

## Significant applied research results with an impact other than an economic one on society

(a selection of 5 results)

**(1) SERIŠ, Pavol.** Artistic research dealing with *Pantomime and Clown Productions of Boleslav Polívka in 1972–1990 at the Goose on a String Theatre (Divadlo Husa na provázku)*, which resulted in a number of the author's own productions and a dissertation defended at the Theatre Faculty on 14 December 2017

An educator at the Theatre Faculty and an artist, Pavol Seriš focused during his doctoral studies on pantomime and clown productions of Boleslav Polívka, one of the most prominent Czech actors. His research is a prime example where artistic research – the object of which was the works of the aforementioned prominent actor, and arts-based research, which was conducted by Pavol Seriš in his own productions using and reflecting the findings from his research – served to develop the artistic personality of the author and, at the same time, to develop the theatre genre he deals with. In his research, he took advantage of the results of projects supported by JAMU's student grant competition (2015 – *Perception of Movement Comedy Abroad*, 2016 – *Research of Boleslav Polívka's Theatre Activities Abroad*) and of the experience gained through implementation of his own stage projects, which received many international accolades (see annex 3.22 - *National and international awards awarded to students and teachers*).

**(2) KULICHOVÁ, Radka.** *Alice in Signland (Alenka v říši znaků)*. A production staged at the Burantetr theatre in Brno, premiered on 8 March 2017. Implemented in the framework of the research project *Alice – A Production Using Artistic Interpreting* as part of the 2017 Student Grant Competition.

*Alice in Signland* is a unique production based on Lewis Carroll's classic *Alice in Wonderland* which aims to be understandable and accessible for both hearing and deaf spectators. The original intention of Radka Kulichová, a Theatre Faculty educator and a doctoral student of Dramatic Arts and the author of the production, who based the stage project on the principles of artistic research and implemented it with the support of the 2017 Student Grant Competition, was to prepare a performance interpreted into sign language. In the end, a bilingual production understandable to both hearing and deaf audiences was created. The researcher worked with a unique concept of artistic interpreting into sign language, which is the primary subject of her research work at the Theatre Faculty. The artistic interpreting of a theatrical performance does not consist in the literal translation of each line into a sign, but rather in a comprehensive translation with a significant author contribution. Thus, the production paves a new way for integrating the hearing impaired into the majority society and, at the same time, contributing to the mutual understanding between the hearing and the deaf. Over the two and half years of its operation, it was staged not only at the Burantetr theatre in Brno, but also at other theatres in Czechia, including *Talking Hands (Mluvíci ruce)*, a Prague-based theatre festival featuring the works of deaf artists.

**(3) REPAŠSKÁ, Lucia. *Decomposition Principles in Stage Productions (Dekompozičné princípy v inscenačnej tvorbe)*. Brno: JAMU, 2015. ISBN 978-80-7460-086-9.**

The work of Lucie Repašská responds to the nature and character of theatrical creation in the field of independent performance activities and tries to reflect in professional terms one of the most topical streams of contemporary theatre. The author draws on her own work and on practical research in the Brno ensemble D'epog. The aim of this research was to test a rather bold hypothesis about the semantic autonomy of dramaturgical, directorial and acting components which leads to the viewer's higher reception engagement. The premise of the author is the understanding of the viewer not as the ultimate recipient of the work, but as a creative consummator = the creator of the ultimate meaning of "artefact", i.e. the viewer as a receptive active component of the work. The original approach to artistic creation and a distinct innovation of the stage language constitutes a significant source of inspiration for both domestic and foreign authors who meet it not only in the presentation of Repašská's specific stage projects, but also at her workshops which are based on the results of her own artistic and research activities (for more see also Section 3.11 of this Module and Module 4, Section 4.12). The topic of the autopoietic feedback loop is currently being exploited by the author as part of an applied research project entitled *Developing Communication Competences Through a New Educational Methodology Based on an Objective Assessment of Performer and Recipient Biosignals* (see Section 3.2 of Module III).

**(4) ZARODŇANSKÁ, Daniela, Tereza RAABOVÁ and Viktor PIORECKÝ. *The Strategy for Culture and Creative Industries of the City of Brno*. Brno, 2018.**

The Strategy for Culture and Creative Industries includes the long-term plan of the statutory city of Brno for the support and management of an excellent, sustainable, achievable and reputable cultural and creative scene in the city. Daniela Zaroďňanská, an educator at the Theatre Faculty and, at the same time, a student of the Dramatic Arts doctoral programme, worked on the strategy in a team of researchers consisting of experts from the Brno City Hall and external researchers specializing in cultural policy. The document was produced in a participatory way with a broad involvement of local cultural actors. It contains individual long-term goals, priorities and measures that the city of Brno has undertaken to address and is currently being used as one of the important strategic documents for the practical management of cultural policy at the level of the South Moravian metropolis.

**(5) PETROVÁ, Pavla, ŽÁKOVÁ, Eva, CHLÁDKOVÁ, Blanka, PRŮCHOVÁ, Hana. *Analysis of the Provision of Subsidies by the Ministry of Culture for Living Art Projects in 2012-2016 (Analýza poskytování dotací Ministerstvem kultury v oblasti živého umění 2012-2016)*. Prague: The Arts Institute, 2017.**

An extensive analysis dealing with the state of grant programmes of the Ministry of Culture of the Czech Republic that are focused on the support of living art, an integral part of which are proposals aimed to improve the current grant schemes. Theatre Faculty educators Blanka Chládková and Hana Průchová cooperated on this analysis with the researchers of the Arts and Theatre Institute. Some recommendations relating, for example, to the process of submitting applications for grants from the programme intended for professional art projects have been already implemented by the research sponsor, i.e. the Ministry of Culture of the Czech Republic. Applications of interventions of a strategic character will require a longer time frame. The results of the analysis are currently used in

discussions about the National Cultural Policy of the Czech Republic for 2021 – 2026 and related strategic documents.