

<b>Institution:</b> York St John University
<b>Unit of Assessment:</b> 35 (Music, Drama, Dance and Performance Arts)
<p><b>a. Overview</b></p> <p>Research in UoA 35 continues to be sustained and vibrant in the Faculty of Arts (hereafter the Faculty). UoA 35 sets out research across the constituent disciplines of Theatre, Music and Dance, but, in particular, evidences the commitment and prioritisation over the period 2008-13 of applied research across a range of contexts, especially in the area of education and health. This last is characterised by collaborations with external partnerships and showcases the way in which research in UoA 35 impacts on public engagement, policy and social enterprise (as evidenced by the Impact Case Studies).</p> <p>Key factors contributing to this UoA's research environment have been:</p> <ul style="list-style-type: none"> <li>• HEFCE capability funding between 2002-2008 for Drama, Dance and Performing Arts. This funding facilitated a submission for the RAE 2008 in Drama, Dance and Performing Arts which resulted in over 30% of the submission being assessed as 3* and 4*. As a result of this, the Faculty's budget received preferential funding from the overall QR funding of £333K which enabled 90% of researchers in this UoA to benefit from periods of teaching relief between 2008-2011 during the census period;</li> <li>• In addition, individual researchers have drawn in funding from a range of sources both internal and external to support their research activity.</li> </ul> <p>At the end of the REF census period, 90% of staff in the Department of Performance at York St John University (YSJU) are engaged in research. Of the 20 staff, 11 (55%) are submitting their research in UoA 35, and 7 of the remaining 9 staff have produced REF-able outputs. In summary, UoA 35 captures the range of on-going research across Theatre, Music and Dance within the Department of Performance and includes early career researchers, developing researchers and experienced academics recognised within their field. This research is presented across two key strands:</p> <p style="padding-left: 40px;">Strand 1: Research engaging in social contexts Strand 2: Research in creative and compositional practice.</p> <p><b>b. Research strategy</b></p> <p>The growth of research in UoA 35 can be attributed to strategic aims and operational implementation at three different levels, summarised below:</p> <p><b>Level 1: YSJU Key Institutional Aims for Research</b></p> <p>The University submitted an application for Research Degree Awarding Powers (RDAP) in August 2013. The near simultaneity of our RDAP and REF submissions has been mutually beneficial for both ambitions. The overall strategic aims towards REF and RDAP have involved: an increase in research productivity across all Faculties; an increase the impact of our research; an increase in research student numbers; an increase the number of staff in supervisory roles; and an increase in research income from external sources. At an operational level, YSJU has introduced the Academic Profile System (APS) as a database of staff research activity in which research initiatives and achievements are recorded.</p> <p><b>Level 2: YSJU Faculty of Arts: Key Strategic Aims</b></p> <p>The success of the research strategy to date has enabled the Faculty to expand its submission from two to three REF units of assessment (UoA 29, UoA 35, UoA 36). This locates UoA 35 within a wider and more vibrant Faculty research culture.</p> <p>The aims of the Faculty of Arts research strategy are:</p> <ul style="list-style-type: none"> <li>• To create and encourage a research environment which values a range of research outputs in the arts, including practice-led submissions, collaborative research and interdisciplinary research;</li> <li>• To continue to support staff to undertake and develop their research profiles regionally,</li> </ul>

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nationally and internationally;

- To document the range of research activity across the Faculty and its impact on and for its beneficiaries;
- To facilitate more flexible and innovative use of time and resource for staff research activity;
- To continue to develop an active staff and student research culture which includes research seminars, and the sharing of research and research methodologies;
- To continue to increase the number of PhD studentships within the Faculty;
- To continue to support staff towards Leeds University 'sole supervisor' status and use existing experienced researchers, with experience of PhD External Examining, to support internal PhD reviews;
- To extend and develop support for researchers in their applications for both internal and external funding across a range of funding streams, to maximise opportunities for match-funding and collaborative research across institutions and with creative partners;
- To continue the trajectory towards outward-facing research which evidences the reach and significance of impact (see Impact Template);
- To continue to develop York St John University's reputation for leading and convening internationally respected research seminars, symposia and conferences.

**Level 3: Implementation within UoA 35**

The following examples underpin the ways that the Faculty research strategy is being implemented to strengthen the UoA 35 research environment:

**3a: Research Environment: Outward Facing**

To enable this strategic aim, the Faculty has established a new position of 'Co-ordinator for Creative Partnerships' (filled by Rowe) from 2013. This has emerged from UoA 35 Strand 1, Research engaging in social contexts (Rowe, Reason, Mellor), with the aim of managing research within Creative Partnerships and documenting the impact of such research on education and public services within the context of health, social care and primary and secondary education.

This strand of research has a strong history within UoA 35, including Mellor's work with national and international colleagues working within the context of music in primary and secondary education (e.g. cited in the UK Government's National Plan for Music Education, 2011), and through Reason's and Rowe's involvement with the York Theatre Royal (see Impact Case Studies).

**3b: Research Environment including Practice-led Research**

Since the RAE 2008 this unit has developed further practice-led research which is an emergent research strand (Strand 2: Research in creative and compositional practice) within UoA 35.

Research activities in this area include:

- Hind's research which is an integral part of her performative practice in both her solo performances (*Ghost Track*) and her on-going collaborative work with Gary Winters (*Kong Lear* and *Dream Yards*). The former was performed at the Freud Museum in 2012. The work engages with Freudian and Lacanian psychoanalysis and contemporary neuroscience;
- Gray has created OUI Performance which has collaborated with: Performing Arts Forum (PAF) in France; Beyond Belfast, Northern Ireland; Goldsmiths' College, Roehampton; the Live Art Development Agency; and the AHRC funded *Performance Matters* (2011). The research outcomes of this three-year project are the subject of a collection of essays written by Gray with invited contributors which is to be published in 2014 as *Action Art Now*;
- Bateman's music composition '8 Trigrams for piano and Chinese Percussion' was performed in collaboration with Peng Yu (Chinese Percussion) at the Shanghai Conservatory (2010);
- Lancaster's music composition *Vertigo* was performed by the Tippett String Quartet as part of the *Partner in Suspense: Hitchcock and Hermann* Conference (2011). *Fallen* was performed at Canterbury Cathedral (2010) and on Sky TV (2011);
- Practice-led PhDs. During 2010-2011 the Faculty of Arts (led by Peters) negotiated the expansion of its Research Degree provision (validated by the University of Leeds) to allow practice-led PhDs. Offered for the first time in September 2011, the first student commenced

his research project in May 2012. Peters has just completed supervising a University funded PhD on art practice as research (defended successfully in June 2013) and Reason is main supervisor for a Practice-led PhD (commenced October 2013) that is linked to his collaboration with the York Theatre Royal's International Centre for Arts and Narrative (ICAN).

### 3c: Research Environment including Collaborative and Interdisciplinary Research

During the REF census period, collaborative and interdisciplinary research, both within and beyond national boundaries, has been a growth area within this UoA. In addition to Reason's collaborative research (cf. Impact Case Study), Adair, Hind, Lancaster, Nedelkopoulou, Mellor, Peters, Rowe and Wilsmore, have all collaborated with colleagues both nationally and internationally. Examples include the following:

- Adair's two year research project funded by the Arts and Humanities Research Board *British Dance and the African Diaspora* (2012-14) with Professor Ramsay Burt (De Montfort University). This project writes Black British dance artists and their legacies back into history. By initiating in-depth research on the dance forms and cultural context of their work, the project addresses the nexus of aesthetic and institutional problems that have stopped British-based dance artists gaining the appreciation and support they deserve. The project includes national symposia, road-shows and an exhibition at the International Slavery Museum, Liverpool (2013);
- Hind's *Infinite Record: Archive, Memory and Performance*, a three year partnership with the Norwegian Theatre Academy with institutional partners: Massachusetts Institute of Technology (MIT), Cambridge, USA; Kiel University, Germany; and Tisch School of the Arts, New York University. YSJU hosted its second symposium (first in 2010) as part of this project from 4<sup>th</sup>-6<sup>th</sup> October 2013. Hind's role is as a collaborative lead on programming for the York seminar, contributing performance research to partner institutions and composing material for a 2015 publication with Brooklyn Press;
- Lancaster's on-going collaboration 'Sound Lyrical' with Lizzie Linklater University of York, 2012;
- Mellor's research consultancy role in NESTA *Music Lab* (across science and music education in secondary schools) based at The SAGE Gateshead (2010-13). Mellor has extended the *Patchwork Music Composition Project* with the EAS (European Association for Music in Schools, The Hague, Netherlands, 2012) and with Aristotle University, Greece (2013). Mellor is also one of British team of researchers working alongside research teams in Brazil, Mexico and Spain in a comparative study on the social effects of music across formal and informal settings (EU-LAC 2013). See also the conference and symposia convening in Section e below;
- Nedelkopoulou's publication 'Phenomenology and Performance' co-edited with Maaïke Bleeker (Utrecht University) and Christophe Alix and Elizabeth Dobson (University of Hull);
- Rowe's collaboration 'Playback Theatre as A Community Based Practice' with Dr. Ron Miller (McDaniel College, Maryland, USA) at the Arts in Society Conference, Liverpool (2012);
- Wilsmore's publication 'Authentic Replicants: Brothers Between Decades Between Kraftwek(s)' co-authored with Dr, Simon Piasecki, Director of Performance at the University of Salford (2010-11).

Interdisciplinary research includes methodologies and perspectives ranging from philosophical and theoretical analysis (Peters, Nedelkopoulou, Reason), through psychoanalysis and neuroscience (Hind) and Gestalt Psychology (Mellor), to Postcolonialism (Adair). An effective showcase for this was the guest editorship of the Journal *Parallax* (see Peter's and Wilsmore's research outputs) which involved six YSJU staff (four from this UoA) the content of which ranged across philosophy, literary theory, cultural theory, music analysis, dance, creative writing and music composition (a CD has been included as part of one output).

### c. People

#### Staffing Strategy and Staff Development

Key features of the Staffing Strategy are outlined below:

- Each Faculty at YSJU has a 'Research Professor' (Peters in Arts), all appointed specifically to lead on the University's aim to raise the profile of research within the institution;
- Recruitment: the current expectation within the Faculty of Arts is that all new staff should be in possession of a PhD (or near completion) at the time of their appointment. There have been 25 new appointments of permanent staff made since 2008 within the Faculty. Three of them are submitting within UoA 35 (Peters, Nedelkopoulou, Gray);
- All new staff, during their probationary period are assigned a mentor with experience both as a researcher and teacher. In this UoA Peters, Mellor, Adair and Wilsmore have mentoring roles;
- As part of the annual Performance Development Review (PDR) process, all academic staff in the Faculty are required to outline their research objectives and ambitions. In liaison with line managers, the Faculty Research Professor conducts a series of 'research conversations' with all staff specifically to focus on the research dimension of the PDR. Wherever possible younger or less experienced members of staff are included in supervisory teams in order to gain valuable experience. There are currently 14 members of Arts staff engaged in postgraduate supervision across the Faculty;
- For those staff at the very beginning of their careers as researchers, as well as those engaged in scholarly activity associated with their teaching, there are (in addition to the QR budget) funds available from the Staff Development Budget to ensure that all have the possibility of contributing to the research culture at whatever level they are currently at. Members of the academic staff who do not yet have doctoral degrees are financially supported by the University to obtain them. This is an essential part of the process whereby staff can be supported in raising their research profile over the longer term, thus sustaining the research environment beyond the REF period. It is this long-term staff development strategy that has enabled us to build upon our RAE submission in 2008.

#### Progression

During this census period the University has had an annual promotion scheme which allowed progression to Professor or Reader. The Faculty of Arts has four Professors and three Readers. UoA 35 contains two Professors (Adair, Peters) and two Readers (Mellor, Reason).

**Research Students.** As part of the wider University research strategy there is an institution-wide desire to expand postgraduate research facilities and research student numbers and to develop a thriving research student culture.

- The Faculty of Arts currently has 17 postgraduate research students enrolled, which includes one fully-funded PhD AHRC Studentship (supervised by Reason/Rowe) and one PhD student partially funded by the NHS (Rowe/Reason supervisors);
- YSJU provides a generous funding package to support its PhD research students. An annual expense account of £900 per full-time student and £450 per part time student is provided for fee-paying research students, which compares very favourably to what is available to research students at many other universities. The expense account may be used to support attendance at conferences, external short courses, or for the purchase of key resources;
- The University also offers four fully-funded PhD studentships per year, five current PhD students in Arts are currently in receipt of these;
- YSJU research students have workstations in a dedicated graduate centre located in the De Grey building which provides a multidisciplinary environment conducive to enquiry, critical debate and an appreciation of different methodological research perspectives. It also provides a strong social support and locus for the YSJU postgraduate community;
- In the Postgraduate Research Experience Survey (PRES) 2013, which received a 87% response rate at YSJU, the HEA summary analysis rates YSJU's results in the top quartile for six of the seven sections. 87% students expressed an 'Overall satisfaction of the research degree' (Q17a);

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- Students wishing to teach may do so from their second year of study, providing they have undergone mandatory training on the Postgraduate Certificate in Academic Practice, or they possess a recognised teaching qualification. At present the majority of PhD students in the Faculty of Arts have the opportunity to gain some teaching experience. Some teaching is a requirement for those funded by University studentships;
- In addition to their own cross-Faculty reading group 'The Thinkery' and the new film-orientated '24 Frames per Second' research group (launched in February 2013 by Arts PhD candidates), all postgraduate students are invited to and regularly attend staff/student research seminars and postgraduate research symposia;
- There is an annual YSJU Postgraduate Research Methodology Conference at which research students are given the opportunity to deliver papers. There is funding available for PGRS to attend and deliver papers at national, and in some cases international, conferences, and support for this has resulted in an increasing number of research outputs from research students in academic journals and edited collections;
- The new role of the 'Postgraduate Research Tutor' has been established to ensure parity between the undergraduate and the postgraduate community with respect to pastoral support. The Postgraduate Research Tutors (Peters and Reason in this UoA) are responsible for leading on the monitoring and support mechanisms, both academic and pastoral, linked to the postgraduate experience.

### **d. Income, infrastructure and facilities**

Key Aspects are outlined as follows:

- Research KPIs have been established as a standard aspect of effective operational planning to support overall University organisational strategic direction;
- Capital Expenditure totalling £2,491,758 has created new and refurbished workshop studios, a performance venue, digital media suite, seminar and conference facilities to support staff project work;
- As part of the Faculty research strategy, Reason, Mellor, Hind and Adair (UoA 35), were guaranteed 100 hours teaching relief per annum to support their research;
- There is dedicated administrative support for research within the Faculty and for the Co-ordinator of Creative Partnerships;
- An Events Management team, in liaison with the University Marketing Department, promotes UoA's research events;
- Research Seminar Series: building on previous Faculty initiatives – e.g. R@DAR (2008-10), Arts Bar (2010-11), Talking Research (2013 on-going) – the Faculty has also initiated events for staff and students to share and contribute expertise across the wide range of research interests of the Faculty research community, e.g. Research World Café (2013);
- One area identified for development is the infrastructural support for a greater range of staff to develop bid-writing skills. This has been modelled through Converge, to include external collaboration with colleagues outside the institution with a track record in successful bid-writing. It has also been modelled with Adair, who has collaborated with De Montfort University, which provided a supportive institutional approach to developing a successful award from the AHRC.

External funding above £1k, awarded to staff within UoA 35 during the REF census period:

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UoA 35	Date	Award	Total Amount £	Amount to YSJU £	Totals £
Adair	2012-14	AHRC Standard Research Grant (with De Montfort University)	92,000	24,000	24,000
Gray	2010-12	National Lottery Funding through ACE		22810	
	2010	York City Council Grant		1,000	23,810
Hind	2008-13	Arts Council of England		24,148	24,148
Peters	2011	Science City, York		1000	
	2011	Bioscience, York		1000	
	2011	The Society of European Philosophy		2000	
	2011	The Forum for European Philosophy		1000	5,000
Reason	2013-16	AHRC PhD Studentship		54,578	
	2008-11	AHRC Research Grant (with universities of Glasgow and Manchester and Imperial College)	526,493	79,442	
	2010-11	GLOW/Co-Creat Fund with Imagine		40,000	
	2007-08	Imagine		2,500	
	2007-08	Scottish Executive Education sponsored Research Programme		9,757	186,277
Rowe	2013	Leeds and York Partnership NHS Foundation Trust		20,500	
	2013	Joseph Rowntree Trust		7,300	
	2013	IGEN Trust		37,500	
	2011-12	York PCT for Converge		30,000	
	2011	UnLtd Entrepreneurship in Higher Education Award		15,000	
	2010	Yorkshire Kidney Foundation for research into arts in a renal dialysis unit		10,498	120,798
<b>GRAND TOTAL</b>					<b>384,033</b>

**e. Collaboration or contribution to the discipline or research base**

Many of those submitting in UoA 35 are recognised and esteemed within their field. This is evidenced as follows:

**External Appointments / Roles**

Journal editing (including special editions)	Adair: Editor of the Journal <i>Dancelines: Research in Dance Educational Journal</i> . Hind: Special issues of <i>Journal of Writing in Creative Practice</i> 2.1 and 2.2 (2009). Peters: Special edition of <i>Critical Studies in Improvisation</i> (May 2013) and Guest Editor, <i>Parallax</i> on 'Yes' (August 2008). Reason: Special issue of <i>Participations: Journal of Audience and Reception Studies</i> on Dance Screen Audiences (2010).
Editorial Boards	Adair: Editorial Board of <i>Journal of Choreographic Practices Review</i> . Hind: Editorial Board of <i>Journal of Writing in Creative Practice</i> . Mellor: Editorial Board of <i>International Journal of Music Education Research</i> . Reason: Editorial Board of <i>Participations: Journal of Audience and Reception Studies</i> .
Peer Reviewing	Adair: <i>Theatre, Dance and Performance Training, Discourses in Dance</i> and <i>Journal of Choreographic Practice</i> . Mellor: <i>BJME (British Journal of Music Education)</i> and <i>SEMPRE (Journal of the Society for Education, Music, and Psychology Research)</i> . Nedelkopoulou: <i>DRHA (Digital Resources in Humanities and Arts)</i> and <i>Live Interfaces: Performance, Art, Music</i> . Peters: Chicago University Press and <i>Journal of Aesthetic Education</i> .

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	Reason: <i>Studies in Theatre and Performance; Participations; Cultural Trends; Journal of Scottish Cultural Policy; Journal of Writing in Creative Practice; Theatre, Dance and Performance Training Journal; Research in Dance Education; International Journal of Performance Arts and Digital Media.</i>
Visiting Professor	Reason: Visiting Professor at Roskilde University, Denmark (appointed 2013).
Grant Reviewer	Adair: AHRC
PhD External Examining	Adair: Examined PhD at University of Roehampton. Hind: Examined PhD at University of Glamorgan. Mellor: Examined PhDs at universities of Bristol, Exeter, Roehampton (2) and the Institute of Education, University of London (2). Peters: Examined PhD at Chelsea College of Arts and Design. Reason: Examined PhDs at universities of Westminster and Kingston. Rowe: Examined PhD at University of Northumbria. Wilsmore: Examined PhD at University of Northumbria.

Further contributions to the discipline include:

**Invited keynote papers and invited papers/presentations**

- Adair: Keynote as part of Symposium for the exhibition 'British Dance Black Routes' Liverpool International Slavery Museum (2013);
- Hind: invited paper (with Gary Winters) at Performing Monstrosity in the City, Queen Mary, UoL (2012); Keynote at Dramatikkens Hus, Oslo, Norway; invited paper as part of Performance Environment and Ecology Series run by Dr Carl Lavery (University of Wales, Aberystwyth); Public Presentation for York Art Gallery (2013);
- Mellor: invited paper at the National Association of Music Educators (2010);
- Peters: Keynote at 4<sup>th</sup> BaltArt Symposium: 'Art\*Eros\*Education', Helsinki (2012); Invited speaker as part of the lecture series: 'The Future of Pedagogy', ICA, (2010); Keynote at symposium 'On Not Knowing', Kettle's Yard House, Cambridge, (2009); Keynote at the 'Aesthetic Education Today' symposium, York University, (2012);
- Reason: invited presentations at ICA (Affective Science and Performance, 2012), the Centre for Cognition, Kinetics and Performance, (University of Kent, 2012), the Australia Council for the Arts (Sydney, Australia, 2011) and the Theatre Space symposium, at Sydney Opera House (Australia, 2011);
- Rowe: keynote at the Annual Research and Practice Symposium at Pacific University, USA (2011).

**Conference and Symposia (convening)**

- Hind: *Writing Encounters: The Space Between Words*, International Conference hosted at YSJU (2008);
- Mellor: *Patchwork Music Composition Project*, National Conference hosted at YSJU, (2011); convener of the international symposium *Metaphor and Mindfulness: Approaches to Researching Spirituality in Music Education* at the International Conference of Research in Music Education (Exeter University, 2011);
- Nedelkopoulou: co-convener of symposium *Becoming Nomad: Hybrid Spaces, Liquid Architectures and Online Domains*, YSJU (2013). This led to Editorial of a Special Issue of *International Journal of Performance Arts and Digital Media* on 'Hybridity: The intersections between Performing Arts and Science and New Media Performance' (to be published in 2014);
- Peters: co-convener of the international symposium *The Cultures of Memory* (2013), in which YSJU, UCL, Syracuse University and Massey University, NZ, presented their distinct practices and scholarship related to memory;
- Reason: co-convener of the *Kinesthetic Empathy: An international conference*, hosted by University of Manchester (2010). Co-convener of regular series of public research talks, hosted by York Theatre Royal, on *Narrative &... Between 2011 and the present seven talks have been held, each with four invited speakers from the Faculty of Arts and externally.*