

<p>Institution: University of Hull</p>
<p>Unit of Assessment: D35: Music, Drama, Dance and Performing Arts</p>
<p>a. Overview</p>
<p>The submitting unit has recently been instituted as a School of Drama, Music and Screen and is structured and organised within the Faculty of Arts and Social Sciences. Before August 2013 there existed a joint Department of Drama and Music managed by a single Head of Department but run locally by separate committees reporting monthly to the Department Executive and to the plenary meeting twice per academic year. Film was part of a Department of Humanities, separate from Drama and Music. Research in the unit is organised according to the subject demarcation, drama, film, and music. Up to September 2013, there was a distinct unit at the Scarborough campus, the School of Arts and New Media, offering undergraduate and postgraduate provision in music technology, theatre and dance. Parts of that unit are being merged into Hull campus provision, a process to be completed by mid-2015. In Music there are three research groups: Contemporary Music Practice (composition, performance of contemporary music, multi-media practice and studio production); Musicology (from historical musicology to critical ethnomusicology, to analytical theory and interdisciplinary and multi-media studies); and, Science, Technology and Pedagogy (embracing modelling, applied or interactive use of technology, and the study of music in specific domains). In Drama, there are four groupings: World and Intercultural Theatre and Performance; Performance Histories; Performance Practices; and Applied and Social Performance. In Film there are two existing areas of research: US Cinema (American Animation, Hollywood Cinema, Horror); and Television Aesthetics and History. Linking Music with Drama, an interdisciplinary Shakespeare and Early Modern Theatre group is also aligned with the Andrew Marvell Centre, which is based in the Faculty encompassing History (including art history and archaeology), English, Religious Studies, and Languages. The establishment of the School makes it easier to foster interdisciplinary collaborations through jointly organised, School-wide research colloquia and seminars as well as opening up the disciplinary research to the public and social concerns—through art practice as well as engagement activities. Collaborative research between constituent disciplines is encouraged and supported by the University as the recent appointment of a lecturer in Music Theatre and individual research connections between Drama, Music and Screen evidence.</p>
<p>b. Research strategy</p>
<p>Historical musicology, music psychology, and music analysis were identified in RAE 2008 as evincing work of international excellence. The unit has sought to build on strengths in musicology and music psychology; since the last RAE, two colleagues have shifted their interest towards analysis underpinning practice-based research, a move that was triggered by the premature death of a colleague who contributed significant analytical scholarship during the last RAE period. This has been partly replaced by new work on analysing processes and outputs of studio production. Electroacoustic and multimedia work has been realigned and intensified following the departure of two colleagues at Scarborough. Not recognised by outputs in 2008, jazz scholarship has been a significant development throughout the current REF period.</p>
<p>Hull music seeks to develop its internationally recognised research in musicology, music psychology, composition, and allied disciplines over the next five years by exploring new projects, maintained by continuing staff and by recently appointed early career staff. Areas current at Hull which are experiencing important growth include practice-based work, jazz and studio production. Music has developed work in research groups mentioned in section a (above). Outside those groups, interdisciplinary work in Shakespeare and Early Modern studies has been enhanced by involvement with the Andrew Marvell Centre, which encourages scholarship in literature, history, theatre, religious studies, and other related sub-areas (e.g. art history). Plans and aspirations can be realised by the retention of the present highly motivated staff with the support dedicated to the current research profiles of the groupings and individuals (staff development seminars and University infrastructure, research seminars, financial and time research support, PG students financed from University scholarships in strategic fields). The University has shown willingness to support interdisciplinary work in music and psychology, music and literature, and collaborative research in music, computer science and creative technologies by means of investing in pilot grant</p>

projects, financing research colloquia and in estates and equipment innovation.

In Drama RAE 2008, Performance Translation and Dramaturgy together with Theatre History/Historiography were identified as world leading. Since then key staff have retired and have been replaced by new staff in those as well as new specialisms; through the appointment of internationally active and recognised staff this change has resulted in bringing up Drama's profile in the varieties of theatre genres, in establishing direct contacts with the international scene (through conference seminar convening, e.g. World Shakespeare Congress in 2011, European Shakespeare Association, ESSE, Theater Without Borders research group conferences), as well as in reinforcing the practical profiles of staff (internationally commissioned drama and libretto writers, translators/adaptors and assistant dramaturgs). The three active research groupings existent in 2008 continue in constituting the core of Drama's research culture; later, a fourth was established, developing towards an integral part of the research and expanding postgraduate culture (with a new MA programme launched in 2013). The four groupings have been refined since 2008 as: 'World and Intercultural Theatre and Performance' (embracing translation, adaptation, intercultural theatre and performance—including forms such as music theatre and opera); 'Performance Histories' (rather than the previous theatre historiography so as to embrace all histories, including popular and contemporary forms of performance); 'Performance Practices' (the focus on 'performance' allows this grouping to embrace a wide range of contemporary performance practices alongside the theatre-specific practices of scenography, directing, playwriting, actor training, rehearsal processes, 2D and 3D visualisation and virtual simulation, playwriting and dramaturgy); and, 'Applied and Social Performance' (including new work in digital media, performance as social action, participatory performance practices and performance and the formation of civic society and public space).

While the Drama groupings foster individual research interests, they are underpinned by collaborative initiatives formulated in grant projects (Shakespeare in translation project co-organised with Universities of Swansea, Wales, Strathclyde, Jagiellonian University in Cracow, and Shakespeare's Globe in London), which in turn open further international and interdisciplinary research (with psychology, medical science, social services and industry, eg. the *A Sense of Anatomy* project with Northern School of Contemporary Dance and Hull York Medical School; *The Not-Knowns* project with Hull City Council and Middle Child Theatre Company). All groupings have been represented by internal and visiting speakers in the Drama Research Seminar series as well as presentations by Hull staff externally; speakers are invited to support individual research fields and planned projects (scenography, comedy, music theatre, applied theatre, theatre historiography; a symposium on participatory theatre). Hull's Honorary Research Fellow Masako Yuasa (Osaka) publishes a volume of English translations of the *Chikamatsu* plays (Shakai Hyōron-sha, November 2013), which originated in collaboration with Drama research groupings, with teaching and enrichment work since 2008.

Recent examples of research-led elements of the public performance programme in the Gulbenkian are Skinner's project in relation to the translation and historical/cultural translocation of Nikolai Erdman's early Soviet play 'The Suicide', or Cheesmond's exploration of sound as scenographic signifier in de Ghelderode's 'Escorial'. It has always been fundamental to the research ethos of Drama at Hull that PaR activity should be subject to the scrutiny of local paying public audiences. In addition, Drama at Hull has enjoyed a lasting working relationship with Hull Truck Theatre. Dickenson serves on the Board of Directors of the theatre and the building is staffed by many graduates. PaR projects engage with traditional venues (Gulbenkian Centre, Hull Truck) as well as with other spaces, such as Edinborough's and Skelly's Arts Council funded *History of Water* in two of Hull City's historic public swimming pools. Projects which are not so site specific often continue their life through other media (Edinborough's 'Punctum' project at Hull Truck was recently turned into a radio piece for Resonance FM, Crispin's *Everyman* and *Mankind* projects, conceived of as PaR projects investigating strategies for staging medieval texts in the modern world, toured nationally and internationally (Bristol, Giessen, Assisi and Poznań).

Film Studies (Screen) in its current form is a young research area at Hull. After a period of almost complete staff turnover between 2009 and 2011, the small core subject team have identified the

two research groupings (US Cinema; Television Aesthetics and History) as areas in which to pursue collaborative research and are currently organising interdisciplinary research seminars. This has tended to be within Humanities but with the formation of the new School there now exist collaborative relationships with Drama and Music. Screen is also developing their research culture by implementing an MA: Film and Television programme with a likely start date in 2015.

On School and Faculty levels, biannual research colloquia are organised mediating interdisciplinary collaboration as well as a series of seminars on impact capture, on grant application procedures as well as on practice-as-research, which constitutes a substantial part of the unit's REF submission. These events are fora for sharing experience, reflecting on and refining understanding of the research activities (as in possibilities of impact, embodying research in arts practice, and on the philosophy of scientific thought). The School gives a regular research allowance to staff financially and in time allocation (a minimum of 500 hours per year dedicated solely to research in the individual time plans), and is elaborating on a system of networking support (organising planning, editorial and grant meetings), a mentor system within individual groupings and admin support (funding opportunities, travel arrangements, outreach activities). International research contacts are fostered through exchange links (Erasmus) and outreach activities (touring student productions at international conferences). Regular meetings between individual staff and the School Research and Enterprise Coordinator (biannual at least) support staff on their research directions (including new groupings), publications and outputs, research leave, grant capture, networking, community and environment, developing the PG culture, impact, and on career development. The Faculty offers two funding schemes, the Strategic Support Fund and the Research Support Fund to help finance developing grant projects and innovative research activities (in field and archival research); these funding schemes have helped complement School funding for research travels (ie. a yearly allowance of £500 minimum) with further funds for the attendance of international conferences (up to £600 per project) and supporting pilot research projects, international networking and initial planning phases (up to £700 per project).

c. People, including:

i. Staffing strategy and staff development

New staff and early career researchers are supported individually and integrated into the research culture of the unit through active involvement in the research colloquia organised at intra-department level, with reduced teaching and administration loads, and by regular personal contact with senior researchers in the unit, especially the Research and Enterprise Coordinator and the Faculty Associate Dean (Research), who is a member of the School.

The University has adopted the principles of the Concordat to Support the Career Development of Researchers (<http://www2.hull.ac.uk/theuniversity/research/theconcordat.aspx>), and was awarded the European Union's HR Excellence in Research badge in January 2012 in recognition of its work to support vital and sustainable research environments. The University has embraced the Researcher Development Framework since its publication in 2010. This is embedded into researcher training provided by the Staff Development Unit through focused briefing sessions and more extensive workshops that examine the framework with case studies of effective practice. Equality and diversity training is mandatory for all staff, with regular updating monitored by the Head of School. Newly appointed staff are required to complete the Postgraduate Certificate in Higher Education, and all staff undertake doctoral supervisor training with annual updating.

The School operates a workload model that allows extra time for early career researchers in order to bring projects to completion. It also provides additional time for the preparation of teaching materials. All staff are entitled to apply for research leave every seventh semester and this policy has been implemented structurally since RAE 2008. Career progression, which is offered annually, is based around four categories, of which research is the first (a calibrated system relating to the quality and quantity of publications); these procedures reflecting high quality research output as well as recognising outstanding teaching contribution have benefited several staff in the present REF period (granting of one Professorship and five Senior Lecturerships). Funds as well as training schemes are made available at University, School and

Faculty levels to facilitate strategic research projects, attendance at conferences and national and international academic networking (specified above under b.). All appointments are advertised nationally and internationally and made on the basis of merit alone (four out of the last five appointments have been women; two have been international academics).

ii. Research students

Music has instituted a series of plenary research colloquia in which all staff and postgraduate students have presented papers and abstracts of their current research. International guest speakers have given papers. We have also participated in a unique cross-Atlantic webinar (Eastman, NY, Boston, NJ, Royal College of Music/Oxford) which postgraduate students attended and were invited to contribute. Biweekly research seminars with invited visiting lecturers presenting recent and ongoing research are hosted in Music; postgraduates attend and those taking musicological modules (including undergraduates) participate and offer critiques, some of which are assessed. Postgraduate students have been involved in the organisation and running of RMA and SEMPRES conferences and study days held at Hull. Research students receive a bursary (of up to £500) to attend conferences elsewhere. Unusually, level 6 undergraduate students have the chance to experience the research culture of the School as appropriate to their scholarly interests (through guest participation in PG seminars and PG research events). PhD students and post-doctoral students are involved in conference planning and administration and in the case of two Music post-doctoral students have contributed significantly to publications involving academic staff, either as co-editors (King/Prior) or as authors (King/Apostolaki). Wilson employed a post-doctoral student (Jensen) on his Shakespeare-music database project, funded by the British Academy.

Since RAE 2008 the School's recruitment of masters and PhD students has increased significantly (to the current number of 36). This has been supported by our securing annually 2-3 university PhD scholarships and by being a partner (with Huddersfield) in the AHRC Block Grant Partnership 1 scheme; other PGR funding sources, such as the Sino-British Fellowship Trust and individual scholarships from foreign Governments (Iraq), have also been successful (two students in Drama). Our PhD completion rate during the REF period has been 100%. Research students progress through a monitored series of personal supervisions (12 per year, minimally) backed up with written feedback and the University's formal six-monthly and annual monitoring system.

The future recruitment of postgraduate research students will be sustained by building on existing research-led teaching at Master's level, developing a lively postgraduate culture/community and by securing additional University PhD scholarships, 4-6 every year.

In Drama, recent years saw 2-3 PhD students joining the department every year, most of them receiving University scholarships. In 2013, a new MA programme in Drama and Theatre Practice was launched, developing both the graduate culture in the School and the integration of research into teaching. This is facilitated by Drama research seminars, research colloquia and graduate seminars. Several PhD students focus on themes related to research dissemination and impact (theatre in education, applied theatre).

Film Studies PhD recruitment is enjoying a period of growth, aided by the subject area having also been awarded University PhD scholarships in recent years; currently there are five students joining the subject area over the past two years and two more successfully obtaining their doctorates in 2013. All research students in the School are involved in relevant subject area research seminar series, in which staff and students present aspects of their ongoing research.

The University scholarship scheme has enabled us to advertise and offer scholarships to students from any social background without reservation (securing equal opportunities), enabling us to attract the best candidates without financial constraints. PG students have a Graduate Room with a referential library at their disposal and are also supported individually by School and University level infrastructures, the latter through the Graduate School, which offers

modules in key skills and related research opportunities (such as international language learning, cultural, historical and literary studies). These modules lead to formalised Certificates and Diplomas in Research Training. Large collaborative projects are being prepared with grants that include scholarship provisions for future PG students.

d. Income, infrastructure and facilities

Hull researchers have secured grants (totalling £99,857 since 2008) from national councils and charitable organisations, notably British Academy, AHRC, Arts Council, Higher Education Academy, PRS, Rayne Foundation, Society for Theatre Research, Vaughan Williams Charitable Trust, Clore and Paul Hamlyn. Additional funding has been forthcoming from OnMedica, Composers and Authors Society of Hong Kong, Hull City Council. The University has invested the total of £516,300 into the infrastructure and facilities available to the UoA. Underway are a major reconstruction of the Brynmor Jones Library and the preliminary phases of the rebuilding of the Middleton Hall, which is to serve as a further venue for the School's production work.

Music employs three dedicated full-time technical staff to support and develop industry standard facilities within the University. These include the following: four multi-track recording facilities (which include Solid State Logic AWS and Avid Digi-design consoles); four mixing studios (which include Avid Digi-design Icon and Control 24 consoles); an Ambisonic 16:4 studio; and around 45 dedicated digital audio workstations with a range of software such as pro-tools, Ableton, Cubase and Max/MSP. These facilities are occasionally used out of term time for projects with commercial, charitable and both regional and national arts organisations. The Scarborough campus currently provides a unique 16:4 space ambisonic surround studio, which uses a set of new software tools for 3D sound spatialisation as well as a multi-speaker sound diffusion system for performance. In addition to technological support, the University offers resources and facilities for both staff and students through the Brynmor Jones Library, the 24-hour centre (computer access), the Graduate School (study spaces), the Hull University Union. The research colloquia provide scholarly and organizational infrastructure supporting research.

Drama activity is centred within the Gulbenkian Centre, originally designed by Peter Moro Associates in the late 1960s as one of the first purpose built drama departments in the UK; it is an impressively equipped Arts Complex with excellent educational and artistic potential. At the heart of the building lies the large adaptable Donald Roy Theatre and adjacent to this is an equally versatile performance space, the Anthony Minghella Studio. Both theatres are adaptable in form and this versatility is well explored in core taught and enrichment production activities. The Donald Roy Theatre is a superb facility with a full-height fly tower (combining hemp and counterweight systems), a modular stage floor and sub-stage, and an integrated paint frame and motorised paint bridge. The Anthony Minghella Studio is situated at the back of the Gulbenkian Centre. Originally designed as a television studio, it has since been converted into an experimental teaching and theatre production space measuring 14m by 12m. Above the studio is a wrap-around gallery with 72 dimmable lighting channels and two flown lighting trusses which allow rigging at floor level. The Gulbenkian Centre also houses Academic Offices, a Visualisation Suite, Sound and Radio Studios, a Video Edit Suite and Scriptwriting suite alongside the well-established Property Stores, Paintshop, Rehearsal Room, Wardrobe, Laundry, Dressing Rooms and Green room. The development of the Old Boilerhouse Complex has added a 75m² white or black box Gallery and Performance Studio, a Scenographic Studio, a CAD/CAM Suite (with industry-standard 2-and-3D computer-assisted drafting and architectural modelling software), a state-of-the-art Construction Workshop and a dedicated Lighting Design Room. An additional Visualisation in Performance Suite contains a number of high specification Mac workstations, running 3DS Max (architectural modelling); Isadora (Image Manipulation and Performance Projection) and Photoshop (Image Manipulation) software. This last project has involved the research, design and fabrication of a unique system of 12V miniature lanterns that use emergent white light and RGB-mix LED technology to experiment with lighting states using 1:15 or 1:25 scale models of proposed theatre sets, with clear educational and industrial applications.

Film students are given priority use of Holme House, an on-campus TV studio space and editing suite, sometimes used by the BBC, affirming its quality and practicality.

e. Collaboration and contribution to the discipline or research base

Collaborative work has been undertaken by several Hull staff with colleagues in the UK and abroad: Elsdon was co-investigator on the AHRC funded project in the 'Beyond Text' scheme, 'The Use of Audiovisual Resources in Jazz Historiography and Scholarship' (with Heile and Doctor). Elaine King regularly works with colleagues at RNCM, Middlesex, KCL, RAM. Mackay's fixed media project, 'Strata', commissioned by 'Ruskin Rocks', involved collaboration with Dame Evelyn Glennie, the Brantwood Museum and the University of Leeds. Tsang's research has led to collaborations with colleagues in the Northern Film School, Studio Mejo, Chinese University of Hong Kong, and York University. Wilson has contributed music expertise to Shakespeare editions including Arden 3 *The Winter's Tale* and New Variorum *The Tempest*. Conroy's work on the editorial board of *RiDE: The Journal of Applied Theatre and Performance*, preceded by a themed edition for the journal. Billing edited two special issues of journals, *Shakespeare Bulletin* (on Rehearsal) and, with Drábek, *Theatralia* (on Scenography). Peacock co-edited a special issue *Journal of Comedy Studies*. Billing, Drábek and Edinborough (and one PhD student) are involved as external collaborators of the 'Czech Structuralist Thought on Theatre' project (Masaryk U, Brno, CZ; 2011-2015). Billing and Ledger (the latter formerly at Hull, but now at Birmingham) hosted a seminar on the topic of Rehearsal for the Shakespeare Association of America. Billing and Drábek continue to collaborate with researchers at NYU, Princeton, UCLA, Wesleyan University, University of Delhi, Syracuse University and Washington University in St Louis as part of the Theater without Borders research collective. Several members of staff in Drama have delivered papers to and chaired panels for TaPRA. Partnerships based on engagement links with Opera North, Hull Truck Theatre, Hull Music Service, Hull Screen, Stephen Joseph Theatre are a significant part of the research environment. Combined events are organised with these institutions, including the participation of staff and PGRs in performance/production activities.

In Screen, Zborowski has collaborated on articles with colleagues at the Universities of Bristol, Reading and Warwick. Aston with colleagues from Liverpool Hope University (with John Walliss, eds. *How to See Saw: Essays on Torture Porn and Post-9/11 Horror*, McFarland, forthcoming) and Keele University (with Beth Johnson, eds. 2012. *Sex, Television and Society: Analysing Contemporary Representations*. NY: Bloomsbury). Davis has collaborated on two articles with a colleague from the University of Buenos Aires, both of which have been accepted for publication.

Hull staff represent their respective disciplines (Music, Drama, Screen) on national organisations including RMA, SEMPRES and serve on Faculty and University research panels. Elaine King is associate editor of *Music Psychology*; Elsdon is reviews editor for *Jazz Research Journal*; A. King is editor of *Music Technology and Education Journal*; Slater is articles editor for *Journal of the Art of Record Production*. Conroy is co-editor of *RiDE: The Journal of Applied Theatre and Performance* and has organised an international symposium on Questions of Aesthetics and Participation as part of the work to develop a themed edition of *RiDE*. E. King is conference secretary of SEMPRES. Individual members of staff have examined higher research degrees at Santa Barbara (CA), Gothenburg, Helsinki, Oxford, Durham, Sheffield, York, Ulster, and internally at Hull. Music staff have organised a number of major conferences including ISM (April 2009); its first visit to Hull and East Riding and which featured a number of research elements (papers and performance); the Tippett Quartet played Förster String Quartet Op. 16/5 and Pierre Rode String Quartet Op. 11/1 in scores newly edited for the conference. Several study days for SEMPRES have been hosted by Hull. A collaborative international conference 'From Republic to Restoration: Legacies and Departures' was held in July 2010 under the auspices of the Andrew Marvell Centre with a significant music contribution. In January 2012 the RMA research music students' conference came back to Hull after its inauguration here in 1964.

Several Hull staff act as referees and readers for journals and academic publishers such as *Music & Letters*, *Jazz Research Journal*, *Jazz Perspectives*, *Contemporary Theatre Review*, *Opus Musicum*, *Theatralia*, *Twentieth Century Music*, *Shakespeare*, *Shakespeare Quarterly*, *Comparative Drama*, Ashgate, CUP, OUP and Palgrave Macmillan, and have been consultants for projects including Wilson: 'Early Modern Printed Verse Miscellanies' (University of Reading/AHRC); Mackay: 'Ruskin Rocks' (University of Leeds, funding from Natural England);

Environment template (REF5)

Drábek has been member of Academic and Artistic Boards at the Janáček Academy of Performing Arts (Brno) and member of Arts Committee at the Accreditation Commission, Czech Ministry of Education; Billing has been a peer reviewer for major grant applications to the AHRC and the Social Sciences and Humanities Research Council of Canada; Conroy is member of Experts Forum in the 'InVisible Difference; Dance, Disability and Law' AHRC project (Coventry University).

Special invite and plenary lectures have been delivered by staff (Albacan, Baugh, Billing, Borthwick, Drabek, Elsdon, Head, E. King, Wilson) at the RMA annual conference (Aberdeen, 2008), TaPRA conferences, Three Choirs Festival (Worcester, 2008), Music Analysis conference (Cardiff, 2008), Purcell, Handel and Literature (London, 2009), Institute of Musical Research (2009; 2010), Darmstadt Jazz (2013), L'Institut de recherche sur la Renaissance, l'âge classique et les Lumières (Montpellier, 2011), Masaryk University (Brno, 2009, 2011), European University, Cyprus (Nicosia, 2011), Koblenz University (2012). Academy of Drama, Radio and Television, Ljubljana, Slovenia, 2012; Academy of Performing Arts, Bratislava, Slovakia, 2012; HUSSDE Conference, Piliscsaba, Hungary, 2012; University of Saarland, 2012; University of Amsterdam, 2012; University of Cluj, Romania, 2012; University of Mainz, 2013).

Aston sits on the board of The Millennialism Centre, Liverpool Hope University, and is a member of the editorial board for the *International Journal of Literature and Art*. Davis spoke at a symposium organised for April 2013 by the British Library's Eccles Centre for American Studies & UCL's Institute of the Americas; she was asked by the president of IAMHIST (The International Association of Media Historians) to form a panel for their Children and Media conference in July 2013.