

HUMANITIES RESEARCH AND CREATIVE PRACTICE: CAPTURING THE BENEFITS OF BLENDED PRACTICE May 2020

1. Introduction

This project began as a conversation between Jennifer Richards (Director, Newcastle University Humanities Research Institute), Dominic Gray (Projects Director, Opera North) and Greg Walker (Professor of Rhetoric and English Literature, Edinburgh University) at an AHRC Advisory Board meeting in London in 2018. Within the context of Higher Education (HE) the 'Arts' and 'Humanities' are always paired: e.g. AHRC (Arts **and** Humanities Research Council), while the more recent emphasis of HE funders on 'Impact' has led humanities scholars to highlight their connections to, and with, the Creative Arts. But do we know enough about how Creative Practice – music, visual arts, creative writing, dance, theatre – and the curators of the Arts inform the Humanities and vice versa? And who is telling that story? Our questions led to this project, which has revealed the rich exchanges between the Arts and the Humanities, and some unexpected missed opportunities as well.

The project (August 2019 – July 2020) has been supported by the Humanities Research Institute at Newcastle University (NUHRI) in collaboration with Opera North, Leeds, and the Institute for Creative Arts Practice (also at Newcastle University). Between September 2019 and February 2020, Barbara Gentili (Research Fellow at NUHRI) interviewed thirty-five academics from Newcastle University and thirty-eight representatives of local and national Arts Organisations (see acknowledgements, pp. 9-13). Those interviewed showed that the interconnections between Humanities Research, Creative Practice and the Cultural Sector are complex and multifaceted. Among the various methodologies which combine Humanities and Creative Practice, we have identified 'blended' practice as the one approach that can most fruitfully be exploited when collaborating with the cultural sector.

1.1 Scope

The project has the following aims:

- 1) to explore how Humanities Research can benefit the Cultural Sector and vice versa (in this context our definition of the Cultural Sector is broad and includes museums, art galleries, libraries, the heritage sector, opera houses, theatres, concert halls, festivals, among other arts and performing organisations);
- 2) to map out the complex and valuable interactions between Humanities Research and Creative Practice within Higher Education. To this end Newcastle University has served as a pilot case study, with a focus on three areas: Fine Art, Music and Theatre (in this context Literary studies);
- 3) to identify the distinctive characteristics of what we define as '**blended**' practice, and the elements that blended practice shares with practice-based and artistic research and in which ways it differs from them;
- 4) to highlight the benefits of blended practice in both Higher Education and the Cultural Sector.

2. Context

How do we understand the interconnection between Humanities Research and Creative Practice? What does this interconnection consist of, how does it show itself? Can we locate and measure it, and how can it be cultivated most effectively? These questions occupy centre stage in our project and they have no simple answer. Each of us subscribes to different aesthetics and sets of beliefs that determine our individual perspective as to whether the interaction between Humanities Research

and Creative Practice is taking place in a specific situation or not. This isn't helped by the fact that these interconnections are rarely discussed, interrogated or celebrated. Are they forgotten once they have had their impact? Are they relegated in the prioritisation of processes? Do we have a shared language with which to shape them? Not surprisingly then, there is a variety of perspectives on this relationship and its meaning. We wonder whether the connection between Humanities Research and Creative Practice is 'hiding in plain sight'; so taken for granted that it isn't documented. In such a scenario, might it wither? Might opportunities for deeper collaborations be lost? And might both Humanities Research and the Cultural Sector thereby lose touch with one of their most beneficial partners?

2.1 The Higher Education Context

Interactions between Humanities Research and Creative Practice are widespread at Newcastle University. Many academics based in the Faculty of Humanities and Social Sciences (HaSS) regularly engage with Creative Practice. Our inquiry involved thirty-five scholars, practitioners and scholars/creative practitioners in the Schools of English Literature, Language & Linguistics (for Theatre), and the School of Arts and Culture (for Fine Art and Music). In these Schools, several academics understand their research as led by creative practice or, vice versa, their performance and arts practice as informed by their historical and critical research. Perhaps every individual could tell a different story about the relationship and the many variables involved; we have focused on a few possibilities.

For Emma Whipday, lecturer in Renaissance Literature, performance is crucial in two ways: a) it allows a research question to be answered, by informing the reading, understanding, reimagining, exploring of a literary text; 2) it is part of her own creative practice as a playwright. Exploring early modern drama, culture and society through performance means getting fresh insights on the relationships between history and literature, tragedy and comedy, actors and audiences. Another purpose can be to discover how early modern rehearsal practices can assist and challenge actors in performing early modern texts.

Many creative practitioners, who perceive Creative Practice as 'odd', 'untidy' and resistant to the rigorous criteria of traditional academic research, prefer to interact with Humanities Research by establishing relationships with individuals in different fields or with the heritage and cultural sectors. Additionally, there are researchers for whom Creative Practice is vital to their scholarly work, in the sense that their research is made possible by the existence of a body of live or recorded performances.

Richard Elliott is a Senior Lecturer in Popular Music with a specific interest in the reception of twentieth-century song-based music. He has theorised the 'late voice' in modern popular songs. This concept is strikingly original and refers to a multi-layered notion of lateness, involving chronology (it relates to the late stage in an artist's career), but also the skill of a singer in portraying experience through her/his vocal art. Richard's way of construing this complex notion of lateness, and even more so that of an 'anticipated lateness', is via the reception of a creative practice. Without a singer's performing acts, either live or recorded, Richard's scholarship would not exist; it would not have content or structure.

Helen Freshwater, Head of English Literature in the School of English, works on audience reception of theatre performance. A fuller understanding of audience expectations, reactions and preoccupations can be extremely useful for venue programmers and producers, leading to new depth in the relationships between practitioners and their audiences. She is also particularly interested in contemporary performance in which questions regarding a work's impact are asked before the creative process begins, ultimately informing the development of the work.

Finally, there are scholars who see the Humanities Research process as a Creative Practice in itself, beyond the existence of a link with Performance or Art. This stance is the mirror-image of that of creative practitioners who see their artistic practice as research *tout court*. As can be seen, there is a broad variety of perspectives on and attitudes to the relationship between Humanities Research and Creative Practice, all of which are valid, and serve different purposes. But our particular interest is what can be achieved through blended practice. In some cases Humanities Research is rooted in Creative Practice and Creative Practice is enabled through Humanities Research. We note that movement between the two fields is not necessarily one-way, and that the exchange between them can be quite complex. There are examples in which, although Creative Practice is the object of Humanities Research, the research process feeds back into Creative Practice, offering 'new' insights or perspectives on the possible modes of performing or creating.

James Harriman-Smith is a scholar of eighteenth-century theatre with a particular interest in the period's writing on the 'art of acting'. James's archival and text-based research has informed his practical work with actors and directors. In James's case Humanities Research has had a direct impact on the creative practice of actors and directors, while Creative Practice of the past (as preserved and distorted in 'writing on acting') has occupied centre stage in James's academic research. Each area informs and makes sense of the other. This framework encourages collaboration between practitioners and academics and prompts blended practice.

2.2 The Cultural Sector Context

In the last fifteen years, some national Arts Organisations have demonstrated the cultural and financial value of Humanities Research to their work and, by acquiring the status of Independent Research Organisations (IROs), they have also been able to access Arts and Humanities Research Council (AHRC) funding. Galleries, libraries and museums, including the British Museum, Tate, British Library, Science Museum, National Trust, have increasingly developed a rich and diverse research culture.

"Humanities Research informs and justifies the very existence of the Museum and its collections", Emily Pringle, Head of Research, TATE, 18 November 2019.

"This is a knowledge-based organisation, rooted in the work of Arts and Humanities", JD Hill, Head of Research, British Museum, 11 November 2019.

"The work of the Research Department at the Science Museum draws on Humanities scholarship", Tim Boon, Head of Research, Science Museum, 8 November 2019.

As these statements suggest, Humanities Research shapes the activity of Arts Organisations which traditionally have focused on the preservation, research and public display of collections. Although museums, libraries and archives have, over the last sixty years, placed greater emphasis on learning and audiences and built deeper and more educational relationships between audiences and collections, objects, and academic research around these objects, are still key to their activity. This much is well understood, but as this research project discovered, the opportunities for Humanities Research to inform performing arts is less obvious, and it is this disconnect we would like to highlight and explore. Performing arts institutions deal with time-based art. They do not exhibit or create narratives around objects, as the objects they deal with (plays, musical compositions, or operas) are scripts that need to be brought to life through performance. These institutions also work on shorter and time-limited programmes.

“The opera house has to demonstrate its public value in the short term. This need clashes with the long-term value of research”, John Fulljames, Royal Danish Opera, Artistic Director, (former Associate Director at ROH, Covent Garden), 10 December, 2019.

This shorter timescale is often unsuitable to the longer timescale of academic research in universities. Moreover, the representatives of these organisations have generally reported a lack of capacity in terms of staff numbers to manage regular and large-scale collaboration with universities and researchers. The specific characteristics of Performing Arts Organisations explain why they have been able to generally engage only in a limited manner with research and HE. This is not to say, however, that voices which argue for more in-depth research/performance interaction are lacking in the sector:

“We need performers to perform and we also need experts in history to inform our concert and operatic world and keep it refreshed in its approach to programming and the context in which events take place.” Roger Wright, Snape Maltings, Chief Executive (see Roger’s Statement of Support on the NUHRI website <https://www.ncl.ac.uk/nuhri/research/creative-practice/>)

3. Key Findings

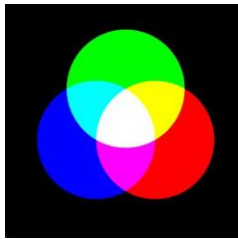
This project’s key findings are based on interviews with thirty-five members of academic staff at NU, and thirty-six representatives of national and local Arts and Performing Arts Organisations (see acknowledgements). They reveal:

- (1) that Humanities Research plays a number of different roles in the GLAM (galleries, libraries, archives and museums) sector when compared to Performing Arts Organisations. While museums, libraries, art galleries and the heritage sector have progressively strengthened their research culture and benefited from government research funding, opera houses and theatres, festivals and concert venues have been left behind. Interviews with their art directors, programme managers and chief executives, however, highlight that, in a number of performing institutions, there is full awareness of the advantages of connecting with Humanities Research. Conditions are ripe for a shift in cultural policy and it is crucial to plan an effective strategy which enables these organisations to engage in large-scale and in-depth collaboration with research and higher education.
- (2) that academics use a wide variety of approaches and methodologies when they work at the intersection of Humanities Research and Creative Practice, and that there are scholars, practitioners and scholar/practitioners who display a systematic inclination to consciously blend these two areas.

4. Recommendations:

- GLAM and performance sectors would mutually benefit from sharing their experiences and data. This exchange of information would enable both sectors to build better and stronger collaborations with Higher Education (HE) in the future.
- The performance sector should be encouraged to take more account of the benefits of collaborations with Humanities Research, in terms of both intellectual stimulus and funding possibilities.
- Blended practice should be encouraged, facilitated and recognized at all levels in HE. There are clear benefits arising from collaboration and dialogue between Humanities Researchers and Creative Practitioners.

5. What is Blended Practice?



Humanities Research and Creative Practice are blended when each of them is recognised as essential to an advancement in the understanding of the complexity of a research theme or social challenge, and its history – in other words, when there could not be progress without the input of Creative Practice or, when a creative experimentation or invention (of a new piece of theatre, new music or an art-work), would not be possible or would be less effective without working in synergy with Humanities Research. Blended practice can take different forms:

- a) it can be the practice of an individual researcher who has a variety of skills (practical and intellectual) and thinks through their own creative work;



Emma Whipday. Actors explore the performance dimensions of, and respond creatively to, early modern witch trial pamphlets at a workshop organised at Northern Stage. Photo: Simon Veit-Wilson.

- b) or there might be teams of researchers each bringing different methods and skills, who work together in a blended manner.

Examples of the first and latter types of blended practice are respectively provided by the composer and cultural theorist Bennett Hogg (School of Music) and the artist Christopher Jones (Fine Art). Bennett has shaped his 'environmental sound art' through experimenting with notions and ideas from art theory and criticism (Lanyon, Stephens, Causey, Cosgrove) and phenomenological philosophy (Merleau-Ponty or Voegelin). Bennett's theory on ecosystemic art has allowed him to progress in his own compositional practice, defining its values and the links with his own personal story and artistic sensibility.

Chris curated an exhibition which was the result of a collaboration between Fine Art and Modern Languages, an AHRC-funded project on Murakami and his transmedial productions. In this exhibition four artists were invited to respond and work with one or more Murakami texts, and express 'beyond words' the movement from one medium to another which is implicit in the texts. In all these cases artistic practice aims to understand something of the literary world of Murakami therefore responding to a question.

Blended practice shares some elements with practice-based (or practice-led) research and artistic research (or practice-as-research). With respect to these other practices, though, blended research seems to broaden the scope of inquiry and the range of possible methodologies, as creative process and historical/theoretical investigation are constantly working in synergy. In this way, traditional assumptions about the irreconcilable nature of art practice and research—with artistic research open to the unexpected and led by intuition, and traditional research tied down to very precise research questions and pre-established methodologies—can be overcome.

From the School of Fine Art, Richard Talbot challenges the notions underlining the 'orthodox' history of perspective with a different narrative (based on the matrix, a two-dimension geometric construction). This grew out of his re-thinking of Renaissance paintings, a process that was enabled by his own experience as an artist who uses linear perspective. It is Richard's own creative practice that has enabled him to make a significant contribution to the history of linear perspective, so producing an innovative and important Humanities Research output. Richard, thus, provides a striking example of what we identify as a 'blended' researcher, i.e. a practitioner whose practice generates new ideas that, in turn, have the potential to challenge the generally accepted view on a crucial part of art history.



Irene Brown *Phantasmagoria Electric* (detail), 2014, Glass, wood, steel, water, copper, zinc.
Photograph Irene Brown

5.1 The Role of Blended Practice outside Higher Education

As already seen (2.2), the work of a number of Arts Organisations draws on Humanities Research. The links between heritage and Arts Organisations and Higher Education are well established. Since 2005, the year the Arts and Humanities Research Board became the Arts and Humanities Research

Council, collaborative doctoral partnerships between these institutions and HE have fuelled the research culture and contributed to the financial health of national Arts Organisations. In the words of JD Hill, Head of Research at the British Museum, ‘these collaborations have been extraordinarily successful in supporting the work of specific Art Organisations’ (interview of 11 Nov 2019). The report on Collaborative Doctoral Partnerships (CDPs) published by the British Museum in May 2019 shows that these collaborative research projects ‘have provided between a quarter and a third of the British Museum’s research capacity’ since 2005 (JD Hill and A. Meek, 2019, 12). These schemes have been highly beneficial to collaborative doctoral students who not only gain invaluable work experience during the programme, but also, at the end of it, enjoy high employment rates in the cultural and heritage sectors as well as higher education.

National Arts Organisations have substantial capacity and also the special status of Independent Research Organisations (IROs) granted by the AHRC. As IROs, these organisations directly access research funding, an option that is unavailable to performing arts institutions, such as opera houses, theatres, concert halls or music festivals. Why does the GLAM sector generally do so well with research? And are the factors that the Performing Arts Organisations perceive as barriers when engaging with research insurmountable? Should these factors be taken into by founders such as the AHRC?

“Our staff works flat-out and it is really difficult to find that extra time or sources which would allow us to engage more consistently with research”, Robin Hawkes, Leeds Playhouse Associate Artistic Director, 4 Dec, 2019.

“With our staff, we simply do not have the capacity to compete with the large-scale collaborations of a museum or an art gallery. For us it's impossible, for instance, to support large numbers of collaborative doctoral students as the British Museum or the Science Museum do”, Dominic Gray, Opera North Projects Director, 10 September 2019.

“In addition to concert seasons, we have many educational programmes to run. The pace of our activity is fast and everything is planned between tonight and the next eighteen months, not in three or four year’s time”, Abigail Pogson Sage Gateshead Managing Director, 5 December 2019.

Issues of timescale and capacity are singled out by virtually every Performing Arts Organisation. But are there other obstacles that prevent a broader engagement between the performance sector and HE?

6. Humanities and Performing Arts: Moving Forward

6.1 Some Evidence of Humanities Research Contributing to the Aims of Performing Organisations

Notwithstanding the lack of large-scale and systematic collaborations between performing Arts Organisations and higher education, historical links do exist and there is visible investment in improving these relationships. For instance, vocal-instrumental ensembles such as Gothic Voices, Dunedin Consort, or Solomon’s Knot are born out of academic aspirations and bound up with the efforts of specific scholars, such as Prof Christopher Page (Gothic Voices) or Prof John Butt (Dunedin Consort). Their aims have ranged from rediscovering and reviving little known or lost repertoires, to researching specific historical performance practices, or championing adventurous contemporary music. Likewise, the Royal Shakespeare Company was co-founded (1960-1) by John Barton, a Cambridge Professor of English Literature. Barton’s training and research informed the work of the Company over the almost sixty years of his direction. Again, the Globe Theatre (1997) was conjecturally reconstructed with the advice of, among others, the theatre historian Prof Andrew Gurr.

Yet these links between Humanities and Performing Arts would benefit from being strengthened. We want to use the successful experience, models, and forms of collaboration with research that the GLAM sector has developed in the last fifteen years. We need to learn how the sector plans and runs their research projects and research collaborations, as these institutions have already benefitted from a trial and error process that has demonstrated the most fruitful modes of cooperation. As the

GLAM's activity and priorities differ from those of Performing Arts Organisations, its models and formats will help to an extent but may need adaptation or even complete revision. However these experiences will be crucial to prompt discussion, reflection and change.

6.2 The Need to Promote the Value of Humanities Research

On another level, we need to promote the value of Humanities Research within the performance sector and also overcome the (conscious or unconscious) negative biases of the past which have discouraged interactions between Humanities and Performing Arts Organisations.

“There are set of beliefs in opera houses, one of which is that performers and the creative crew think that they are not clever enough to understand the work of academics”, Annabel Arden, Independent Theatre and Opera Director, 20 December 2019.

“When engaging with research, there is an anxiety among performance people of not being able to cope with the standards of academic research”, Dominic Gray, Opera North, 4 October 2019.

The regular involvement of researchers in the core work of opera or play houses, for instance, would be a quite revolutionary idea for effective blended experiences. In opera houses, collaborative doctoral training partnerships have ranged from audience studies to social sciences, and from analysis of librettos to composition of new works. These have been all very valuable projects which, nevertheless, have not touched upon the process of creating (in a blended manner between director and researcher) the staging of an existing opera, matters of performance practice, or the enactment of a rehearsing process, all of which constitute the core activity of an opera house. The situation is not dissimilar at the Royal Shakespeare Company. Notwithstanding the long-term informal relations between the Company and The Shakespeare Institute, and their collaboration on a number of educational and creative initiatives, “for researchers to enter the rehearsal room is quite a different matter” (Michael Dobson, Shakespeare Institute, Director, interview 11 February 2020). Moreover, in theatre companies, the traditional ways in which academics interact with the text are perceived as “more an obstacle than a help to the rehearsing process” (Jacqui Honess-Martin, Leeds Playhouse, Literary Associate, interview 4 February 2020). But genuinely involving blended researchers in the creative processes of staging a play or an opera (from the very beginning) and planning the rehearsal methods and strategies could work far more effectively than (sporadically) bringing them into the rehearsal room, when it is too late for them to contribute meaningfully. Interviews with theatre, opera and film directors, however, prove that they are ready to make this jump.

“Researchers can be brought in both the creative process and rehearsal room. Do it with me!”, Annabel Arden, Director, 20 December 2019.

“I believe in doing my research for myself ... but the researcher could offer new information or perspectives which can provoke my imagination”, Neil Bartlett, Independent Theatre and Opera Director, 18 December 2019.

“At Mahogany Opera, we workshop the creative project with actors, singers, academics and audience since the very first stages” Frederic Wake-Walker, Mahogany Opera Group, Artistic Director, 16 January 2020.

“Long-term collaborations with researchers are possible especially in theatre performance”, Josie Rourke, Independent Theatre and Film Director (former Artistic Director at Donmar Warehouse Theatre), 19 December 2019.

“We want to build relationships with Humanities Research and I am thinking of collaborations with Newcastle University on the theme of ‘how Life Theatre makes theatre’ ”, Joe Douglas, Life Theatre (Newcastle upon Tyne), Artistic Director, 14 Jan 2020.

Conclusion

This project argues that Humanities Research has a role to play in the cultural policy of Performing Arts Organisations, and it proposes that the kind of blended practice championed by Humanities researchers might offer a strong foundation for future co-creation. The performance sector could also learn from the experience and research strategies of the GLAM and heritage sectors. To this end, we are advising that an ambitious programme of fora, talks, workshops and public events engaging performing organisations with the GLAM sector might be planned. Opera houses, theatre companies and other performing venues can learn and benefit from the experience that GLAM has gained by working with Higher Education and Humanities Research, identifying which formats can be copied and transferred and which ones have to be re-thought (or even discarded).

This dialogue may lead to a better understanding of the specific needs of Performing Arts Institutions (their current organisation and capacity) as compared to those of Arts Organisations. An opera house, such as Opera North or the Royal Opera House, works in a quite different way than does the British Museum, or the Tate. This process will encourage Arts and Performing Arts Organisations to jointly renegotiate with AHRC the conditions for a successful collaboration between Arts Performance institutions and Higher Education. With the upheaval and long-lasting uncertainties that the current pandemic has brought into our lives, the future relies more than ever on our ability of working together in effective ways.

The interviews that inform this document took place before the Covid-19 lockdown. We recognise that our recommendations may look like they belong to a different time. Indeed, at the time of writing this final paragraph all arts organisations and universities are facing an uncertain future, with smaller arts organisations and freelance artists and performers especially at risk. We would argue, though, that our recommendations are even more important given what is unfolding, and that it is time that HE and the cultural sector celebrated their symbiotic relationship. The current crisis has produced enormous uncertainty, and it has exposed deep fault-lines in our society, but it is also giving us space - and a need - to think differently, to re-imagine new ways of working, and to recognise, celebrate and re-set the relationship between arts and humanities, and, we would argue, broader society. We hope to pick up this dialogue between the arts and humanities again in person post-Covid-19, exploring our conception of blended practice, and of thinking and creating together.

Thanks and Acknowledgments

This document is the work of Barbara Gentili, who is REA Fellow at Newcastle University Humanities Research Institute. Her advisors were Jennifer Richards, Dominic Gray and Richard Talbot.

Barbara would like to thank the following for sharing their stories with her:

Representatives of Arts Organisations

Jill Adamson	Northern Stage, Director of Participation
Annabel Arden	Theatre and Opera Director, Actress (Founder member of Théâtre de Complicité)
Neil Bartlett	Director, Author, Performer
Mark Beeson	MED Theatre, Artistic Director
Tim Boon	Science Museum, Head of Research
James Brining	Leeds Playhouse, Artistic Director

Mark Calvert	Northern Stage, Associate Director
Kiki Claxton	National Trust, Cultural Programme Co-ordinator for the North of England
Christian Curnyn	Conductor and Founder of Early Opera Company
Joe Douglas	Live Theatre, Artistic Director
Wieke Eringa	Yorkshire Dance, CEO & Artistic Director
Alexander Ferris	Leeds Playhouse, Associate Director & Creative Engagement
Juliet Fraser	Soprano, Eavesdropping Series and Symposium, Founder&Artistic Director
John Fulljames	Danish Royal Opera, Artistic Director (Former Associate Artistic Director Royal Opera House)
Heather Ging	Tyne Theatre & Opera House, Company Secretary
Amy Golding	Curious Monkey Theatre Company, Artistic Director
Dominic Gray	Opera North, Projects Director
Robin Hawkes	Leeds Playhouse, Executive Director
JD Hill	British Museum, Head of Research
Jacqui Honess-Martin	Leeds Playhouse, Literary Associate
Rebecca Huggan	The NewBridge Project, Director
Matthew Jarratt	North East Culture Partnership (NECP), Co-Manager
Nicholas Kenyon	Barbican Centre, Managing Director
James Laing	Countertenor
Jim Mawdsley	Newcastle City Council, Principal Advisor events, culture, arts & heritage
Gerard McBurney	Composer, Arranger, Broadcaster, Teacher and Writer
Anthony Musson	Royal Historic Palaces, Head of Research
Caroline Murphy	BALTIC, Associate Director
Claire Pascolini-Campbell	National Trust, Research Manager
Abigail Pogson	SAGE Gateshead, Managing Director

Emily Pringle	TATE, Head of Research
Annie Rigby	Unfolding Theatre, Artistic Director
Gabriele Rossi Rognoni	Royal College of Music Museum, Director
Andrew Rothwell	Newcastle City Council, Culture & Tourism Manager
Josie Rourke	Theatre and Film Director (Donmar Warehouse's former Artistic Director)
Katy Vanden	Cap-a-Pie, Producer
Frederic Wake-Walker	Mahogany Opera, Artistic Director
Roger Wright	Snape Maltings, Chief Executive

Newcastle University

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Humanities Research Institute

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Institute for Creative Arts Practice

Richard Talbot	Director of the Institute for Creative Arts Practice & Professor of Contemporary Drawing
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Adam Behr	Lecturer in Contemporary and Popular Music, Music
Neil Bromwich	Senior Lecturer in Fine Art, Fine Art
Irene Brown	Head of Fine Art and Sculptor
Andrew Burton	Professor of Fine Art and Sculptor, Fine Art
Lawrence Davies	Leverhulme Trust Early Career Fellow and Pianist, Music
Richard Elliott	Senior Lecturer in Music, Music
Henry Coombes	Lecturer in Fine Art and Experimental Films Maker, Fine Art

Eric Cross	Emeritus Professor in Musicology and Conductor
Kirsten Gibbons	Senior Lecturer and Head of Music
Bennett Hogg	Senior Lecturer in Musicology and Composer, Music
Catrin Huber	Professor of Fine Art and Painter, Fine Art
Christopher Jones	Professor of Fine Art Practice, Painter, Fine Art
Goffredo Plastino	Reader in Musicology, Music
Emily Portman	Lecturer in Folk & Traditional Music, Singer and Songwriter, Music
Tom Schofield	Senior Lecturer in Digital Cultures, Fine Art
Tim Shaw	Lecturer in Digital Media and Sound Artist, Culture Lab? Fine Art?
Alan Turnbull	Lecturer in Fine Art and Painter, Fine Art
Wolfgang Weileder	Professor of Contemporary Sculpture and Sculptor, Fine Art
Magnus Williamson	Professor of Early Music and Organist, Deputy Head of Music
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School of English Literature, Language & Linguistics

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Kate De Rycker	Lecturer in Renaissance Literature
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Rosalind Haslett	Lecturer in Dramatic Literature
James Harriman-Smith	Lecturer in Restoration and Eighteenth-Century Literature
Bill Herbert	Professor of Poetry & Creative Writing and poet
Emma Whipday	Lecturer in Renaissance Literature and Playwright

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GLOSSARY

Definition of Terms

Arts and Humanities Research Council (AHRC)

The Arts and Humanities Research Council is a non-governmental public body which supports, through government funding, research and postgraduate study in the fields of Arts and Humanities in the UK. AHRC was established in 2005 to replace the Arts and Humanities Research Board. Its aims are:

- to explore forms of identity, behaviour and expression, and seek out new ways of knowing what it means to be human in different societies and across the centuries;
- to investigate how we undertake our responsibilities to our society and to humanity globally;
- to explore human interactions in order to understand not only how individuals and societies operate, but why and with what consequences, both for themselves and for others;
- to make sense of our historical past, literary and artistic achievements, explore our ability to translate across cultures, and articulate the foundations of knowledge itself.

The AHRC is part of UK Research and Innovation, a new body that works in partnership with universities, research organisations, businesses, charities, and government to create the best conditions for research and innovation to flourish.

Creative Practice Research

Creative Practice Research investigates the particular forms of thought and action, both individual and collective, that underlie practice in all areas of human activity where creativity is paramount, such as art, design, and the various performance arts. Research is focused as much on processes as on the products of Creative Practice, and its purpose is to show how these practices generate and communicate experiential knowledge.

GLAM

GLAM is an acronym for Galleries, Libraries, Archives and Museums. These are cultural institutions which have a fundamental role in supporting the advance of human knowledge and work for the preservation and/or promotion of culture.

Higher Education (HE)

Higher Education refers to the research-informed courses of study at tertiary level institutions such as Universities, Conservatoires and Academies, leading to the award of a degree-level qualification. Postgraduate study can be either in the form of taught courses leading to a master-level qualification or research-based study leading to doctoral-level qualifications such as MPhil, DPhil and PhD.

Humanities Research

Humanities Research is both critical and historical, and usually archive- and text-based. Humanities Research:

- is concerned with humanity past and present, together with thoughts, concerns and hopes about human futures (Professor Diarmaid MacCulloch FBA, 'What are the Humanities?');
- it aims to build understanding of the historical and social contexts in which ideas and practices and hopes for human futures are produced and is sensitive to the influence of the past contexts on present-day and future-focused critical thinking and scholarship;
- it is as interested in the process of production as it is in a final work/object;
- its methodologies are iterative, experiential, and collaborative; they are often as dependent on deep description as on large data collection, and value precision, accuracy, creativity, and critical thinking.

Independent Research Organisation (IRO)

An Independent Research Organisation is an organisation which is deemed by AHRC to have a large enough research 'critical mass' to be considered for AHRC funding in the same way as a university. To be eligible as an IRO, organisations must possess the in-house capacity to carry out research that substantially extends and enhances the national research base, and be able to demonstrate an independent capability to undertake and lead research programmes.

In 2005, acknowledging the significance of the unique resources and expertise of museums, galleries, archives, libraries and other UK heritage organisations for arts and humanities research, the AHRC bestowed Independent Research Organisation status on several of the UK's larger Arts Organisations.