

| |
|--|
| Institution: University of Portsmouth |
| Unit of Assessment: 33 - Music, Drama, Dance, Performing Arts, Film and Screen Studies |
| <p>1 Unit context and structure, research and impact strategy</p> <p>1.1 <u>Unit context and structure</u></p> <p>Our submission comprises 20 researchers from three Schools in the Faculty of Creative and Cultural Industries (CCI):</p> <ul style="list-style-type: none"> • Film, Media and Communication (FMC) • Art, Design and Performance (ADP), and • Creative Technologies (CT). <p>This submission is the University of Portsmouth's first to Unit of Assessment 33. For REF 2014, we submitted Film and Screen Studies research to UoA 36 (Communication, Cultural and Media Studies, Library and Information Management), not yet having established the critical mass to submit our research in the areas of Music, Drama, and Performing Arts. Following our consolidation of existing research strengths and sustained strategic development of new research capacity since 2014, our submission now demonstrates research excellence across the Unit.</p> <p>Our Faculty analysis following REF 2014 identified a need to cultivate a more dynamic and collaborative research culture, and an ambition to increase subject areas submitted to REF 2021. To deliver this, we made substantial investments in research groups over this REF census period, including: Music, Dance, Drama and Performing Arts; Media Culture and Communication; Conflict and Culture; Screen Practice; and Music Technology. Our groups are designed to foster cross-school and cross-faculty research, and host guest speakers, regular developmental workshops, seminars, symposia and conferences. All researchers and postgraduate research students (PGRSs) in the Unit are members of one research group, and we encourage associate membership in others to promote collaborative interdisciplinarity. Our submission includes all research group leaders (Burrows, Geraghty, Harper, Friedman and Pearse).</p> <p>Our submission reflects the breadth and depth of our research. Our members conduct cutting-edge research in the areas of musical theatre, jazz and race, voice studies, music editing, dance for the musical stage, theatre and ecology, Holocaust theatre, sound and electroacoustic composition, applied theatre, screen media and representation, genre studies, film history, fantasy and animation, transnational film studies, transmedia fan studies and queer and transgender cultures. We present our research through a broad spectrum of outputs, including monographs, book chapters, journal articles, compositions, critical editions of music, as well as software and practice-research projects involving performance making.</p> |

Unit-level environment template (REF5b)

Our Associate Dean of Research (ADR), Sugg Ryan, leads our Faculty's research activity in collaboration with Executive Dean Keeble. They are supported by our School Heads and Research Leads, who provide additional research leadership. REF preparations are coordinated by the Faculty REF Operation Group and the University's REF Steering Committee. Our Unit also benefits from two co-leads, selected to ensure gender balance, subject specialism, and staff knowledge across our diverse subject areas. Burrows represents Music, Dance, Drama and Performing Arts, while Shaw represents Film and Screen Studies. Our UoA co-leads coordinate with School Research Leads, Research Group leaders and Heads of School, reporting to the ADR, the Faculty REF Operation Group and the University's REF Steering Committee.

1.2 Research and impact strategy

Since 2014, our Unit's research strategy has focused on three primary goals:

1. To develop our researchers' profiles and strengthen and expand research output
2. To support and foster public and community engagement by our researchers, and
3. To strategically deepen and expand our research impact.

Our recruitment and ongoing staff development have been central to this strategy. In this, the Unit aligns with the wider University strategy to 'Engage more people in excellent research, building critical mass in existing and emerging areas of our strength' and 'Deliver impact for our community, (and) our region' (See *Institutional Level Environment Statement [ILES], Strategy, point 2, p.1*).

Our central aim over this census period was to **support the development of our staff to produce internationally-recognised research in growth areas** including Musical Theatre, Applied Theatre, Contemporary Theatre and Performance, Film and Screen Studies, and Music Technology. This aim has guided our considerable investment in staff, research-support schemes and facilities (see Section 3). Our Unit works within the University's strategic priorities (see *ILES 1.1, Growing Capacity and Developing Capability, p.1*), and we encourage our members to attend the Research and Innovation Staff Development Programme (*ILES 2.1, p.6*). Our principal mechanism for fostering sustained research activity and development is our research workload allocation, providing all Unit members with a baseline allocation of 20%. Heads of School assess individual members' needs and performance in the annual Professional Development Review (PDR), which determines increases in workload allowance for the following academic year.

Musical Theatre represents a key area of our strategic growth. Our Unit's staff founded the first academic journal for the field, entitled *Studies in Musical Theatre* (Intellect Books), after establishing the international 'Song, Stage and Screen' conference at Portsmouth. From this discipline-defining position of international research leadership, we developed specialist undergraduate provision and associated infrastructure and resources, including the new White Swan Building (see section 3). We also broadened our research capacity in Music Technology, Applied Theatre, Dance and Performance through strategic appointments of research-active lecturers (Danowski, Hughes, Hull, McNamara, Rumsey and Wakefield). These investments

Unit-level environment template (REF5b)

have resulted in impactful, high-quality research across the Unit. Building on existing research strengths in film and screen studies, they have enabled selectivity in the 50 outputs chosen from our larger eligible pool.

Our second strategic objective was to **increase public and community engagement** with our research. Working collaboratively, we aligned our research expertise with the University's current strategy ([Vision 2030 and Strategy 2025](#)) to deliver impact for our community and region, contributing to our goal to become one of the UK's 'leading civic universities [...] through the positive differences we make across our region'.

To achieve this, our research groups identified strategically significant local events and coordinated our members' participation. Events included Portsmouth Festivities; Journeys International Festival (Smith, M., Hughes, Bucknall, Macpherson); Portsmouth's Comic Con (co-run with The Guildhall Trust), which included talks and panels (Austin, Geraghty, Gruner, Norris, Shaw); public talks for Portsmouth's Dark Fest (Austin, Geraghty and Shaw); and film introductions for No.6 Cinema and Portsmouth Film Society (Austin, Norris, Geraghty and Shaw). Our members have also contributed to Being Human's events (Austin, Danowski, Friedman, Geraghty, Macpherson and Shaw).

Our Unit's third strategic objective was to **develop impactful research** in line with the University's overarching strategic themes, particularly Democratic Citizenship and Health and Wellbeing, and deliver impact through strategic partnerships (*ILES, objective 2:2. p.3*). As such, the University and Faculty have invested in projects engaging with these themes. For instance, the Democratic Citizenship Research and Innovation Fund (TRIF) enabled Friedman to undertake the community engagement project 'The Role of Creative Practices in Countering Hate and Extremism' (2019-2020).

Faculty funding for impactful public engagement research also led to projects captured in two Impact Case Studies. As outlined in *REF3 UoP33Theatre*, Smith (M) and Hughes' research for the Action against COVID Transmission (ACT) project played a pivotal role in informing the work of the Mukuru Arts Centre in Nairobi. The ACT project (June to September 2020) delivered training and developed resources to support a community in the informal settlement of Mukuru, Nairobi. It raised awareness of the COVID-19 crisis, disseminating public health messages through applied creative methods to respond to the pandemic and reduce transmission. Smith's work in applied puppetry and Hughes' research in transformative storytelling were instrumental in developing a practical toolkit to engage and educate local communities about the risks and dangers of COVID-19. Hughes employed her research into digital storytelling to narrate local ways of expressing fears and concerns about the developing pandemic. Smith drew on his research of applied theatre puppetry techniques to offer local artists new tools to convey messages and responses. Their research also benefitted the local community through Smith's applied research in puppetry for marginalised communities in the Portsmouth region, while Hughes' work with military veterans in the local community explored post-service experiences and traumas through theatricalized storytelling. Investment in Hughes and Smith's work fostered

Unit-level environment template (REF5b)

impactful partnerships with the Journeys Festival International and the National Museum of the Royal Navy (Portsmouth Historic Dockyard).

Local, national and international engagements were also central to another Impact Case Study, *REF3 UoP33MusicalArchives*. Our Unit's investment in Burrows and Jagger's research produced critical editions of music, public lectures, exhibitions and performances, demonstrating the significant impact in performance and reception outlined in their ICS.

1.3 Future plans and strategic objectives over the next five years

Our future plans focus on five primary aims:

1. **To create and grow research centres for Popular Culture, and Creative and Immersive Extended Reality (CCI-XR).** For the latter, we have already secured £3.6M of investment from the Solent Local Enterprise Partnership to establish state-of-the-art XR labs and multi-media facilities (opening October 2021). The centres will facilitate synergies across research groups, facilitating larger and more impactful projects.
2. **To cultivate a more coordinated approach to developing major grant applications.** For example, our new CCI-XR research centre will provide opportunities to develop bids with non-academic partners and funders. Our targeted development and cohort-training approach will support this goal, aiming our efforts towards specific funding schemes offered by UKRI research councils and other funders. Alignment between the two new research centres will strengthen our efforts.
3. **To expand our practice-led research and work more closely with the University's Future and Emerging Technologies thematic area.** Our multidisciplinary cross-faculty Practice Research Group (CCI-PRAG) will support and coordinate this drive.
4. **To significantly expand and develop our postgraduate culture to increase PGR student numbers.** The expansion and development of new modes of study based on practice-based research and PhDs by Publication will be key to this. We will draw on the expertise of our Faculty's successful applicants to the AHRC Collaborative Doctoral Partnership to increase applications to the scheme and aim to secure membership of an AHRC Doctoral Training Programme in the next round.
5. **To support research-career progression at all levels and increase our Unit's research intensity, paying particular attention to diversity and inclusion.** We aim to increase the number of senior research leaders through the targeted development of our career-progression and promotion pipeline.

1.4 Progress towards an open research environment

Our Unit follows the University's Open Access policy (ILES 3.2, point 24, p.4), achieving an overall OA-compliance rate of 92% for all in scope articles during the REF period. Our 100% OA-compliance rates every year since 2017 demonstrate our commitment and progress. Furthermore, 100% of our Unit's staff have an ORCID in PURE.

1.5 Research integrity and ethics

Our Unit follows the University's commitments under the Concordat to Support Research Integrity (ILES 3.2, 22, p.4). All our research projects, including externally/internally funded and unfunded, follow the [University's ethics guidance](#) and are reviewed by our Faculty Ethics Committee (ILES 3.2, 23, p.4). Beyond these formal procedures, we have embedded ethical considerations as a fundamental guiding principle for all our work, as demonstrated by the research presented in this submission (see Section 2).

2 People

Of our UoA's 20 researchers, 8 FTE work in Film and Screen Studies and 11.8 FTE in Music, Drama, Dance and Performing Arts. Our submission includes 2 Professors and 3 Readers, 11 Senior Lecturers, 2 Lecturers, 1 Academic Lead and 1 Director of Music. To increase research intensity, we follow the strategic staffing strategy outlined below and have increased research-support mechanisms.

2.1 Staffing strategy

Our strategic recruitment of ambitious, research-active staff (ILES, 32, p.6) and support of existing staff has enabled our inaugural REF submission to UoA 33. During the REF census period, we have appointed two Lecturers (both men), four Senior Lecturers (two women and two men), and two Heads of School (one woman and one man). We have sought to maintain a balance of staff at different career levels, recruiting a mix of senior staff with managerial experience, mid-career and early career researchers to combine experience with potential. Three of our Unit's staff are ECRs, and six are non-UK nationals.

Our Unit is committed to recognising and rewarding excellence in research leadership, impact and outputs. We promoted 50% of our submitted staff during the census period: 50% of submitted women and 50% of submitted men. To ensure our Unit's strong research leadership and recognise staff achievements, we also promoted three members to Reader (one woman and two men) and two from Reader to Professor (one woman and one man).

We based appointments during this census period on our key research needs, making strategic appointments in Drama and Performance to develop capacity and sustainability in vital research areas. Building on existing strengths in Musical Theatre (Burrows, MacDonald and Macpherson), we appointed Rumsey to add her complementary research on dance and choreography in Musical Theatre. We also built on Smith's impactful work in Applied Theatre, appointing Hughes and McNamara. We have aimed to enhance and enrich diversity and inclusivity in our research areas through these new appointments. Examples include McNamara's research on the value of the arts and performance for young transgender people, Hughes' work on Holocaust memorials and performance and trauma experienced by military personnel, and Danowski's work highlighting representations of race and ethnicity in creative theatre practices. Alongside

Unit-level environment template (REF5b)

Wakefield, who researches theatre and ecology, these appointments were central to our research strategy, with all new members combining theory and practice in their research. Our appointment of Sergeant in Screen Studies has boosted our profile in popular film culture, specifically in the areas of psychoanalysis, fantasy and animation. We appointed Hull to lead the School of Creative Technologies and develop music technology research. He oversaw the establishment of our new Music Technology Research Group in 2019 and was appointed Reader in Composition in 2020.

We aim to recruit staff with PhDs to strengthen the foundations of our research expertise. Except for one long-standing practice-based researcher, our Unit's staff all have PhDs. Supporting our ambition to deepen and expand our research, our Faculty also has several academic staff outside of this submission who come from practice film and media backgrounds (currently studying for their PhDs under our UoA researchers' supervision). We will foster and support their inclusion in our next REF submission.

2.2 Staff Development and Support

Our Unit adheres to the Concordat to Support the Career Development of Researchers (ILES, 2.2.2, 41, p.7). All Unit members undergo an annual Performance and Development Review (PDR) to monitor progress and development, jointly organised and conducted by senior researchers and School Heads. Our PDR places research at the heart of career development, enabling us to factor resource requirements into our research plans at the individual, School and Unit level. We guide, support and mentor staff towards developing research plans and profiles, achieving research goals, and producing grant applications. Our coaching scheme partners experienced researchers with developing ones, providing extra support. The scheme offers developing researchers up to three 30-minute one-to-one conversations over the academic year to cover personal research strategies, plans, career progression, funding bids and research-project management.

Our Unit supports researchers at each stage of their career and follows the University's targeted support mechanisms for ECRs (ILES, objective 2.2.2, pp.6-7). All ECRs join research groups. In addition, we aim to cultivate and build supervisory experience and capacity by deploying ECRs on PhD supervisory teams, helping them learn to be effective PhD supervisors alongside more experienced staff.

Research group leads, School research leads, and Unit leads contribute to planning regular developmental events at the Faculty level to complement University-wide research development activities (ILES, objective 2. 2.1, p. 6). At the Unit level, activities have included: in-house publishing workshops run by experienced staff, to which all staff and PGRS are invited; workshops on producing high-quality 3* and 4* written outputs; a two-day workshop for film practitioners new to research; and a workshop on presenting practice work for the REF. Three staff members are part of the Practice Research Working Group (CCI-PRAG), helping other staff to articulate and present their practice outputs. Our Unit has also hosted a one-day writing

Unit-level environment template (REF5b)

workshop run by a specialist external facilitator, with an emphasis on supporting ECRs. Faculty training events on research funding are outlined in section 3 below.

To ensure that senior researchers are supported to be effective research leaders, the University has invested in two ongoing schemes: The Research Leadership Programme (completed by Geraghty and Shaw) and the Reader to Research Lead Programme (completed by Hull). These schemes include coaching and mentoring sessions and workshops on how best to support early and mid-career colleagues. To ensure staff at all levels will benefit from such schemes the University will be launching a new early to mid-career programme in October 2021.

All Unit members have access to a Conference Support Fund (adapted for COVID-19 travel restrictions to cover online conference registration fees), and we provide additional financial support for those with caring responsibilities. We have also developed sabbaticals and other internal research funding schemes during the census period to provide researchers with the time and resources to produce high-quality research outputs. All staff can apply for one term of sabbatical leave to undertake a pre-defined project (e.g. complete a monograph or article or progress a research funding application). Unit staff who have been awarded sabbaticals in the census period include Burrows, Bucknall, Friedman, Geraghty, Gruner, Hughes, MacDonald, Macpherson, Pearse, and Shaw. Staff from the Unit who have received funding from the Research Innovation Impact Acceleration Fund (RIIAF) include Danowski, Hughes, McNamara, Smith (M), Sergeant, and Burrows.

Burrows, Geraghty, Macpherson and Shaw's sabbaticals have resulted in significant research outputs and grant applications. The latter includes three to the AHRC and one to the Marie Skłodowska-Curie Innovative Training Networks scheme. Burrows was awarded £45,266 in 2021 for an AHRC research network, 'Musical Theatre and All That Jazz'. While not funded, Shaw's project on film and migration in Mexico, Central America and the US was scored highly by the AHRC panel, and her research resulted in the acceptance and publication of 2 peer-reviewed articles. Although Geraghty's multinational Marie Skłodowska-Curie ITN Horizon 2020 grant application was unsuccessful, research for the project resulted in three book chapters, one journal article and a special-issue roundtable in the *Journal of the History of Childhood and Youth*. Hughes and Smith's impact work (described above and in the ICS REF3 UoP33Theatre) was supported and facilitated by the Research Innovation Impact Acceleration Fund. In addition, Macpherson's AHRC grant application for 'Original Cast Recordings: Musical Theatre and/as Sonic Heritage' will be submitted in 2021.

2.3 Equality and Diversity

Of our Unit's submitted academic staff, 30% are women – slightly below the 36% of female staff in our eligible staff pool. However, data on our gender pay-gap indicate a mean difference of 6% favouring female staff, suggesting a healthy proportion of women in senior roles. Nonetheless, we will address the under-representation of women in the Unit as a priority going forward, including work towards Athena Swan Awards (ILES, objective 3, 44, p.7). The School of Creative Technologies already holds a Bronze Athena Swan Award, while the Schools of Art, Design and Performance, and Film, Media and Communication are currently working on their applications.

Unit-level environment template (REF5b)

We will also encourage and support more women to participate in the HE Aurora Leadership Programme.

We aim to address our Unit's BAME representation as a primary concern. 6% of our submitted staff are BAME, compared to 5% of our eligible staff, suggesting no biases in our REF processes. While this aligns with the sector averages for our disciplines (Music, Dance, Drama and Performing Arts: 5.3% BAME, Media Studies, 7.2% BAME, giving a combined figure of 6% BAME), we recognise that BAME people remain underrepresented in the sector as a whole, and are taking steps to tackle this. Our Faculty is taking action to address low BAME figures in staff recruitment. In 2020, for example, our Unit staff took part in a series of anti-racism development sessions with the organisation 'Shades of Noir'. Participants included the Heads of School, who sit on hiring panels, and the sessions addressed curriculum design, research agendas, learning and work-environment cultures and staff recruitment. Members of our Unit also actively engage in and support Equality and Diversity initiatives that aim to tackle BAME and female under-representation in our Schools. For example, Hull is our Faculty's Athena Swan Champion and a member of the University Athena Swan Core Group. Danowski is on the University self-assessment team for the Race Equality Charter. McNamara is a mentor and role model for the University's Aurora programme and our Faculty's Race Equality Charter champion. In addition, our UoA leads and internal reviewers have all completed Advance HE's Equality and Diversity training to ensure equitable review and selection processes. We are confident that these processes enabled a fair selection of outputs, irrespective of gender, ethnicity or status.

Our Unit follows the University's commitment to Equality and Diversity (ILES, objective 3. p.7). All Unit members have completed the University's three core modules on Equality and Diversity training (Unconscious Bias, Bullying and Harassment, and Equality in Higher Education). Our Unit also actively supports the University's membership of Stonewall's Diversity Champions Programme, with Unit members working closely with the wider LGBTQ community to promote inclusion in the city. This includes participating in LGBTQ History Month citywide events through collaborations with Portsmouth City Council and Portsmouth Film Society. Members of our Unit also publish regularly on LGBTQ themes (e.g. McNamara and Shaw).

Our Unit actively addresses barriers to engagement in research activities and opportunities. We offer flexible working plans to support staff with caring responsibilities. We have supported all staff to work remotely since the onset of COVID, with all research activities and meetings taking place online since March 2020. We will pursue a mixed online and in-person approach for research events in future.

Through research group activities and mentoring, we encourage all Unit members to pursue research interests with equality and diversity at their centre. Our Unit has supported research with a focus on ethical concerns. In addition to research already mentioned, example projects within the census period include:

- Burrow's work on racial representations and antiracism within musical cultures
- Harper's work on ethics and the representation of war in film and television

Unit-level environment template (REF5b)

- Friedman’s research on Palestinian and Israeli film, and her work countering racism in marginalized communities through creative practice in music and film
- Shaw’s research on transnational, queer and trans representations in screen cultures and filmic narratives of migration in Central America, Mexico and the United States, and
- Smith’s puppetry work with immigrant/refugee communities.

2.4 Research Students**2.4.1 Integration into research culture**

We recognise and value our postgraduate research students (PGRSs) as an essential part of our Unit’s research culture. In line with our wider Faculty strategy, we have allocated significant QR funds to bursaries that support PGRSs’ full and part-time registration. We nurture and develop PGRS skills and confidence through integrated training and seminar programmes in which PhD students participate alongside established staff researchers, supported by supervisory tutorials. PGRSs also present to their supervisors prior to their seminar. These developmental opportunities led to our Unit PGRSs’ participation in annual Faculty-wide postgraduate research conferences. Our students also attend regular research meetings to discuss and share research and to network with other students and researchers. Our Faculty Research Degree Coordinator leads fortnightly catch-up sessions and, prior to COVID-19 restrictions, a monthly research lunch to which all PhD students and supervisory teams are invited. Departmental Research Degrees Coordinators (DRDCs) also set up regular peer-to-peer meetings between students. Furthermore, we strategically assigned PhD students office space next to academic staff to facilitate easy access and engagement with them and to help integrate PhD students into our research culture.

2.4.2 Recruitment and Funding

Alongside developing our student-staff research culture, we aimed to increase the numbers of PhD students in our Unit over this REF period. New registrations have risen from 52 in 2017/2018 to 82 in 2019/2020 in our Faculty (and proportionately in our Unit). As well as the interest generated by our staff’s research outputs, our primary mechanism for attracting students have been advertisements for fully-funded Faculty bursaries and University strategic and global bursaries. Our Faculty offers up to four bursaries per annum to promote research in strategic areas complementing the University-wide schemes. Beyond these awards, we also attract self-funding candidates through our bursary advertisements. Since 2017, we have enrolled 44 students in our Faculty PhD programmes.

In keeping with the wider University’s admissions policy (ILES 3.30, p.5), we carefully word our bursary advertisements to emphasise the value of candidates with protected characteristics and encourage uptake from communities experiencing barriers to PhD study. We also encourage dialogue from candidates with non-traditional backgrounds and qualifications. In this way, we have sought to develop a diverse and international postgraduate student body, with 30% of our PhD students during this REF period coming from overseas.

2.4.3 Monitoring and support mechanisms

Unit-level environment template (REF5b)

All PhD students in our Unit take part in an annual review, requiring them to submit a thesis outline, a summary of their progress and training over the year, and draft sections of their thesis. Our academic panel assesses the submitted material and interviews the PGRS. We ensure this process is as supportive as possible, carefully choosing assessors with a complementary research background and promoting constructive feedback. We offer any PGRS who has not made sufficient progress the opportunity to re-submit their work within an agreed deadline for a second (and final) review meeting. To monitor progress and resolve any emerging issues, each student's primary supervisor also meets with them for regular one-to-one check-ins alongside additional meetings with their supervisory team, providing reports on their progress to the DRDC.

We offer dedicated funds for PGRSs to attend national and international conferences so they can improve their presentational skills and utilise networking opportunities. Our Unit's students have also benefitted from the University's measures to overcome the effects of COVID-19 on PGRS research and progression, which include no-cost fee extensions, access to the student hardship fund, and other targeted support (see ILES COVID Annex, p.10). We also offered increased online support to our PGRSs, including an enhanced online Graduate School Development Programme.

2.4.4 Skills development and career preparation

Personal, professional and career development are integral to the content of the Graduate School Development Programme, which aligns with the Vitae Researcher Development Framework (RDF) (ILES 2.2.1., 38, p.6). Supervisors encourage students to identify their training needs and arrange internal and external Continuing Professional Development (CPD) to meet them, assessing their progress and development in the Annual Reviews and adjusting training goals accordingly. Our Graduate School provides 76 training sessions across the RDF domains, 11 of which specifically address job searching, preparing CVs and application forms, transferable skills, personality-type analysis, interviews, entrepreneurialism, and sourcing and applying for research funding. Our Careers and Employability Service also provides a comprehensive range of resources and training.

We provide each PGRS with a supervisory team of at least two (usually three) supervisors with expertise relevant to the student's topic and/or methodology. All supervisors complete supervisory training provided by the Graduate School. The supervisory team assesses the student's training requirements and advises on how best to meet them, primarily through the Graduate School's comprehensive programme of training courses. We require all PGRSs to complete ten hours of training per year, and complement the Graduate School programme with bespoke developmental sessions at the Faculty and School/Department level. A recent example is our 'Ethics for Creatives' event, which provided a panel of experts to 'demystify' the ethics process and offer research tips and insights ranging from interviews to collaborative practice-focused research.

We encourage students to participate in seminars, conferences and research groups, guided by support from their supervisors to prepare them. We also encourage our PGRSs to submit their

Unit-level environment template (REF5b)

work for publication, facilitated by peer-review feedback from their supervisory team. Our students have had articles published in several peer-reviewed journals, including *Transnational Screens*, *The Journal of Science and Popular Culture*, and *The Historical Journal of Film, Radio, and Television*.

Employability and career training are a vital part of our PGRS provision. We encourage and facilitate our PGRSs to acquire lecturing experience, providing our students with paid supervisor-supported teaching experiences. To begin teaching, PGRSs must enrol on the Graduate Students Professional Development teacher-training programme, provided by the Department for Curriculum and Quality Enhancement. In the last Postgraduate Research Experience Survey (2019), our Faculty scored in the top quartile of universities for PGRS professional development (82%) and teaching opportunities (82%), with 49% of our PGRSs employed in lecturing and 92% receiving formal teaching training.

3 Income, infrastructure and facilities

3.1 Research funding and strategies

Our income generation strategy has been threefold:

1. To **increase and diversify** research funding applications, covering a wider range of sponsors and project scales
2. To **target** funding towards developing public and community engagement
3. To **support** our members with training and internal feedback.

We have balanced smaller-scale projects with larger UKRI-funded projects. Examples of the latter include Musical Theatre projects run by MacDonald, Smith's (J) AHRC project on British Music Video, and Burrows' AHRC Research Network project, 'Musical Theatre and All That Jazz'. Our Unit's strategy has been to support more senior, experienced members with larger grant applications and encourage ECRs and mid-career researchers to apply for smaller schemes to build the experience and confidence to apply to more competitive UKRI schemes subsequently.

We support colleagues in their bidding plans through our annual Performance and Development Reviews (PDRs), our mentoring and coaching schemes, and regular workshops on Research Council funding. The latter includes Faculty-run workshops on the British Academy/Leverhulme small research grants, the AHRC research fellowship scheme, and the research grants scheme.

Our Unit has seen an increased record of success in applications to a more diverse selection of cultural funding streams over this census period, consistent with our Unit's objective to increase public and community engagement with our research. Much of this research focuses on diversity and marginalised communities. An example is the Child Criminal Exploitation Arts Project,

Unit-level environment template (REF5b)

funded by the Hampshire Police and Crime Commission, the Safer Communities Fund and the Active Communities Network (McNamara, 2020; £12,000).

Our strategic goal to develop our research in under-represented groups resulted in several successful funding bids. These include: Burrows' application to the Berger-Carter-Berger Fellowship (\$1000) to research choral music by the Black jazz pianist and composer Mary Lou Williams, at the Institute for Jazz Studies at Rutgers University; MacDonald's study in Diversity and Disability in American Musical Theatre Casting Practices, funded by the British Association of American Studies (2018, £1,100); and Gruner's work on under-represented women screenwriters, funded by the Harry Ransom Fellowship/Robert De Niro Endowed Fund (2020, \$4000; delayed due to COVID). Though yielding moderately small sums, we have encouraged these funding streams to facilitate meaningful research and build our members' experience and confidence in applying for funding.

Our success with *Being Human: A Festival of the Humanities* demonstrates our strategy's effectiveness. To give researchers at all levels experience in running these projects, our Unit selected different members to lead these bids after Unit-wide meetings convened by research leads. This resulted in 'Port City-Narratives of Migration' (2015), led by Friedman, and 'Imagining New Worlds', led by Macpherson (2020), with contributions from other Unit members. To increase public engagement and develop our Cinema+ activities (screenings, discussions and roundtables with Unit experts), we successfully targeted funds from Film Hub South East. This has led to us hosting a series of events and collaborating with our partners No.6 Cinema (an independent cinema in Portsmouth) and Portsmouth Film Society. Examples include 'Conflict and Resolution Across Global Cultures', a joint 2014 project with *Being Human* led by Shaw (2014), and two projects run by Gruner: 'Political Satire Screenings' (2015) and 'Beyond the Banana Skin: The Serious Business of Comedy' (2016). These well-attended public engagement events have all included talks by several members of our Unit.

Technology and innovation represents another strategic area of growth for our Unit. Funded examples include Smith's (M) work, 'XR Audience Centred Design: The Future of Immersive Theatre', funded by Innovate UK (£11,926); Pearse's 'Compose with Sounds' project (£31,667); and Smith's (J) AHRC funded 'Fifty Years of British Music Video, 1964 - 2014: Assessing innovation, industry, influence and impact' (£477,090). We aim to continue developing our technology and innovation capability with the Centre for Creative and Immersive Extended Reality (CCIXR). One project already in progress is the £200,142 UKRI/Innovate UK 'Audience of the Future Demonstrator Project', led by the Royal Shakespeare Company with primary contributions from Hughes and Hull. This project sees a multi-disciplinary team from our Unit provide practice and technical research and development (R&D) to create and stage an entirely digital presentation of live performances alongside the Royal Shakespeare Company, the Philharmonia Orchestra, Manchester International Festival and the Punchdrunk theatre company.

3.2 Infrastructure

To ensure our work's ongoing vitality and impact, we have invested in numerous new facilities over this census period. For example, in 2016 we completed construction on the new [White Swan Building](#) for drama, music and performing arts, developed in partnership with Portsmouth's historic New Theatre Royal. The White Swan Building includes a 92-seat theatre with a fully-equipped technical gallery, five rehearsal studios, three music practice rooms, stage production facilities and a purpose-built television studio. The building provides a creative hub for drama, theatre and performance, and is used for teaching, research seminars and projects, supported by a production manager and technical support team. We have also invested in screen studies and music technology, refurbishing our Eldon Building to include state-of-the-art television and motion-capture studios and a cinema for teaching, research and public engagement events. We have continued to invest in music technology facilities during the census period, equipping our Middle Street studios with industry-standard hardware and software. The Eldon Building also houses Portsmouth's Express FM radio station, which regularly promotes our research and research-related public engagement events.

The funding secured by CCI-XR will feature many new technologies and facilities, including photogrammetry, volumetric capture and virtual production technology. We will also create new motion-capture facilities, a VR lab, recording studios and a digital-coding space. Our future investment in the Centre also includes three new music studios that will incorporate world-class equipment, including a Neve Genesis mixing desk and a Dolby Atmos system. These state-of-the-art facilities will inform the Unit's future research strategy, particularly for practice-based research in music technology, performance and screen studies.

3.3 Organisational and operational infrastructure

Our Faculty has made considerable organisational investments over the census period, appointing a Faculty Innovation Director, a Faculty Impact Lead, a Research and Innovation Officer, a Research and Innovation Administrator, and a Senior Finance Officer.

The central Research and Innovation Services' (RIS) seven University Grants and Development Officers assist Unit members with Research Council grant applications. RIS also runs a University peer-review college co-ordinating reviews of all UKRI grant applications by experienced researchers. Regular reviewers during the census period included Burrows, Geraghty, MacDonald, Shaw, and Smith (J). This anonymous review process provides applicants with detailed, constructive feedback, ensuring the high quality of all submitted applications. The library's Research Data Officer advises staff on data management plans.

Our Faculty has also developed a Research & Innovation Hub that publicises funding opportunities and provides a library of previously successful bids to support colleagues, embracing a mutually supportive, peer-led culture.

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

4.1 Arrangements to support the effectiveness of research collaborations, networks and partnerships

A central aim of our Unit has been to encourage research collaborations, networks and partnerships to stimulate and internationalise our research and build on collective strengths. We have supported and developed these collaborations through our conference support fund (up to £1000 per applicant). Members also have access to an individual staff-development allowance of £450 per year to fund travel for networking or to top-up conference funding. We provide Readers and Professors with an annual allowance of £1000 to attend conferences and develop networks, thereby seed-funding collaborative projects. Members discuss their support needs for collaborative events during their annual PDR, facilitating planning processes.

Examples of the successful collaborations enabled by our support mechanisms include:

- Burrows' collaboration with Nicholas Gebhardt (Birmingham City University) to secure the AHRC network project 'Musical Theatre and All That Jazz', which brings together an international group of eight academics from different institutions plus performers and industry bodies
- Geraghty's work with Dr Judith Fathallah (Solent University) as Co-Investigator for the research network 'Audience Reception in the Digital Age'
- McNamara's work as Principal Investigator (PI) for the 'TransActing' project, a collaboration with Gendered Intelligence and the Outbox Theatre Company, working with trans and non-binary people as well as creative and cultural industry professionals in the UK, Australia and Brazil
- Pearse's collaboration with Lee Landy (De Montfort University) as Co-Investigator and developer of the EU Creative Culture project 'Interfaces', which works with academics and schools across Europe to create new audio tools for teaching electronic music
- Shaw's collaboration with researchers at the Carlos III University in Madrid as a project team member on two Spanish government-funded research projects. These investigate cinematic mobility in the Hispanic Atlantic and cinematic transnational relations between Spain, Mexico and Argentina.

4.2 Staff engagement with key research users, beneficiaries or audiences

We have encouraged and supported many of our members in cultivating relationships with key research users to optimise our research impact. We have achieved this through additional research-time allocation and a Research Innovation Impact Acceleration Fund that supports project expenses (including travel, accommodation, subsistence, room hire and technical support). For example, we have supported Hughes' impactful work with military veterans for her practice-research Veterans Project. She has forged collaborations with the National Museum of the Royal Navy, Portsmouth Historic Dockyard, RAF veterans and the FirstLight Trust, a military wellness charity. Hughes and Smith have forged impactful collaborations with the Mukuru Arts

Unit-level environment template (REF5b)

Centre in Nairobi for their Action against COVID Transmission (ACT) project, as discussed. Smith (M) led our Unit's collaboration with *Portsmouth Festivities* (June 2018), and *Journeys Festival International* in Portsmouth with 'Puppet City', a practice-research project about migrant experiences of urban space (October 2018). Smith has also collaborated with the Portsmouth-based arts company *The Makers Guild*, and local prisons, hospitals and schools with his applied puppetry work.

Burrows and Jagger have worked with various professional and amateur musical ensembles who have benefited from their research projects. Burrows has worked with the Coldstream Guards' jazz orchestra on a performance based on his research into Fats Waller's *London Suite*. He also led a consortium of Portsmouth community groups (Portsmouth Cathedral Choir, the Solent Symphony Orchestra, St Mary's Choir [Portsea parish], and the Portsmouth Grammar School Choir) in a recreated performance of Handel's *Messiah* from 1812 that explored diva performance practices. Jagger led performances of *Yeomen of the Guard* in the UK and America based on his critical edition of the operetta. They led to wide-scale media coverage, including an interview on BBC Radio 4's *Today* programme. These research-informed performances have enriched their audience experiences and their organisers' repertoires.

4.3 How the Unit engages with diverse audiences and communities through its research

A primary ambition for our Unit, in line with University strategy (ILES, objective 2, p.3), has been to ensure our research reaches beyond academia to inform and enrich the communities we collaborate with. In addition to the drama and performance work already outlined, we identified opportunities to collaborate with prominent cultural events in Portsmouth. For instance, Geraghty acted as a consultant for *Portsmouth Comic Con*, working closely with Portsmouth's Guildhall Trust to organise a series of well-attended panels run by staff and students from the fields of screen studies, film and media. Other events, including *Dark Fest*, *Portsmouth Festivities*, public film screenings and introductions, were outlined in previous sections.

Besides the diverse communities and audiences our Unit has engaged through the above events, we have also run two public cultural festivals. In 2014, we organised a well-attended week-long series of public events on Conflict and Resolution Across Global Cultures, resulting from collaboration with the Museum of London's Suffragette's Collection, leading artists and filmmakers, Portsmouth Film Society, and Film Hub South East (PI Shaw). We were also primary contributors to the *Being Human* Portsmouth events in 2015 – 'Port City: Narratives of Migration' – in collaboration with colleagues from History, Creative Writing, and Film Production (PI Friedman). External partners included Art Space Portsmouth, *Star & Crescent* (a community news website), Spice Island (a historical Portsmouth pub), and All About Tea (a Portsmouth-based tea-production company).

The Research and Innovation Fund invested in Sergeant's Fantasy-Animation.org (which includes activities, a blog and a podcast), co-run with Holliday from King's College London, as part of our goal to reach communities and audiences beyond academia with our research. In collaboration with London's well-established Cinema Museum, they hosted screenings and discussions. Fantasy-Animation.org recently featured on the popular fan website [Film Stories](http://FilmStories)'

Unit-level environment template (REF5b)

British movie podcast of the week. The podcasts feature leading scholars and industry figures as invited guests, and other initiatives have included an 'Anti-Racist Animation Syllabus'.

The University and our Unit have encouraged members to disseminate their work to a broader public through articles in *The Conversation*, an independent news-and-views online publisher with articles written by academics and researchers, (ILES, objective 4, 28, p.5). To this end, we have hosted explanatory talks by editors of *The Conversation* and the University's Head of Media and Communications. As a result, several members of our Unit have authored articles in *The Conversation* (Burrows, Geraghty, Hughes, McNamara, MacDonald, Sergeant and Shaw). We have authored 29 articles, widely republished in other respected news outlets.

Other examples of public-engagement publishing include *For the Record* (the City of London Phonograph and Gramophone Society's journal) by Burrows, and [Mediático](#) (a Hispanic film blog published by the University of Sussex) by Shaw. In addition, our Unit has established and written for an open-access blog, [Popular Culture](#).

We encourage our Unit staff to disseminate their research widely, supported by the University press office's talks on how best to engage with the media. Examples of staff whose research has informed media stories include Shaw, who made a significant contribution to public understanding of the global nature and significance of Alfonso Cuarón, Guillermo del Toro and Alejandro González Iñárritu's filmmaking through a series of interviews following her monograph on them. News outlets included *The Economist*, *The New York Times*, *BBC Mundo*, *CNN Chile*, the Japanese national newspaper *Mainichi*, and *Efecto Naím* – a Spanish-language TV global broadcast. In addition, Jagger was interviewed twice on BBC Radio 4's *Today* programme (2015 and 2016) about the first UK production of Rodgers & Hammerstein's *Allegro* performed with a full orchestra and his OUP critical edition of Gilbert and Sullivan's *The Yeomen of the Guard*. Hughes featured in a number of media outlets resulting from her research on how COVID has affected handshakes and physical contact. These included an interview for *BBC Future* in April 2020 and *The Jeremy Vine Show* on BBC Radio 2 in October 2020.

4.4 Evidence of our Unit's contribution to the sustainability of the discipline

Our PDR and mentoring process encourages Unit staff to take on leadership roles serving their discipline, and we recognise these activities through workload allowance. The founding of the British Musical Theatre Research Institute, a cross-institutional network for researchers (Burrows and Macpherson are co-founders), is an example of Unit members' activities that support and sustain our discipline nationally and internationally.

Our Unit members are also actively involved with their subjects' professional associations. Macpherson is co-convenor for the Sound, Voice and Music Working Group and the Theatre and Performance Research Association (TaPRA). Smith, M. is co-convenor of the TaPRA working group in applied and social theatre. Geraghty co-organised the Fan Network Conference in 2019 at the University of Portsmouth. Shaw was cofounder (with Prof Dudrah of Birmingham City University) of the British Association of Film, Television and Screen Studies (BAFTSS) Special Interest Group – Transnational Film and Television – a role taken over by Friedman and

Unit-level environment template (REF5b)

Ghorbankarimi (Leicester University) in 2020. Shaw has also been an Academic member of the AHRC Peer Review College since 2010.

4.5 **Indicators of wider influence, contributions to and recognition by the research base**

Our Unit staff have received recognition for the quality of their research. In 2020, Burrows won the prestigious 'Best Discography' award from the Association for Recorded Sound Collections for his monograph *'The Recordings of Andy Kirk and His Clouds of Joy'* in the [2020 Association for Recorded Sound Collections Awards for Excellence in Recorded Sound Research](#).

Sergeant's co-edited book *Fantasy Animation* was runner up for the BAFTSS award for best-edited collection in 2019.

Members of our Unit have conceived and developed academic journals that have played a significant role in shaping our respective fields, providing opportunity and focus for new research output. Burrows is co-founding managing editor of *Studies in Musical Theatre* (Intellect), the only journal dedicated to Musical Theatre. Macpherson is co-founder and managing editor of the *Journal of Interdisciplinary Voice Studies* (Intellect). Shaw is co-founding managing editor of *Transnational Cinemas* (Routledge), recently renamed *Transnational Screens*. Geraghty is senior editor of *Cogent Arts & Humanities*, and Friedman is the reviews editor for *Transnational Screens*.

Staff in our Unit are also editorial board members of journals and book series. Select examples include *Applied Theatre Research* (Smith, M); *Frontiers in Communication*, and *Celebrity Studies* (Harper); *Transformative Works and Cultures*, *Journal of Popular Television*, *Journal of Fandom Studies*, *The Journal of Popular Culture*, *Reconstruction: Studies in Contemporary Culture* (Geraghty); *Chasqui Revista de Literatura Latinoamericana*, and advisory board member of Routledge's book series: *Remapping World Cinema: Regional Tensions and Global Transformations* (Shaw).

Unit members regularly review articles for publication. Examples include peer-reviews for: *Alphaville The Bulletin of Hispanic Studies*; *Journal of Intercultural Studies*; *Critical Studies in Television*; *Celebrity Studies*; *Jewish Film and New Media*; *Journal of British Film and Television*; *The Journal of Popular Television*; *Journal of Jazz Studies*; *Journal of Theatre, Dance and Performance Training*; *New Cinemas*; *Research in Drama Education*; *Studies in Hispanic Cinemas*; *Studies in Musical Theatre*; *Journal for the Study of Race, Nation and Culture*; *Transnational Screens*; *Cinema Journal*; *Studies in Musical Theatre*; *Studies in Theatre and Performance*; *RiDE: The Journal of Applied Theatre and Performance*. Staff in the Unit have reviewed book proposals for international publishers, including Routledge, Berg, Edinburgh University Press, Intellect, Oxford University Press, Palgrave/BFI Publishing, Lexington Books, University of Iowa Press and Bloomsbury.

Members of our Unit have been invited to present their research nationally and internationally. These include presentations by Gruner (the University of Warwick), Friedman (the University of Essex, the University of Cambridge and SOAS), Harper (the University of Winchester), McNamara (the Royal Central School of Speech & Drama), Macpherson (the University of

Unit-level environment template (REF5b)

Essex, the University of Sheffield), and Sergeant (the University of Wolverhampton, the London Institute of Psychoanalysis, the University of Notre Dame, and the British Film Institute).

Invitations to deliver keynote lectures also demonstrate recognition of our staff's contribution to national and international research communities. Two examples of Geraghty's international keynotes include "A dream that became a reality and spread throughout the stars": History, Myth and American Culture in Star Trek', delivered at 'A Celebration of Star Trek' Pop Culture Conference at DePaul University, Chicago, and 'Passing Through: Identity, History and the Importance of Pilgrimage in Fan Studies', delivered at the Fan Studies Network Conference at the University of East Anglia. Shaw has delivered keynotes at Universities in Birmingham, London, Portland, Vienna, and Maynooth. For instance, she delivered keynotes on Latin American Women's filmmaking for the Latin American Women's Filmmaking Conference at the Institute for Latin American Studies (2017), and the Cine-Lit conference at the University of Oregon (2019). Hull was invited by the British Council to deliver a series of keynote lectures at the Moscow Music School, the Ural State University in Ekaterinburg, and the State Philharmonic in St Petersburg on Music Composition in the 21st Century.