track record in creating the interdisciplinary connections required for establishing TEAMsRN and is uniquely placed for realising the impact outlined in this document.

Jonathan Webber (Cardiff University)

Not required.