

## PaRLab meeting minutes – Monday, 2 December, 2017 (G56)

Present: Maud Haddon; Michael Piggott; Christoph Hoerl; Claire French; Carolyn Deby; Carmen Wong; Andy Lavender (guest presentation)

via Skype: Eva McIntyre

***Please see below the Action Points for recorded minutes.***

**Next meeting: Friday, 2 Feb, 3-6pm (Venue TBD)**

Draft Agenda

3-4pm: Pecha Kucha work presentation sessions

4-6pm: PaR Reading group discussion / Guest session: TBD

### **ACTION POINTS – arising from the meeting** (in suggested order of priority)

- 3 streams of activity in upcoming meetings for ways to participate:
  1. Workshops & reflections (min 2h / invite workshop organizers)
  2. Reading group & discussions (should be included in all events)
  3. Pecha Kuchas & presentations (invite presenters)>> Contact people to participate / organize streams (1 person in charge per stream?)
- Work out strategy for outreach for each event (who/what can help besides sending emails to dept admins constantly?)
- Set up Facebook for public events (to use in lieu of calendar/mailling list)
- Next PaR Reading suggestion for discussion: from Kershaw/Nicholson's *Research methods in theatre and performance*  
C3: "Practice as Research: Transdisciplinary Innovation in Action" by Baz Kershaw with Lee Miller/Joanne Whalley and Rosemary Lee/Niki Pollard  
C7: "The Question of Documentation: Creative Strategies in Performance Research" by Adam J. Ledger with Simon K. Ellis and Fiona Wright
- Set up webpage for some of the shared links and to share minutes (HALF DONE!  
Visit: [https://warwick.ac.uk/fac/arts/theatre\\_s/research/parlab](https://warwick.ac.uk/fac/arts/theatre_s/research/parlab)  
Let us know if we can include your bio and a short research statement)

### **I) Pecha Kucha Highlights**

Michael Piggott

<http://michaellightborne.businesscatalyst.com/>

Media as form, thinking through the ethical question on what it is to make landscapes and discard data - "abandonware" in Digital jungle

Kate spence collaboration - reconfiguring yourself through other people

Using camera as investigative tool (not just conveying the research) - used to investigate space and surface textures: Sensing the city project used ultra close-up shot of the buildings of coventry (refusing to show the actual buildings apart from texture)

Sound Projects: PaR - field recorded sounds of the projection boxes

Projection box visually enclosed - noisy/hot and sensory ethnography

Discussion:

Textures of media - grain of film / surface area and illusory depth (not just surfaces in the world); Using macro lens (difficult to get focussed) aesthetic truth  
Laura Marx - skin of the film / touch; Engaging w textural visual, eyes graze upon the image

Maud Haddon

<https://www.facebook.com/thesleepingbeauty.project/>

<https://www.instagram.com/thesleepingbeauty.project/>

PaR - first as storyteller w myths and stories (Juniper Tree by Grimm - exploring acts of evil in real world); Research around autobiography, and applied theatre / community model.

Starke Stuecke in Frankfurt: Sleeping beauty - we meet her when she wakes up  
Rana in Tehran / Maud in Warwick: What is relationship of bed/teenagers?  
Bed as image in art / Bed as safe? Public? Private? A place of protest?  
Skype meetings that inspired online performance

Latest project: All female punk band - punk identity both on and off stage (no band musical experience, this will be documented). Crosses over many areas....have to live it and be in the performance

Discussion:

Do characters of research question change?

Going back into the root of what it is about: band - having to be in the same room and the other project because of lack of proximity

Michael comments: Thing that links - searching for viable form of contemporary protest?

Yes, from the frustration of being a passive being and wanting to create political stir.

Claire French

[www.clairefrench.com](http://www.clairefrench.com)

How PaR can be useful for sociolinguists: performance devising processes from sociolinguistic lens

Reflexive roles: facilitator researcher // actor creators -- how reflexivity is linked to certain outcomes // institutions - central to those influencing linguistic framework of project // space and time

discursive strategy -- how particular (temporal) elements make their way to performance outcome.

Socially shared beliefs about language varieties or codes // devising processes can be part of chance to influence choices, and processes.

Anecdote: Actor (speaking in Sesotho) starting to perform in English (and not used to performance in first language)

Post-performance survey of participants: Questions in envelop to which they respond, one of which was: What is your favorite language to speak?

Discussion:

Question from Eva: (how) were languages marginalized?

Structure and style analysis - focussed on South Africa because it is complex (13 languages have undergone different levels of control by certain hegemonies)

Language revitalization in Australia - oppression of indigenous languages (and how we feel about them, and first speakers speaking them, and the phenomena which are blocking interests or reconstructing language hierarchies - large part is education and the language of education)

Susan > What interesting in layers of practice...connected in different ways.

Part of interdisciplinary research. Pressure to stray from aesthetic - why can't this have social lens? Finding in between language where both disciplines will get it.

Coming up with another language to talk about research.

## **II) PaR Discussion / Reviewing Nelson chapter**

PaR - started as action research in social science

Terms become static and solidified - we are continuing to push out.

Definitions grow and become more rich.

PhDs had seminars with Susan & Baz on PaR: each had diametrically opposed approaches.

Susan - start with artistic project and then research came out of the artwork and critical analysis was part of PaR (which is true for Baz as well). PaR part was to look at the artwork you created through variety of experiments and then critical review.

Project starts off with artistic reasons. How do I dramatise 500 pages of history (Hugo)?

Street performance of MacBeth and how do you get some of the poetry that are important in visual form or fireworks or what other languages to get access to?

Artwork was one stage / analysis was next stage?

Baz - starts from research question (like writing a book) - if I have this question, I can research, write, read, and practice it (and the practice is doing what the research

Carolyn: is it material thinking? Is it working through series of processes we arrive at an articulation, maybe not completely.

PaR can fall into just the analysis and documentation. Can do things beyond words, which is the magic.

Baz and Susan's collaboration on prairie meander (based on meadow meanders) - failure! But it was interesting working through it - Susan coming from one way, Baz another, not speaking the same language.

(Description of meadow meanders: ocean currents // prairie meanders: wind currents used on the land)

Susan's Original approach to PaR - documenting the process in a different way.

Validity / and objective of the piece

What we have to learn is we can't define it so it fits in a box?

**Question: should we discuss a Kershaw chapter next?**

Eva has a recommendation (see above blue action item).

**III) Andy Lavender presentation: Practice as Research: making a plan, focusing on research (Handout of slides follow)**

Particular approach to PaR informed by the REF (2014).

REF major means by which funding distributed.

Audit of research activity - significant for unis and academic staff and PaR.

Quite some continuities btw what one thinks of research in REF situation and how one might think of PaR in Phd situation.

REF 2021 (submission date in 2020) - guidelines for last one is avail

(1) Outputs must be product of research (2) for purposes of REF, research defined as process of investigation leading to new insights, effectively shared.

**(Slides 3 & 4)**

Research that isn't standard monograph, one might typically consider submitting a portfolio. Not just output/perf ... it is research being adjudicated through this view

> Focus is describing the research - what is inquiry and what are findings?

**(Slides 5 & 6)**

**Portfolio should evidence (slide 7)**

- research investigation WHAT IS THE INQUIRY? What needs to be solved or addressed? (research question / challenge)
- The process (how sequence of activities is geared to unpack the question, but crucially it will reflect upon the insights -- that is where people may trip up, the more professional, the more the inclination is for work to speak for itself .. you should speak for the work .. unless the work is self-evidence...putting other articulation is 'safer')
- The event / performance
- The new insights

- The effective sharing (where does it go? It doesn't have to be about volume of audience but should have impact)

### **Plan (Slides 8 & 9)**

- Phase/iterative process (so that it can be somewhat trackable) and outcomes
- Useful to do articulation to research inquiry BEFORE and (especially) AFTER. If you make yourself think: what does this demonstrate? Embody? Uncover for discovery (and who?) New knowledge can be incremental and this is important for the effort here. Worth scanning research questions up front, can rearticulate question but to always have them at the beginning
- Documentation - no single model or straightforward
  - Interviews / testimony (some small fragment)
  - Works in progress (what is iterative)
  - Peer review / feedback (writing for press OR sought peer review which is not considered robust)
  - Discourse (findings)

### **BY EXTENSION for PhD (Slide 10)**

#### WHAT IS THE ENQUIRY?

However multimodal, split between writing and practice -- it should be single enquiry and everything should feed to address, unpack and answer the enquiry.

#### WHERE DOES PRACTICE COME IN THE TIMELINE OF THE ENQUIRY AS A WHOLE?

Is practice summative (proof of concept / embodied)

Could be written submission first and practice submission

Practice contributes to process, writing can help place in larger scheme of investigation

#### HOW DOES RESEARCH REQ PRACTICE?

What needs to be spatial, time based, embodied?

What gets developed/explored/understood better through this mode than through others?

#### HOW DOES PRACTICE CONSTITUTE RESEARCH

One line could be a public activity - and

SEE AS PART OF A SINGLE RESEARCH PROJECT

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Multimedia pdf of 'Seeing through The Tempest'

Looking particularly at surveillance and digital capture

1. Summary 300 words
2. Findings and Insights
3. Appendices (evidence)

Summary - what research is, what my responsibility is, and who else has responsibility?

Research Question

Process and forms it has taken and the constellations

Key Insights (are as follows....)

LIKE WRITING YOUR INTRO LAST

Discussion:

Question from Susan> REF 2008 was practical project, and series of versions of the script.

How we developed it for the street...

Shows process (what these script demonstrate is a particular set of decisions).

Reviewers need to be heavily guided, and helped and led by hand both through written thesis and also documentary pieces (what to look at and how to access the performance material).

How do you represent it?

If you are interested, look at (time code).

Exercises are rhetorical - work w the material you have and you rhetoricize it.

Helps not to drown in material.

Question from Carolyn: Is it important to be succinct with research question? what is happening? What am i looking at? Words can show that the perf can go beyond the articulable...Play by the rules of this rhetorical exercise...

Form Articulation, Rhetoricize the material, Case out Evidence, Come to Conclusion

Here is article that dramatizes the question, outcome and reflections....

# PRACTICE AS RESEARCH

MAKING A PLAN, FOCUSING ON RESEARCH

ANDY LAVENDER

## REF 2014 GUIDELINES:

- OUTPUTS MUST BE THE PRODUCT OF RESEARCH (105A)
- FOR THE PURPOSES OF THE REF, RESEARCH IS DEFINED AS A PROCESS OF INVESTIGATION LEADING TO NEW INSIGHTS, EFFECTIVELY SHARED (C1)

- [RESEARCH] INCLUDES WORK OF DIRECT RELEVANCE TO THE NEEDS OF COMMERCE, INDUSTRY, AND TO THE PUBLIC AND VOLUNTARY SECTORS, SCHOLARSHIP, THE INVENTION AND GENERATION OF IDEAS, IMAGES, PERFORMANCES, ARTEFACTS INCLUDING DESIGN, **WHERE THESE LEAD TO NEW OR SUBSTANTIALLY IMPROVED INSIGHTS**, AND THE USE OF EXISTING KNOWLEDGE IN EXPERIMENTAL DEVELOPMENT TO PRODUCE **NEW OR SUBSTANTIALLY IMPROVED** MATERIALS, DEVICES, PRODUCTS AND PROCESSES, INCLUDING DESIGN AND CONSTRUCTION.  
[C2]

- IN ADDITION TO PRINTED ACADEMIC WORK, RESEARCH OUTPUTS MAY INCLUDE, BUT ARE NOT LIMITED TO: NEW MATERIALS, DEVICES, IMAGES, ARTEFACTS, PRODUCTS AND BUILDINGS; CONFIDENTIAL OR TECHNICAL REPORTS; INTELLECTUAL PROPERTY, WHETHER IN PATENTS OR OTHER FORMS; PERFORMANCES, EXHIBITS OR EVENTS; WORK PUBLISHED IN NON-PRINT MEDIA.  
[106]

## PORTFOLIO

- IN CASES WHERE THE RESEARCH OUTPUT IS: EPHEMERAL (FOR EXAMPLE, TIME-BASED, NON-MATERIAL, OR NO LONGER AVAILABLE); IS ONE IN A SERIES OF INTERCONNECTED WORKS (FOR EXAMPLE, PERFORMANCES OR INSTALLATIONS); OR CANNOT FULLY REPRESENT ITS RESEARCH DIMENSIONS THROUGH THE EVIDENCE PROVIDED IN A AND B [OUTPUT AND 300-WORD STATEMENT] ABOVE, A PORTFOLIO IN EITHER DIGITAL OR PHYSICAL FORM MAY BE SUBMITTED.

## PORTFOLIO (CONTINUED)

- THE MATERIAL MUST BE SUFFICIENTLY SUBSTANTIAL TO CONSTITUTE EVIDENCE WHICH WILL ALLOW SUB-PANEL MEMBERS TO ACCESS THE RESEARCH DIMENSIONS OF THE WORK. THE EXPECTATION IS THAT A PORTFOLIO IS LIKELY TO INCLUDE COMPLEMENTARY EVIDENCE ABOUT THE PROCESS AND OUTCOMES OF THE RESEARCH, FOR EXAMPLE DVDS, TAPES (VIDEO AND AUDIO), PHOTOGRAPHS, SKETCHBOOKS, WEB-SITES, CATALOGUES, INTERVIEWS OR PROGRAMME NOTES. THE MATERIAL SHOULD BE PRESENTED WITH THE SOLE PURPOSE OF ASSISTING PANEL MEMBERS TO ACCESS FULLY THE RESEARCH DIMENSIONS OF THE WORK. [D2 71C]

## PORTFOLIO SHOULD EVIDENCE

- THE RESEARCH INVESTIGATION (RESEARCH QUESTION/CHALLENGE)
- THE PROCESS
- THE EVENT/PERFORMANCE (OUTCOME)
- THE NEW INSIGHTS
- THE EFFECTIVE SHARING

## PLAN

- PHASED/ITERATIVE PROCESS AND OUTCOMES
- ARTICULATION BEFORE AND (ESPECIALLY) AFTER
- DOCUMENTATION
  - INTERVIEWS / TESTIMONY
  - WORKS IN PROGRESS
  - PEER REVIEW / FEEDBACK
  - DISCOURSE (FINDINGS)

## PLAN (CONTINUED)

- CONSIDER
  - FRAMING AS AN ENQUIRY (INVESTIGATION)
  - THE PRODUCTION OF EVIDENCE REGARDING THE RESEARCH (STRATEGIC PLANNING)
  - MULTI-MODAL PORTFOLIO SUBMISSIONS
  - CLARITY OF THE INSIGHTS

## FOR PHDS

- WHAT'S THE ENQUIRY?
- WHERE DOES PRACTICE COME IN THE TIMELINE OF THE ENQUIRY AS A WHOLE?
  - IS THE PRACTICE SUMMATIVE (PROOF OF CONCEPT / EMBODIED KNOWLEDGE) OR CONTRIBUTORY (EXPLORATIONS FROM WHICH INSIGHTS ARE DRAWN)?
- HOW DOES THE RESEARCH *REQUIRE* PRACTICE?
  - WHAT GETS DEVELOPED / EXPLORED / UNDERSTOOD BETTER THROUGH THIS MODE THAN THROUGH OTHERS?
- HOW DOES THE PRACTICE CONSTITUTE *RESEARCH*?
- SEE AS PART OF A SINGLE RESEARCH PROJECT