

Institution: Oxford Brookes University

Unit of Assessment: UoA33

1. Unit context and structure, research and impact strategy

1.1 - Introduction: context and structure

UoA33 at Oxford Brookes brings together colleagues from the School of Arts (SoA) in the Faculty of Technology, Design & Environment (TDE) and from the Faculty of Humanities and Social Sciences (HSS). It comprises the disciplines of **Music** and **Film** (SoA), and **Communication, Media & Culture** (HSS) with the majority of eligible staff (Section 2) actively engaged in research. It is led by the Head of SoA (**Whitty**, who was Research Lead [RL] until 2019) and the RL (**Treveri Gennari**), assisted by two UoA Coordinators (**Eichner, Russo**).

Music at Oxford Brookes has an established reputation for excellence, with 60.6% of outputs classified as world-leading or internationally excellent, and 60% of its impact singled out as world-leading in REF2014. Film returned to REF2014 for the very first time and has grown quickly since then. Both subjects have continued to build significantly on their size, scope, ambition and impact through ground-breaking research. They cover a broad range of themes, cultures and industries by combining more traditional methods with cutting edge skills and technologies, thus wedding empirical and theoretical approaches, as well as qualitative and quantitative methodologies. UoA33 has increased reach and includes colleagues in HSS who contribute to the Film Research Unit and The Audience Project. Most researchers in UoA33 have managed to reach and engage growing international audiences and stakeholders, within and beyond academia, through conferences, exhibitions, performances, interviews, broadcasts, networks, industry events and more. The expertise of UoA33's researchers is increasingly recognized at national and international level. This is evidenced by several members of staff playing leading roles in the editorial boards and peer-review processes that shape our fields of inquiry, and by a research income that has almost doubled across the period, allowing significant expansion of staffing levels.

Research in UoA33 is structured around existing and newly-established research groups that have been encouraged and supported as a key instrument to define the UoA's distinctive profile and strengthen its research culture. To this effect, resources are mostly targeted towards the consolidation and growth of the five research groups and all research staff - including newly-appointed researchers, Early Career Researchers (ECR), and research students - join at least one or more groups to which they contribute their expertise (Section 1.2b). Research groups also play a key role in structuring our activities and in shaping our impact strategy (Section 1.2d).

1.2 - Research strategy

UoA33 has achieved and enhanced sustainability by pursuing a number of strategic priorities as set out in REF2014 (when Music submitted under UoA34 and Film under UoA36). These are:

- a) to increase the critical mass of research-active staff;
- b) to foster, develop and support connections and dialogue across the UoA as well as interdisciplinary and intra-departmental collaborations within and outside the university, especially in order to enhance its international profile;
- c) an ongoing programme of applications to a wide range of external funding bodies;
- d) to further engage with local and global communities and general audiences by planning viable, foreseeable impact in our research projects; and
- e) to continue developing the necessary infrastructure to support its operation.

a) Staff

In REF2014, Music returned 11.7 FTEs (under UoA34) and Film returned 5.4 FTEs at its very first REF submission (under UoA36), for a combined total of 17.1 FTEs. In the REF period from 2014 to 2020, we have continued to increase critical mass through the appointment of active researchers (**Lawson, Palidda**) to cover colleagues on research leave; through the permanent appointments of **Boss, Lawson** and **Turner**;

and through activating colleagues who were not research-active in 2014 (**Dibley**). We also continue to foster the work and careers of ECRs (**Nedyalkova, Palidda, Missero, Sticchi** and **Turner**). In REF2021, Music and Film - together with colleagues from HSS (**Dibeltulo, Jacoby, Langford** and **Yelin**) are set to return 21.15 FTEs (Section 2). The assessment period since 2014 has been the most productive ever for both subject areas as evidenced by the publication of 10 monographs, 6 edited volumes, and close to 100 articles in internationally leading journals, as well as by several exhibitions, compositions and practice-based outputs in other media.

b) Research centres, groups and networks

The Centre of Research in the Arts (**CoRA**) is an interdisciplinary research centre led by **Treveri Gennari** and **Whitty**, that provides a hub for the outstanding research practices in the arts, including - besides Art & Design, Communication, Media and Culture, Digital Media, English, History and Publishing - also Music and Film. Within the Centre, several Research Groups are active.

The Music research groups were singled out for special mention in REF2014. They comprise:

1. **OBERTO** (Oxford Brookes: Exploring Research Trends in Opera), which is jointly led by **Eichner** and **Wilson**, has held annual conferences which address pressing issues within the opera world of today, e.g. *Opera and Celebrity* (2015), *Operatic Violence* (2018) or *Operatic repertoire in the 21st century* (2019). This is the only regular opera research event in the UK which consistently brings together academic, industry and general audiences. Annual conferences are complemented by student research conferences (2014, 2019, facilitated by **Palidda**) and occasional events, such as the online workshop (with Leeds University) *Don't mention the C-word: reassessing the meaning and impact of censorship in opera* (June 2020).
2. The Popular Music Research Unit (**PMRU**), led by **Butler** and **Griffiths**, likewise holds regular events and study days, often in conjunction with local stakeholders such as Oxford music magazine *Nightshift* (2017), or the Oxford Science & Ideas Festival 2018 where a unique attempt to recreate, note for note, the original recordings of the band Squeeze's greatest hits was undertaken. In 2015 the symposium *Looking back, moving forward* assessed the state of popular music studies with particular emphasis on regional studies, followed up by a postgraduate research conference in 2017.
3. The Sonic Art Research Unit (**SARU**) is an interdisciplinary group providing a forum for dialogue and exploration in experimental composition and sound art, including electroacoustic and language-based composition, sound practices, sound art, field recording and auditory knowledge. The group comprises researchers and artists from UoA32 Fine Art (**Cornford, Farmer, Lee, Parker**) and UoA33 Music (**Dibley, Whitty**). Since 2011 **SARU** has curated the annual festival *audiograft* produced with OCM (Oxford Contemporary Music) and MAO (Modern Art Oxford) providing a public platform for work by staff (**Dibley, Whitty**), research associates including AHRC fellow **Eastley**, practitioners **Denman Cleaver** and **Ford**, and research students (**Bentley, Chatzigiannis, Colbert, Eyre, Gwilliam, Heffernan, Pegna**). **SARU** hosts *Sound Diaries*, an online platform for the documentation of everyday life in sound founded by **Ford** and **Whitty** (from 2008); and the experimental music label *Consumer Waste*. The exhibition, conference and series of publications *Get some chalk on your boots! The sounding cultures of football* (2018) (**Whitty**) was a unique project engaging writers, artists, academics and members of the public.

The work of **OBERTO** and **SARU** is integral to two of UoA33s's Impact Case Studies (ICS).

In Film, research is organised around two main groups:

4. The Audiences Project (**TAP**) research group started in 2019 as a collaborative research project stemming from the AHRC-funded projects Italian and European Cinema Audiences led by **Treveri Gennari**, including also **Dibeltulo, Missero** and **Nedyalkova**, bringing together international researchers and non-academic partners from participating countries in regular events (see also Section 4).
5. Established in 2013, the Film Studies Research Unit (**FSRU**) pursues a number of research themes and methodological approaches, driven by a core commitment to interdisciplinarity: theory and practice in the subfields of screenwriting, narrative and cognitive film studies (**Buckland, Russo, Sticchi, Turner**), cultural studies and gender (**Mira, Missero, Steenberg, Yelin**), industry and

tourism (**Cateridge, Dibeltulo**), television studies (**Russo, Steenberg**), genre studies (**Boss, Dibeltulo, Russo, Steenberg, Turner**), transnational and global cinema (**Dibeltulo, Jacoby, Langford, Missero, Nedyalkova, Russo, Treveri Gennari**). In 2018, it hosted the international conference *Pleasures of violence* attended by delegates from 11 countries.

With **Lawson** joining the Music team, the development of a research unit dedicated to film music (with **Butler, Cateridge, Mira, Steenberg**) is underway, with a major international conference *Sound on Screen* planned in June 2021.

In addition, a **Creative Industries Research and Innovation Network (CIRIN)** has been set up in 2020 as one of the Research, Innovation and Knowledge Exchange (RIKE) networks introduced at Oxford Brookes. Members of **CIRIN** include many researchers from UoA33 as well as from the SoA more generally and colleagues from across the university, with **Cateridge, Yelin** and **Russo** appointed as the network's Leads and **Treveri Gennari** as the chair of its Steering Group. The work of **CIRIN** builds on our rich and diverse expertise to deliver the RIKE aims of multi-disciplinary research through internal collaborations, building external partnerships, enhancing Oxford Brookes' profile as a world-class research institution, and shaping policy nationally and internationally.

In addition to research undertaken within **SARU** and **CIRIN**, **interdisciplinarity** distinguishes much of the research undertaken in UoA33:

- **Eichner's** research in early-modern music, which is unique within the SoA, is supported by colleagues in UoA28 (*Dillinger, Spicer, Stevens Crawshaw*).
- **Wilson** has collaborated with *Payne* in Art History (UoA28).
- In 2017 **Jacoby** organised (with Lauri Kitsnik at Hiroshima University) a conference on Japanese Cinema of the 1950s at the Sainsbury Institute for the Study of Japanese Arts and Cultures.
- The Film and Sound conference *Travels in Hyperreality*, planned for 2020 in collaboration with colleagues from Publishing (Reeves) and the external research group Representations of Early Music on Stage and Screen (REMOSS), will now, because of COVID restrictions, take place in 2021.
- **Russo** is also a member of the university-wide, cross-disciplinary RIKE network focusing on Migration and Refugees; **Treveri Gennari** and **Dibeltulo** are members of the Healthy Ageing & Care RIKE network.

c) Research income

UoA33 has more than trebled its research spend - from £388,768 (Film and Music combined, REF2014) to £1,415,874 for REF2021. This was achieved through applications for individual research grants and collaborative networks. (Section 3.1).

d) Impact strategy

UoA33 has worked towards raising the public profile of our research, making our research groups the go-to places in their fields, the overarching objective being to pursue and deliver outcomes of the highest standards in research and impact (see also Section 4).

Active researchers are supported in developing projects that emphasise potential impact through targeted dissemination of usable research findings to key beneficiaries (as detailed below and in the ICSs submitted). Support is available at School, Faculty and University level, and includes Central Research Fund (CRF) Research Excellence Awards, Impact Accelerator initiatives, research mentoring, and internal seed grants (see also Section 2). All bids to external grant schemes are assessed via a rigorous double peer-review process overseen by a Grants Panel, based - among other criteria of excellence - on a clear pathway to impact.

Research groups also steer impact activities and enhance the effectiveness of the ICSs. **Dibeltulo's** and **Treveri Gennari's** work with cinema audiences, which captured the memories of elderly Italian cinema-goers and thus increased their wellbeing and integration into the digital world, is a core component of **TAP** research group. **Wilson's** ICS, which challenges popular perceptions of opera as an "elite" artform, informs and is inspired by the events of the **OBERTO** research unit. In her public-engagement activities such as

broadcasts and programme notes she is joined by **Eichner**. The activities of the **SARU** have resulted in two dedicated ICSSs -, comprising the work of **Whitty** with *Sound Diaries* (UoA33) and *Eastley* (UoA32) with his exploration of aeolian sound - as well as the wide reach of the annual festival *Audiograft*. As part of her research on the trope of the suffering gladiator, **Steenberg** participated in public-facing events, such as the Oxford Curiosity Carnival in 2017, which was part of the European Researchers' Night, dedicated to explaining research through fun, interactive learning. **Turner** hosts the podcasts of the HoMER network (History of Moviegoing, Exhibition and Reception), where he interviews researchers from the HoMER network to discuss their current work and publications.

1.3 - Open Access

All UoA33 publications are stored on the University's institutional Open Access (OA) repository (RADAR) to make our research as widely accessible as possible. UoA33 exceeds the requirements of REF2021 by making a variety of resources OA including significant collections of research data like the continuous additions of images, videos, and sound files to the **SARU** collection (<https://radar.brookes.ac.uk/radar/s/saru>) and the 162 video interviews of the Italian Cinema Audiences project (<https://radar.brookes.ac.uk/radar/s/ica>, launched in September 2018).

Moreover, all staff are encouraged to put original datasets and other research materials and publications in the open domain wherever possible. **Buckland** co-edited an OA monograph collecting and translating interviews with film theorist Christian Metz, whose theories are presented in an informal, conversational manner, making them accessible to readers who encounter his ideas for the first time. **Turner's** HoMER podcasts are available to everyone and accessible online. As part of his collaboration to the Spanish-based project *The Crisis of the European Dream* (4.1), **Russo** co-coordinated and edited a special issue of the journal *Fotocinema* ("The European Dream: Narratives of a Crisis in Film and Photography", 21:2020), which is freely available online in English and in Spanish. **Eichner's** publications take advantage of the generous open-access provisions in German academia, which makes edited collections (e.g. the chapter "Messen, Madrigale, Unika") and some journals freely available.

1.4 - Ethics and research integrity

UoA33 is fully committed to the development of an open environment marked by research integrity. Projects are conducted according to the appropriate legal, ethical and professional frameworks, particularly those involving research participants (e.g. the activities of **TAP**) or reaching out to wider audiences (e.g. **SARU**). This is formally overseen by the University Research Ethics Committee, and all newly awarded projects are conducted in line with the university's Data Management Policy and protocols that concerns data capture, management, confidentiality, retention, sharing and publication.

1.5 - Future strategy

In order to build on, consolidate, expand and sustain both our research and impact, we have identified the following priorities/aims:

- To continue producing world-leading scholarship that combines traditional and innovative approaches and generates high quality outputs;
- To enhance the careers of early and mid-career researchers through the University's support infrastructure for research and in accordance to its key priorities for 2035;
- To continue building on the recruitment of postgraduate researchers and increasing PhD completion rates, also by attracting external or collaborative funding;
- To further extend our interdisciplinary reach and foster collaborative projects by targeting QR funding appropriate to our research groups;
- To further develop our impact capacity through established research groups and the newly founded **CIRIN** group, which aims at innovation as a key principle of current and future research projects, as well as establishing and strengthening collaboration with industry stakeholders and communities;
- To continue our research income ambitions by applying to (inter)national funding bodies and build on our upward trajectory between REF2014 and REF2021.

Examples of the latter include current or imminent bids. **Treveri Gennari** will submit to the AHRC's call "Towards a National Collection" with her project *Creative Voices: Connecting the Heritage of UK's Creative Thinking* (£3,400,000) for a start in October 2021. **Semerene** is in the final stages of submitting an application for a Leverhulme Research Project grant in March 2021, applying for one year to work on the timely topic of *The T-girl, Her Lover(s) and Other Healthcare Blind Spots in the Age of Pandemic Sex*; projected outcomes include a peer-reviewed article and a feature-length essay film. In September 2021 **Steenberg** will apply for a British Academy Mid-Career Fellowship investigating media and fight sequences through the lense of teaching practices, provisionally entitled *What Fighting Can Teach Us: Fight Choreography, Pedagogy and Contemporary Media*. The planned outcomes include an interdisciplinary workshop for students. **Russo** will submit to the UKRI-SBE Lead Agency via the AHRC as PI of a collaborative project between Film at Oxford Brookes and Stephens College (US) to investigate "historical drama" with a cross-disciplinary focus including theory, history and creative practice. With the Museum of English Rural Life and a number of artists as partners, **Whitty** will develop a funding bid to the AHRC, which will investigate *The Sounding Cultures of Football*, including rural grassroots football, the ultras culture in Brescia and Cairo, and the transformation of football's sounding culture brought about through the Covid-19 pandemic.

2. People

2.1 - Staffing strategy and recruitment

The staff returned within UoA33 are organised into Music, Film, Communication Media and Culture and Japanese, each with coherent research interests, activities and expertise. UoA33's staffing strategy aligns with Oxford Brookes' Research and Knowledge Exchange (RKE) Strategies for 2015-2020. Since REF2014, we have continued to consolidate and increase critical mass and as a result UoA33 will return 21.15 FTE. Of the 33 (headcount) eligible staff, 25 have significant responsibility for research (SRR; 76%) or 78% by FTE. Most posts are permanent, although some use is made of short-term contracts for posts that are part of funded research projects: **Missero's** post as an ECR Research Fellow (RF) has been funded by the Faculty, while **Nedyalkova's** RF is funded by the British Academy. Recruitment of staff is based on strong evidence of high quality outputs, experience of funding proposal preparation, participation in research networks of international reach and research-led teaching with due regard to university EDI policies.

2.2 - Staff development

Development needs (including but not limited to workload allocation) are identified and assessed through an annual Personal Research Planning (PRP) exercise, which requires staff to submit plans for the following 3 years to include expected research outcome/outputs and grant-sourcing activities as well as tracking generated and/or potential impact. PRP runs in parallel with the Personal Development and Review (PDR) process. Both are monitored through annual appraisals (with each researcher's individual line manager) and through progress meetings with RL **Treveri Gennari**.

Allocation of research time through this process helps to think strategically about development as well as respond flexibly to new opportunities. Individual researchers are allocated dedicated research time through the University's Workload Planning system (which equates to SRR). Most staff are allocated 480 hours in their Workload Plans; however, staff that have developed high volumes of research (**Buckland, Eichner, Steenberg, Treveri Gennari, Whitty, Wilson**) have all been allocated the highest research tariff (640 hours).

2.3 - Support for research-active staff

- a) The University supports researchers in their preparation of bids to **external grant schemes** through the Research and Business Development Office (RBDO), Faculty Research support teams (TDE and HSS) and Grants Panels aimed at enhancing the quality of submitted proposals (Section 1.2d). All RLs (**Treveri Gennari** for UoA33) are members of the Panel and act as mentors to bid writers, along with other senior staff. Workload time is allocated for these roles.

- b) **Internal funding:** Planned research activities (e.g. training, conference attendance, early stages of research projects, preparation of grant applications) are also supported internally by the SoA and the University respectively, through:
- Devolved QR funding, by allocating specific funding for teaching/marketing relief or to hire associate lecturers;
 - Personal Development funding targeted at supporting research needs identified via the PRP; and
 - a CRF of c.£1,000,000 per year which can be accessed through a competitive bidding process.

While no automatic sabbatical scheme is in place, the above combination has proven effective in supporting staff on several occasions. For example, **Butler** was granted teaching relief through QR to focus on the *Spot the Difference* project with the band Squeeze in 2018, resulting in a **PMRU** public event and an article in the making. QR also funded graduate research assistants for this project. **Treveri Gennari** utilized QR funding to pump-prime initial research of her *Italian Cinema Audiences* project; subsequently, CRF funds allowed her to test it to a pilot that eventually was used as the basis for her successful application to external grants (i.e. British Academy Mid-Career Fellowship and AHRC).

Other successful examples of how various combinations of internal funding have been instrumental to relevant projects, from early inception to finished outputs and dissemination to international research communities, are:

Russo's main specialism is in the field of Screenwriting Studies, in which he has achieved widely recognized international status in the last decade. His activities have been supported by the Faculty through its Collaborative Research and Travel Grant, which was awarded to Russo twice (in 2017 and 2019, for a total £5,550). These enabled Russo to establish ongoing collaboration with colleagues at the University of Vienna (Austria); and he has secured a publishing contract (with Palgrave Macmillan) to co-edit a *Handbook of Screenwriting Studies* (the first of its kind) that will collect scholarship from c.50 top academics from around the world (forthcoming, 2021). Work in this area of research also led to Russo being awarded Erasmus+ funds under the Staff Mobility Agreement to teach screenwriting seminars as a visiting professor at the University of Rome Three as part of their MA degree (April 2017). Russo has enjoyed further support from the SoA through Personal Development Funding (for a total of around £2,500) for KE and Impact activities through participation in various industry events (e.g. the London Screenwriters' Festival, the C21Media Drama Summit, and an intensive 4-month workshop in TV Drama Writing at the London Film School), which helped him continue to develop his practice/creative profile as a screenwriter (4.3b).

Buckland is an established scholar specialising in film theory, narratology, and contemporary cinematic practices. He also teaches and carries out research in the field of Humanities Computing, in which bridges another divide, between the arts and sciences. In 2017-18, the SoA awarded him £2,200 QR funding to develop a data-mining project to design and test bespoke software for his research and undergraduate teaching. Film students found themselves in a computer lab where they develop hands-on experience with data mining film reviews, Twitter trends, box office figures, and screenplays using various simple software programmes. Buckland's current research also involves the use of statistical (stylometric) analysis of screenplays to determine authorship: Oxford Brookes supported this investigation via a Research Excellence Award (£8,000) which was topped up with further QR funding (£2,000).

In 2015, **Steenberg** began researching a cultural phenomenon she had observed in the visual media: the ubiquitous figure of the suffering gladiator forced to fight for a crowd's entertainment. After presenting her initial, speculative thoughts at international conferences, she too was awarded a CRF Research Excellence Award (£20,000), which included support via the provision of a research assistant (a Brookes graduate student), study leave (with the collegiate support of colleagues), and equipment, research materials and travel funds that permitted Steenberg to speak at international conferences and research seminars as well as to design and collate an ambitious interactive OA database of 500+ gladiator-related visual texts. This database formed the basis of a monograph with Bloomsbury Press (published in November 2020) and several related publications in peer-reviewed journals. Steenberg also brought her research into the classroom to inform her undergraduate and graduate level teaching.

With continuous support from the SoA, UoA33 is keen on further consolidating and implementing this model to support other members of staff, particularly ECRs who may not yet be able to access external funding to concentrate on major outcomes.

1.5 - Equality, diversity and inclusivity

The University, the SoA, HSS and UoA33 take initiatives to achieve equality and diversity in recruitment. UoA33 boasts an international team with a higher-than-average number of staff from outside the UK: i.e. Brazil, Bulgaria, Canada, Germany, Ireland, Italy, Malaysia, Spain and the United States. Of the 33 (by headcount) UoA staff eligible for REF2021, 79% women (11) and 74% men (14) have been returned. Equally, there were also no significant differences in return by any of the other protected characteristics. There were no significant differences in the number of outputs returned by any of the protected characteristics including by gender and by ethnicity.

Members of the UoA take leading roles in the equality, diversity and wellbeing initiatives at Oxford Brookes. The University and both TDE and HSS hold Bronze Athena Swan awards at institutional and 'departmental' levels, respectively. **Eichner**, **Treveri Gennari**, **Semerene** and research officer Georgescu are members of the Self-Assessment Team preparing the TDE's 2021 submission for the renewal of its Bronze award. **Steenberg** sits on the steering committee of the Inclusion, Diversity and Gender RIKE Network. **Treveri Gennari** is a regular mentor in Brookes' Research mentoring scheme; and **Eichner** has recently started in a similar role. Maternity leave was taken by **Butler** (Mar14-Sep15) and paternity leave by **Cateridge** (Oct15-Sep16).

2.4 - Research students

In the period 2014-2020, 10 PhD projects were completed within UoA33 (compared to 7 - six in Music and one in Film - in the previous REF cycle).

All research students are members of the **Graduate College**, which oversees all matters related to the programmes and student experience. A Director of Researcher Development is responsible for overseeing recruitment, induction, registration, monitoring of progress, and examinations. All research students have access to work desk spaces, networked personal computers, as well as to all Library services - both on and off campus.

- a) **Training** for research students is provided at University, Faculty and School level. Research students are given a full induction covering policies, procedures and health and safety, on commencement of their studies. They are also required to attend Postgraduate Research Study Methods sessions, which cover matters including technical writing, risk management, social, legal and ethical issues, innovation and patent, research integrity, and presentation skills. The UoA runs regular seminars and training events for both text-based and practice-based research students.
- b) **Progress monitoring:** in addition to regular support from a team of supervisors (all of whom receive mandatory training), the progress of all research students is monitored annually (through a report or draft chapters of the thesis) and at each progression stage (through an interview carried out by at least two Postgraduate Research Tutors). Reports are written for registration and MPhil-to-PhD transfer stages and are reviewed at School level. A University-wide committee reviews the report and decides whether to accept or decline the students' application to progress.
- c) **Support for career development:** each student is guaranteed a minimum of £500 per annum towards conference attendance to support their research career development. Four PhD scholarships were awarded to UoA33 candidates via Brookes' 150th Anniversary special funding: three projects in Music (Directors of study: **Eichner**, **Whitty**, **Wilson**), one in Film (DoS: **Treveri Gennari**). **Turner** (completed 2015) and **Sticchi** (completed 2017) went on to be recruited as Associates Lecturers first, then Lecturers on a permanent basis and is a good example of how the UoA has invested in growing research capacity. **Barry** (completed 2017) is working as Research Assistant at the Royal College of Music Museum.
- d) **Outcomes:** students attend an annual Faculty Research Students Conference that gives them the opportunity to present their findings. Students are encouraged and supported by their supervisory teams to publish in international journals and to attend relevant external conferences. Notable outcome include:

- *Barry* curated two exhibitions: *Sir Charles Santley: A Victorian Celebrity* at the Liverpool Central Library (2016), and *Opera in the East End* at Queen Mary University of London (2017);
- *Holden* organised and co-hosted *Opera in the East End* (2017);
- *McWilliams* presented her research at the HoMER conference in the Bahamas (2019);
- *Giannini* presented her work at a conference on women in Italian film production through archival sources (2019) and at the ASMI Postgraduate Summer School (2018), both at the University of Warwick.
- Students associated with **SARU** have developed their projects through engagement with *Sound Diaries* (*Bentley, Colbert*) and *audiograft* (*Bentley, Chatzigiannis, Colbert, Eyre, Gwilliam, Heffernan, Pegna*).

3. Income, infrastructure and facilities

3.1 - Research income

Research income for UoA33 has increased significantly to £1,415,874 compared to £388,768 in REF2014 (across both Film [UoA36] and Music [UoA 34]). At the same time the funding base has widened and diversified: more individual researchers at different stages of their career and from multiple research groups have made successful bids (12) to a broader range of national as well as international funding bodies/sources. This attests to sustainability of our research over the long term.

Treveri Gennari's research on international cinema audiences in a transnational perspective continues to attract research funding. Her current project as PI - *European Cinema Audiences* - is funded by the AHRC (£706,840), has attracted collaboration with De Montfort University (UK) and Ghent University (Belgium) and has brought two PDRAs and one pre-doctoral researcher to Brookes. **Treveri Gennari** has built on the success of previous research bids: the positive outcome of the AHRC-funded (£81,131) *Mapping cinema experience as living knowledge across Italy's generational divide* (2015), led in collaboration with the University of the Third Age (Italy), allowed her to widen the spectrum and outreach of her research from Italy to Europe, piloted by a British Academy/Leverhulme Fellowship (£7,551) for *Mapping European Cinema* in 2016. **Treveri Gennari's** expertise has also attracted a British Academy Postdoctoral RF for **Nedyalkova**, who investigates *Turning (Your) Back to Audiences?* (£214,752) under **Treveri Gennari's** mentorship. **Treveri Gennari's** research into European Cinema Audiences has not only generated several outputs (most recently, a monograph co-authored with **Dibeltulo**, *Italian Cinema Audiences. Histories and Memories of Cinema-going in Post-war Italy*, Bloomsbury 2020), but also has laid the groundwork for a future ICS by engaging audiences from seven countries (UK, Sweden, Czech Republic, Belgium, Netherlands, Italy, Germany), by capturing the memories of the older generation for whom cinema-going was a formative experience.

Like **Treveri Gennari**, **Wilson** has built on a British Academy Mid-Career Fellowship obtained in the previous REF cycle, which has resulted in the publication of her acclaimed monograph *Opera in the Jazz Age* in 2019. In 2017, she received a CRF Research Excellence Award to prepare a successful funding bid for a Leverhulme Major RF, which she took up in 2018 (£156,205). The project, which runs until 2021, investigates opera and elitism under the working title *Opera Wars: Culture, Accessibility and Identity in Britain, 1900-2020*. Her research reaches audiences beyond academia and has been instrumental in transforming popular attitudes towards opera (see her ICS). Her guide to *Puccini's La Bohème* was published in the OUP Oxford Keynotes series, which is explicitly targeted at a general readership. A monograph based on the Leverhulme project is in the making. **Wilson** also received £500 from the Royal Musical Association to host the conference *Operatic Objects* at the Institute of Musical Research in London in 2017.

Eichner is on a similar trajectory to **Wilson**; after a British Academy Small Grant awarded to her in the previous REF cycle, she received a British Academy Mid-Career Fellowship in 2018-2019 (£98,522) to research and write a monograph on *Cloistered Voices: Music and Monasteries in Early-Modern Germany, 1555-1632*. This project includes collaboration with early-music groups The Brabant Ensemble and Per-Sonat and will lay the foundations for a future ICS (see Section 4). The funding process was supported

through a CRF Research Excellence Award, which gave Eichner teaching relief, allowing her to focus on developing the research bid. In 2016 the Music & Letters Trust funded her travel to present her work at the annual meeting of the American Musicological Society in Vancouver.

Steenberg has successfully obtained international funding streams with a Bridge Funding Award from the University of British Columbia (CAD\$5,000) followed by becoming a Co-Investigator (Collaborator in Canadian terminology) on an Insight Grant funded by the Canadian Social Sciences and Humanities Research Council for the project *Between Blood and Data: Anatomy of the Post-Millennial Hollywood Fight Sequence* (CAD\$71,700) in 2018-2019.

Whitty ensured the continued vitality and sustainability of the *Audiograft* festival, which showcases work from Brookes' staff and students as well as national and international sound artists, with two substantial grants from Arts Council England in 2016 (£20,000) and 2017 (£15,000). These were used to curate the festival and create research and development opportunities for performers and practice-based researchers; supporting the infrastructure of the festival and supplementing in-kind support from the festival partners OCM, Modern Art Oxford, Fusions Arts and OVADA (Oxfordshire Visual Art Development Agency).

Buckland's world-class status as a scholar was further acknowledged by the Cinopoetics Fellowship (£5,444) awarded to him by the Freie Universität Berlin, which funded a three-month residency (2016) as a Visiting Professor. The Berlin residency also produced a recent publication that combines traditional aesthetic theories of film, insights found in filmmaking manuals, and philosophical debates about 'knowing that' and 'knowing how' in order to analyse the editing in John Sayles's early films.

3.2 - Research infrastructure

Research proposals, funding bids and projects are supported at School, Faculty and University level.

At university level, **Buckland, Dibeltulo, Eichner, Steenberg, Treveri Gennari, Whitty, Wilson** and **Yelin** all received CRF Research Excellence Awards (£10,000-20,000 each), which allowed them to focus on the development of research projects (e.g. **Whitty's** *Somewhere a field* project exploring rural soundscapes in Devon) and funding applications. **SARU** received an Impact Accelerator award for *Sound Diaries*, enabling them to launch an open call for artists (for details see the ICS). Individual members of staff are also supported with teaching relief through associate lecturers, funded through the SoA or through the CRF, to complete projects or applications.

At Faculty level, formal and informal mentoring is available to ECR as well as experienced researchers. Each funding proposal undergoes a rigorous internal peer-review process, where two colleagues comment on improvements on draft proposals before submission. This process is administered by Faculty Research Grants Officers; additional support for future and ongoing research projects is given by Faculty Grants Panels, Research Managers and the RKE Committees led by the Associate Deans for Research and Knowledge Exchange.

In addition to the individual research budget that is available to every research-active member of staff, researchers can receive financial support to forge international connections. To highlight just some recent examples: **Jacoby** was funded to present his work at the European Association of Japanese Studies Conference in Lisbon (2017); **Semerene** received a travel grant for the *Lacan Écrits* Conference in Ghent (2018); **Lawson** participated in *When the Music Takes Over* conference in Salzburg (2018); **Turner** was awarded QR funding to participate in the Society for Cognitive Studies of the Moving Image conferences in Helsinki (2017) and Montana (2018); and in 2019 both **Eichner** and **Wilson** were funded to present their research at the annual meeting of the AMS in Boston.

In addition, the SoA supports the research groups to engage the wider public. Events organised by **PMRU** and **OBERTO** are usually free to attend thanks to strategic investment, allowing these research units to build up a following among practitioners and fans.

The University's commitment towards the **CIRIN** research network is demonstrated through making time and staff funding available: 2 ECR RFs will start in April 2021 and will have 0.2FTE dedicated to the organizational aspects of the network. Time is given to two Network leads (2x 0.2FTE) in order to coordinate and advance the Network's activities.

3.3 - Facilities

Excellent facilities are in place to support research at Oxford Brookes. The University invested over £100,000,000 in the John Henry Brookes Building (JHBB, completed in 2014), which offers state-of-the-art conference facilities used by Film and Music to host large-scale events, such as the two-day conference *Pleasures of Violence* (2019) organized by **Steenberg**, **Cateridge** and **Semerene** which used JHBB and in the adjacent Abercrombie building. The Documentary Club (run by **Cateridge** and **Steenberg**) has likewise found a home in the Main Lecture Theatre. The opera research unit OBERTO uses the Victorian Headington Hill Hall for its annual conferences; in addition, several graduate music student conferences were hosted there. The JHBB exhibition space Glass Tank showcased the research of **Treveri Gennari** (*Connecting Memories: Photos, Digital Tools, and Wellbeing*, with Sarah Quinton from the Business School) and **Whitty** (*Get some chalk on your boots! The Sounding Cultures of Football*). A major three-day online conference organised by **Nedyalkova** and **Treveri Gennari**, *Film Audience Movements and Migrations*, was due to be hosted in the JHBB; it was moved online due the Covid-19 pandemic and was successfully run in September 2020 with over 300 participants.

Further investments have significantly improved specific research facilities for Film and Music. The opening of the Cinema Room in 2015 has provided a bespoke space for the screening and study of films and is also the home of regular internal research talks as well as presentations from invited speakers. **SARU** has its own studio space for researchers and postgraduate students and has benefitted from capital investment from the CRF (£54,000) to support the purchase of IT and field recording equipment. Work in these dedicated spaces is facilitated by the expertise of the SoA's Technical Support Team.

As an investment in the future, the Faculty has committed to a new building on the Headington Hill Campus with a projected completion date of 2025 that will provide bespoke spaces for the creative arts, including audio recording and film-making studios and performance spaces.

The JHBB also houses Brookes' Library, which provides a good range of research literature and digital resources and is complemented by Oxford's rich library landscape, notably the Bodleian Library, which is open to researchers and research students from Oxford Brookes. The donation of the Paul Oliver Archive of African American Music has brought one of the largest collections of blues-related archival items and memorabilia to Oxford Brookes, a collection that will invigorate the activities of **PMRU**.

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

4.1 - Collaborations, networks and partnerships

Oxford Brookes proactively supports research collaborations, networks and partnerships with colleagues at other universities, both nationally and internationally through its Research Groups/Centres, RIKE networks and excellent facilities.

Strategic use of internal research funding is used to host interdisciplinary conferences at Brookes, such as *Pleasures of violence* in 2019 (organised by **Cateridge, Semerene, Steenberg**), supported though QR (£1,500). **Russo** was granted £5,000 of QR funding and £12,000 of HEIF funding from the RBDO towards the cost of hosting the 3-day SRN annual conference at Brookes in 2020 (postponed to 2021 due to the Covid-19 pandemic). As mentioned above, the named research units also have their own budget for events.

Support through workload hours allocated to active researchers has enabled Brookes staff to take leading roles in national and international academia. **Eichner** sits on the advisory board of the Institute of Austrian and German Music Research launched in 2020 at the University of Surrey. **Russo's** collaborative activities have enhanced his standing to the extent that he was elected as Secretary/Acting Chairperson, and currently Chairperson of the Screenwriting Research Network (SRN) by a membership of 600+ from over 50 countries. His other field of inquiry - i.e. migration as represented on screen media - led him to be invited to take part as an international expert in the project *The Crisis of the European Dream in audiovisual media*, funded through Spanish research funds and based at the University Rey Juan Carlos in Madrid (1.4). In 2016 **Treveri Gennari** took over the role of coordinator (together with Pavort-Overduin, Univ. of Utrecht) of the international HoMER network that has brought together scholars of cinema since 2004. She is also consultant of a project on Italian cinema 1945-1960 funded by the University of Milan and the Italian Ministry for Research, serves on the advisory board of the AHRC-funded project *Cinema memory and the digital archive* (Lancaster University) and is a member of the Europe-wide Time Machine Consortium which develops new technologies for preserving cultural heritage. **Yelin** is on the steering committee of MeCCSA, which represents all who teach or research media, communication and cultural studies in Higher Education.

4.2 - Indicators of wider influence

Several members of UoA33 take leading roles in the academic world by serving on:

- Editorial boards of prestigious international journal: *Journal of Italian Cinema and Media Studies* (**Russo**) *Journal of Screenwriting* (**Russo** until 2017), *L'avventura: International Journal of Italian Cinema and Media Landscapes* (**Russo**), *Music Analysis* (**Griffiths** until 2017), *Die Musikforschung* (**Eichner** as abstracts editor), *Muzyka* (**Eichner**), *New Review of Film and Television Studies* (**Buckland** as principal editor 2006-2017, on editorial board since 2017; **Russo** until 2016), *Popular Music* (**Griffiths**), *Rivista Italiana di Musicologia* (**Palidda** until 2018), *Schermi. Storie e Culture del Cinema e dei Media in Italia* (**Treveri Gennari**), *Signata: Annales des sémiotiques* (**Buckland**).
- Editorial boards of book series by academic publishers such as Continuum, Mimesis and Routledge.
- Peer-review processes for journals (e.g. *Journal of the American Musicological Society*, *Cinema Journal*, *Journal of the Royal Musical Association*, *Revenant*, in addition to those mentioned above) and international academic publishers such as Amsterdam University Press, Berghahn, Blackwell, Bloomsbury, Boydell, Brepols, Brill, Cambridge University Press, MIT Press, Palgrave Macmillan, Oxford University Press, Routledge and more.

Eichner, Treveri Gennari and **Whitty** are members of the AHRC Peer Review College. **Eichner** is regularly asked to evaluate research proposals for the Research Foundation Flanders and the Österreichischer Wissenschaftsfond. Other work on award panels and juries includes **Russo** serving on the jury of the Italian cultural association *Red Shoes UK* and **Steenberg** being a jury member of the Morris Award of the *Canadian Journal of Film Studies* (2016). **Wilson** chaired the Janet Levy Award Committee

of the American Musicological Society in 2018. She was also a juror of the 2020 BBC Music Magazine Awards. **Yelin** has judged the Feminist and Women's Association Book Prize.

Researchers from Film and Music are frequently invited as speakers at international conferences, workshops and seminar series.

- Examples of recent academic keynotes include "Myth and Narrative in American Post-Classical Cinema" (Rome 2014, **Russo**), "Symbolic Meanings in Filmic Discourse" (Berlin 2016, **Buckland**), "Revisiting Videogame Logic: Impossible Storyworlds in the Contemporary Hollywood Blockbuster" (Gdańsk 2017, **Buckland**), "Thalasso Cinema" and "Death Drive Cinema" (New York 2017, **Semerene**), "Opera: Highbrow, Middlebrow, Lowbrow... Elitist?" (John Bird Lecture Cardiff 2018, **Wilson**), "Stylometric Analysis of Character Dialogue in *The Darjeeling Limited*" (Milan 2018, **Buckland**; subsequently published in the *Journal of Screenwriting*), "The ID-entity Crisis of the European Dream" (Madrid 2019, **Russo**), "We have never been cis" (Rome 2019, **Semerene**), "The World of John Wick" conference (Indiana-Bloomington 2019, **Steenberg**).
- **Eichner** has been invited to speak at conferences in Austria and Germany (Vienna 2014, Oldenburg 2019, Greifswald 2020). In 2015 **Griffiths** was invited to the 2nd international summer school on *Methods in Popular Music Analysis* in Osnabrück; **Mira** spoke at postgraduate seminars in US universities (Bryn Mawr, Columbia University); and **Russo** was invited to the 13th MAGIS International Film Studies Spring School (University of Gorizia, Italy, 2015) to deliver a workshop on cyborgism and puzzle narratives. In 2017 **Yelin** spoke at the film, music and interactive media festival South by South West (SXSW) in Texas, one of the biggest events of its kind globally. **Russo** was also invited to give a talk about adapting real events in historical dramas at a Symposium in Screenwriting and Literature (Bucharest 2020, online).
- **Eichner** regularly chairs panels at the Medieval and Renaissance Music conference. **Russo** has chaired panels and AGMs at the annual SRN conferences throughout the last decade. **Palidda** convened a panel "Negotiating identities on the republican and imperial stages of Europe c.1800" at the first online conference of the Royal Musical Association (2020).
- **Russo** has been invited (every other year since 2017) as visiting professor on the MFA Writing for TV run by Stephens College at the Jim Henson Studio in Hollywood.

4.3 - Engagement with diverse communities and publics

a) Key users, beneficiaries or audiences

Beyond the impact generated by **Treveri Gennari**, **Whitty** and **Wilson**, which is evidenced in the Impact Case Studies, most active researchers of UoA33 reach out to wider audiences through writing, broadcasting, pre-concert and pre-screening talks, exhibitions, sound walks and maintaining an active profile on social media to disseminate their research.

Scholars in UoA33 regularly turn their research into books that reach wider audiences. **Cateridge's** *Film Studies for Dummies* has been translated into Dutch. On Amazon the book is not only recommended to fans; a teacher also praises it for its usefulness to teaching A-level film studies. **Buckland's** *Film Studies: An Introduction: Teach Yourself* has likewise been praised by online communities (e.g. on Goodreads) for making film theory accessible to non-academic readers and viewers. **Lawson** co-authored the guide *100 Greatest Film Scores* aimed at the film-going audience; he followed up its publication with appearances on radio and local television as well as the series "100 days of 100 scores" on Twitter. **Wilson** likewise accompanied the publication of *Opera in the Jazz Age* with a Twitter campaign that engaged (potential) readers through bite-sized best-of stories.

Since 2016, **Cateridge** and **Steenberg** have co-organized screenings of film classics at Oxford cult cinema The Ultimate Picture Palace. Students also have an opportunity to get involved in this series, giving them valuable work experience. Screenings of the Oxford Brookes Documentary Club (likewise organised by **Cateridge**) attract a regular audience from the community. At a screening of the film *Notes on Blindness* in March 2020, which was also part of the *audiograft* festival, audience members used virtual-reality equipment to immerse themselves into the experience of visually impaired people, with one participant stating explicitly that this made him "understand better how the world seems with blindness".

Jacoby regularly curates retrospectives of classic Japanese films at the festival *Il cinema ritrovato* (Bologna), and has curated programmes of Japanese film for the British Film Institute (including a retrospective of director Hirokazu Koreeda in 2019), the silent-film festival *Giornate del cinema muto* (Pordenone) and the Museum of Modern Art in New York.

SARU's *Sound Diaries* project (**Whitty**) has engaged with organizations and venues such as Tate Modern, Oxford Contemporary Music, Wordsworth Museum, Dickens Museum. Its podcasts were also featured on BBC. *Audiograft* has engaged with grassroots community arts organisations in Oxford including Ark-T and Fusion Arts as well as local arts venues MAO and OVADA.

The project *Co-Creating Urban Pleasures* (part of the 4-year EU-funded *Co-Creation* project) brings together three partner organisations worldwide (Universidade Federal Fluminense (UFF), ESPM Rio, Oxford Brookes) with UoA33 represented by **Chandran**, **Dibley**, **Treveri Gennari** and **Wilmshurst**. The objective of the project is to explore the relationship between urban neighbourhoods and entertainment, in order to find out the role of leisure and the significance of urban recreational spaces: within this remit it aims to create sustainable and cohesive communities and seeks to provide participants with new, transferable skills and opportunities for self-expression and networking. The team from UoA undertook field research in Rio de Janeiro (August 2019).

b) Further activities and impact (not covered by ICSs)

Yelin founded and continues to convene the *Celebrity Culture Club*, which brings together academics, media folks, and the public to analyze media culture. These events have become a focal point for representatives from diverse fields such as publishing, marketing, graphic design, television, consumer insight, government and public sector, fine art, psychiatry and medicine to reflect on celebrity culture and to inform their (media) work through a change of perspective.

Jacoby maintains an active profile as film critic for *Sight and Sound* and has contributed to *The Times*, the *Times Literary Supplement* and the *Japanese Times*. **Semerene** has worked as a film and film festival critic for *Slant Magazine*, *Huffington Post* and *Brasil Post* for over ten years. **Turner** modelled research as part of his teaching by writing an article on the British Board of Film Classification for *Media Magazine* and by supporting two undergraduate students to have their articles published in the same issue. **Steenberg** represented Brookes in the Living Library at Oxford's Curiosity Carnival and commented on local and national radio on Disney's *Frozen*. **Wilson** brings the debate about opera and elitism to general (*Sunday Times*, *History Today*) as well as music-oriented audiences (*BBC Music Magazine*). An article published on *The Guardian's* music blog in February 2014 attracted 252 comments from opera lovers and detractors. **Yelin** was offered a regular column by *The Independent*, and her coverage of the media storm around Meghan Markle received international attention.

Eichner and **Wilson** regularly appear on radio programmes such as *Opera on 3*: **Wilson** has contributed to "Building a Library" and "Britain in Ten Operas", and **Eichner** brought her Wagner expertise to "Faith in Music" hosted by James Macmillan for BBC Radio 4. They also contribute programme book essays for the Royal Opera House, Welsh National Opera, Glyndebourne, English Touring Opera, Wexford and Bavarian Radio, which are read by hundreds of audience members. **Eichner** has given pre-performance talks for Garsington Opera, the BBC Proms, the Royal Opera House and early-music ensemble Stile Antico; **Palidda** for the Baroquestock Music Festival and the Istante Collective; **Wilson** for Glyndebourne Touring Opera, ENO and the Royal Opera House.

A range of compositions and sound artworks by **Whitty** were publicly performed. The composition *what happens when nothing happens* was commissioned by *Music We'd Like to Hear* and broadcast on BBC Radio 3 (2015). *you have not been paying attention again* was recorded by SET Ensemble for CD release (Consumer Waste: 2015). The field recording project *somewhere a field*, which explored the sounding culture of a field in Devon (2013-2017) resulted in the performance of *exhausted by place* by Trio Aporia at Kings Place, London (2016); and *another field* was performed by [rout] at the Holywell Music Room, Oxford (2017). *nature is a language - can't you read*, was commissioned by Icebreaker, recorded for CD release (forthcoming in 2021: Metier) and performed at Kings Place, London (2018). The CD *Grist* by

Dutch flutist Jos Zwaanenburg (2014: *Metier*) was the result of a collaborative SARU project and also featured compositions by **Dibley**, *Chatzigannis* and *Cornford* (UoA 32).

Some members of the team continue to develop their practice-based and creative profiles beyond the generation of research outputs. **Russo** is one of the regular staff writers of the animated *Topo Gigio – The Series* (for Italian RaiPlay/RaiYoYo network, MoviMenti Productions) aimed at preschoolers and primary schoolers and families; released in 2020 and now in pre-production with Season 2, the show will certainly generate economic and cultural impact among young as well as older audiences, with potential for international distribution in future years. Furthermore, the vitality of the research culture at Brookes is indicated by the engagement of colleagues who are not on research contracts. For example, *Chandran* has produced a pilot for a shot-format drama series that was released on Amazon Prime in 2020.

Two future ICSs are already in preparation, which will ensure the sustainability of our impact. Based on previous sonic art works and developed into an hour-long ambient composition, **Dibley** has created the *Sonic Explorer*, a "time-travelling sonic exploration" which he presented at the *Cogwarts Festival* in Llangollen and *Steampunk Wales* in 2019. A series of follow-up performances were planned for 2020. These are now rescheduled for 2021: *audiograft* Oxford (April 2021); Leeds Armley Mill (May 2021); Bressingham Norfolk (July 2021); Hastings Flight of the Jabberwocky (September 2021). Consisting of a quadraphonic work that is an hour long and is redeveloped for every installation, the audience are asked to complete a series of questions about their experience of sonic art. This data is collected at each venue and will form part of an article analysing the impact of sonic art.

Eichner is currently working on a monograph in her second research area, *Cloistered voices: Music and monasteries in early-modern Germany*, which grew out of her British Academy Fellowship. She has curated the musical exhibits for the 2016 exhibition about the painter Michael Ostendorfer in Regensburg 2017 and contributed an essay about early-modern musical cultures in Regensburg to the exhibition catalogue. Another essay will follow in 2021 for the exhibition *Stiften gehen* in the Maximiliansmuseum Augsburg, on the funding of polyphonic music in Augsburg nunneries. Close collaborations with performing artists are built into the research project: together with the renowned early-music group The Brabant Ensemble, Eichner created the concert programme *A Monk's Life*, which was performed in Oxford and at the National Centre for Early Music in York in 2020; the latter concert was streamed to a global audience, with one listener commenting "I'm currently self-isolating in recovery phase in Coventry. This is the BEST medicine".