

Institution: University of Hull
Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies
<p>1. Unit context and structure, research and impact strategy</p> <p>1.0 Overview</p> <p>This unit is based in the interdisciplinary School of the Arts (SoTA) at the University of Hull, established in 2016 as part of the University's strategic preparation to be Principal Partner to Hull City of Culture, 2017 (HCoC). During the current REF cycle we have achieved the ambitions set out in our 2014 submission whilst also creating new ways of working across disciplines. Notably, we have:</p> <ul style="list-style-type: none"> • Increased grant capture by more than 100% (Section 3.1); • Developed multiple new external networks and partnerships (Section 4); • Used our research as a means of participating in a cultural mega event (this section); • Accelerated the development of research staff (Sections 2.1.2 and 2). <p>In 2014, our UoA submission was drawn together from the work of largely discrete subject areas (creative music technology, drama, film studies, media studies, music, and theatre and performance studies). Research outputs were at that time primarily disciplinary in nature, and wider Faculty and University research infrastructure was used predominantly to assist lone researchers, operating within individual subject domains.</p> <p>The present REF submission articulates a remarkably different picture, with the transformation centring on our participation in HCoC. Our role in delivering HCoC was pivotal, providing over 20% of the city's cultural offer in the first half of that year. The 'Once Contemporary, Always Contemporary' concert series was awarded £50,000 by the City of Culture company, and brought artists and groups such as The London Sinfonietta and BBC Singers to perform in Hull, as well as showcasing work by staff members. Over its whole season, the programme drew audiences totalling 4,300 people onto the University campus. Skinner worked with our graduate theatre company The Roaring Girls to produce <i>Weathered Estates</i> (a <i>Guardian</i> 'pick of the week'); staff also curated seasons of film screenings (notably of our former staff member, Anthony Minghella), delivered public lectures, and interviewed stage, film and television directors. In April 2017, SoTA hosted the National Student Drama Festival (Drábek, Billing, and Mackay), as well as several major conferences, including <i>Musical Cultures (E King)</i>, and <i>Sound and the Environment (Mackay)</i>. SoTA's involvement in the year's events was of central importance to its success, and meta evaluation of HCoC (Bianchini) has demonstrated that the cultural programme led to significantly increased participation with the arts across the City: over 90% of residents engaged with cultural activity; 60% of ticket sales were from new bookers; 2/3 of residents claimed increased knowledge of the City's culture and heritage; 3/4 of visitors to the City claimed their perceptions of the City had changed for the better (<i>Cultural Transformations: The Impacts of Hull UK City of Culture 2017</i>, Culture, Place and Policy Institute, University of Hull, 2018, p. 8-9).</p> <p>1.1 Research Development Strategy</p> <p>The focus and intensity of the processes of research, curation and interdisciplinary artistic collaboration required for a year-long, international arts festival such as HCoC led to a transformational shift in research culture, methods, and infrastructure within our unit. We moved away from longstanding discipline-specific attitudes and research groupings towards the development of three School-wide, outward-facing, interdisciplinary Research Centres:</p>

1. **The Centre for Applied Research in the Arts;**
2. **The Centre for Performance, Technology and Aesthetics;** and
3. **The Centre for Textual and Cultural Analysis.**

As part of this refinement of focus, researchers within **SoTA** were invited to align themselves with and produce research for at least one of these three interdisciplinary Centres - which are each managed by a Steering Group of four established and ECR colleagues from the three disciplinary areas of the School (Drama, Music and Screen). The design of this new infrastructure was intended not merely to facilitate creative research dialogue between Arts researchers, but to foster and support **outward-facing, inter-Faculty collaborations** - including those with the University's six new [Research Institutes](#) (in particular, the **Energy and Environment Institute**, the **Institute for Clinical and Applied Health** and the **Culture, Place and Policy Institute**).

The central two aims for the UoA since 2015 have been to become: 1. **more outward-facing**; and 2. **more interdisciplinary**. This we have achieved by producing artistic and cultural work, theoretical modelling, and academic criticism that is now embedded within research projects originating outside as well as within individual disciplinary areas - including projects held within other Faculties and Research Institutes. We have used our world-class facilities in Theatre, Music and Media Production to develop a collaborative approach to Arts research, whilst also exploring alternative platforms and venues for innovative types of research outcomes. In doing this, we have attempted to engage audiences and communities beyond the institution or region. With enhanced global reach, we now recognise and harness the importance of the Arts as a driver for **social engagement, enhanced wellbeing** and the **development of local and national legislation and policy**. As our Impact Case Studies (**ICS**) demonstrate, we have effected significant change during the current REF cycle - from the level of artistic and cultural regeneration in the region (**HCoC ICS**), to the implementation of national policies and strategies for digital learning, and mass engagement with the arts (**Connect: Resound ICS**).

As the work of our three research centres develops, the artefacts and impact we produce are broad ranging. Practice-as-Research (**PaR**) outputs include work across digital media, performance, theatre, film, and sonic arts, while aspects of applied arts performance deal with the benefits of the arts in therapeutic and recuperative contexts. A majority of **SoTA** staff are active practitioners in their fields of specialism, engaging routinely with industry professionals and thereby regularly presenting PaR work to non-academic audiences. Staff also take a leading role in promoting the Arts - from the local City of Hull (**HCoC** is a paragon example), to projects in other countries and continents (e.g. the Czech Republic, Norway, The Netherlands, Mexico, Canada, and the USA).

Our ongoing strategic ambition is to create a responsive and flexible culture capable of fostering inter- and intra-institutional project-based, multi-disciplinary work - whilst also strengthening our demonstrable history of discipline-specific research specialisms. We recognise the fundamental importance of the individual scholar, but we now place this alongside the urgent need to work in new partnerships. Our approach already yields dividends in terms of refined methods and new insights within our three new Research Centres.

1.2 New Research Centres in the Arts

1.2.1 The Centre for Applied Research in the Arts

Projects within this Centre have explored the benefits of the School's research for **Health, Wellbeing, the Environment, and Education**, building on work undertaken in previous REF cycles. In the field of Music Psychology and Music Education, collaborative projects such as **A King's Connect: Resound**, **E King** and **Prior's STROKESTRA™**, and **A King's** evaluation of the

New Music Biennial (part of **HCoC**) explore the contributions made to education and care through the use of music and the deployment of new technologies. The projects complement two edited volumes by **A King** and further work exploring the use of digital technologies in enhancing patient care (**Hayhurst, Mundy, Lilford**). In applied performance, **Dickenson** and **Conroy's** *The Not Knowns* project has worked with social groups often excluded from arts provision, to explore themes of memory and identity; partners have included local councils and theatre groups. Other projects include **Edinburgh** and **Billing's** work on sexual violence, *The Lavinia Project*, developed during a funded residency at New York University, and **Edinburgh's** work on spaces of social care and interactivity. **Hayhurst's** research examines how Virtual Reality and Augmented Reality can be used as cognitive aids to maintain independent living for people with early-stage dementia, while **Mundy's** work similarly exemplifies the scholarly convergence of technology and wellbeing through the utilisation of e-health in patient empowerment. These projects all demonstrate the way in which research within the Centre is directly engaging with broader social concerns, and the practical applications of such research.

A second strand of work in the Centre relates to **Eco- and Environmental Arts**. Part of the University's current mission is to work for two essential Global Sustainability Targets: 1. a Carbon Neutral Future, and 2. a Circular Plastics Economy. These themes are interrogated by researchers thinking about the way in which artistic practice is implicated in environmental impact. The *Getting the Plastics Circular Economy Message Out* project (**Billing, Edinburgh, Mackay**) was funded through the UKRI £1.1M Plastics Research Innovation Fund (PRIF). The project uses practice-as-research methodologies in the Arts to create performances that speak to the scientific and economic research of the EPSRC. Other emerging projects in this area include: collaboration with the theatre company Silent Uproar, resulting in a new PaR piece on environmental responsibility; a partnership with Forestry England (Dalby Forest); and a collaboration with the University's Energy and Environment Institute on the AHRC-funded *Risky Cities* project (**Skinner, Fergusson**). **Mackay's** work in eco-acoustics has included working with international partners in poetic writing and film documentary making to raise ecological awareness through the medium of sonic arts, as well as employing streaming technologies as a means of monitoring migratory patterns of endangered butterfly species. Meanwhile, curricular enhancements are also responding to this area, allowing for alignment of staff research with UG and PGT teaching

1.2.2 The Centre for Performance, Technology and Aesthetics

This Centre uses critical approaches in Music Technology, Composition, Performance, Film, Television, Theatre Aesthetics, and Scenography to develop projects relating to new or historic technologies and their implications for current practices and aesthetics. Within the Centre, there are a range of scholarly and PaR approaches; these include music composition (acoustic, binaural, sonic arts and studio-based). **Slater's** work as a practitioner on commercially released collaborative recording projects is part of broader dialogue between practice and theory. **Desbruslais's** recordings for Signum Classics form part of an ongoing project to commission new repertoire for the trumpet from contemporary composers. Work in the sonic arts by **Barnard** and **Mackay** has drawn on a range of collaborations with places and artists, including in **Mackay's** case work with poet John-Wedgwood Clarke. Studies of scenography (including digital virtualisation) have included the 5-year *Czech and Slovak Scenography for Shakespeare* project (**Billing, Drábek, Fergusson**), which involved 3 international conferences, a touring Art exhibition, publications and partnerships with Ohio State University, and Czech and Slovak National Galleries and Theatre Research Institutes.

Alongside these areas, we are developing significant research culture in areas of Digital Media (a rapidly growing field within the unit). The Centre is already involved in a HEFCE interdisciplinary project focusing on Gothic Literature and Game theory, and a Digital Tourism project. **Hayhurst** is leading a project that exploits the University's six-year partner status with the British Olympic Association's Team GB™ (to include Tokyo 2021, Paris 2024 and Beijing 2022 Games) to create

immersive 3D environments that model spaces athletes will experience when attending the Olympics. There are also new partnerships with University of York, British Film Institute, and Screen Yorkshire as part of the AHRC investment through the Creative Industry Cluster and Industrial Strategy Challenge Fund into augmented reality and immersive storytelling. These areas have clear synergies with **SoTA's** existing research themes, and our plan is to begin to capitalise on the synergies that exist around the theme of technology, and to develop projects that look to the dialogues across disciplines.

1.2.3 The Centre for Textual and Cultural Analysis

This Centre has been developed as the more interdisciplinary home for our long-established work in performance histories, performance cultures and the critical examination of individual artists, artistic schools, artworks, and artefacts. Areas of specialism span Music Psychology; Musicology; Theatre and Screen Performance; Performance Affect and Immersive Arts; Shakespeare (music, text and performance); Popular Music; Animation (including Manga, Anime and Disney) and Film, Television and Theatre History. Much of the work of the Centre can be described as **practice-informed**, and long-established dialogues between research and practice are central to our way of working. During this cycle the Centre has produced a range of work that consolidates and develops areas identified as excellent in 2014. In the field of music psychology, both **E King** and **Prior** have completed major edited collections, as well as creating related research networks and partnerships. In the areas of popular music and jazz studies, **Elsdon** has produced an edited volume and a series of book chapters, **Oliver** has published in the area of groove and DJ-ing, and **Haworth** on Italian popular music. Work on film music (**Binns**), and Shakespeare Music (**Wilson**) has brought to fruition a range of dialogues between different practices and traditions and developed international networks.

In the area of theatre history, works such as **Skinner's** monograph on Meyerhold, and **Billing** and **Drábek's** work in early modern performance have developed new critical approaches, while **Peacock's** monograph has been a seminal publication in the area of comic performance. In theatre and performance, work on improved and enhanced methodologies has been important, with publications on translation theory (**Skinner, Billing**), scenography (**Billing, Drábek, Fergusson**), site-specific performance (**Edinborough**), and computer visualisation (**Fergusson**). In the area of Film and Television, monographs by **Aston, Kleinecke-Bates** and **Zborowski**, have developed critical frameworks for areas such as Horror, Television Adaptation, and Hollywood Cinema. Edited collections by **Davis, Ornella, Mayne**, and **Eldridge** have drawn together research in areas such as Disney, bodies and technologies, British Cinema, and abandoned film projects. Other notable strengths include work in animation (**Davis, Hernandez-Perez**), the remake (**Mazdon**), and European Cinema (**Ward**).

2. People

2.1 Staffing strategy

2.1.1 Staff Changes since 2014

This REF cycle has presented the opportunity to make new appointments to support emerging areas of strength, as well as to reinforce existing specialisms. In Music, **Desbruslais** and **Prior** (0.4) have been appointed to strengthen the areas of classical performance, musicology, and psychology of music. In Screen **Lilford, Mayne**, and **Westby-Nunn** have been appointed to bring expertise in Game Design, British Cinema, and Film Making respectively. **Mazdon** joined the institution from the University of Southampton as Professor of Film Studies and Dean of the Faculty of Arts, Cultures and Education (**FACE**). Across the School, the Specialist Academic Support (SAS) team have been refreshed with new appointments to cover areas of technical

support, studio management, and production expertise (with a particular emphasis on digital media).

Several colleagues have moved from Hull to other HEIs, a number of whom were early career appointments on their arrival, reflecting our track record in nurturing young researchers. These include **Bailes** (Leeds), **Chatzichristodoulou** (LSBU), **Conroy** (Cumbria), **Desler** (Edinburgh), **Edinborough** (Leeds), **Peacock** (UCLA) and **Tsang** (Liverpool). The broad restructuring that has taken place within the institution has also resulted in a number of colleagues leaving: **Wilson** retired in 2020 and assumed the post of Emeritus Professor, **Borthwick** moved to a post at Canterbury Christchurch, **Mackay** moved to Newcastle University, while **Crispin**, **McKean**, **Head**, and **Wilde** left HE and returned to professional practice.

Several staff have moved into positions of seniority within the institution: **Dickenson** is now Head of English, Creative Writing and American Studies, **Mundy** is Faculty Academic Manager, while **A King** is Head of **SoTA**. Within the School, several colleagues have taken on roles of responsibility in managing day-to-day operations: **Billing** is Director of Research, **Elsdon** is REF lead, **Oliver** is Director of Music, **Hayhurst** is Director of Screen and Digital Media, while **Fergusson** is Director of Drama.

2.1.2 Equality and Diversity

SoTA is committed to inclusivity as a core value of the institution. We aim to create a supportive environment for research, that respects individuals and is underpinned by a commitment to equality and diversity.. All staff benefit from flexible working arrangements, consideration of caring and childcare responsibilities in the scheduling of meetings and allocation of out-of-hours roles (recruitment, schools liaison, Open and Applicant days). All staff have completed mandatory online training in **Diversity in the Workplace**, and **Diversity in Learning and Teaching**. The University published an Equality Scheme in 2017, and there is also an active LGBTQ+ staff network. Women are well-represented in senior School roles, including Director of Learning and Teaching, Director of Drama, and sitting on all three Research Centre Steering Groups (as both established scholars and ECRs); **SoTA** has a representative (**Davis**) on the Faculty Athena Swan Committee.

2.1.3 Staff Development

The University has signed the revised Concordat to Support the Career Development of Researchers - commonly known as the Researcher Development Concordat - joining 30 other organisations and institutions across the UK, illustrating the institution's commitment playing a vital role in engaging with systemic challenges. All staff have access to Vitae materials, which includes the Researcher Development Framework (RDF), providing a self-reflective tool for career development. Staff are also supported through the University's Learning and Development programmes for researchers. These include courses in research engagement, research governance, research outputs, and research funding. The Brynmor Jones Library also employs a Research Support Librarian who can provide face-to-face and online training on topics such as open access publishing, copyright, and data management. The University has also been awarded the European Commission's HR Excellence in Research Award.

The University's Academic Career Framework (ACF) provides clear expectations for staff within the research domain, focussed on generating research outputs, collaborations, and grant capture. Staff in the research domain have a 40% workload allocation for research. Within the School, annual appraisals (with six-monthly updates) are the central mechanism through which individuals reflect on their research and discuss its future direction. Appraisals are conducted by trained senior members of staff in each area (SL or above). Support is provided to some staff who may wish to work towards a move into the research domain of ACF, in the form of a research mentor, an

experienced colleague who can advise on routes to publication and grant capture. Additionally, **SoTA** has a Grant Capture Group (comprising DoR and all Subject Directors) which meets once per Trimester to map out relevant opportunities, and identifies and assists staff in accessing relevant institutional support for preparation and submission of grant bids.

The Faculty operates a research mentoring scheme, where all research staff nominate a colleague, often from a different area, with whom to discuss their work. The mentoring scheme is designed to operate outside of normal appraisal models and stimulate interdisciplinary discussions between staff.

All research-active staff are entitled to apply for one trimester-length period of research leave in every nine trimesters (i.e. three years); allocated research time is formally timetabled, and grant submission and success is recognised through formal Workload Allocation. During this REF cycle, research leave has been used to support major projects such as: **A King's Connect: Resound**; **Billing's Czech and Slovak Scenography for Shakespeare**; **Edinburgh's Theatrical Realities** (monograph); and **Conroy and Dickenson's The Not Knowns**.

Our approach to supporting staff research over this cycle is borne out through the number of colleagues who have been promoted on the strength of their work. Similarly, researchers who were already well-established have been recognised internally for their research. **Billing, E King, A King** and **Mackay** have been promoted to the post of Reader, with others promoted to Senior Lecturer (**Aston, Mitchell, Skinner, Slater** and **Zborowski**). In addition, a number of staff have completed doctorates with the University since 2014, including **Oliver, Fergusson**, and **Head**, in all cases supervised by staff from within the School.

Early career researchers are supported through the appraisal process and the allocation of a mentor who meets with them regularly during their one-year probationary period; subsequent mentoring takes place through developmental programmes within each Research Centre. The Faculty has introduced an inclusive model to support staff during the first five years of their academic careers. An Early Career Academic Coordinator has been appointed, who works with the Faculty's Research Office Team to identify any skills gaps and training during regular one to one conversations, as well using these as supportive environments to explore any research plans. In the School, there is now a very strong track record of ECRs being promoted to Senior Lecturer, including a number who were submitted in 2014: **Aston, Skinner**, and **Slater**.

2.2 Research Students

Over this REF cycle we have more than doubled our PGR student cohort (a 125% increase on REF 2014), with 36 PhD students completing their studies. Similarly, our taught Masters programmes have expanded significantly, providing a firm pathway for students to move from undergraduate to doctoral study.

We have worked to extend and support the PGR base by establishing a range of opportunities. Three PhD scholarship clusters have been established via competitive internal and regional funding: *Musical Cultures* (three University PhD Scholarships, 2016-19); *Chinese Whispers* (three University PhD Scholarships with co-supervision in Music, Modern Languages and Psychology, 2018-21); and the North East Consortium for Arts and Humanities (**NECAH**) cluster (three PhD scholarships, 2015-18). These clusters have allowed us to develop new kinds of collaborative and interdisciplinary work. The **NECAH** cluster has recruited students working on practice-based research in areas such as jazz performance, free improvisation, and composition, who have been co-supervised with the University of Huddersfield. The *Chinese Whispers* project, which has attracted funding from the Higher Education Academy, has focussed on developing intercultural awareness and citizenship, alongside promoting the learning of language through singing. These clusters have also fostered collaboration amongst PhD students across a range of areas, including practice as research. In addition, students have been funded through the University's PhD

scholarship programme, the Sino-British Fellowship Trust, and the Higher Committee for the Development of Education in Iraq to help support individual areas of specialism.

A Graduate Research Director (**Binns**) is responsible for overseeing all research students and aligning School procedures with Faculty policy. The Graduate Research Director sits on a Faculty committee chaired by the Associate Dean for Research. Throughout the School PGR students are encouraged to become part of a research community, sharing ideas and work, and forming collaborations. Within FACE, this is facilitated through a PGR Community Seminar series; in **SoTA** by the three Research Centres (including Centre-specific research fora run by postgraduate students each trimester, and the Newland lecture series in Music). Additional *ad hoc* SoTA lecture and seminar series offer students the opportunity to host and introduce guest speakers. These seminars have continued during the COVID period. In addition, staff throughout the School work on opportunities to collaborate with research students to provide them with experience in publication, conference organisation, and book editing. Examples include **E King's** volume *Music and Empathy*, publications by **A King, Davis** and **Zborowski**, and recording projects by **Slater** that initiate collaborations with research students. Funded projects such as *Connect: Resound* and STROKESTRA™ have provided postdoctoral opportunities for research students. The *Czech and Slovak Scenography for Shakespeare* project facilitated PGR participation in a set of 3 international conferences and led to the curation of an international exhibition of Central European Scenography by a PhD student (Slovak National Gallery) prior to graduation. Similarly, PhD students are offered teaching opportunities wherever possible, allowing them to be mentored by experienced members of staff.

PGR students are supported via regular contact with supervisors and through formal completion of the PGCert (60 credits) or PGDip (120 credits) as part of the University's Postgraduate Training Scheme, including the core module 'The Modern Researcher: Essential Skills, Knowledge and Training'. This module provides core research training, and for every PGR student, the Postgraduate Training Scheme complements supervisions, and allows students to tailor the modules they take to their own specific needs. An intensive week-long course allows students to complete key modules through intensive study. During the COVID pandemic this training scheme continued online. In addition, a Research Support Librarian based in the Brynmor Jones Library offers face-to-face and online training for research students on topics including copyright, data management, and open access publishing.

PhD students across **SoTA** have achieved competitive awards, including the Gladys Kriebel Delmas Visiting Scholar Program Award (Cleveland, Ohio, 2015), Emerging Scholar Award (Venice, 2017), and the Hull Choreographic Prize (2017), and have progressed successfully into academic appointments, including full- and part-time lectureships (Hull, York, Winchester, Derby, Roehampton, Lahore, Sheffield Hallam, Nottingham Trent), research fellowships and assistantships (Leeds, Hull). Others have excelled in professional fields after graduating, (Curator of Applied Arts at the Slovak National Gallery in Bratislava).

PhD students have been actively involved in joining editorial boards, such as the *Journal for Metal Music Studies*, guest-editing Special Issues, such as Music and Empathy for *Empirical Musicology Review*. They have also worked on hosting the following national and international conferences at Hull:

- Metal (&) Musicology, 2016;
- British Shakespeare Association Conference, 2016;
- Piano Accompaniment Symposium, 2016;
- Musical Cultures, 2017;
- Sound & Environment, 2017;
- NECAH conference 2017.

Presentations at conferences include:

- International Festival for Artistic Innovation in Music Production and Composition, Leeds College of Music 2014;
- Slingshot Festival, Georgia 2014;
- Root Signals Electronic Music Festival, Jacksonville 2014;
- Royal Musical Association Research Conference 2014, 2015, 2018;
- Shakespeare Association of America, Vancouver 2015, New Orleans 2016;
- European Society for the Cognitive Sciences of Music, Royal Northern College of Music 2015;
- International Computer Music Association, Texas 2015;
- European Platform for Artistic Research in Music, Graz 2015;
- Renaissance Society of America, Boston 2016;
- Art of Record Production, Stockholm, 2017;
- International Federation for Theatre Research Belgrade 2018, Shanghai 2019.

3. Income, infrastructure and facilities

3.1 Grant Capture

During this REF cycle we have taken a strategic approach to identifying projects with the potential for grant capture. The School has formed a **Grant Capture Group** (comprising DoR and the three Subject Directors), which meets once each trimester to identify staff whose research aligns with current funding calls, followed by targeted support. Additionally, all colleagues are asked to identify potential grant applications and to reflect on their progress towards making applications via mentoring and annual appraisal. Staff have access to training on identifying appropriate sources of research funding, via the University's subscription to Grantfinder software. In addition, the University's Research Funding Office and Faculty-specific Research Managers provide help and support in developing grant applications. During the COVID period, staff have continued to work on funding applications, with central institutional support.

During this cycle, we have significantly increased grant capture from the previous cycle to £310k. This is an increase of more than 100% on the figures reported in REF 2014, providing evidence that the strategic approach adopted within the unit is beginning to bear fruit. Our target for REF 2027+ is a further increase of 200%. The funding secured includes awards that focus either on practice-based research or building new networks and collaborations. Major awards include:

- "Using Online Technology to support Music Education", NESTA award to A King, £44k;
- "New Music Biennial Evaluation", Paul Hamlyn Foundation award to A King, £29k;
- "Sinfonia UK Collective", Arts Council Award to Tsang, £15k;
- "Shakespeare and Embodied Practices", New York University award to Billing, £9.8k;
- "The Remote Music Education Network", Arts Council award to A King, £22k;
- "STROKESTRA™", Royal Philharmonic Orchestra award to E King, £17k;
- "Rivers of Sound", Arts Council Award to Mackay, £14.5k;
- "Getting the Circular Plastics Economy Message Out", EPSRC award as part of the Circular Plastics project led by Billing, £16k.

University funding is available to support both the development of impact (through the Impact Acceleration Fund) and grant capture (through 'pump priming' schemes), and staff have made use of these schemes in developing grant applications. **Mackay's *Flight of the Monarchs*** project is one example: funding allowed Mackay to work with partners in Mexico and beyond to create a network of 'streamboxes' that would help raise awareness of the migratory pattern of the endangered Monarch species. This is part of the School's strategy to develop new research

clusters and individual projects with a view to enhancing the potential for impact and future grant capture.

3.2 Infrastructure

SoTA sits within the Faculty of Arts, Cultures, and Education (**FACE**), one of six Schools/Departments. The Faculty Research committee (on which **Billing** sits) brings together Directors of Research from each School/Department, along with staff from the Research Office, who provide advice on funding opportunities. The Associate Dean for Research co-ordinates and supports large-scale funding applications, which are reviewed by a **Faculty Peer Review College**. In the light of recent changes within the institution, a new Faculty research strategy has been produced, which identifies the key themes of **Creativity, Social Justice** and **Education**. School staff presented their work to the University community as part of the launch of this strategy. The School's own current research strategy is a response to these key themes, and uses the Research Centres described in section 1 as a means to draw together staff work in a range of key areas, aligned with Faculty and University missions.

Within **SoTA**, the Head of School (**A King**) takes a strategic role, in order to enable new collaborative approaches, and create a dynamic research environment responding to University vision for the unit. The Director of Research (**Billing**) is responsible for overall research strategy, co-ordinating a strategic approach to grant applications through the Grant Capture Group (**Billing, Fergusson, Hayhurst and Oliver**). The Director of Research also oversees the School's three Research Centres (each directed by a Steering Group of four established and one ECR academics) and forges links to the University-level Institutes. The School REF lead (**Elsdon**) liaises with the Director of Research to ensure that REF planning is embedded in the research culture of the School. In addition, three Deputy REF leads (**Aston, E King, Skinner**) help co-ordinate this work in the three subject areas of the School. Three subject Directors (**Fergusson, Hayhurst, Oliver**) co-ordinate activity in each area. Within each Research Centre, regular research events are held each trimester; these include: theoretical reading groups, conferences and colloquia, seminar series, and peer reading and discussion groups allowing colleagues to meet in individual research groups (where applicable) or in project teams. Research is also a standing item in each subject group's bi-weekly staff meeting. At School plenary meetings (held three times a year), research is a standing item on the agenda, and staff are updated on new and emerging projects with the unit. **SoTA** has now developed a **Peer Reading and Evaluation Group** which reads and provides written feedback to all members of staff on draft publications or PaR projects, to facilitate improvements prior to the work entering the public domain.

3.3 Facilities

The School's facilities are critical in supporting a culture of PaR. In this REF cycle, the School's performance venues have been particularly important as venues for public events during **HCoC**.

Drama's **Donald Roy Theatre**, in the Grade 2 listed **Gulbenkian Centre**, is the main space licensed for public performance in the area, holding 250 people. The Peter Morro-designed building celebrated its 50th birthday in 2019 and continues to be an outstanding centre for Theatre and Performance. As well as the central performance space, which includes trapped flooring (to a sub-stage basement), a counterweight flying system, and lighting and sound rigs, the **Anthony Minghella Studio** provides an additional rehearsal and performance space. Other areas allow for work in visualisation (a new area of specialism for the subject since 2014, particularly in the work of **Fergusson**), sound editing, and script writing. Taken together these facilities remain vital in supporting the development of new work in Drama and fostering a culture in which students work alongside staff in creating new practice. The building played a particularly important role during **HCoC**. The **Donald Roy Theatre** hosted **Skinner's Weathered Estates**, a collaboration with theatre company The Roaring Girls and playwright Zodwa Nyoni, which played to an audience of 300 people across multiple performances. It also housed *Trent Falls to Spurn Point* (a project by

sound artist Chris Watson, in collaboration with **Barnard, Mackay, and Skelly**), which received wide media attention, and attracted some 373 people during its run. The building also played host to the National Student Drama Festival in 2016/17.

The University's **Middleton Hall** (400 seats) underwent a significant £9.6 million refurbishment in 2015-16, with an entirely remodelled interior, and new lighting and sound facilities with links to recording studios. The venue was the centre of the School's *Once Contemporary, Always Contemporary* concert series, part of **HCoC**, and included performances such as a collaboration between the London Sinfonietta and Oscar-nominated composer Mica Levi. The projection facilities installed during the refurbishment allowed for a range of screenings within City of Culture year, and external events such as the film season as part of **Hull Independent Cinema's** programme.

The hall's refurbishment included a range of recording and composition studios and live rooms surrounding the auditorium, that are crucial for teaching but also play a central role in disseminating staff work and supporting the creation of new practice. The purpose-built multi-channel ambisonic studio with a 4-8-4 speaker array has been central in developing **Barnard's** practice-based work, which has been internationally disseminated. The live diffusion setup that accompanies these facilities has allowed for the presentation of **Barnard and Mackay's** work, and a range of educational projects. **Slater's** work on his *Nightports* project (released on the Leaf Label) has made use of the main studio, which is equipped with an SSL Duality mixing console. A number of **Desbruslais's** recording projects, including *The Art of Dancing* (a disc of contemporary trumpet concertos on Signum classics) have utilised the Middleton Hall as a recording venue, making use of the engineering expertise of the School's technical staff. The studios have also served as the venue for BBC radio broadcasts, which have showcased the practice-based work of staff whilst also affording industry experience to undergraduates.

New resources in Digital Media are helping to support the development of new areas of research. A new Media Centre, due to open in 2021, contains two floors of PC and Mac computers with a range of digital media tools and software. The ground floor has a dedicated immersive room with a range of XR (Extended Reality) technology including a VR (Virtual Reality) Omni treadmill. The ground floor includes two crime scene areas shared with Criminology, and we hope to expand on synergies between Digital Media and Criminology in the future. These new technological tools were used as part of the collaborative project with Team GB™ (section 1.2.2).

The School also benefits from the Brynmor Jones library on campus, refurbished in 2014 at a cost of £28 million. The library houses over a million books, and in 2019 spent £1.75 million on journal subscriptions and full text data bases. It provides dedicated, COVID-secure spaces for PGR students. Extensive archive collections are available through the Hull History Centre, a purpose-built, city-centre archive collection and education centre managed as a shared partnership between the University and Hull City Council. The Brynmor Jones library also provides important support for research activities. Library staff validate the output records created by staff to ensure research outputs are discoverable. The library is also home to an extensive art collection and played host to several major events as part of **HCoC**, including an exhibition of Michelangelo's sketches.

4. Collaboration and contribution to the research base, economy and society

During this REF cycle, in the light of the broad themes outlined in section 1, our connections to a range of external partners and organisations have come into particular focus. We have been able to capitalise on existing partnerships and create new ones, with a view to fostering research with a strong public-facing aspect. The different partnerships and networks that have proved particularly important during the cycle have emerged from existing links forged by individual staff members as well as broad new strategic initiatives.

4.1 Partnerships with Arts Organisations

During **HCoC**, the University worked with the City of Culture Company as a principal partner. For **SoTA**, **Borthwick** served on the University's steering group. **Borthwick** drew together research strands from within the School to create a broad programme of events, initiating major collaborations with artists and external partners. The programme included the *Once Contemporary, Always Contemporary* concert series, involving collaborations with London Sinfonietta and BBC Radio 3 (whose *Big Chamber Weekend* was hosted in the Middleton Hall and broadcast internationally). We also maintained relationships with a range of external venues and organisations throughout the year, including J-Night/Hull Jazz Festival, Bowhead Maritime Museum, and Ferens Art Gallery. **Mazdon** sits on the board of trustees for Absolutely Cultured, the legacy organisation for **HCoC**, and is also a member of the Culture and Space Strategic Advisory Group, which is developing a strategic plan for the arts in Hull.

During 2017, we continued important relationships with theatre companies formed by Drama graduates, including The Roaring Girls, Middle Child (now an Arts Council England NPO organisation), Silent Uproar, RashDash, and Just Club. Through our role in setting up the Hull Independent Producer Initiative (HIPI), we were able to support emerging theatre companies and provide them with professional mentoring. **Skinner** is Chair of the Board of Directors for Concrete Youth Theatre, also a graduate company. We also maintained a range of links to other arts organisations, including Hull Dance, Hull Truck Theatre, AssembleFest, and New Diorama, who provide mentoring opportunities for students. The *Risky Cities* research project, a multi-disciplinary collaboration between different subject areas, will draw on partnerships with Absolutely Cultured and the National Youth Theatre.

Zborowski leads a partnership with Screen Yorkshire through the Connected Campus scheme, which provides connections to industry, and we are also a member of SIGN (The Screen Industries Growth Network). Screen's involvement with XR Stories, a Creative Industry Cluster investment by AHRC and other partners, is also helping to develop areas of digital and immersive technologies in the area. Screen also are educational partners for Game Republic, a games industry network that provides students with links to industry. The project with Team GB™ led by **Hayhurst** (see 1.2.2) is also developing new collaborative opportunities.

4.2 Public Performance

Staff in the unit working as practitioners have been active in bringing work to the public through performance, productions, and other practice-based work. These activities are central to disseminating our work to wider audiences, but also serve as a way of initiating new collaborations. Performance and productions in the broad area of theatre include:

- Southside Fringe, Glasgow (**McKean**);
- Hull Truck Theatre; Soho Theatre; Riley Theatre, Leeds (**Edinburgh**);
- Indigo Moon Theatre and *Compagnie Via Cane* tour of France and Britain (**Crispin**);
- Big Malarkey, and Freedom Festival (**Skinner**).

New compositional work has been performed at venues such as:

- San Francisco Tape Music Festival; Sound Thought, Centre for Contemporary Arts, Glasgow (**Barnard**);
- Janacek Academy of Music, Brno; King's Place, London; Julliard School, New York (**Slater**);
- New York Library of Performing Arts; Abron Arts Centre, New York; Little Carriage Theatre, London (**Mackay**);
- Duke University Chapel, North Carolina; London Festival of Contemporary Church Music (**Borthwick**).

Staff active as music performers have appeared at venues and festivals such as:

- Holywell Music Room, Oxford; BBC Radio 3; Wigmore Hall; Royal Academy of Music (**Desbruslais**);
- British Science Festival; (**Slater/Desbruslais**)
- Hulljazz Festival, and Coastival Festival (**Elsdon**).

Screen staff have also undertaken important roles in curating film seasons while a range of Drama staff (**Drábek**, **Fergusson** and **Skinner**) have played a leading role in the Prague Quadrennial (2015, 2019), involving debates, talks, and workshops.

4.3 Education/Wellbeing Partnerships

Given the range of research projects emerging within the unit that focus on education, health and wellbeing, we are involved in a number of partnerships that are shaping these research themes for the future. *The Not Knowns* project (**Dickenson** and **Conroy**) involved engagement with the Wellcome Trust (the main funder), as well as a local theatre company and a range of local authorities. As part of a recent partnership with the Royal Philharmonic Orchestra (RPO), a research project (STROKESTRA™) led by **E King** has begun to investigate how a programme of group therapeutic music-making for stroke patients and carers is implemented, experienced and facilitated. The project involves collaboration with the RPO and Community Stroke Service (City Health Care Partnership, Hull) and the research team includes **Prior** and researchers in health sciences. **A King's** evaluation of the New Music Biennial included working with the Performing Rights Society Foundation and Sound for Music.

The *Connect: Resound* project (**A King**) involves a partnership with NESTA and North Yorkshire Music Action Zone and has implemented new approaches to online pedagogy for music lessons. The project's outcomes have emerged as particularly relevant in the light of Covid-19 pandemic in 2020, and the subsequent effects on music education. **Mackay's** work in ecoacoustics has built connections with researchers in Mexico, the US, and the UNESCO Biosphere project. **Mackay** has also been involved in a collaboration with researchers from the University's Hull York Medical School on an exhibition about the effects of breathlessness.

4.4 Connections with other HEIs

Staff in the School are active in a range of research networks that bring them into partnership with colleagues at other institutions both nationally and internationally. These connections include

Erasmus links with Iceland Academy of the Arts and Janáček Academy of Music, Czech Republic (**Desbruslais, Slater**), Masaryk University, Brno Czech Republic and VŠMU (Academy of Performing Arts), Bratislava, (**Billing, Drábek**). Staff are also involved in a range of other networks including Music in Print Research Network with University of Tokyo (**Binns**), Centre for Black Music Research, Chicago (**Oliver**), Northern Network for Empirical Music Research (**E King, Prior**), Shakespeare Association of America (**Billing, Wilson**), British Association for American Studies (**Eldridge**), and the AHRC Network “Producing the Post-National Popular: The Expanding Imagination of Mainstream French Films and Television Series” (**Mazdon**).

4.5 Contribution to the Research Base

During the REF cycle, staff in the School have been active in organising a range of conferences. These include events that were designed to sit alongside the **HCoC** programme.

An Anthony Minghella retrospective was organised by **Zborowski**, supported by BFI Film Hub North, including screenings of Minghella’s work along with talks and discussions. **Zborowski** was also involved in *Hull: City of Cinema*, an event bringing eminent producers to Hull for discussions, alongside film screenings. The *Rethinking Film Genres: East Asian Cinema and Beyond* conference, organised by **Feng, Aston**, and **Hernandez-Perez** brought together scholars from across the world, alongside film screenings in the Middleton Hall. **Eldridge** has been involved in curating the film festival as part of Hull Pride, which included panel discussions.

Musical Cultures, in 2017 (organised by **E King** and **Prior**) was a major conference sponsored by the Society of Education, Music and Psychology Research, bringing together scholars for a range of dialogues on the overarching theme of cultures. *Sound and Environment*, also 2017 (organised by **Mackay**) was designed to promote dialogues between artists and scientists especially in the field of ecoacoustics. It was hosted in collaboration with three University institutes: the Energy and Environment Institute, the Institute of Estuarine and Coastal Studies, and the Culture, Place and Policy Institute. Other conferences organised at Hull include:

- Russian Theatre Research Network Inaugural Conference (**Skinner**, 2014);
- Music, Education and Technology Series (2014, 2016, 2018, 2020) (**A King**);
- *Czech and Slovak Scenography for Shakespeare* (**Billing**, 2015);
- British Shakespeare Association Conference (**Wilson** and **Drábek**; 2016);
- Piano Accompaniment Symposium (**E King**; 2016);
- *Synchronic and Diachronic Transnationalities in the Theatres of Early Modern Europe* (**Billing**, 2018).

Membership of conference organising committees include:

- *Transnational Networks and Systems in Early Modern Theatre*, University of Oxford, 2014 (**Billing**);
- European Society of the Cognitive Science of Music, Royal Northern College of Music, 2015 (**A King**);
- *Research in Music Education*, University of Exeter, 2015, 2017, 2019 (**A King**);
- *Miles Davis and John Coltrane at 90*, University of Surrey, 2016 (**Elsdon**);
- *Theater without Borders*, University of Cologne, 2017 (**Drábek**);
- *Performativity and Creativity in Modern Cultures*, Charles University, Prague, 2019 (**Drábek**);

- *Tracking the Creative Process in Music 2019*, Lisbon (**Elsdon**).

4.6 PhD examining

Staff have examined PhDs at a wide range of national and international institutions, including:

- University of Wollongong, New South Wales (**Davis**);
- University of Leeds (**Aston, Binns**);
- University of Cambridge (**E King**);
- University of Western Australia (**E King**);
- Malmö Academy (**E King**);
- University of Sheffield (**E King**);
- University of Edinburgh (**E King**);
- University of Birmingham (**Billing**);
- Royal Holloway (**Binns, Skinner**);
- University of Newcastle (**Elsdon**);
- Sydney Conservatoire (**Elsdon**);
- University of Huddersfield (**A King, Mackay, Slater**);
- Calgary University, Canada (**A King**);
- University of Birmingham (**Mackay**);
- University of Manchester (**Mackay**);
- Monash, Australia (**Wilson**);
- University of Reading (**Zborowski**);
- University College London (**A King**);
- Guildhall School of Music and Drama (**Desbruslais**).

4.7 Peer Review

Staff from within the School are well-represented on the boards of journals. These include:

- *Animation: An Interdisciplinary Journal* (**Davis**);
- *Journal of the Royal Musical Association* (**E King**);
- *Music and Science* (**E King**);
- *Jazz Research Journal* (**Elsdon**);
- *Music, Education, Research* (**A King**);
- *Interference Journal of Audio Cultures* (**Mackay**);
- *Journal of American Studies of Turkey* (**Eldridge**).

In addition, staff have experience in editorship, these include:

- Associate Editor for *Psychology of Music* (**E King**);
- Reviews Editor for *Jazz Research Journal* (**Elsdon**);
- Editor for *Journal of Music, Technology and Education* (**A King**);
- Editor for *Interference* (**Mackay**);
- Reviews editor for *Frontiers in Performance Research* (**E King**);
- Editor for *Research in Drama Education* (**Conroy**).

Staff have also undertaken peer review for a range of funding bodies. Reviews for funding bodies include:

- AHRC (**Billing, Elsdon, Mazdon**);
- Arts, Humanities and Social Science Research Council, Canada (**Billing, Drábek**);
- UK Research and Innovation Future Leaders Fellowships (**Billing, Mazdon**);
- Social Sciences and Humanities Research Council of Canada (**Slater**);
- British Council (**Skinner**);
- International Federation for Theatre Research Scenography Working Group (**Skinner**);
- EU Operational Programme Research, Czech Ministry of Education (**Drábek**);
- German Research Society (**Drábek**);
- Slovak Research and Development Agency (**Drábek**);
- The Standing Conference of University Drama Departments Glynne Wickham PGR Scholarship and David Bradby ECR Award (**Skinner**);
- AHRC Peer Review College (**Mazdon**);
- Irish Research Council Inner Assessment Board Member (**Mazdon**).

Staff have peer reviewed for a range of journals and publishers:

- *Skenè: Journal of Theatre and Drama Studies, Shakespeare en devenir* (**Drábek**);
- Manchester University Press, Routledge, *Critical Studies in Television, Journal of Popular Television* (**Zborowski**);
- *Film Quarterly, Feminist Media Studies, Animation* (**Davis**);
- *Music and Science, Psychology of Music, Frontiers, Journal of the Royal Musical Association* (**E King**);
- Cambridge University Press (**A King**);
- Oxford University Press (**Davis, Elsdon, E King, A King**);
- University of Edinburgh Press (**Aston, Zborowski**);
- University of Texas Press (**Davis**);
- Palgrave Macmillan (**Billing, Davis**);
- Bloomsbury Methuen (**Fergusson, Edinborough, Skinner**);
- Intellect (**Edinborough**);
- *Theatre, Dance and Performance Training* (**Edinborough, Skinner**);
- *Brazilian Journal of Presence Studies* (**Edinborough**);
- *Research in Drama Education, Shakespeare Bulletin* (**Billing, Edinborough**);
- *Theatralia* (**Billing, Edinborough, Skinner**);
- *Journal of American Studies, Film History* (**Eldridge**);
- *Research in Drama Education* (**Billing, Skinner**);
- *Music Analysis* (**Desbruslais**);
- *Etnomusikologian vuosikirja* (**Slater**).

4.8 Distinguished academic activity

Staff have undertaken invited keynotes, plenary lectures, and conference chair roles, including:

Keynote addresses:

- *Smyfroziun*, UEA, 2015 (**Davis**);
- *Performance in Early English Theatre History Research*, McMaster University, Canada, 2015 (**Billing**);
- *Theatralia Annual Conference*, Masaryk University, Czech Republic, 2016 (**Billing**);

- *Barbican International Symposium on Shakespeare and Modernism*, Barbican Centre, London, 2016 (**Billing**);
- *Canterbury AniFEST*, Canterbury Christchurch University, 2017 (**Davis**);
- *Music Production Education Conference*, York St John University, 2017 (**A King**);
- *Shakespeare in Prague*, Ohio State University, 2017 (**Drábek**);
- *Perspektivy teatrologie*, Palacký University, Czech Republic, 2018 (**Drábek**);
- *Teaching Music Online in HE*, Melbourne 2020 (**A King**).

Invited Lectures:

- New York University (**Billing**);
- Ohio State University (**Billing, Drábek**);
- Boston University and Harvard University (**Billing, Drábek**);
- Academy of Performing Arts, Bratislava (**Billing**);
- University of Bern (**Crispin**);
- Carnegie Mellon University, Pittsburgh (**Drábek**);
- University of Cologne (**A King**);
- Berlin University of the Arts (**A King**);
- University of Virginia (**Mackay**);
- BFI Film Academy (**Zborowski**);
- Berlin, Gothenburg (**Wilson**).

Appearances on radio and television:

- BBC Radio Leicester; BBC Radio Berkshire; Sky News; BBC Radio 5Live (**Davis**);
- BBC Radio 4 (**Crispin, Drábek, Wilson**);
- BBC Radio 3 (**Wilson, Mackay**);
- Australian Broadcasting Corporation (**Mackay**);
- Český rozhlas, Vltava (**Drábek**);
- Resonance FM (**Edinburgh**).