



Application Writing Workshop 2018

Sample 1

Please provide a project title for your proposed programme of research (120 characters)

The Circulation of Cultural Memory Through the Recycling of Stage Properties and Apparel in British Drama: 1580-1642

Outline your proposed project and your preparation for study and previous experience (2000 characters)

I propose to analyse the significance of corporeal aesthetics in British drama performed during 1580-1642. The term "corporeal aesthetics" encapsulates the ways in which physical entities retain memories of past performances and are thus emotionally and sensorily charged. This becomes evident when studying the sequence of cultural mutations through which properties and costumes pass as they migrate from play to play. Significantly, the high demand for fresh drama, particularly during the latter part of Elizabeth's reign, produced an extensive memory-archive of visual material from which new plays could draw. Such aesthetic patterns collect a repository of mnemonic triggers enabling them to function as carriers for ideas to propagate themselves across multiple plays, written by numerous playwrights, and performed in diverse spaces. It is my aim to show that Renaissance dramatists utilised this complex process of cultural memory to influence original audiences.

Culminating in a First Class Honours and reflecting my commitment to early modern studies, my undergraduate work at The Open University averaged 92 and 97 across two Renaissance modules. I was nominated for the Mathena Ross Memorial Prize in 2014 for an essay discussing *Cymbeline* and the Sonnets, and have continued to perform highly during my Masters degree at the Shakespeare Institute (all assessments high distinctions). My thesis will develop this MA research, which includes: a study of recycled costumes in Jacobean drama (resulting in a high Distinction: 85); another high-scoring assessment (79) discussing Shakespeare's renegotiation of Elizabethan conceptual mnemonics that I later exhibited at the 2017 British Graduate Shakespeare Conference; and a forthcoming paper to be delivered at Shakespeare's Globe Graduate Conference centred on the role of Renaissance hybridity in the circulation of cultural memory. This groundwork places me in a strong academic position to complete the project to a high standard.

Explain the context of the research, its aims and objectives, its potential application and impact. If you have already begun your doctoral study, please remember to refer to the research you have undertaken to date so that it is clear what has already been completed. (2000 characters)

I will engage with current early modern debates in material culture (Hamling and Richardson, 2017), sensory encounters (Smith et al, 2015), and memorial aesthetics (Hiscock and Wilder, 2017). Such research will seek to advance a critical dialogue beyond the paradigms set by scholars who, rather than exploring the intersection between original practice and cultural memory, continue to prioritise Shakespeare's ongoing presence in popular culture (Calvo and Kahn, 2015). The key objective in focusing on the mnemonic role of materiality is to map a trajectory of corporeal aesthetics alongside their changing meanings from one play to another. This will invite new debates on the power of drama to both perpetuate and subvert political, social, and cultural ideologies. The expertise of Dr Martin Wiggins in the full corpus of British drama between 1533 and 1642, Dr Simon Smith in early modern senses and original practice, and Dr Tara Hamling in early modern visual and material culture will provide an essential balance of support for my work.

To achieve my goals, I will situate the development of the repertory system during 1580-1642 within the material culture under which the drama was first produced. My central chapters will address the transference of costume from court (*London's Love*; *Oberon*; *Tethys*; *The Shepherd's Paradise*) to playhouse (*The Tempest*; *The Winter's Tale*; *The Maid's Tragedy*; *The Faithful Shepherdess*), and consider the significance of the recycling of severed limbs as stage properties in, for example, *Titus*, *Faustus*, *The Bloody Banquet*, and *The Golden Age*. My final chapter will establish the extent to which such visual parallels participate in the circulation of cultural memory and thus contribute to upholding or destabilising the state theatre of power (divine right; public execution; the body politic). During our



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own historical milieu, one in which questions of authority are becoming increasingly tangible, my project will be a timely critical contribution.

Please identify any ethical and intellectual property issues associated with the project and how these will be addressed (or have been addressed if you are a current PhD student)

In the Code of Practice for Research, located in the "Research Ethics" section of its Intranet, the University of Birmingham clearly communicates its ethical expectations. The University's Code of Ethics outlines expectations for good conduct in research and knowledge transfer in accordance with the Nolan Committee's principles for public life: Selflessness, Integrity, Objectivity, Accountability, Openness, Honesty and Leadership. My project does not fall into specific regulatory and legislative frameworks (e.g. involving humans and animals), and responsible ethical conduct will be followed at every stage of my research. From being mindful of copyright law when reproducing images, to acknowledging any contributions to my work, both direct and indirect, all will be in line with the principles outlined by the Nolan Committee. The University's Code of Ethics can be found here: <https://www.birmingham.ac.uk/Documents/university/legal/code-of-ethics.pdf>

Does your proposal require a study visit or field work?

No



Sample 2

Please provide a project title for your proposed programme of research (120 characters)

Digital Forms and Live Bodies: an exploration of 360 video technology within live immersive performance practices.

Outline your proposed project and your preparation for study and previous experience (2000 characters)

This Practice-as-Research (PaR) doctoral study will examine the experiential potential and impact of 360 video technologies in performance on the audience. It seeks to expand on my final Masters Project, a performance entitled Exposure, which combined dance choreography with 360 video to create a unique spectator experience. In this project, I developed a theoretical framework, drawing on research from a range of visual arts fields, to inform my practical exploration. In doing so, I developed a methodology to investigate the way that 360 video redefines the relationship between performer and spectator, specifically in relation to intimacy and the hierarchy between the live and the mediated body. Building on these discoveries, I intend to create a body of original work that both challenges and extends the use of 360 video in choreographic practice. These performance experiences will be documented and analysed in relation to concepts and debates concerning this expanding field. There is a notable lack of scholarly research relating to the use of 360 video, specifically in performance, and on the impact these technologies are having on choreographic practices. This project aims to tackle this by providing both empirical and scholarly knowledge from a performance perspective. The Digital Arts Performance Practice Emerging Research Group based at De Montfort University will continue to be a crucial network in which to develop my methodology, whilst my supervision team offer specialism in virtual reality (VR) practices, intermediality and immersive performance. There is a growing interest in VR within the region, including the opening of an Immersive Technologies Hub (2018). I have a proven track record for making innovative performance experiences, with previous funded projects shown at National and International venues. Working at the forefront of this evolving field, I have the experience and determination to emerge as a leading researcher in this exciting area.

Explain the context of the research, its aims and objectives, its potential application and impact. If you have already begun your doctoral study, please remember to refer to the research you have undertaken to date so that it is clear what has already been completed. (2000 characters)

There is a rich history of artist experimentations with the live and virtual body. Dixon (2007) traces the history of early VR artworks and suggests that whilst the possibilities for artistic use of VR are vast, uptake has not been widespread due primarily to time and cost. In 2002, deLahunter suggested that the uptake of VR by dance makers had been particularly stagnant. However, the recent growth of affordable 360 video has begun to encourage choreographers to explore this medium, and digital art practices are emerging as a response to a fast moving technological landscape. It is clear that digital practices are having a profound effect on the ways in which artists create work for audiences. The AHRC has acknowledged the importance of research into immersive technologies and therefore, my project comes at a critical point where I can be at the forefront, offering new understandings through practice, and extending current knowledge. My research has the potential to impact both within the academy, and across the wider professional arts arena. The project aims to: -Explore the impact of using 360 film and digital techniques within live performance to challenge audiences' corporeal and spatial perception. - Extend understanding of how 360 imagery and the VR mode of viewing alongside live performance reconfigures notions of spectatorship. -Assess the impact and value of utilising 360 video in performance practices by offering new techniques and methodologies to the wider field. My research will be underpinned by performance theories relating to embodiment including; Machon's notion of (syn)aesthetic performance, Marks' concept of haptic visuality and Kozel's work on the interplay between performance, technology and phenomenology, and wider theories around intermediality and spectatorship. This timely project has the potential to transform performance practice, and as an artist-scholar currently working in this evolving area, I am ideally placed to lead this research.



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Please identify any ethical and intellectual property issues associated with the project and how these will be addressed (or have been addressed if you are a current PhD student)

My research will involve interactions with audiences and participants, meaning I shall need to gain ethical approval from the universities ethics committee. Information will be gathered through video documentation of participant experiences, observations and structured and semi-structured questionnaires; ensuring that the research adheres to the universities ethics policy. I will ensure that participants are fully aware of the project research and objectives through the participant information form and that they read and sign a participant consent form. I will ensure they are fully aware that they can withdraw at any time. All participants will be 18 years +. I will conduct interviews and observations of other practitioners within the field, including ZU-UK, Curious Directive & AφE, who are all companies working with 360 video, immersive technologies and live performance. I will ensure that Data collected from identifiable, living people will be stored securely on a password protected device and on university campus. Only myself (the researcher) and supervisors will have access to the interviews and personal information collected. I will complete and adhere to a Health and Safety Risk Assessment to ensure the research is conducted as safely as possible by following DMU's codes of conduct and liaising with the department safety lead Andrea Jones, and by following the working practices outlined by the University.

Does your proposal require a study visit or field work?

No



Sample 3

Please provide a project title for your proposed programme of research (120 characters)

Rethinking sexual orientation: what it is, what it should be, and how we should get there.

Outline your proposed project and your preparation for study and previous experience (2000 characters)

My project will investigate what people mean when they talk about sexual orientation (SO), what they would need to mean in order for our practices to be maximally socially just, and how to bridge the gap between these two things. My project has three parts. First, I will uncover how we understand SO now. Second, I will undertake a forward-looking analysis of SO that is driven by the goal of reducing LGBT discrimination. I will establish whether our current concept of SO meets this goal, and if it doesn't, I will develop a new "target" concept: a concept that does meet the goal, whilst also performing as many of the other functions of the old concept as possible. Third, I will present what I see to be a realistic first step towards the target concept of SO. While this part of my analysis will be revisionary and driven by the same goal as the second component, it will be rooted in current circumstances. It will allow me to establish an "interim target" concept that can be built upon and discarded when no longer useful.

I am well prepared for this project. I obtained high 1st class/distinction marks in BA/MA modules that relate closely to social metaphysics: the area in which my project lies. I was awarded 82 for my MA dissertation, in which I established a partial interim target concept of SO. Further, I was awarded 85 for my BA dissertation on feminist metaphysics, and 81 for MA epistemology. I have been invited to present my work in social metaphysics at three conferences, including the International Association of the Philosophy of Time conference in Milan, showing my ability to do high quality research. I further demonstrated this by co-authoring a paper with Dr. Tallant ('sex, gender and metametaphysics'), which is being edited for submission to Ergo – a top 20 ranking journal. Dr. Jenkins is one of the few philosophers working on this emerging topic, so her supervision will greatly benefit the project, and will ensure that my work remains at this high quality.

Explain the context of the research, its aims and objectives, its potential application and impact. If you have already begun your doctoral study, please remember to refer to the research you have undertaken to date so that it is clear what has already been completed. (2000 characters)

SO, while widely discussed in popular discourse, is philosophically underexplored and ripe for conceptual analysis. Popular understandings see SO as capturing an important part of one person's ability to be sexually attracted to another and to relate closely to sex/gender, but little pressure need be applied to this understanding for it to display fragility. Is it the sex of the subject of attraction that SO is sensitive to, or the gender? Is someone's own sex/gender something that their SO is sensitive to? Are sex and/or gender the most socially useful things to see SO as being sensitive to? This lack of clarity facilitates ubiquitous sexual discrimination, particularly towards LGBT communities. If it's unclear what

it means for someone to have a SO, the discrimination that is faced by people with respect to their SO becomes very difficult to prevent.

The aim of my research is to establish an account of SO that (1) clarifies our understanding, (2) uncovers how it would be most socially useful to see SO, and (3) provides an interim target concept of SO that maximises the possibility of moving from our current understanding to an ideal account of SO. To do this, I will draw on and develop the small body of philosophical literature on SO (particularly Dembroff's 2016 work), in addition to extrapolating from broader socio-metaphysical debates.

My project has high potential for impact. The interim target concept that I propose will be constructed with the aim of obtaining uptake both inside and outside of academic philosophy. While it will make useful revisions to the popular view, it will not demand too great a departure from it: it will illuminate existing intuitions, clarify confusion, and hold fixed components that are central to the popular view. By utilising this methodology, and thus making my interim target concept of SO widely accessible, I



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maximise the chance of a shift away from our current understanding of SO and towards a new socially just target concept.

Please identify any ethical and intellectual property issues associated with the project and how these will be addressed (or have been addressed if you are a current PhD student)

I will ensure to fully cite any academic work used when undertaking my research. Beyond this, as my project is a conceptual analysis and does not require the involvement of any participants, any archive work, or any field work, issues surrounding ethical and intellectual property will not arise.

Does your proposal require a study visit or field work?

No



Sample 4

Please provide a project title for your proposed programme of research (120 characters)

From Re-Construction to Co-Production: the past and present authorship of participatory art exhibitions.

Outline your proposed project and your preparation for study and previous experience (2000 characters)

In the context of an increasing emphasis on co-production within museum and gallery practice, this project asks: can the history of participatory art exhibitions lend insight into present practices, and conversely, how does the concept of co-production affect how participatory art exhibitions are historicised?

I will focus particularly on landmark exhibitions which, in their original form, had a significant participatory element (see question 28). My contention is that these re-staged exhibitions, realized as part of temporary exhibition programmes and motivated by art historical interests, do not yet have a lasting impact on the practices of the museums and galleries that have hosted them. Importantly, neither has re-staging impacted on how the works are art-historically valued, particularly in relationship to questions of artistic authorship. Considering this, the project aims to approach past exhibitions not only through the lens of exhibition history but also through their potential to inform, and be informed by, models and frameworks for participation and co-production that are only being superficially explored by current literature (e.g. Kavanagh, J, McSweeney, K, 2016).

As well as my professional experience of co-production projects, the research builds on my previous academic work. Including, my BA dissertation (distinction), which presented an investigation into contemporary painting practice that works beyond the boundaries of the frame, and won the Wolverhampton Art Gallery 1st prize. My PGCERT dissertation, which explored the role of institutional critique in the Neo AvantGarde, and the function of the museum/gallery as an 'art object', which was awarded an artist residency at the Wolverhampton University, 'Art as Research' Conference. And finally, my MA dissertation (distinction) which explored the potential of representing active artist's space within the gallery, in the context of the studio being exhibited through models of reconstruction.

Explain the context of the research, its aims and objectives, its potential application and impact. If you have already begun your doctoral study, please remember to refer to the research you have undertaken to date so that it is clear what has already been completed. (2000 characters)

A dominant understanding of historical participatory exhibitions has been shaped by current literature in the field. Key publications, including: Exhibition (Steeds, 2015), Participation (Bishop, 2006), Artificial Hells (Bishop, 2012) and Reshaping Museum Space (MacLeod, 2005), have supported an arthistorical approach to the re-staging of past participatory shows. Within current museum practice, an interest in participation is evidenced through a broad adoption of the term co-production. This term is increasingly used to describe public involvement in design processes and the realization of exhibitions and programmes. This research aims to establish how the re-activation of historical exhibitions might also act as a vehicle for public involvement in the authorship of an art work.

My objectives are to: - review art historical and exhibition history literature, focusing on the extents to which 1) public reception has impacted upon discourse, and 2) questions of authorship have been challenged by this. - review Museum Studies literature on co-production as an organisational strategy, emphasizing questions of authorship in the realization of exhibitions. - observe how principles of co-production are used and understood by named partner institutions. - identify case studies of re-staging participatory exhibitions, and establish how these are valued as a contribution to principles of engagement, co-production and co-authorship.

Application and impact will be achieved by evaluating the case studies in relation to organisational practices and principles of co-production, and proposing a framework for re-staging historical exhibitions as a vehicle for participation. This will impact conventional attitudes towards the



authorship of past canonical participatory exhibitions, and challenge our understanding through proposing a new model for display, one that allows for public involvement and co-production in the re-activation and reinterpretation of exhibition history.

Please identify any ethical and intellectual property issues associated with the project and how these will be addressed (or have been addressed if you are a current PhD student)

I am aware that conducting interviews, and observing active projects with partner institutions (Birmingham Museum and Art Gallery, Derby Museum and Eastside Projects) could potentially raise ethical issues. I will follow the University of Leicester Code of Practice for Research Ethics (<https://www2.le.ac.uk/institution/ethics/code/cop-researchethics.pdf>) and will apply for ethical approval before I commence the research.

Before undertaking this research, I will:

- Provide participants with detailed project information sheets.
- Inform them about their right to withdraw from the research at any time.
- Inform them that I will store all data securely, and destroy after project completion if required.
- Maintain confidentiality and provide anonymity to all participants.

I do not currently foresee myself working with any high-risk informants. If this does arise, I intend to follow the procedures outlined by the University of Leicester in applying for ethical approval.

Does your proposal require a study visit or field work?

Yes

What is your planned destination

ArkenCopenhagen, Tate Archive- London, Birmingham Museum and Art Gallery- Birmingham, Eastside Projects- Birmingham and Derby Museum- Derby.

What is the duration of your planned visit

Arken- one week, Tate Archive- one week, Birmingham Museum and Art Gallery two weeks, Eastside Projects- two weeks and Derby Museum- two weeks.

What is the purpose of your visit and the relevance to your research project (1000 characters)

Arken- to access archival research, and conduct interviews.

Specific materials held here on historical participatory exhibitions include: Palle

Nielsen's 'The Model' (Moderna Museet, 1968; restaged at Arken, 2014).

Due to the in-depth, original study Arken conducted, I feel they are the ideal conversation partner for my project.

Tate Archive- to access exhibition history materials.

Specific material held here on historical participatory exhibitions includes:

Robert Morris's 'bodyspacemotionthings' (Tate, 1971; restaged at Tate Modern, 2009)

Collective project 'Tucuman Arde' (Rosario, 1968; numerous reconstructions).

I have selected three active projects which concern emerging models of participation and coproduction (Birmingham Museum and Art Gallery StoryLab 'The Past is Now', Eastside Projects'

Production Show' and Derby museum 'Make Works'). I will use the time to conduct projects specific interviews to support interpretations on current models of co-production.



Sample 5

Please provide a project title for your proposed programme of research (120 characters)

Coastal communities and the social transformation of western Britain and Ireland, c. AD 600-1000

Outline your proposed project and your preparation for study and previous experience (2000 characters)

This thesis will assess the extent of maritime connection across the social spectrum in western Britain and Ireland, and evaluate whether the social and economic dynamics of these coastal societies are similar or different to those of the North Sea and Channel regions. Despite the efforts of scholars such as Aidan O'Sullivan, Nancy Edwards, Jonathan Wooding, David Griffiths and Ewan Campbell, there is simply less scholarship on the coastal communities of the Irish Sea than there is on those of the North Sea and the Channel. Whilst the North Sea and Channel have been subject to intensive study over the last ten years (Loveluck 2013), there has not been a similar exploration of western Britain and Ireland, despite a wealth of new sites and data emerging during the 'Celtic Tiger' years, since much of the new finds are yet to be published due to a lack of funding. The thesis will be interdisciplinary, using chronicles, law tracts, poetry, stone sculpture and ogham, manuscript images, graffiti and archaeological evidence – including architecture, artefactual and selected biological remains reflecting exploitation of marine resources, such as whalebone. My academic background is uniquely suited to an interdisciplinary approach as I began using archaeological sources early on for my BA history dissertation on trade in the Atlantic South-West of Britain, AD 400-600. I am a modern Welsh learner and during my MA in York I studied Old English and Latin and took modules in art history and archaeology, also incorporating literature into my essays. My MA dissertation considered the coastal communities of the North Sea and Channel, and it was during this time that I became aware of the comparative paucity of scholarship on the western coastal regions, especially for Wales. I intend to demonstrate that the Irish Sea coastal communities hold an important position in discussions of the economic, cultural and social transformation of western Europe in this era.

Explain the context of the research, its aims and objectives, its potential application and impact. If you have already begun your doctoral study, please remember to refer to the research you have undertaken to date so that it is clear what has already been completed. (2000 characters)

The aim of the research is to compare and contrast early medieval coastal communities of the British coast from the Wirral down to Pembroke, and the Irish coast from Dublin down to Cork. I will consider location, status, whether occupation was seasonal or permanent, and whether the sites exploited their coastal location. I am especially interested in the likelihood of their inhabitants being multi-cultural due to their proximity to the international road of the sea. I will also explore whether inland power centres held jurisdiction over the coastal communities. Whilst previous scholarship has been focussed on coastal communities as elite centres – for example, Dinas Powys, Glamorgan (Alcock 1963) or Dalkey Island, Dublin (O'Sullivan et al. 2014), increasing evidence from new sites would suggest that not all coastal communities were high-status. Nottingham gives me the opportunity to study GIS mapping techniques and develop my skills in Latin, and I will also work on my medieval Welsh and Irish. I will use the unpublished Irish finds of the Early Medieval Archaeology Project, Welsh archival material and GIS mapping to identify possible beach trading and coastal settlement sites in both Wales and Ireland. I am excited to work with Christopher Loveluck and the maritime archaeologist Jon Henderson on this project, and I hope also to develop links with Dublin (UCD) and Bangor University. My research interests are closely linked with Christopher Loveluck and he is currently working with Aidan O'Sullivan of UCD on Atlantic Europe 400-1150. I will reassess the idea of an 'Irish Sea maritime zone,' espoused by Alcock, Wooding and Griffiths, using the wealth of new evidence available, setting the new evidence in its wider western European context. Wider public dissemination of the research would also be achieved by Open Access summaries and digital maps to be offered to CADW and the National Museum of Ireland.

Please identify any ethical and intellectual property issues associated with the project and how these will be addressed (or have been addressed if you are a current



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PhD student)

n/a

Does your proposal require a study visit or field work?

Yes

What is your planned destination

University College Dublin, with trips to selected sites on the east coast of Ireland.

What is the duration of your planned visit

One month

What is the purpose of your visit and the relevance to your research project (1000 characters)

Site visits will be required, both in Ireland and in Wales. I currently live in Wales and therefore have a base from which to facilitate my site visits from the Wirral down to Pembroke, but I do not have an Irish base. UCD has archives that would be invaluable, and it is one of the universities behind the EMAP project, with Aidan O'Sullivan being one of the lead principal investigators. I wish to undertake site visits from Dublin down to Cork, both visiting sites that have been excavated and visiting (and GIS mapping) sites that have the potential to have been the locations of beach trading or coastal communities. I intend to apply for an M3C research placement at UCD or the National Museum of Ireland to enable my data-collection in eastern Ireland.