

**Institution:** University of Winchester

**Unit of Assessment:** D35 Music Dance Drama and Performing Arts

**a. Overview**

The researchers in this submission are all staff members in the Department of Performing Arts (DOPA) which is one of three departments in the Faculty of Arts. The department contains programmes in Drama (including Applied Drama), Choreography and Dance, Contemporary Performance, Street Arts and Voice Studies so these are the broad areas within which research takes place. In RAE 2008 excellent research was noted in applied theatre, theatre history, musical theatre and dramaturgy with an emergent group of researchers engaged in practice as research.

Some researchers are members of a research group within the Department (Research in Expanded Dramaturgy - RED) - others belong to University centres (the Centre for the Arts as Wellbeing – CAW; the Centre for Gender Studies - CGS). There is no requirement that researchers should belong to an institutional research centre, though collaboration with other institutions, research centres or communities is encouraged through strategic allocation of funding.

The department has a postgraduate research student (PGR) body of about 20 students at any time, some of whom are supervised across departments, faculties or even collaboratively with other institutions.

The Unit has its own research committee that establishes its strategy based on the University strategic plan and the Faculty research plan. Allocation of funding and adherence to the strategy is overseen by a Faculty Research (FRKE) Committee (on which the Unit's chair sits) that reports to the University research committee (SRKE).

**b. Research strategy**

a) The department maintains a research active group of 19 staff. However there is a smaller core group of 14 staff with sufficient research outputs for submission to REF – a similar size core group and wider group to that submitted in 2008. Of the 14 staff whose outputs were submitted in RAE 2008, 4 have since left the University, 1 to a professional career as a director, 2 to institutions abroad (Australia and USA), and 1 to another submitting institution (University of Exeter). The maintenance of a relatively high level of research activity despite these departures has been achieved as a result of a research strategy that includes the following:

1. resourcing high achieving areas, both established (successful in RAE 2008) and emergent,
2. nurturing early career researchers in an environment where they can be mentored by established researchers,
3. developing collaborative links with academic institutions, industry and community
4. developing Practice-as-Research (PAR),
5. focusing on consolidating the larger community through seminars and resources for conference attendance,
6. encouraging external funding bids to industry based as well as research funds to promote sustainability,
7. expanding postgraduate supervision and improving PGR completion rates.

In each of these areas there have been notable developments which are detailed in the appropriate sections below.

b) As a result of the strategy of supporting and consolidating excellence through funding staff research time, members of the Unit have published 7 monographs and numerous chapters and articles in the period. While there remains a focus on applied theatre, theatre history, musical theatre and dramaturgy, new avenues have opened up so that theatre history has extended to incorporate film history and analysis, musical theatre now includes voice, music in literature and music for dance. Furthermore, the area of performance and identity has been developing since RAE 2008. These are the high achieving areas that will continue to have strategic support in the post-REF 2014 era.

- c) The department also contains a number of newer researchers both in the areas noted above, and in PAR. As a result of RAE panel feedback about the diverse quality of PAR in the Unit a strategy of supporting PAR was put in place. This includes funding for attendance at conferences and symposia and for the development of practical research projects. A particularly striking demonstration of the success of this strategy is the involvement of Bonenfant with the PAR working group of the International Federation for Theatre Research (IFTR), and his invitation to give one of the keynote addresses at a practice-led symposium at University of Portsmouth in May 2011, and the launch of the e-artistic journal *Experiments and Intensities* for Winchester University Press. The latter emerged from extensive liaison with the PAR Working Group of the IFTR and is developing into a highly competitive PAR publishing platform, with Issue 3 launched at IFTR in 2013. This strategy has also boosted confidence and PAR activity amongst other researchers who have developed PAR projects in a variety of contexts: dance, devised performance, body and technology and prison theatre (McKean, Seago, Sharp, Taiwo).
- d) One of the features of the research strategy is to encourage collaboration within and without the institution to share research, collaborate on projects, and make possible the hosting of conferences and symposia. Chiefly as a result of these groups and networks, the Unit has hosted 3 international conferences in the reporting period. Taylor hosted Song, Stage and Screen V, the international conference of the journal *Studies in Musical Theatre*, which was held at the University in September 2010. It attracted over 80 delegates from USA, South America, Australia, Africa, Western and Eastern Europe and the UK. Keynote presentations were given by Professor Steven Connor (Birkbeck College, University of London) and Professor Claudia Gorbman (University of Washington, Tacoma). The Centre for Research into the Arts as Wellbeing (CAW) hosted the second international conference for Community Arts and Higher Education in association with Sound Sense in 2010. The conference had over 100 attendees from 5 countries, with Keynote presentations from Boyce-Tillman and Prentki. Taiwo hosted the DRHA (Digital Resources in the Humanities and Arts) conference on Reconceptualising Digital Creativity at Winchester (21-3 July 2013).
- e) CAW has also hosted 2 research symposia (2010-11). Staff and research students were involved in organising and presenting at the conference *Out of this World: Folk Song and the Community Choir*, organised in association with The English Folk Dance and Song Society at Cecil Sharp House, London (May 2011). This has led to an on-going series of seminars in this area, as well as a conference for arts practitioners and academics, *The Arts and the Big Society: The Politics of Arts Interventions in Health contexts* (Feb 2012). It has also established links with Arts and Health South West and the London Arts and Health Forum. It publishes an online newsletter, *Artful Dodges*.
- f) RED mounted a seminar series called 'Architectonics of Performance' in 2009 and 10. Visiting speakers included Professors Jane Rendell, Elinor Fuchs and Oren Lieberman.
- g) Zaroulia hosted the 'Europe in Crisis' research seminars series in 2011. Visiting speakers were Dr Karen Fricker (RHUL), co-convenor of the AHRC-funded 'Eurovision and the New Europe' Research Network; Dr Philip Hager (Associate Lecturer Winchester and Goldsmiths College); Dr Mandy Bloomfield (Winchester); Dr Marissia Fragkou (Birmingham). The last 3 talks, all by early career scholars, as well as Zaroulia's collaboration with other new scholars via TaPRA were the starting point for the development of a new interdisciplinary project studying performances of crises and crises as performances in contemporary Europe (*Inside/Outside Europe: Performances of Capitalism, Crises and Resistance*), which was launched in January 2013. The 'Inside/Outside Europe' Research Network is funded by RAE 2008 funds and includes 12 Early Career Researchers from UK HE institutions from theatre/performance studies and other fields in the arts/humanities. During the first 6 months of 2013, the Network held 2 research workshops at Winchester, 'On Europe' (Feb) and 'On Commons' (June), with invited speaker Dr Mustafa Dikec, Reader in Human Geography (RHUL). This research project will culminate in a collection of articles co-edited by Zaroulia & Hager for Palgrave Macmillan (due 2014).
- h) In Dec 2011 Taylor convened a research seminar series 'Researching Popular

Performances' held at the Theatre Royal Winchester as public talks by members of the UoA to disseminate their research to a wider community within the local area. By July 2013, 30 events had been held, featuring 17 colleagues from the Faculty (the vast majority from this UoA).

i) The Unit continues to plan an annual research strategy that steers the allocation of REF funds each year. In addition, its research strategy for the next 5 years has the following key objectives:

1. to continue to resource high achieving areas, and the emerging areas where newer researchers are having notable success. This will be achieved by continuing to devolve funding to the Unit to provide funding for staff time and expenses, and by mentoring newer researchers.
2. to continue to build on success with external funding streams and to develop strategies for collaborative funding applications. This relies on the sharing internally of good practice through seminars and mentoring, involvement in external networks from which collaborations grow, and the resourcing of time for writing funding applications.
3. to develop policy that supports effective data gathering in relation to Impact. All internal funding applications contain a requirement to include strategies for gathering impact data, and Faculty and Institutional reporting requires evaluation of impact. This is supported by sharing of good practice
4. to nurture early career researchers via resources and mentoring. Individuals are appointed mentors within the Unit, and Professors and Readers have hours allocated to this enhancement activity, but researchers may also apply for funding for external mentoring.
5. to continue to support and aim to expand postgraduate provision. This will result partly from a review of UG and PGT provision that will support the development of potential researchers from UG through to PGR. It also results from the increased visibility of the Unit's researchers through conference organisation and attendance, performance and publication which will attract PGR students to the areas of research excellence.

### **c. People, including:**

#### **i. Staffing strategy and staff development**

a) During the reporting period, the department has recruited 2 new research active staff members (Billingham and Zaroulia) and supported staff members through to the award of PhD from Winchester (Bonenfant and Grime) and from RHUL (Sharp). Bonenfant was the first person to be awarded a PhD by Works in the Public Domain in the institution. The unit has also mentored newer researchers in the development of their research (Seago, Purkis and Taiwo). Staff members submitted for the first time are: Billingham, Grime, Seago, Sharp, Taiwo, McKean and Zaroulia. The number of colleagues included in the submission, partly via recruitment but chiefly via mentoring and supporting emerging scholars, is indicative of the way that RAE research funds have been deployed to strengthen and grow the department's research culture.

b) All full-time academic staff members have 400 hours FTE per annum for research and scholarly activities. Extra hours can be applied for from the QR funds to develop research in line with the Unit's strategy. This is monitored annually by FRKE and SRKE Committees. Staff may also apply for internal funds for research expenses, conference attendance, replacement teaching hours and sabbaticals. In the Unit up to 2 sabbaticals per year are allocated to staff with a substantial research project that requires completion (generally this requires either a book contract or an externally contracted large scale performance outcome).

c) The staff research development strategy adheres to the equality and diversity policy by actively promoting research activity among ALs and all staff members through mentoring, developmental seminars that are open to all, and support for research expenses. It conforms with the Concordat to Support the Career Development of Researchers and has four features:

1. internal and external mentoring,
2. research and skills development sessions,
3. financial support for research activity and research dissemination,
4. support for external collaborations.

Internal mentoring allows newer research staff to be supported in developing their research, applying for internal funds, exploring opportunities for dissemination and collaboration. External mentoring encourages staff members to build relationships with other departments. The Readers (Bonenfant, Jackson and Simkin) and Professors (Billingham, Boyce-Tillman, Prentki and Taylor) in the department as well as the Faculty Head of Research act as mentors to newer researchers. Funds can be used to develop associations with external institutions and to fund external mentoring relationships. The outcomes of these associations are mostly written but also include performances (see Section e below for further information). External collaborations are encouraged and supported financially so that staff members are challenged and mentored within and without the institution.

d) One of the most important initiatives has been the focus on the sustainability of the research environment in a small institution with a pattern of developing new researchers who progress to larger institutions in the UK or abroad, or to professional work in the theatre industries. A strategy has therefore been developed that focuses not only on encouraging and supporting research active FT and PT staff, but mentoring Associate Lecturers (ALs) and PGR students, and encouraging those staff without PhDs to gain them. A new early career fellowship scheme has been developed that encourages post-doctoral researchers to remain in contact with the institution as researchers and ALs. Internal staff development seminars are regularly organised, and include sessions such as: How to Access External Funding; EU Funding Schemes; Impact for REF 2014, Building a Research Profile.

e) Career progression takes place as part of an annual cycle for which individuals make an application to a central body. This is supported by an annual process of staff development and review and a separate application process for the allocation of additional research hours (based on demonstrated achievement of goals or evidence of external support).

f) New Visiting Research and Knowledge Exchange Fellows have contributed to the diversity of the research environment. They include: David Walters, Shirley Taylor, Yinnon Ezra and Andrew Dawson, who all have significant industry expertise and relationships that they bring to the department.

#### ii. Research students

a) In the reporting period there have been 11.5 PhD completions in the department's PGR cohort (0.5 is the allocation where students are supervised across departments or UoAs). However, in accordance with the strategy identified above, the diversity of their studies and the number of staff involved in supervision has risen. At the start of the reporting period only 2 members of department staff had sufficient experience to act as Directors of Studies (DOS). That has now risen to 5. At the start of the period 4 staff members were engaged in supervision. That has now risen to 9. The Department has also improved the consistency of student completions: for the REF period they are (08-9) 1.5, (09-10) 3, (10-11) 3.5, (11-12) 2, 12-13)1.5.

b) As some of the PhD completions are staff members who are now included in this submission there is clear evidence of progression and development (for example, Grime gave a conference paper on Gwen Ffrangcon-Davies at TaPRA in 2008. It was then developed for her PhD and published in NTQ in 2011 before being adapted for her monograph included in the outputs section of this submission). Ben Macpherson gave several conference papers as a research student, and has since published 2 articles in Studies in Musical Theatre, 1 in International Journal of Performance Art and Digital Media while working as an AL at Winchester. He has now been appointed as reviews editor for SMT and has a FT lecturing post at Portsmouth University.

c) There are a number of features of research student provision that have been enhanced or developed as a result of the Unit strategy to improve completion rates above. These include:

1. allocating funding to students in the final stages of research,
2. encouraging external networking through attendance at conferences and symposia,
3. encouraging ex-PGT students as well as staff members and ALs to enrol for and complete PhD research,
4. continuing skills training for research students and enhancement activities for supervisors

d) To expand the number and diversity of students applying to undertake PGR, the Department (in conjunction with the RKEC) has developed a Professional Doctorate in Creative Arts (DCA) and the University has developed a Professional Doctorate by Contribution to Public Works through which practitioners are able to use their professional work towards the award of PhD. The University has also developed a Research Apprentice Programme (WRAP), open to all UG and PGT students and designed to inspire confidence in those who might not otherwise consider a career in research. Simkin, Purkis, Taylor, Bonenfant and Stanier have participated as tutors in the scheme. The UG student working with Simkin presented work at the first British Conference for Undergraduate Research (Apr 2011). In addition, in 2010 Palatine awarded Boyce-Tillman £7500 to research Issues in Practice-Based Doctorates, supported by Bonenfant and Taiwo. The project's research findings were published in 2012 and an HEA seminar was hosted in 2013.

e) In the AHRC's 2010 Studentship Competition for Postgraduate Awards, which the Faculty entered under Creative and Performing Arts, Winchester's Training and Environment for PGRs was graded 5. This is defined by the AHRC as 'offering world-class and relevant training, support and supervision in an excellent research environment'. PGR students undertake high quality research training built around the AHRC/RC skills requirements, which is now available entirely by distance learning. This adds to the facilities available for distance learners and those who find travel to the campus difficult, and is particularly important in diversifying the student body, which at Winchester includes many mature and part-time students. Subject specific research needs are audited and training is delivered within departments, faculties and online as appropriate. Sessions are included on creative practice and contemporary performance. QAA audit (2005) commended the University's provision for postgraduate research students as an example of good practice. Research Degrees Quality Committee (RDQC) processes all stages of research student matters and reports to Senate Academic Standards Committee. Membership includes all Faculty Heads of RKE, staff co-opted for their expertise, and PGR student representation.

f) All supervisors are required to take part in regular enhancement activities and there is a PG Certificate in Research Degree Supervision for the development of excellence in supervision.

**d. Income, infrastructure and facilities**

*Income*

a) Success in winning external funding has been a key factor in the development and sustainability of the unit, increasing the visibility of the unit nationally and internationally. The diversity of sources of income remains wide, including commercial sponsorship, professional /industry funding, funding from charitable sources as well as funding from the research bodies. In 2008-9 the Unit employed a research funding advisor (Alan Bradshaw). Subsequently QR funds have been allocated for time and support for preparing external funding bids and the University has inaugurated a central external funding incentive fund (EFIF) which rewards researchers for the time taken to write funding applications. The University has supported the development of funding applications via individual feedback on applications, seminars on the development of documentation strategies, and via tailored IT support for those submitting bids electronically. Successful applications to the research councils (2008-09) include Bonenfant's 'Intimate Performance, Extended Voice and Embodied Tactility' funded by the AHRC (£11,303); overseas conference bids from Taylor for 'Re-constructing Asian-ness in the Global Age' and Hellier-Tinoco for 'Ethnomusicology Beyond Disciplines', and Bonenfant's 'Extending Vocal Bodies into Audio-Visual Media' (the latter 3 funded by the British Academy at a total of c. £7,000).

b) Links with the Arts Council of England have been developed very successfully. This has led to increased confidence and motivation in the community of researchers and a significant amount of income has been generated, notably by Dean for a conference on large-scale outdoor puppetry (£41,210), and for the Emerge Festival in 2011 (£10,000). Others attracting ACE funding have included: McKean for *Stand or Fall* (2008) (£10,444) and *Our Country's Good* (2013), Lee's Street Jam/Village Fete (2010-11) (£36,752); Bonenfant for his Beacons Tour (2011-12) (£17,682); Seago's *DUOD* (2010) received £5000, and her *Vanishing Point* (2008) £5,000. Sharp received funds for the Research and Development of *Nora and I* (£2,330). In addition Boyce-Tillman received £33,779 in 2008-09 plus £4,828 in 2009-10 from the Heritage Lottery Fund, for a project

on Mary Neal.

c) Local and regional sources of funding include Hampshire Music Services who provided total funding to Boyce-Tillman of £19,500 from 2008-12 for projects including the evaluation of *Listen2Me* and a cross-generational singing project, and from Palatine £7,500 to research issues in the supervision of PAR PhD projects (mentioned under research students, d). Boyce-Tillman also received £2,100 from UK charities for *Arts as Wellbeing* in 2012-13. McKean's Playing for Time Company received £2,000 annually from HMP Winchester for its productions. Seago's *Vanishing Point* attracted £1,500 from Test Valley Borough Council, and *Beyond Boundaries* received £1,000 from Anvil Arts and Kala Arts. DUOD attracted £250 from Swindon Dance. In addition, Jackson received £500 from the Lisa Ullman Travelling Fund to research Robert Cohan.

d) Further afield, the EU Culture Programme funded the NEU/NOW Festival (2010-11) (E187,400) and the European Regional Development Fund awarded ZEP A 2 £29,607 in 2012-13. Seago's *BOW* (2010) received £6,378 from the Asia Europe Foundation. The Getty Foundation contributed £5000 to McKean's 2013 prison project and the Talloires Network Secretariat awarded the company \$1,000 in 2009 for Innovations in Civic Participation.() The Wellcome Trust has funded Bonenfant's *Uluzuzulalia* (voice project) with £10,521 (2011-12) and £19,099 (2012-13).

e) It is clear that supporting staff writing funding applications as a sustainability strategy is paying off. This income and the diversity of its sources are significantly increased since RAE2008. In addition new funding has been awarded to Bonenfant's voice education project *Uluzuzulalia* which will receive £116,818 from the Wellcome Trust (Large Arts Awards) and £51,945 from the Arts Council from Sept 2013.

#### *Infrastructure and facilities*

e) Research in Drama, Dance and Performing Arts takes place in the Faculty of Arts. Within the Faculty there are two other Units, UoA 36 submitting and UoA 29 developing research capacity. Together the three Units are supported by the FRKE Committee that reports to the SRKE Committee. The committee supports the University and Faculty Strategic Plans.

f) Each Unit has a designated working group whose chair sits on the FRKE committee. The working group develops its research strategy in line with the University strategic plan and its own developmental objectives. Under its Chair (the Faculty Head of RKE) the FRKE committee considers all applications for research funding, monitors the allocation of QR-research funding based on the Unit's strategy, and is the central forum for the discussion of research strategy. The Faculty Head of RKE has specific executive and strategic responsibility for RKE matters and is a member of and reports to/from SRKE Committee, RDQC, the University REF Management Group, and the Faculty Management Group. FRKE activity is reported to SRKE committee by the Faculty Head of RKE who sits on SRKE Committee. The University Director of RKE (chair of SRKE) reports to the First Deputy Vice-Chancellor Academic. In addition, Faculty Heads of RKE meet monthly with RKE staff and the First DVC. These lines of communication ensure a good balance between self-determination and accountability. They also ensure that good practice is documented and shared, and policy develops out of the sharing of good practice.

g) Academic staff are required to report on their research activity (and that of their research students) in annual returns which form part of the annual FRKE report which itself feeds into an annual SRKE Report. Research activity is also monitored through the annual individual staff development and review scheme. In these ways, the infrastructure offers efficient feedback loops, and ensures accountability and transparency.

h) In addition to the major conferences noted above (see b v – viii), the Research Centres, Department and Faculty host regular 'in house' research seminars, symposia and conferences during term-time, at which research students and staff at all stages of their research careers are encouraged to present papers and performances in a supportive environment. There is also an annual Faculty research student event and a University-wide research student event.

### e. Collaboration and contribution to the discipline or research base

#### a) Awards:

Boyce-Tillman and McKean were both made MBEs. Boyce-Tillman's was in recognition of her services to music and education. McKean was recognized for her extensive work over a long career in applied theatre and TIE, particularly her work with HMP Winchester. Playing for Time Theatre Company (McKean) was awarded the Talloires Award for Innovation in Civic Participation and the MacJannet Prize for Global Citizenship; Winchester was the only European University to win the latter award.

#### b) Keynote Addresses:

Boyce Tillman gave a Keynote for the International Society for Music Education in Greece in July 2011 and a Keynote on *Space for Peace* at a conference hosted by the Centre for Interfaith Studies and the Toda Institute at Tunis University (2010).

Prentki gave a Keynote address on 'Theatre for Development' at a VSO away day in 2008, one on 'Performance as Cultural Intervention' to departmental staff at Liverpool Hope in November 2010, another on the 'Aesthetics of applied theatre' at the *Collective Encounters Symposium* in Liverpool, Dec 2009 and in 2011 gave a keynote on 'Hopes and Possibilities for Applied Theatre' at the start of a week-long conference on *Applied Theatre* at the University of Rio, October 2011, which will be translated and published in Portuguese.

Behrndt was an invited speaker and respondent at the conference *Dramaturgy: Between the vision and reality* at Borstnik Theatre Festival, Maribor, Slovenia (15-17 Oct 2010), and with Turner gave a keynote at the Palatine event *Pedagogies of Dramaturgy* at Queens University Belfast (Jan 2011).

Taiwo presented a Keynote 'Re-conceptualizing Street Arts in a Digital Age: Knowing the world through embodied cognition and social media' at the International street theatre festival (27 June – 12 July 2013) in Ljubljana, Slovenia.

#### c) Editorial Board memberships:

Bonenfant is Series Editor for *Experiments and Intensities* and a member of the editorial board of *Choreographic Practices*

Cuming is the Associate Editor of *Total Theatre Magazine*.

Simkin is on the editorial board for the journal *Cine-Excess* and is founder and co-editor of the *Controversies* book series

Taylor is a member of the editorial boards for *Studies in Musical Theatre* and *Popular Entertainment Studies*

Prentki is a member of the editorial board of *Research in Drama Education*.

Boyce-Tillman is on the editorial board of *Philosophy of Education Review*

#### d) Peer Reviewing

Simkin regularly peer-reviews for Palgrave Macmillan, Routledge and the *Journal of British Cinema and Television*.

Taylor has carried out peer reviewing for British Academy and AHRC funding applications and for publishers, Palgrave Macmillan and Intellect.

Bonenfant carries out peer reviewing for 3 journals

Boyce Tillman carries out peer reviewing for the AHRC

#### e) Other memberships

Boyce-Tillman is Chair of the Alister Hardy Research committee

McKean is a member of The Howard League for Penal Reform, the Prison Reform Trust, and the Anne Peaker Centre for Arts in the Criminal Justice System.

Prentki is on the advisory board of 'In Place of War' an AHRC research project at Manchester University. He was co-chair of the Special Interest group on Community Theatre at the IDIERI Conference, University of Sydney, July 2009, and he convened and chaired the ARROW three day Symposium on the Arts in Conflict Transformation, at University College Plymouth, in July 2009. He was also co-ordinator of the special interest group on Sustainable Community Theatre at the IDEA conference in Belem, Brazil July 2010 and delivered seminar programmes for research students at the State University of Santa Catarina, Florianopolis Brazil, also in July 2010.