Institution: University of Winchester

Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies

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Section 1: Unit context and structure, research and impact strategy

1.1 Unit Context

The Unit covers the Department of Performing Arts and the School of Media and Film, both situated in the Faculty of Arts. Unlike in REF2014, when the submission was entirely cognate with the Department of Performing Arts, this submission reflects a renewed profile and an expansion of research areas. This post-2014 transformation is a result of a combination of factors including changes in staff and strategic changes to the portfolio. Specifically, new programme developments (musical theatre, music production and film production) have shaped our new identity as a Unit [see Section 2]. As a result, research areas have been reinvigorated with a focus on interdisciplinary practices and an increased use of practice as research (PAR). The Unit is therefore a newly established and revitalised community consisting of 11.6 FTE staff members (13 headcount).

The submission contains outputs from, or reference to, 5 members of staff who have now retired or left the institution (**Bonenfant**, **Boyce-Tillman**, **Daykin**, **Prentki, Zaroulia** – though Bonenfant remains a Visiting Professor in the Unit). Five current staff members were submitted in 2014 (**Purkis**, **Sharp**, **Simkin**, **Taiwo** and **Taylor**). This group is accompanied by 5 early career researchers (ECRs; **Colin**, **King**, **Lockitt, Rush** and **Tlalim**), as well as 3 members of staff being submitted for the first time (**Cuming, Seago** and **Murray**). Although not REF-eligible, Visiting Research Fellow (**Garber**) and Visiting Knowledge Exchange Fellow (**Lee**) are active participants in the Unit's activities.

Because the Unit is small, all researchers sit within the Centre for Performance Practice and Research (CPPR) which has been established to foster interdisciplinary research and to boost impact. Within CPPR research has been consolidated around two thematic strands that are outlined below:

- **Interdisciplinary Approaches to Sound, Voice and Embodiment**

This thematic area is focused on music and wellbeing, sound art and musical theatre. **Daykin** analyses the efficacy of applied voice/music, identifying the social welfare benefits for dementia sufferers, military wives, or in youth justice settings, while **Boyce-Tillman** explores music's role in spirituality and wellbeing.

Bonenfant, **Murray** and **Tlalim** use PAR methods in response to issues identified by participants (their impacts are discussed in Section 4). **Bonenfant** explores non-normative voicing as art, and as therapy. **Murray** has given voice to the families of Nuclear Test Veterans, while **Tlalim** explores the politics of sound as well as creating installations that engage with a particular community.

The way sound, voice and music interact with performance in musical theatre is the focus for **Lockitt**, **Rush, Simkin**, **Taylor** and **Garber**. Their research covers a spectrum from theatre music and sound design to pop music composers and performers, from Joan Littlewood to *Hamilton*, and from contemporary British writers/composers to the American Songbook. This body of research provides the lynchpin linking the two strands of work – it focuses on sound, voice and music in performance, but incorporates research into History and the Politics of Identity.

- **Reinventing Histories and the Politics of Identity**

One sub-group within this thematic strand focuses on analysing and drawing attention to forgotten, hidden or specific identities and histories. **Purkis** raises awareness of the early twentieth-century

performances of female performers, and of female reviewers of the period. **Simkin** has developed his work on performances of violence by analysing cultural representations of violent femininity. In intercultural contexts **King**'s work promotes awareness of South Asian documentary filmmakers, while **Zaroulia** examines performances of in-crisis European identities.

Another sub-group uses PAR methods to explore identity, by focusing on their own subjectivities to articulate a contemporary British experience. **Seago** explores the concept of place-time that emerges from the artists' embodied experience of, immersion in, and interaction with specific sites. *Nora and I* (**Sharp**) is a feminist autobiographical exploration, while *Yoruba Sonnets* (**Taiwo**) explores the self-representation of British Nigerians.

Given the nature of the institution, background of academics as practitioners and performers, and the importance of PAR, the final sub-group focuses on the practices of teaching and performing. The development of clown training in the practice of Johnny Hutch (**Cuming**) is accompanied by pedagogical research in dance (**Colin**). In a separate project **Colin** explores the historical and political interconnections of dance, labour and collaboration.

1.2 Present Research and Impact Strategy

Since REF2014, the Unit's main objectives have been to support the development of a research culture and research outputs which reflect the interests of researchers within the thematic strands outlined above. The Unit's Research Strategy is reviewed and adjusted annually, though our overarching strategic priorities have remained the same since 2014:

1. To increase the number of high-quality research outputs
2. To maximise the impact of high-quality research
3. To mentor, develop and integrate ECRs
4. To increase the potential for interdisciplinarity
5. To improve the external visibility of research and impact
6. To support and expand PGR provision [addressed in Section 2]

We have delivered on our strategy as follows:

1. Increase research quality

Financial support and mentoring have been targeted at increasing the number of high-quality outputs by increasing research time and arranging mentoring. Delivery of the strategy is indicated by the production of 6 monographs, 22 book chapters and 21 journal articles (not all of which are submitted). Our research leadership across the Unit can be demonstrated through 4 co-/edited collections/journal special issues in international contemporary performance (**Zaroulia**), collaborative dance practices (**Colin**), applied drama (**Prentki**) and film studies (**King**). PAR remains a key methodology that Unit members have employed to produce outputs including audio pieces; dance works; film animation; performance, and performative artworks for children: 8 of which are submitted (**Bonenfant x2**, **King**, **Murray**, **Seago**, **Sharp**, **Taiwo**, **Tlalim**) and 2 of which also provide Impact Case Studies (ICS) (**Bonenfant**, **Murray**).

2. Maximise impact

Impactful research might be varied in both methodology and product and is achieved by researchers at all career stages. Therefore, financial support and mentoring has been made available to ensure all researchers understand and engage with impact. Discipline-specific network events at the Theatre and Performance Research Association (TaPRA) and the Standing Conference of University Drama Departments (SCUDD), alongside seminars led by former REF panel members, provided detailed guidance in developing pathways to impact and gathering evidence. Internal funds were made available to employ research assistants to gather and document impact evidence, while the Unit and the Faculty arranged seminars for sharing good practice. External consultants such as *Bulletin Academic* and *Stephen Kemp Consultancy* provided further training. Meanwhile, all internal funding applications and annual monitoring reports require

impact statements to ensure engagement and understanding.

Our inclusive strategy for impact led to all researchers being surveyed for potential case studies. Four were developed and funds were allocated to release time and assistance for impact development and data gathering. Two were written by senior staff members (**Bonenfant** and **Taylor**), and two by newer researchers (**Murray** and **Tlalim**). The fact that case studies were solicited from newer researchers demonstrates a coherent approach to mentoring, and a clear understanding of the pathways to impact. The fact that both submitted case studies use PAR in applied contexts, is illustrative of the strategic importance of interdisciplinary collaborative research and socially aware practice within the Unit.

3. Mentor, develop and integrate ECRs

ECRs are highly valued in the Unit, and they have had a positive impact on the shape of CPPR and the Unit. ECRs have been integrated throughout the research culture by involving them within the committee structure, incorporating them within PGR supervisory teams, and allocating them to leadership roles where appropriate (for example, **Colin** is convenor of CPPR). As a result of the support for ECRs we have demonstrated significant resilience in terms of the sustainability of our research culture. We are proud to include a 26% increase in ECRs (33% of staff submitted) from REF2014 (**Colin**, **King**, **Lockitt, Rush** and **Tlalim**), as well as three members of staff supported in developing research profiles and being submitted for the first time (**Cuming, Seago** and **Murray**).

4. Increase the potential for interdisciplinarity

CPPR achieves its strategic aim of promoting interdisciplinarity and boosting impact by bringing together staff members from across disciplines and engaging in conversations and dissemination events [see examples under 5.]. The strategy to promote interdisciplinarity has led to an overarching focus within the Centre on the potential of performance to transform people, places, ideas, and the dynamics of our wider culture that will provide a future thematic focus.

5. Increase external visibility

CPPR hosts a series of Conversations and Symposia to increase the visibility of our research. One example is **Colin**'s recent Symposium (December 2019 at LADA, London) and public talk (January 2020, Winchester, with 4 visiting speakers) as part of *Performing Solidarity*. In February 2019 a 'Conversation' was held between **Taiwo** and Freddie Opoku-Addaie , in which the pair explored issues that emerged from Taiwo's interdisciplinary transcultural movement practice, Urban Butoh. In both cases public 'conversations' appear as part of the ongoing development of ideas and are a strategic feature of our research culture.

In addition, the Faculty organises and hosts a Research Seminar Series annually which, this year, included **Garber** on the voices of musical theatre performers. As part of the Faculty's public engagement initiative (Tavern Talks, hosted in a local venue) - which builds community involvement into the Unit's research culture - **Simkin** led a discussion about trigger warnings (November 2019), **Lee** discussed the agency of audiences in Outdoor Arts (June 2019), and **Lockitt** explored the changing contexts for producing classic musicals (February 2020). Events such as these characterise a developed research culture sustained by strategic interactions of practice, research, dissemination and potential impact.

1.3 Future Plans

Although the research of the Unit has been grouped within two loose strands that have resulted from the older structures of the Department and Faculty, it is now clear that as new programmes have become embedded, and the Centre's vision revised, a new thematic focus has emerged. Through conversations, symposia, seminars and performances the Centre has generated opportunities for discovering synergies between diverse practices such that Spaces and Places of Performance will be the nexus for a body of research planned for the next REF cycle. Visiting KE Fellow **Lee** (a former staff member) is working with CPPR convenor **Colin** to develop the Institute of Place (http://theinstituteofplace.org/) at Winchester, to continue research into the relationship

between place and performance with colleagues and practitioners across a range of media and disciplines.

Development of the Unit's Strategy takes place within the framework of the University's Strategic Vision, oriented around social justice and sustainability. From 2021 the Unit's Strategy, in line with the Faculty and University Research and Knowledge Exchange (RKE) Strategies 2020-2030, will continue to focus on the following goals:

- increase the quality of research outputs
- increase the awareness and quality of research impact
- mentor colleagues in generating external funding
- increase PGR student numbers and supervisors
- develop interdisciplinary collaborations
- continue to support ECRs

As a result of the long term strategy of the Unit research is well under way towards longer term outputs that will feature in the next REF. **Rush** is developing a monograph (Oxford University Press), and **Simkin** is beginning work on a co-authored monograph *James Ferman at the BBFC 1975-1999* with a series of related symposia. **Colin**, **King, Rush** and **Taylor** are building networks of collaborators for new and ongoing projects. **Colin**'s project *Performing Solidarity* is mentioned under 5.above. **King**'s recent animated film *La Orbita* (2019-20) is an immersive video environment that will be developed with residencies and collaborations in Spain and Portugal.

There are also collaborations that focus on pedagogies of dance (**Colin, Seago**), while **Sharp**, **Taiwo**, **Tlalim** and **Murray**'s ongoing research involves collaborators such as the Victoria and Albert Museum (V&A), British Nuclear Test Veteran's Association (BNTVA), and funders such as Arts Council England (ACE). All these, and other incipient projects, demonstrate coherence in the building of collaborations and networks, and a research culture that promotes long-term strategic planning. The Unit aims, in particular, to support newer researchers in setting up and becoming part of international and interdisciplinary collaborative networks. It recognises that colleagues in diverse subject areas need to interact with a much wider group of external peers to establish informal peer review and mentoring opportunities. Such network building potentially leads to collaborative research projects, publications and external funding applications. Building on the mentoring provided by **Bonenfant** and **Lee** in particular [see section 3], the Unit aims to capitalise on external networks and collaborations to plan funding bids and generate income. Where possible support for PGR student and postdoctoral researchers will be factored into funding bids

1.4 Open Access and Research Integrity
The Unit is committed to Open Access (OA) in research and members have engaged proactively with the University of Winchester's research repository to ensure that their work is added for OA purposes. Funding has also supported OA subventions in the Unit. .

The Unit is committed to supporting a culture of research integrity. Its members conduct research within the appropriate ethical and professional frameworks and fully engage with the University's ethics policy and procedures and with the Concordat to Support Research Integrity. In 2017 members of staff representing the subject areas in the Unit participated in an ethics training session, run by the Association for Research Ethics, which focused on `training the trainers'. This was then adapted as a staff development session for the Unit and Faculty, led by the Faculty Head of RKE (who has oversight of ethics in the Faculty). Supervisors attend training sessions on ethics and also ensure that their PGR students follow the University procedure for obtaining ethics approval.

Section 2: People

2.1 Staffing Strategy and Staff Development

The Unit contributed fully to the appointment processes for new posts (for example, **Lockitt** and **Rush** in musical theatre) to ensure research priorities and connectivities were being taken into account. Furthermore, it has been proactive in putting in place structures for staff development through mentoring and with a specific focus on systems for supporting ECRs. Planning and consultation around the Unit's Strategy has therefore involved staff at all levels of professional development and experience. We have tried to ensure that all staff can sit on committees which will give them access to better understanding of University processes and strategic frameworks in relation to research culture and research productivity.

We have focussed on supporting staff in the following ways:
- by developing a system of internal review and planning for all researchers
- through pro-actively encouraging research leave applications and other opportunities to maximise research time in order to complete substantial research projects
- by publicising internal and external funding sources and offering advice to applicants
- by using internal funds to support collaborative symposia and network events leading to measurable outputs

2.2 Mentoring

Feedback from REF2014 highlighted the need for more effective mentoring in the Unit, which we took action to implement. This coincided with the University's implementation of the *Concordat to Support the Career Development of Researchers*, following which the Unit introduced a strategy for fostering staff at all stages of their careers through processes of internal and external mentoring. For example, **Taylor** supervised **Seago**'s PhD and then continued to mentor her as she moved towards REF submission. Given the composition of the Unit, (with 1 Reader (**Simkin**) and 1 Professor (**Taylor**) being submitted), we adopted a flexible approach to mentoring and capitalised on our knowledge of best practice. **Taylor** continues to mentor those colleagues engaged in sound/music projects, but in 2016, mentoring was supplemented in the Unit strategy with the opportunity for all staff members to apply for internal funds to seek external mentoring. Under this scheme, external mentors can be provided according to need for researchers at all stages, and all researchers have been encouraged to use mentoring in order to continue to develop, and to seek new, and often interdisciplinary, collaborative or innovative modes of research. Mentors including Professor Vida Midgelow (**Colin**) and Professor Robin Nelson (on PAR) have advised on editing, publishing, developing funding applications and increasing the quality of research outputs.

2.3 Research Support and Staff Development

The Unit has benefited from the recruitment of dynamic and active new staff and ECRs, and a vibrant and sustainable research culture has emerged, united around CPPR. As noted above, ECRs are allocated internal mentors to support them in developing clear goals for research and career advancement. Through this process staff members are supported in applying for internal funds for teaching buyout so that they can increase the quality of outputs – directly feeding priority 1 in our Strategy. They are also resourced and supported to develop external networks, host/attend symposia and attend conferences. An annual review process – the Individual Review and Development Scheme - and annual research reporting via a Research Planning Form (for staff on research role profiles and allocated 400 or 500 hours pro rata for research), assist staff with short- and long-term planning and feed into discussions around workload more generally. All staff members in the Unit have equal access to apply either for financial buyout (see section 3) from a number of hours of teaching, or for a period of research leave on a project by project basis. These applications are equitably assessed on the strength of the application, and on specific criteria that require a publishing contract or external performance dates. During the reporting period two staff members in the Unit (**Sharp** and **Zaroulia**) were successfully awarded research leave, **Sharp** for a tour of *Nora and I*, and **Zaroulia** towards work for her monograph that is due for completion after REF2021. Additionally, two members of the Unit were awarded University Research Fellowships: **Bonenfant** in 2014-15 for his work on *Vivacious Voices;* **Taylor** in 2015-16 for research that led to her monograph *Theatre Music and Sound at the RSC*. The University Fellowship is an award

scheme to recognise excellence and operates separately from the internal funds. In the first part of the REF cycle, it was awarded to 2 researchers annually (1 research leader, and 1 ECR) across the institution. The award of £10,000 could be used to buy out from teaching, support mentoring, research development and/or expenses. That two researchers from the same Unit won the research leader award in consecutive years is testament to the strength of the research in the Unit.

The process of transition the Unit has undergone has created opportunities for newer researchers to take leadership or committee roles within the Unit and CPPR, which has had a positive impact on staff development and succession planning. As the elected convenor of CPPR **Colin** (an ECR), is driving an ambitious programme of public-facing activities and collaborations [see examples in Section 1], involving members from two departments (Department of Performing Arts and School of Media and Film). Meanwhile, the Unit was, until the end of 2019, led by the only remaining Professor (**Taylor**) with a mid-career researcher (**Zaroulia**) sharing an elected role. This job-share was planned as a staff development opportunity and for succession planning. Following **Zaroulia**'s move to another institution, ECR **Colin,** already a committee member as the convenor of CPPR, has also taken a share in leading the Unit, mentored by **Taylor**. The Unit Working Group is supported by Reader (**Simkin**). There are other opportunities to involve members of the Unit on the Faculty RKE Committee, which is useful for staff members to understand the internal processes of the institution, and the strategic planning for external processes such as REF. Such a role is currently undertaken by **Sharp**. Thus, the interests of researchers at all stages of their careers and across the two departments are represented, and the future vitality and sustainability of the Unit has been enhanced. Together this team takes part in national debates around PAR, REF and the sustainability of the arts at SCUDD, TaPRA and DanceHE, the Standing Conference on Dance in Higher Education (SCODHE).

All staff members are encouraged to present research within and without the Unit - for example, in semi-structured `conversations', symposia, Faculty research seminars and informal public talks [see section 1] - in an ongoing process of development. These are opportunities to share and debate ideas, but also to raise awareness of potential collaborative research areas. These kinds of fora for research presentation, discussion and debate also provide newer staff with an opportunity to familiarise themselves with other researchers and their work, and to present their own areas of enquiry as the basis for taking on a role within a PhD supervisory team. This process has worked very effectively to maintain our supervisory identity as a team and to develop cross-departmental supervision arrangements for a number of PGR students.

2.4 Research Students
As a relatively small institution most of the structures for supporting PGR students and ensuring good practice among supervisors are centralised [see REF5a, 3.3]. The University offers a lively and useful programme of training for both students and supervisors. The Postgraduate Supervision Training Programme (PGSTP - regular sessions enhancing supervisory expertise) and the Postgraduate Research Training Programme (PGRTP - consisting of 3 Level 7 modules) are thus provided centrally rather than at the Departmental or Faculty levels. Supervisory teams are involved in the PGRTP as assessors, to comment annually on progress, and to alert the Research Degrees Quality Committee (RDQC) of any concerns about the progress of specific research students.   In order to develop understanding of the students' research, especially those studying at a distance, our newly invigorated research centre is addressing the issue of 'distance management' by actively targeting PGR students for support in developing their work and offering regular opportunities for PGR students to share work within the Faculty, across the University and externally at conferences (PGR students have presented papers at, for example the Association for Low Countries Studies conference in Dublin (2016) and the Song, Stage and Screen conference in Los Angeles (2018)).

The importance of supporting and expanding PGR provision was identified as a Unit objective after REF 2014 [noted in Section 1]. This objective was initially supported by the University with the

launch of scholarships and the development of a new PGT programme with opportunities for distance learning and an enhanced focus on internationalisation. In the first instance, the Unit won 2 of the 10 '175th anniversary studentships' offered across the entire institution. Both students completed successfully. One is now working part-time at a Conservatoire in Amsterdam and part-time in the cultural industries, the other is working in both theatre management and within the university sector. The Unit has recorded 8.17 completions in this cycle, illustrating the Unit's reputation as a positive place to register for PGR engagement, and the individuality of a small group offers the potential for new interdisciplinary interactions to enrich research.

2.5 Equality and Diversity

The Unit's commitment to equality and diversity and the ways they can be advanced through the performing arts has been enhanced by the residency of Blue Apple Theatre Company (BA), for five years from 2018. BA, a dance company that works with performers with learning disabilities, works closely alongside the dance team in the Unit, partly on the delivery of undergraduate performance work. However, its presence encourages the entire Unit to address the opportunities and challenges for learning disabled performers in dance and other performing arts. This again demonstrates that within a smaller Unit that actively promotes interdisciplinarity, boundaries between disciplines have become increasingly porous, to the benefit of all. BA's importance here is in the research into diverse practices that has begun within the Unit and among the team in BA itself. Several outputs are in development that will feature in a future round of REF: for example, a chapter on the work with BA is included in a co-edited book on *Ethical Agility in Dance* (**Colin**, **Seago**).

The Unit promotes equality and diversity for PGR students and staff members in fair and transparent interview processes, ongoing staff and PGR development programmes and the availability of support for personal circumstances. Staff members are able to work remotely when undertaking their research or administrative duties, and arrangements are in place for staff members to request flexible working arrangements in certain personal situations such as having caring responsibilities or for reasons of disability or ill health. The University has a Staff Wellbeing Officer who can provide information and support to staff across the Institution, while the Faculty offers a programme of activities to support and promote the wellbeing of all staff

In addition, there are arrangements for supported return to study following ill health, maternity and paternity leave in accordance with practice across the sector. In four cases researchers in the Unit have been absent from the institution for significant periods during the REF cycle either for maternity/paternity/adoption leave or for periods of ill health. Those staff members were given additional time and support to finalise outputs or develop PAR context statements. Funding applications are treated equally from all staff members with appropriate levels of support being provided as requested from staff members with protected characteristics. This is all embedded in the Wellbeing Policy, the Sickness / Absence Procedures and the Dignity at Work Policy, while all line managers are trained to use the Wellness at Work Action Plans provided by Solent Health.

All staff members are required to engage with the University training in Equality and Diversity, and in addition, all members of the Unit Working Group have attended Equality and Diversity workshop sessions in conscious and unconscious bias.. All members of staff have also been instructed in the requirements of the GDPR. The Unit Working Group undertakes an annual revision of its Terms of Reference: these sit alongside the centrally produced guidance notes to all Unit Leads and the University's Code of Practice for research. All Unit submissions from the University are overseen by a Faculty Head of RKE (FHRKE); this ensures parity in terms of transparency of process among the three Units in the Faculty. The FHRKE is a member of the University's REF Management Group, which provides documents, guidance notes and information to ensure transparency across Faculties. The Unit Leads also sit on the University's REF Working Group.

In conformity with this system, the REF submission has been developed using an arm's length assessment process within which individual outputs were sent to two (and occasionally more)

external assessors who were asked to offer impartial advice on significance, originality and rigour. The recommendation to the REF Management Group about the choice of ICS was made using a similar process, after workshops with generic and subject specific external consultants.

Section 3
Income, infrastructure and facilities

3.1 Income
REF 2014 sub-panel feedback identified the importance of strategizing for increasing external funding through mentoring and collaborations. The impressive track records of **Bonenfant and Lee** (outlined below) provided a catalyst that generated a changed mindset around external funding, while their mentoring has contributed to an increase in applications and funding success. Income generation has thus largely been led by two members of staff who have secured funding from a diverse range of sources, including funding which does not appear on HESA returns. Alongside their support, the University investment has also grown through the appointment of a Research Funding Manager and a Post Awards Officer.

HESA returns of £327,115 demonstrate a doubling of external research funding compared to that returned in 2014 (£156,576).The sources of income include EU Government bodies; UK-based Charities; Research Council; UK industry, and Local Authority.

Bonenfant's *Your Vivacious Voice* is an educational research project that, by the end of 2015, had secured research income of £146,670 from the Wellcome Trust. The Large Arts Award and follow-on-funding supported the different elements of the project: a touring, interactive performance for children, an installation, and an iPad app.

EU funding (£103,558) supported the Unit's involvement in the European crossborder artistic project ZEPA 2 (led by former member of staff Dean) as well as with Erasmus+ (Sweden) (£31,117).

Another practice-based project (led by former staff member McKean) – the West Hill HMP Winchester Project (applied theatre) – was awarded £11,600 of Local Authority funding.

The University Arts as Wellbeing research centre received £32,037 from the ESRC for **Daykin**'s review of the role the creative arts play in wellbeing across the UK. **Daykin** was also commissioned to write a report by the All-Party Parliamentary Group on Arts, Health and Wellbeing. Small awards were received from charitable sources and industry to support the administration of the centre (£333) and to fund La Folio Music's Magna Songs project (£1800).

In addition, the Unit has generated a substantial amount of income from other, diverse sources (not on HESA returns), including artistic commissions through not-for-profit organisations. External funding has thus supported the collaborative projects of colleagues working with diverse participants, beneficiaries and networks.

A series of artworks developed from **Bonenfant**'s research in voice, attracted funding from ACE, whilst a subsequent project based in schools, *Resonant Tails* (2017-2019), attracted funding from ACE, Youth Music, Postcode Community Trust, Southampton Cultural Trust, and the schools involved in the project (Children's Trust School, Tadworth, Linden Lodge School, Rosewood Free School, Victoria School, Birmingham). Meanwhile the research led to the development of the private charitable company Tract and Touch (established 2016, achieved charitable status in 2017) whose goals are to promote, maintain, improve and advance education in the nature, power and expression of the human voice. The charity is still linked to the Unit and the University through Visiting Professor **Bonenfant**, and its chair is the FHRKE.

Other professional work, developed out of **Lee**'s research into methods for using Street Arts in areas of social deprivation, is conducted through events organised by the not-for-profit artist-led organisation Fuse Somerset Outdoor Arts (of which **Lee** is co-director). Outdoor community events and artistic commissions have been funded, for example, by ACE, Taunton and Deane Borough

Council, Sedgemore District Council, Somerset Wildlife Trust, Somerset County Council, Taunton Events Group, Garsington Opera, and Police Community Funds.

King's VisionMix Network was developed with the support of funding from The British Council, Goethe Institute, Shiv Nadar University, Jawaharlal Nehru University, the Kiran Nadar Museum, and the Indian Council of Social Science Research, while ACE supported the work with two International Development awards. *Nora and I* (**Sharp**) benefited from ACE funding, while the National Lottery Heritage Fund provided funding for the residency at the V&A for the development of *Tonotopia* (**Tlalim**) that is described in this section, below.

3,2 Research Infrastructure

Funding is managed, and strategy developed, by the Unit Working Group, whose role is to implement Faculty and University RKE Strategy in ways that best suit the requirements of our disciplines and the longer-term research goals of the Unit. This gives a measure of independence that allows the Unit a great degree of autonomy.

From 2015 each researcher submitted to REF2014 was awarded a fund of £3000 pa for research that could be used for research expenses, conference participation and buy-out of teaching. The main benefit was that buy-out of teaching responsibilities contributed to the development of high-quality research outputs and the time to write external funding applications [see REF5a 4.1]. The devolution of funds has meant that the Unit has been able to adapt its strategy swiftly as required by changing circumstances, and to provide frameworks for the establishment of networks, interdisciplinary research and collaborations, as well as individual research projects. Examples of networks internally-funded in 2019-20 include **Taylor**'s Musical Theatre in Process (£1000) at The Other Palace in London, a collaboration with the University of Wolverhampton and a group of professional composers and writers; **Zaroulia**'s Inside/Outside Europe: On Extremism (£1400), and **King**'s video installation and network in Madrid (£500). Additional sums have also paid for open access subventions, developing the research environment and supporting impact.

The Faculty RKE Committee (FRKE) considers all applications for internal research funding within the Faculty in relation to the Unit strategies, with applications being forwarded to the University Research Grants Committee for consideration. Its Chair (the FHRKE) reports to/from Senate RKE Committee (SRKE), while the University Director of RKE (who chairs SRKE) reports to the First Deputy Vice-Chancellor in a transparent structure. These lines of communication ensure a good balance between self-determination and accountability. The Unit has had a very high success rate within the institution (2018/19: 17 bids submitted, 12 successful and 2 partly successful). In 2019-20 the Unit achieved a good success rate, with 14 applications submitted of which only 2 were unsuccessful. Funding to develop the structures of CPPR and for its website development, which will improve the visibility of the Unit into the next REF cycle, has also been continued.

3.3 Impact

Achieving impact from research is promoted through the internal funding schemes and the Unit impact strategy. Funds have been awarded for research assistance to gather and evaluate impact data, for consultancy and training in generating impact, and for mentoring in writing ICS. The Unit first developed a strategic framework for maximising the impact of high-quality research by improving the synergy between outputs, public engagement, and actions to enhance impact. For example, with **Tlalim**'s *Tonotopia* project, requests for research and dissemination funds prompted the Unit Leads to suggest the employment of a research assistant to document public engagement and gather evidence of impact, and for external mentoring to write an ICS. That an ICS with the reach and significance provided by exhibitions at the V&A Museum, involvement with charity Action on Hearing Loss, and engagement with cochlear implant users was not submitted, demonstrates the depth of impact being generated within the Unit and the strength and awareness of pathways to, and strategies for generating, impact that are now built into reporting systems. Facilitated by individual mentoring within the Unit by those staff members who had developed ICS for REF2014,

a small group of potential case study writers has worked as a collaborative group with external mentoring to develop case studies from which the submissions have been chosen.

Events to support the generation of impact, data-gathering and reporting are noted in section 1. In addition, a new software package (Vertigo Ventures) for gathering impact data was introduced in 2017, and an impact consultant was employed in 2018 – 2020 by the University. Alongside this the Unit has been awarded funding to invite consultants from the discipline on each aspect of the REF submission to ensure members of the research community remain cognisant of current practice. This demonstrates a sustained commitment by the University and the Unit to ensuring that researchers understand what impact means, how to ensure research generates impact, and how best to evidence change. It also demonstrates a strategic commitment by the University to supporting the diversity of the research in all its Units.

3.4 Facilities

The University of Winchester's Martial Rose library supports staff research activities with reading rooms, 300,000 books and 8000 journal subscriptions, as well as digital resources for the performing arts including Kanopy, Box of Broadcasts, Broadway HD, Digital Theatre and Methuen's Drama Online. The library offers electronic research tools such as Athens, Ebsco, and JSTOR, and staff members have the advantage of being within easy reach of London collections including the V&A, British Library and its sound archive, the National Theatre archives and the British Film Institute (BFI). Researchers have also worked on specialist archives, especially **Simkin** at the BFI and in the private archives of Chuck Prophet, **Purkis** in the archives related to Velona Pilcher, and **Taylor** at the Royal Shakespeare Company (RSC) archive in Stratford-upon-Avon.

The University's support for original and inclusive performing arts research is demonstrated through the provision of state-of-the-art facilities. In 2010 a new performing arts building was opened at the centre of the campus containing 6 accessible studios, 1 of which has a sprung floor and 1 of which is equipped as a studio theatre. Adjacent to the existing 100 seat black box studio, the development of a 5-room, 2-studio sound-recording and post-production facility demonstrates significant investment in the infrastructure for practical research projects and includes an accessible recording console. As a result of such facilities, and the undergraduate programmes they facilitate, the Unit has expanded to incorporate newer researchers, extending the range of interdisciplinary associations and cross-departmental collaborations in PGR student supervision. This area has the potential for much greater development in the next cycle.

The multimedia loan counter and provision of software such as Ableton have facilitated the documentation of practical research as well as stimulating the potential for newer research in film production, sonic environments, sound art and soundscapes (**Bonenfant**, **Murray, King**, **Taiwo**, **Tlalim** and **Taylor**).

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

A commitment to interdisciplinary collaboration and leadership of international networks has defined research across each of the Unit's thematic strands. Researchers have worked alongside communities, stakeholders and academic/industry partners to advance knowledge in their specific fields.

4.1 Collaboration and Contribution to Society

Research within the Unit has been characterised by a significant focus on applied theatre practices and building community cohesion. Formerly led by **Prentki,** who retired in 2019, the ethos has been maintained through commitment to collaborative practices. Applied work now relies on research with diverse communities including Cochlear Implant Users (**Tlalim**); South Asian video artists (**King**); the BNTVA (**Murray**); British Nigerian musicians and artists **(Taiwo**); hard to reach

audiences (**Lee**), and young people (**Bonenfant**). These projects promote inclusivity and community cohesion, enhancing the Unit's research culture, even as the emphasis shifted from applied theatre work to a broader spectrum of community focused activities.

Significantly, one of the submitted ICSs from the Unit was developed by **Murray**, a long-time colleague and collaborator of **Prentki**. Having worked for many years using Verbatim Theatre, Murray established a network of nuclear test veterans, their descendants, and the nuclear community internationally (Australia, the UK and online) to create an original way to use verbatim techniques in *The Fallout Project.* Following interviews, he developed a series of short polyphonic sonic/audio dramas that would have greater audience reach and accessibility than live theatre. The work was disseminated to the original community and beyond to the international nuclear test veterans' community, including to BBC Radio 4 for an edition of *Archive on 4* titled 'After the Fallout' that **Murray** wrote and presented (14 March 2020). The project, supported with funding and mentoring within the Unit, had impact on the community itself, on their key stakeholder organisations, on their policies and marketing strategies, and is submitted as an Output and an ICS.

Another result of collaborative research, this time during an artistic residency at the V&A, was **Tlalim's** *Tonotopia*. **Tlalim** investigated how to compose and curate sound art for people with Cochlear Implants (CI). The exhibition, attended by 500,000 school children, had a direct impact on the participants as they reconsidered normative hearing and re-engaged with their own creative practices. Meanwhile, the V&A has reconsidered the design of all its exhibitions. A further iteration at Winchester Science Centre (WCS) offers opportunities to engage with educators and young people in Hampshire (launched 12 October 2020).

Lee's professional engagements have been shaped around collaborations with partner, Sally Mann (Fuse Somerset Outdoor Arts), and with networks that include artists, councils, education institutions and government bodies. **Lee's** outdoor events and festivals promote inclusivity and community engagement and attract in excess of 60,000 visitors a year. His recent project, *Celebrating Culture and Diversity: Outdoor Arts in Somerset* was a two-year project running from June 2019 to September 2020. This work has been the catalyst for the formation in 2019 of the Institute of Place within the Unit.

4.2 Collaborations with Artists and Academics

The Unit also supports academic and artistic networks such as **King**'s VisionMix Network, a UK-India international collaboration launched in 2014. This was followed by the VisionMix Artists Filmmakers and Curators' Workshop and Symposium in Delhi in March 2015, that gave visibility in India and the UK to South Asian filmmakers. **King**'s documentary film of the event was screened to academic audiences at Goldsmiths University, SOAS, Courtauld Institute, Manchester Metropolitan University, the Goethe Institute, Shiv Nadar Institute and Jawaharlal Nehru University. This was followed by a Futures Masterclass series at Winchester University on 1 and 8 March 2018 that included contributions from Mark Isaacs, Mikhail Karikis, Josh Hyams, Nainita Desai and Adele Tulli, and a contribution from **King** to the Proyector network in Madrid on 20 September 2019.

Zaroulia's 'Inside/Outside Europe' network (2013-2020) produced a series of events and publications that demonstrate **Zaroulia**'s research leadership within European political theatre. Prior to the UK election (2015) the network published an online lexicon on acts of voting in neoliberal Europe to raise questions about identity and agency. This was followed by publication of an edited collection (2015); *Performances of Capitalism, Crises and Resistance*. Edited by **Zaroulia** and Philip Hager it brought together the contributions of the network, which continued by hosting 'Performing borders: conversation on art | crossings | europe' at Central Saint Martins – UAL, London in 2016, and a symposium 'Crisis in Excess: Performing Europe Today' at the University of Winchester. Maintaining the link between theorising and practice, the network co-curated two one-day theatre festivals - 'Being European' - in June and September 2016, in collaboration with the Centre for Contemporary Theatre (Birkbeck) and the European Theatre

Research Network (Kent) at Camden Peoples' Theatre, London.

In the field of musical theatre practice, **Taylor** links professional writers, directors and dramaturgs with researchers. In 2013 she established the British Musical Theatre Research Institute (BMTRI), with 9 academics. The group has met almost annually, and the network has expanded to 15 academics and more than 20-25 industry participants at each event. Her contributions to industry events such as Musical Theatre Network's (MTN) bi-annual conferences (2015 and 2017), and their HE round-table (annually since 2015) cement such connections. Building on these links, alongside former PhD student Sarah Browne (University of Wolverhampton), she organised and curated the 'Musical Theatre: In Process' Symposium held at The Other Palace in London (2019). This new network comprises well over 50% professional practitioners (writers, composers, lyricists, directors and musical directors), drawn from the UK and US, focusing on research into creative processes in new writing for musical theatre.

As part of the Unit's strategic move to support newer researchers in developing networks **Colin** was supported in organising a series of three events in 2019-20 at Middlesex University, at Winchester and at the Live Art Development Agency. The project, *Performing Solidarity*, was modelled on an earlier collaboration between Sachsenmaier and **Colin** that resulted in the edited collection *Collaboration in Performance Practices: Premises, Workings and Failures* (2016). Similarly, since 2016 **Purkis** has been a member of Intercontinental Crosscurrents: Women's Networks across Europe and the Americas (hosted by the University of Halle, Germany) and the International Gate Theatre Research Network (Dublin), both of which have led to publications and, in the latter case, an installation.

For similar reasons artist residencies are supported by the Unit and institution, including those by **Tlalim** and **Bonenfant**. **King** was invited to take part in the R.A R.O. residency programme in Madrid (the company awards and allocates residencies) and was based at Párpado Studios, Madrid in 2019. Her work there produced the video installation *La órbita* (14 mins HD Video + drawings) that was exhibited at Galería Aspa Contemporary, Madrid, and Fabrica Braco de Prata, Lisbon in 2019.

4.3 Engaging with the Public
Disseminating research to public audiences is a strategic part of the work of the Unit. **Murray's** contribution to *Archive on 4* is mentioned above in this section, while **Taylor** also featured in an edition of the same programme focused on 'The Art of the Lyricist' broadcast on 26 March 2016. **Taylor** contributed to discussions and reviews on Radio 4's *Front Row* on 5 occasions in 2018 and 2019, as well as to Radio Ulster's Arts programme in October 2016. **Simkin** was on a panel at *The Demons of the Mind* conference at the British Science Museum on 4 Sept 2018, while **Taylor** was a panellist at the British Film Institute (BFI) on 26 November 2019 (*Musicals: The Greatest Show on Screen*). **Taylor** spoke about 'Histories of the American Musical' on 30 November 2018 (National Theatre), and on 'Follies: Sondheim and the concepts of time and memory' on 28 November 2017 (National Theatre Education Day). She has written a programme article 'Playing with meaning in the Opera House' for *Carmen* at the Royal Opera House, Covent Garden (Feb-March 2018), and chaired a panel discussion of *Man of La Mancha* at the English National Opera (4 May 2019). Meanwhile, **Simkin** disseminated his research in the online article 'Amanda Knox guilty again in case that has long cast her as femme fatale', in *The Conversation* in 2014, and subsequently in *The Epoch Times*.

4.4 Contribution to the Sustainability of the Discipline
Staff take up opportunities to contribute towards the development of the discipline via symposia and national conferences, particularly SCUDD, SCODHE and TaPRA. **Zaroulia** was on the executive committee of TaPRA from 2014-18 as Secretary, where she made a substantial contribution to the development of the discipline, contributed to the consultations on REF, on Open Access and the AHRC, and finished her tenure by contributing to the (joint SCUDD/TaPRA)

nomination process for REF panel members in December 2017.

Unit members act in varying capacities as members of editorial boards, referees for journal submissions and as reviewers for funding organisations. **Purkis** has been on the Advisory Board for *The English Review* since 2015 and was nominated to represent the History and Historiography working group in judging the TaPRA research prize in 2018. She has been a member of the UK Research and Innovation Future Leaders Fellowships (UKRI FLF) Peer Review College (PRC) since 2018 and has reviewed grant applications for the Austrian Science Foundation since 2019. **Zaroulia** is Associate Editor of *Studies in Theatre and Performance* (2018 – 2024). **Taylor** has been an editorial board member of *Studies in Musical Theatre* since its inception in 2007 and, from 2021, will move to its Advisory Board, as well as having served on the Advisory Board of the *Journal of Interdisciplinary Voice Studies* since its inception in 2016. She is also series editor of two book series: Palgrave Studies in British Musical Theatre (three books published and two in preparation), and Oxford Critical Perspectives in Musical Theatre (three books in preparation). **Purkis** has been a peer reviewer for *Australasian Journal of Victorian Studies* and *Nineteenth-Century Music Review* (2016-19). **Rush** has undertaken peer review for *Studies in Musical Theatre* and *Southern Cultures*.

Keynote invitations have been received by **Bonenfant**, **Taylor** and **Taiwo**. **Bonenfant** has given keynote addresses at the University of Bedfordshire (2018), and at the *Imaginate Children's Theatre Festival and Showcase* (2017). **Taylor** gave keynote addresses to the Song, Stage and Screen conference at City University New York (2016), *in actu – theatrale Praxis als Methode und Objekt der Forschung* symposium at Ludwig Maximilen's Universitat, Munich (2018) and to the Society for Dance Research/DANSOX at St Hilda's College, Oxford University (2015). **Taiwo** gave the address '**Performance, Community and Mixed Heritages**' at *Amateur Theatre Practices and Culture Heritages* at the Berthelot Thêatre Municipality of Montreil Paris in June 2019.

For a small Unit in a small institution the number and diversity of the contributions to society, to communities of practice and to the research community is testament to the strategic planning within the Unit, founded on robust institutional support mechanisms.