

<p>Institution: University of Kent</p>
<p>Unit of Assessment: 35 – Music, Drama, Dance and Performing Arts</p>
<p>a. Overview</p> <p>Over the REF census period, the five departments constituting this submission – Drama, Film, and History and Philosophy of Art (HPA), situated on the Canterbury campus of the University of Kent, along with Fine Art (FA) and Music and Audio Arts (MAA) on the Medway campus – were all contained within the School of Arts. The School has made a strategic investment in staff, with 23 new members appointed, including 11 ECRs and 5 Professors, reflecting the unit's determination to sustain its achievements and build for the future. 18 staff have been promoted on the basis of their research achievements (11 to SL, 4 to Reader, 3 to Professor). The number of postgraduate students has increased from 18 to 65, and the School has enjoyed a marked increase in the volume of external research funding it has won, rising from a total of £700k for RAE2008 to £1.1m, with a further £2.3m from awards not reported through HESA.</p> <p>The School's plan to relocate its Canterbury-based sections in a dedicated new structure was achieved in January 2010, when the Jarman Building became operational. The new School of Arts development at the Historic Dockyard site on the Medway campus was opened in October 2012, following a major investment in refurbishment and the installation of specialist equipment in support of practice-based teaching and research. Fine Art was relocated there in order to exploit synergies with Music, and in August 2013, with the Medway departments fully operational in terms of staff and student recruitment, the new School of Music and Fine Art was established as a distinct school. The total strategic investment in the Jarman and Dockyard developments amounts to £15m (further details in section d, below).</p> <p>We have realized the key ambitions laid out in RAE2008: strengthening our capacity for collaborative and interdisciplinary research through the development of a robust structure of six research centres; maintaining our vitality through the systematic integration of ECRs; and expanding and enhancing our postgraduate research community. The unit of submission is now considerably larger, as manifest in the increase in staff submitted, from 27 to 38 FTE; and our departments benefit from state of the art facilities. This sustained period of investment in staff and infrastructure has enabled the unit to deliver its largest and most diverse submission to date, incorporating 15 practice-based works (including films, curated exhibitions, installations and performances), 23 books, 9 edited volumes, 30 chapters and 41 articles in refereed journals.</p>
<p>b. Research strategy</p> <p>Research strategy 2008-13</p> <p>The new School of Music and Fine Art was established in light of the substantial growth of the five departments comprising the submission, in order to facilitate greater administrative efficiency and to enable further growth on the two campuses. Nonetheless, the five departments comprising the two Schools will continue to work as a cohesive unit with respect to research. The achievements, strategies and plans laid out here reflect the unified approach we have pursued through the REF period and will sustain into the next cycle.</p> <p>Since 2008, our strategic priorities have been:</p> <ul style="list-style-type: none"> • To realize a step-change in the quality and ambition of our research environment by combining substantial infrastructural investment with the strategic growth of research income and postgraduate recruitment. • To foster an appreciation of the benefits and importance of collaborative research, while sustaining support for individual research projects. • To realize fully the impact potential of the unit's research activity. • To support researchers at all levels – from postgraduate, through early and mid-career researchers, to senior staff – and to ensure that junior researchers benefit from the experience and expertise of senior researchers. • To sustain and develop our long-standing commitment to practice-based research, and more generally to the interanimation of theory and practice. • To realize the potential of our researchers by the creation of a formal structure of research centres, operating within and across departmental boundaries.

The research centres

At the time of RAE2008 our research culture was organized around a variety of ‘research clusters.’ These groupings were forged to reflect the interests of current staff. They have now been formalized into the more robust structures of University research centres, which submit annual plans for approval at School-level, and triennial plans to the Faculty and University. Currently the unit hosts six established centres, which all **combine grounding in a particular artistic practice with a strong interdisciplinary dimension**. Taken as a whole, the centres form an overlapping network of research units designed to support the diversity of research projects undertaken by staff, while enabling as much cross-fertilization as possible. All staff are members of at least one research centre; in addition, the centres draw membership from beyond Arts and Music and Fine Art, and many staff are members of centres located in other Schools, reflecting the interdisciplinary ethos of the Faculty as a whole. Centres receive funding of £1.5k from the host School. At Faculty level the activities of the centres are supported by the **Kent Institute for Advanced Studies in the Humanities (KIASH)**, which provides additional funding (£1k) and hosts interdisciplinary and public engagement events. 23 staff have won a further £40k from KIASH for 31 events.

1/ The Aesthetics Research Centre (ARC) was founded as a research group in 2006 and praised for its contribution in the RAE2008 report. Formalized as a research centre in 2012, ARC’s central aim is to create a dialogue between **philosophical aesthetics, art theory, and art practice**. By straddling Arts and Philosophy, ARC has enabled Kent to create **the largest group of researchers focussing specifically on philosophical aesthetics** in any university worldwide. It draws its core membership from across **Arts and Philosophy** and is directed by Smith (Film), Maes and Newall (HPA). The other members are Atencia-Linares and Friday (HPA), Curry (MAA), Klee (FA), Sayad and Vaage (Film), as well as Goldstein, Kanterian, and Kirchin (all Philosophy/UOA32).

2/ The Centre for the Interdisciplinary Study of Film and the Moving Image (CISFMI) was established in 2010 to consolidate the two traditional strengths of Film at Kent: the development of a **strong disciplinary base**, combined with an outward-looking emphasis on the **relations between film and culture** more generally. Directed by Stanfield, Frey, and Sayad, along with Lázaro-Reboll and Triana-Toribio (both Spanish/UOA28), the centre includes all Film staff among its members, along with Connelly (History/UOA30), Fontana-Giusti (Architecture/UOA16), Herd, Mildenberg, Misek (Digital Arts/UOA35), Norman (English/UOA29), and Wills (History/UOA30).

3/ The Centre for the Study of Art History and Visual Cultures (CSAHVC) was established in April 2013 in order to provide a focus for the development and promotion of art-historical research within and beyond the School. Directed by Hammer, the membership includes all staff from HPA, as well as Guerin (Film), Norman (English/UOA29), Brittain-Catlin (Architecture/UOA 16), Baldwin and Read (Modern Languages and Linguistics/UOA28).

4/ Cognition, Kinesthetics, and Performance (CKP) was established in March 2010, developing from a series of research collaborations (between Drama, Psychology and Digital Arts) involving colleagues with shared interests in **practice-based methodologies, applications of performance and the interface between humanities, science and technology**. Directed by N Shaughnessy, Brooks (both Drama) and Wilson (Psychology/UOA4), the other members are Klich, Radosavljević, R Shaughnessy, Trimmingham, Varakis, and Vass-Rhee (all Drama) as well as Wilkinson (Psychology UOA4), Bobrowicz (Digital Arts/UOA15), Beadle-Brown (Tizard Centre for Learning Disability and Community Care/UOA22) and Bowman (Computing and co-director of the Centre for Cognitive Neuroscience and Cognitive Systems/UOA11).

5/ The European Theatre Research Network (ETRN), directed by Allain, Boenisch, and Roesner, was founded in 2007 and commended in the RAE2008 report as a ‘particular strength’ of that submission. Over the REF period the centre expanded its network to encompass Italy, and strengthened its ties with Eastern Europe and Germany, through new appointments Laera, Radosavljević, Roesner, and Vass-Rhee, and benefited from the presence of Leverhulme Professors Lehmann and Schechner. The other members are Pavis, Trimmingham, Varakis (all Drama), MacKenzie (Politics/UOA21), Drakopoulou and Parsley (both Law/UOA20).

6/ Sound-Image-Space (SIS), founded in April 2013, focuses principally on practice-led research in film and video, sonic art, electro-acoustic and audio-visual composition, and is directed by Howle

and Turner. The membership comprises all staff from Fine Art, and Music and Audio Arts.

Research activity and outputs

Over the REF census period, the research centres have planned and achieved the following:

Research seminars: all centres organize regular research seminars, symposia and conferences, with high-profile speakers drawn from across the UK and beyond. Thematic strands have included cinephilia, embodied cognition and dance, memory, European acting, fiction and non-fiction, identity and imagination, sound and vision, visual music, recycling and repetition, spatial politics.

Visiting researchers: *Leverhulme Visiting Professorships:* Jerrold Levinson (08-9), Hans Thies-Lehmann (11-12), Richard Schechner (11); *Visiting Experts:* David Davies (12), Paisley Livingston (11), Bruce McConachie (11), Laura Mulvey (12), Martin Puchner (13); Philip Auslander (13); *Honorary Professors and Fellows:* Stephen Bann, Sarah Cardwell, Matthew Herbert, Ken Pickering, Ian Rickson.

Major research grants: British Grotowski Project (06-09), Imagining Autism (12-13), both AHRC; Leverhulme International Network (with the Moscow Art Theatre School) (for detail on all grants, see d below).

Conferences (31 in total; partner institutions noted in parentheses):

2008: Cultural Memory (KIASH).

2009: Art, Aesthetics and the Sexual; Belgian Avant-garde Theatre in the Early 20th Century; British Grotowski Project; Doris Day and Calamity Jane; Film in the Humanities; Re/Placing Shakespeare (Barbican).

2010: Art Histories, Cultural Studies and the Cold War (IGRS); Film Criticism in Dialogue; The Interdisciplinary and the Intermedial; In the Body (RSC); Video Art and Film between Documentary and Fiction.

2011: Aesthetics, Art and Pornography (IP); Cine-Ethics; Documenting Performance; The Dramatic and the Political (Politics); Kinesthetic Empathy.

2012: Affective Science and Performance (ICA); Beyond Art; Cultural Criticism in the Digital Age; The End of...?; Imagining O (Kerala International Theatre Festival); Repetition/Repetition (ICA); Theatre and Performance Research Association; Creative Practices, Resistant Acts (Politics and ICA); Noise.

2013: Anglo-German Picture Workshop; Extraordinary Aesthetics of Autism (ICA); Melodrama; Sound of Memory I; Animation Workshop.

Exhibitions: Grotowski (NT and touring, 2009); Paradox of Mezzotint; James Barry; Art and Language; Krikey!; Ana Maria Pacebo; John Blackburn; Paul Coldwell; Alfred Drury (all Studio 3 Gallery, Jarman Building, 10-13); Doris Day (Margaret Herrick Library, Los Angeles, 2013); Late Raphael (Prado and Louvre, 2012-13); Visions of Utopia: Soviet Posters of the 20s and 30s (Pushkin House, London, 2013).

Postgraduate profile: PhD recruitment (94), PhD completion (21; 65 ongoing), external awards – 3 AHRC; 1 AHRC-CDP (with Tate Research, on David Sylvester); 2 FCT (Portuguese Research Council); 1 MAE (Turkish Funding Body); 1 ORS.

Postdoctoral fellows: Margrethe Bruun Vaage (Norwegian Research Council), Marco Grosoli (BA), Margherita Laera (Leverhulme).

Research networks: ARC: Anglo-German Picture Group; CKP: Centre for Embodied Cognition (Stony Brook), Science through Art, Cognitive Humanities; CSAHVC: Art History: Art Histories and the Cold War; ETRN: RSC, Grotowski Institute, Barbican, Moscow Arts Theatre School, Memorandum of Understanding with Ghent (ETRN and ARC).

Research strategy 2014-2019

In addition to sustaining the strategic aims of the current REF period, our emerging priorities for the next cycle of research include the following:

- Grasping the opportunities provided by the establishment of the Consortium for the Humanities and the Arts Southeast England (CHASE) and its successful BGP2 bid, along with the founding of EARC (the Eastern Academic Research Consortium), to intensify collaborative research and to further enhance the quality of our postgraduate research

Environment template (REF5)

culture. ETRN, for example, plans to extend its activities with CHASE partners Essex, Sussex and Goldsmiths, in relation to French, German and Russian theatre respectively. CKP is formulating plans with the Interdisciplinary Centre for the Body (Goldsmiths), and with Contemporary Performance at Sussex.

- Building collaborative research through network funding applications, on the model of Roesner's successful AHRC music-based video games network (awarded October 2013). These include applications on British Art Writers, Transatlantic Cultures (both CSAHVC) and Horror (CISFMI). In the same collaborative spirit, the Kent-founded journal *Film Studies* will be relaunched by CISFMI in 2015 with Frey, Sayad and Stanfield as editors.
- Reinforcing and extending European research collaborations, through for example an Erasmus Mundus application (ARC), and new ETRN partnerships with groups in Hungary, Belgium and Germany.
- Developing our archival infrastructure, through partnership with the Kent Museum of the Moving Image (due to open in Deal in 2015), and the planned Kent Comedy Archive.
- Enhancing the opportunities for public engagement and impact arising from the School's research (for further detail, see REF3a), on the model of the SIS Acoustic Ecology symposium (November 2013).
- Building on our growing reputation for interdisciplinary research traversing arts, health, the psychological and biomedical sciences – through, for example, a joint initiative on applied performance and science with the Gulbenkian Theatre; a collaborative doctoral partnership between CKP, Psychology and Kent Health; and the activities connected with Illingworth's 'Lesions in the Landscape' award (£129k, Wellcome Trust, September 2013).

Overall we aim to build on the growth in staff, income and recruitment, infrastructural investment, organizational streamlining and research achievements of the REF period to realize these aims.

c. People, including:

i. Staffing strategy and staff development

The expanded size of our submission reflects an ambitious policy of appointing new research active staff during the REF period, with the goal of joining disciplinary strength with interdisciplinary and collaborative openness. The new appointments comprise 11 ECRs, as well as senior staff, including 5 new professors – Hammer as Head of HPA, and Howle as Head of Music and Audio Arts, as well as Henry and Lodder in HPA, and Lehmann in Drama - who contribute strong international profiles, curatorial experience, and a record of supervising CDAs. Support for research and research achievement has also underpinned internal promotions, to Professor (Boenisch, N Shaughnessy, Stanfield), Reader (Barnard, Jeffers-McDonald, Turner, Wood), and SL (Camilleri, Choi, Frey, Guerin, Jeffers-McDonald, Maes, Newall, Trimmingham, Turner). Frey has been a notable success of our systems of early career support, having been promoted to SL less than 4 years after the completion of his thesis and appointment at Kent, on the basis of (among other things) an impressive roster of research outputs and activity.

We support the development of staff, at all career stages, through a range of mechanisms, as evidenced by the award of the EU HR Excellence in Research badge. We are committed to proactive equality and diversity initiatives to support equality in respect of gender, LGBT, disability, and BME status and the University of Kent has joined and is committed to the principles of the Athena SWAN charter. 4 of the most recent 6 appointments within the unit have been women, enabling us to move close to a 50:50 gender profile. ECRs, research assistants and postdoctoral fellows are all assigned **mentors**, to provide advice and support at this critical career phase. Independent of their mentoring, ECRs are also monitored by a formal **probationary system**, usually for 3 years, and take the PGCHE qualification over the first 2 years of their appointment. Further support is provided by the University's **ECR Network**, which organizes workshops focussing on issues of particular relevance to ECRs. Staff at all levels have an annual **appraisal**, affording them an opportunity to reflect on their achievements and goals, and to benefit from the feedback and advice of colleagues acting as appraisers. Following RAE2008, in line with University policy we introduced **Individual Research Plans and meetings** as part of our strategy for developing and supporting research. In the IRP staff are asked to describe their research goals and achievements, the context of their research and its potential for impact. The IRP then becomes the basis of a meeting between each research-active member of staff, their Director of Research and Head of School. We also use a Work Allocation Model in order to manage staff loads and

Environment template (REF5)

ensure that research work is properly credited.

Staff are appointed on the basis of their ability to contribute **to one or more of the research centres**. ECRs are afforded a **formal reduction in teaching and administrative loads** for the first 2 years (50% for year 1; 25% for year 2), in order to help them gain momentum with their research careers, and to enable them to take the PGCHE. To take two examples from this period: Radosavljević and Sayad, both of whom joined us in 2008, were awarded relief on this basis, and are active, thriving members of CKP and ETRN (Radosavljević) and ARC and CISFMI (Sayad). Radosavljević is now Arts Liaison with the ICA; while Sayad is co-director of CISFMI. Both have produced their first monographs within the REF cycle.

Study leave for all faculty (including ECRs benefiting from teaching relief) is accrued at a rate of 1 term of leave after 7 terms of service; staff apply for leave on the basis of their research plans and submit a report on what has been achieved. Faculty are also encouraged to seek further teaching relief for research through external grant schemes, for example through the AHRC Fellowships awarded to Jeffers-McDonald (2011), Wood (2012), Radosavljević (2012), and Frey (2013), and the Marie Curie Fellowship awarded to Guerin (2010). Since 2008 the University has substantially increased its investment in support for staff working on research applications, with the appointment of **dedicated research officers** for each of the Faculties. Research officers run 'clinics' advising on the availability and suitability of schemes for particular researchers, provide feedback on draft applications, and in general support the development of research projects and applications. In addition, in 2012 the University introduced a **formal peer-review system** prior to the submission of external grant applications. Funding is also available from the Faculty (10k) to pump prime large-scale research applications, for example to support pilot projects or exploratory workshops. R Shaughnessy received 1k from this fund to support preparation of the AHRC application 'In Time with Shakespeare' (under review).

We have sought to attract **postdoctoral fellows** to further enrich our research culture. ARC and CISFMI jointly hosted Vaage (from Trondheim) in 2010-11, and Grosoli as BA Postdoctoral Fellow (2012-15). Laera joined the Drama section of the School in 2012, initially on a Leverhulme Early Career Fellowship before assuming a lectureship. We have backed other applications to the BA and Leverhulme postdoctoral schemes, and take a pro-active stance towards these funding opportunities, seeking out promising potential candidates with a close fit to our research goals.

ii. Research students

In 2009 the University established a **Graduate School** in order to unify and enhance its provision for the postgraduate student community. The Graduate School sets the broad policy and regulatory framework within which the Faculty and the Schools operate, embodied in Annex K of the University's Code of Practice for Quality Assurance for Research Programmes of Study. The Graduate School also runs a Skills Training programme addressing core research skills across all phases of postgraduate work. Subject specific training is offered within the Schools, in sessions organized by the Directors of Graduate Studies, and by the research centres, as well as through individual supervision. In addition, the **Student Learning Advisory Service (SLAS)** offers both practical academic support at postgraduate level and bespoke workshops tailored to the needs of specific disciplines.

In 2011, The Consortium for Humanities and the Arts South-East England (CHASE) was created by the Courtauld Institute, Goldsmiths College, the Open University, the Universities of Essex, East Anglia, Kent and Sussex. The Consortium's bid for AHRC Block Grant Partnership 2 funding was successful and resulted in the establishment of 1 of the 11 Doctoral Training Partnerships. This will result in £17 million in funding for 232 PhD studentships in the coming 5 years. Joint bids for AHRC Collaborative Training Awards by CHASE have resulted in workshops relevant to PhD students across our subject areas: Going Digital, Material Witness and Becoming a Public Intellectual. The interdisciplinary emphasis of the successful CHASE bid resonates strongly with the character of our research strategy and research centres.

We have been awarded **6 AHRC studentships** since 2008 (2 doctoral and 1 masters prior to BGP1; 2 masters and 1 doctoral award through BGP1), as well as three doctoral studentships from the European funding councils. With the success of the CHASE BGP2 bid, we hope to substantially increase our externally-funded studentships. During the current REF period, we also

awarded an increasing number of University-funded Studentships, Graduate Teaching Assistantships (GTAs) and fees-only scholarships. In 2012, **the number of University-funded doctoral scholarships (including GTAs) awarded by us increased notably from 2 to 6.5 awards annually**. In total, investment in these schemes **rose from £63,850 in 2008 to £217,166 in 2013** – an indication of our commitment to strengthening the arts postgraduate research community.

The University established the **Graduate Teaching Assistant scheme** in 2011, enabling the recruitment of a greater number of postgraduate students on the basis of a package of funding and fee remission in exchange for teaching. Through the scheme, opportunities to teach at various levels of the undergraduate programme are routinely available to research students, geared to the stage and level of experience of the student. The University's Code of Practice includes an equal opportunities policy on the recruitment and appointment of GTAs. Postgraduate teachers bear the title Assistant Lecturer (or Associate Lecturer, where they are responsible for convening a course). Such teaching is regarded as integral to the professional training and development of our research students. All postgraduate teachers take the ATAP qualification, and are mentored throughout the process.

Postgraduate students are also fully integrated into our research culture. Studentships are awarded through the research centres. Research students attend the research seminars and other events of the centre most closely aligned with their programme of research, as well as individual sessions run by other centres, in order to ensure a combined focus on discipline-specific knowledge and interdisciplinary dialogue. In the summer term, **research students present their work at an annual conference day**, and senior research students deliver papers in centre research seminars and symposia. A separate strand of **'work in progress' seminars** enables research students to present work at an earlier stage and to an audience mostly comprising research student peers chaired by a faculty member. These schemes underpin the success of our students in delivering external conferences papers; in 2012-13, for example, 27 papers were given by our postgraduates at a range of national and international events.

Doctoral students have an **allowance** of £500 over three years to support conference attendance, or similarly well-defined research activity; larger one-off awards are also available, at both School and Faculty level, for student-led initiatives (such as **'The End of...?'** (2012), a two-day, interdisciplinary conference organized by Film postgraduates through CISFMI). The new Jarman building includes a **dedicated postgraduate research room** (equipped with a suite of Mac workstations), along with generous amounts of social meeting space. The **Graduate Studies Committee** (GSC) is the body responsible for the oversight of all postgraduate student concerns; for practical day-to-day purposes the execution of this oversight devolves upon the Directors of Graduate Studies (currently R Shaughnessy in Arts, Turner in Music and Fine Art).

We offer **Practice as Research** (PaR) PhDs in Drama, Film, Fine Art and Music, having been among the first institutions to establish such degrees (with Drama, in 2003). Students on these courses provide final performance pieces, or filmed work, as well as a written dissertation of between 30,000 and 40,000 words. All five departments offer PhD supervision for the usual written doctoral dissertation of between 80,000 and 100,000 words. Research students are allocated a supervisory team comprising a Primary Supervisor, Secondary Supervisor, and Supervisory Chair; the full team meets at least annually to review progress and to address any concerns, while the student meets with the Primary Supervisor at least monthly. Staff members who have not yet supervised to completion are allocated the position of Secondary Supervisor in order to aid their professional development, as well as providing expert subject knowledge to their supervisees.

We have a tradition of attracting **high-quality international students**; the current PhD cohort includes students from France, Germany, the Netherlands, Belgium, Italy, Spain, Lithuania, Malta, Cyprus, Portugal, Monaco, Turkey, and the US. The **international accent** is maintained in the destination of many of our doctoral graduates, with **Kent students taking up posts** at the University of Maryland (Knollemuller, Film 2008), Ariake College, Japan (Arcari, Drama 2008), the University of Waikato, NZ and Queensland University, Brisbane (both Nannicelli, Film 2011), the University of Coimbra, Portugal (Dias Branco, Film 2011), and the University of British Columbia (Evans, Film 2013). **Other graduates have taken up posts in the UK** (Johnston, Film 2008, University of East Anglia; Lease, Drama 2008, University of Exeter; Gordon, Drama 2009, South

Environment template (REF5)

Bank University; Perk, HPA 2009, University of the Creative Arts, Canterbury; Hyland, Film 2009, Bader International Study Centre, Herstmonceux, East Sussex; Arenillas Pakula, Drama 2011, Accidental Collective Theatre Company, University of Kent). Individual postgraduates have had notable success with **prizes, publications and commissions**, during and following their time at Kent: Leveroy won second prize in the annual Theatre and Performance Research Association (TAPRA) Postgraduate essay competition (2013); Nannicelli won second prize in the annual Society for Cinema and Media Studies PhD competition (2011); Tascón's orchestral piece 'Idée Fixe' was selected to be premiered at the XXXV International New Music Forum (May 2013) in the Fine Arts Palace, Mexico City.

d. Income, infrastructure and facilities

Our collective efforts have resulted in a **marked increase in the volume of external research funding** won, rising from a total of £700k for RAE2008 to £1.1m, plus a further £2.3m from non-HESA reporting sources (marked * below), in the REF census period. We have also been successful in terms of the diversity of organizations from whom we have received awards, ranging from research councils to private trusts and academic societies. Landmark awards won by staff ranging from professors to those just beyond ECR status, include:

- various awards to Barnard for 'Buttershaw: questioning realist screen and verbatim stage representations,' whose major outcome was the acclaimed film *The Arbor*, including an AHRC Research Leave Award for £24.5k, and funds from Artangel, Jerwood, the Arts Council, the UK Film Council, and More4 totalling *£500k;
- awards to Barnard from the BFI and Film4 for *The Selfish Giant* of *£1.5m;
- an AHRC research grant award to N Shaughnessy and Trimmingham for 'Imagining Autism' (£375k);
- a Marie Curie Intra-European Fellowship to Guerin (*€200k);
- four AHRC Fellowships, to Frey, Jeffers-McDonald, Radosavljević and Wood (totalling £184k);
- an AHRC Fellowship in the Creative and Performing Arts, Adam Chodzko (PI), Elizabeth Cowie (CI), 07-10 (£240k);
- a BA Postdoctoral Fellowship to Grosoli (with Smith as CI) for 'Space in the *politique des auteurs*' (£213k);
- three Leverhulme Visiting Professorships, supporting visits from Levinson, Schechner, and Lehmann (£81k in total);
- a Leverhulme Research Network Grant to Allain for 'Training for Performance' (£55k);
- a Leverhulme Research Fellowship to Guerin for 'The truth is always grey' (£45k);
- a Leverhulme Research Grant to Pooke for 'The Soviet & Comintern Research and Cataloguing Project' (£36k);
- awards to Turner from the Arts Council/Film Council/Film London for 'Perestroika' (*£30k);
- a Leverhulme Early Career Fellowship to Laera for 'Stage Adaptations: The Transnationalisation of Cultural Identities' (£23k).

In addition, 11 staff have won 22 smaller-scale awards both from the major funders listed above, and an array of other organizations, including the American Society for Aesthetics, the British Society for Aesthetics, the Adam Mickiewicz Institute and the Polish Cultural Institute.

We have also been successful in **securing internal awards to seed research projects** that have either gone on, or lay the ground for future attempts, to obtain larger research awards from external funding bodies. Through KIASH, the Faculty of Humanities has a budget of £60k per year which it disburses through an evolving set of support schemes, currently including a small grants scheme (up to £2k for each project), a conference support scheme (up to £3k per event), a scheme specifically designed to pump prime research appropriate for large, external collaborative awards (£1k), and a visiting expert scheme (£2k) to enable week-long visits by outstanding figures from outside the UK. The Faculty also runs a scheme to support impact activities, and advice on all internal and external research funding is provided by the Faculty Research Officer (see c.i above). These awards are complemented by funds from the Research Committees of Arts, and Music and Fine Art (see below). Over the REF period 23 staff won £40k in research funding from the Faculty, in relation to 31 events. These funds have been further boosted by the University incentivization

Environment template (REF5)

scheme to support 'large and complex' research applications – those involving a budget in excess of £400k and several collaborators, often spread between Kent and other HEIs (£15k). We have also been successful in accessing funds through the Ideas Factory, a scheme run by the University's Innovation and Enterprise office: in particular, an award of £7.5k to N Shaughnessy was vital in preparing the ground for the successful AHRC 'Imagining Autism' bid. More generally, the University supports the development of grant applications systematically through its Grants Factory series of seminars and workshops.

Our success in gaining external research funding since 2008 has been matched by the substantial investment in **new facilities**, as well as arts-related infrastructure and activity beyond the Schools. The major initiatives on this front include:

- the Jarman Building – the new School of Arts building on the Canterbury campus, housing Drama, Film, and HPA. The building won a RIBA Award in 2010, the judges commenting that the building 'demonstrates how good design can improve learning...[the Jarman] is an exemplar for future campus architecture.' Jarman represents an investment of £9m, and encompasses the Studio 3 art gallery, a film studio, 10 edit suites, dedicated Drama PaR spaces, a postgraduate research room, and generous amounts of social space to facilitate collaborative work.
- the newly-developed facilities on the Historic Dockyard site on the Medway campus, officially opened in October 2012. £6m has been invested in converting various Dockyard buildings for the purposes of specialist research and teaching in Fine Art and Music; new, dedicated equipment includes a 3D laser cutter, an extraction room for glass fibre work, a Sonic studio and foley room. The complex includes the Music and Audio Arts Sound Theatre.
- the refurbishment of the Grimond Building in 2012 (£1.8m), including the Aphra Theatre and Lumley Studio.
- the 'reboot' of the Gulbenkian Theatre and Cinema in 2011 (£8m), involving a new management team and structure, digital conversion of the cinema, and a redesigned café with adjoining gallery space. These developments have afforded greater opportunities for collaboration (see impact template for further details).
- the opening of the new Colyer-Fergusson Music Building in autumn 2012, adjacent to the Gulbenkian Theatre and Cinema, realizing the University's long-term goal of establishing a comprehensive public arts complex at the University.
- the opening of the Lupino, the new School of Arts cinema, equipped with full digital cinema projection, in 2013 (£400k).

Investment in **library resources** has also risen notably since 2008, steadily increasing from £76k in the year 2008 to £218k in 2013; the cumulative budget over the REF period amounts to £706k, comparing favourably with the total £407k for the RAE2008 period. Well in excess of the increases necessary to accommodate the larger volume of staff in the submission, this investment has benefited our researchers by affording in particular access to a wide range of digital collections. In addition to these budgets for the purchase of core library materials (books, journals, online licenses), we have also gained from substantial infrastructural investment in the Templeman Library on the Canterbury campus, and the Drill Hall Library on the Historic Dockyard. Alongside continuous investment in the renewal, improvement and expansion of IT-related library resources, the **Templeman Extension and Refurbishment** – to be completed in 2016, and representing an investment of £27m – will allow year on year growth and effective management and access to physical materials, as well as creating additional work and social space (270 new study spaces; new exhibition space; a 250 seat lecture theatre; a dedicated postgraduate research space; eight seminar rooms and a special collections archive). These investments in both library materials and infrastructure have notably strengthened the library as a research resource for faculty and postgraduate researchers as well as undergraduate students.

As noted above, our research is organized principally around the research centres. All members of staff are members of at least one research centre, and pursue both collaborative and more individually-focussed research under the umbrella of the centres. Operationally, the research centres are overseen by the **Research Committees of Arts and Music and Fine Art**, who are

Environment template (REF5)

responsible for setting an annual budget allocation to each research centre; encouraging the development of the research centres, including possible new centres; overseeing the award of small research grants, to support conference attendance for example; and developing impact strategy. The Research Committees also liaise closely with the **Graduate Studies Committees** of the two Schools in order to ensure that the role of our postgraduate students within our research culture is properly maintained. In turn, these committees are overseen by the Boards of Arts and Fine Art and Music, which set the budgets for both of them; the Research and Graduate Studies Committees meet twice each per term, while the School Boards meet every 3 weeks. The Schools are also represented on the **Faculty Research Committee**, by their Directors of Research; as noted above, the Faculty runs a number of funding schemes to supplement research funding available at School level, as well as acting as a forum for debate and the exchange of good practice. Ultimate responsibility for research in the University rests with the University Board for Research and Enterprise.

e. Collaboration and contribution to the discipline or research base

In line with our strategic priorities (see section b, above), under the auspices of the research centres we have developed a wide range of projects – **individual and collaborative, disciplinary and interdisciplinary** – many of them characterized by **international reach**. N Shaughnessy and Trimingham's 'Imagining Autism' project, for example, brings together researchers from drama, psychology, and electronic engineering, spanning several departments in the UK and the US. Allain has established important research exchange relationships with both the Moscow Art Theatre School and the Grotowski Institute in Poland; Maes has a sustained collaboration with Levinson (Maryland), through which they have secured research awards, arranged two conferences, and produced an edited collection; Illingworth has a similarly longstanding and productive collaboration with neuroscientist Conway (City University). Many other significant collaborative activities are noted above in the discussion of research strategy and the research centres, including the **31 research conferences**, regularly featuring international scholars, and the success of the centres in attracting three eminent international academics through the **Leverhulme Visiting Professorships** scheme. The vast majority of research staff are involved in research networks and collaborations of this type; space limitations preclude a comprehensive listing of all of them.

The very significant contributions made by the submission are evident in a number of ways. Several staff work on behalf of the **research councils and other major funding bodies, nationally and internationally**: Allain is a REF panel member and an external assessor for ANVUR (the Italian equivalent of the REF); Boenisch, Howle and Pooke are members of the AHRC Peer Review College; Boenisch has reviewed for the Humboldt-Stiftung and DAAD (Germany), FWO (Belgium), and GACR (Czech Republic); Allain, N Shaughnessy, R Shaughnessy and Smith have reviewed AHRC applications. Illingworth has acted as peer reviewer for the Wellcome Trust; Jeffers-McDonald and R Shaughnessy for the Leverhulme Trust; and Smith is a panel member for the Philip Leverhulme Prize (Visual and Performing Arts). Roesner has acted as a reviewer for the Swiss National Science Foundation; Smith and R Shaughnessy for the Social Sciences and Humanities Research Council of Canada; R Shaughnessy for the Hong Kong Research Grants Council; Smith for the A3ES, the Portuguese equivalent of HEFCE. Our national and international standing is also evident in the roles played by staff on **professorial appointment committees** (eg. Allain: Reading; Boenisch: East London, Cologne; R Shaughnessy: Newcastle; Smith: Copenhagen) and **doctoral committees**, as either supervisor (Maes: Ghent; Smith: Trondheim) or examiner (eg. Cowie: Brunel, Goldsmiths; Hammer: Bristol, Reading; Jeffers-McDonald: Madrid and Auckland; Maes: Antwerp; Newall: South Australia; Stanfield: NYU; Smith: Sheffield, RCA, Exeter; Thomas: Oxford; Wood: Oslo).

11 staff currently hold, or held over the REF period, positions on **national and international subject associations, learned societies, and archival boards**: Allain was (2005-12) and Boenisch is on the steering committee of TAPRA; Hammer is a member of Tate Britain Council, which oversees the strategic development of this major national institution; Lodder is President of the Malevich Society, which supports international research on the Russian avant-garde; Maes was President of the Dutch Society for Aesthetics (2010-13); Pooke is a member of the executive committee of the Marx Memorial Library; Radosavljević a committee member of the UK Dramaturgs' Network as well as The Fence, an international organization for dramaturgs; N

Environment template (REF5)

Shaughnessy was a member of the executive committee of the Standing Conference of University Drama Departments (2008-11); R Shaughnessy is an elected Fellow of the English Association; Smith is a Trustee of the British Society for Aesthetics, as well as President of the Society for Cognitive Studies of the Moving Image.

The majority of staff occupy a position on one or more **editorial board**, including Allain (Contemporary Theatre Review, Polish Theatre Perspectives), Boenisch (Contemporary Theatre Review, Theatre Research International), Cowie (Screen, Alphaville, Parallax), Double (Comedy Studies, New Theatre Quarterly), Frey (Alphaville), Hammer (Visual Culture in Britain), Jeffers-McDonald (Journal of Popular Romance, Miscelanea, Journal of English and American Studies, The Projector), Pooke (Open Arts Journal), Maes (Esthetica), Pavis (Contemporary Theatre Review, Critical Stages), Roesner (Studies in Musical Theatre), Sayad (Revista Brasileira de Estudos de Cinema e Audiovisual), R Shaughnessy (Shakespeare, Literature Compass), Smith (Screen, Projections, Northern Lights, and The Evolutionary Review), Stanfield (Scope), Wood (The Poster and Scope). Radosavljević is the **reviews editor** for the Journal of Adaptation in Film and Performance; Roesner was for Studies in Theatre and Performance (2008-11). Brooks is an **associate editor** for the *Wiley Encyclopedia of British Literature, 1660-1789*; Double has written entries for and acted as a consultant on *The Oxford Dictionary of National Biography*; N Shaughnessy is the **series co-editor** for *Performance and Science: Interdisciplinary Dialogues* (Methuen). Guerin was a member of the Society for Cinema and Media Studies Katherine Kovacs Award Committee (2010-11), and is a member of the Network for European Cinema Studies (NECS) Prize Committee. Beyond these specific roles, virtually all staff have acted as peer reviewers of individual essays across a wide array of academic journals.

A number of staff have received **prizes** based on their research achievements. These include: Allain (Medal of Honour from the Polish Ministry of Culture for 'Outstanding Services to Polish Culture'); Barnard (multiple awards for *The Arbor*, 2010, and for *The Selfish Giant*, see REF2 and 3b for details); Brooks (*Southeastern Association of Eighteenth Century Studies* Essay Prize, 2012); Newall (John Fisher Memorial Essay Prize, *Journal of Aesthetics and Art Criticism*, 2009) and Turner (New Visions Award at the Copenhagen International Festival of Documentary, 2011). Stanfield's *Maximum Movies* was shortlisted for the inaugural British Association of Film, Television and Screen Studies book award in 2012. Prizes won by our postgraduates are noted at the end of c ii, above.

Finally, Arts staff have played a major role in **giving performances, delivering keynotes, and organizing exhibitions nationally and internationally**. Keynotes were given by R Shaughnessy at the Shakespeare Institute (2008), Boenisch at the Institut für Theaterwissenschaft, Bern 2012 and Cowie at NECS, Lisbon 2012. Hammer gave the prestigious Rothenstein Lecture at Tate Britain in November 2011, and a keynote lecture at the *Bacon's Books* symposium (Dublin, 2012). Henry co-curated the major *Late Raphael* exhibition at the Prado, Madrid and Louvre, Paris (2012-13), and the *Luca Signorelli* exhibition (Perugia, Città di Castello and Orvieto, 2012). Pavis delivered the keynote at the International Federation for Theatre Research conference (Barcelona, 2013); N Shaughnessy to the Italian Association of Neuroscience, Rome, June 2013; Roesner to the German Society for Theatre Studies, Bayreuth, 2012; and Smith to the public event on the value of the arts and humanities, Groningen, June 2013. MacLeod (*Diesis*) and Molitor (*It's Not Quite How I Remember It*) have both had commissions from London Sinfonietta; Molitor's *Listening Stick* was commissioned by the Proms 2012. Barnard's *The Arbor* and *The Selfish Giant*, and Turner's *Perestroika*, all premiered in the UK at the London Film Festival before appearing by invitation at numerous international film festivals, including Cannes and Edinburgh (see REF2 and 3b, CSc).

Along with the other achievements noted throughout this document, these activities represent a sampling of the diverse and substantial contribution made by our staff to the research base. In line with our research strategy, we aim to advance disciplinary knowledge while also forging meaningful interdisciplinary connections, and to support both collaborative and individual research endeavours. Our strategic investment in new staff, particularly ECRs, is designed to ensure the continued vitality and sustainability of the unit. We take pride in our achievements and the leadership we have delivered over the period. We are committed to maintaining our high profile and to collaborating with a wide range of partners in innovative and exciting ways for the continuing benefit of our disciplines.