

Institution: King's College London
Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies
1. Unit context and structure, research and impact strategy

CONTEXT AND STRUCTURE

KCL's submission to UOA33 comprises two departments of the Faculty of Arts and Humanities: Film Studies and Music. Alongside the Departments of Culture, Media and Creative Industries and of Digital Humanities (submitting as UOA34), these departments form the Arts Cluster of the Faculty. REF2014 saw separate submissions from Film Studies and Music; for REF2021 the two departments are submitting jointly in the context of emergent synergies and interdisciplinary collaboration across the Arts Cluster, particularly around the creative arts. Film Studies and Music are similar in size (17 and 17.1FTE respectively). While they share strategic aims and common processes as part of the Arts Cluster, they have distinctive disciplinary and interdisciplinary profiles.

Film Studies is distinctive for the depth and breadth of its coverage of the history and theory of global cinema; it thrives on its location in central London, using its proximity to specialist research libraries and world-leading film and art institutions for collaboration as well as inspiration in its research and impact strategies. The Department aims to facilitate individual and collaborative research of the highest quality in all major sub-fields of the study of film – industrially, historiographically and theoretically.

The research strengths of the Department of **Music** lie in the cultural history of Western music, jazz, film music, ethnomusicology and musical composition. The Department has attracted and retained distinguished researchers and graduate students from around the world. Building on these strengths, the Department has promoted research across sub-disciplinary boundaries, fusing historical, anthropological and practice-based research. Research in composition is anchored in Western modernity, but draws from diverse cultural traditions and engages topics, musical ideas and practices spanning the Middle Ages to the present.

STRATEGIES FOR RESEARCH AND IMPACT 2014–21

The strategies of both departments are aligned with KCL's strategy for research and impact (see REF5a), which aims to build on disciplinary excellence and to foster transformative research that crosses disciplines and changes paradigms. For REF2014, the two UOA33 submissions articulated objectives with regard to sustaining their disciplinary base, promoting interdisciplinarity, realising collaborative projects, embedding impact and supporting ECRs and PGRs.

Strong evidence of the dynamism and vitality of UOA33's research environment is represented by increases of over 100% in PhD awards and research income. As recorded in REF4a, PhD awards 2013–20 are 112.25, compared to 43.5 across the two REF2014 submissions. REF4b records £3,261,985.47 in research income 2013–20, compared to a combined total for research income and income-in-kind of £1,202,907 for REF2014.

In **Music**, further evidence that REF2014 objectives have been met and exceeded is patent in the following achievements:

The research base has been sustained by a staffing policy shaped by a two-pronged emphasis on disciplinary and interdisciplinary innovation; the REF2014 submission indicated the incorporation of ethnomusicology (Stokes [appointed 2012], Moehn [2012] and Schofield [2009]) and early music (Dillon [2013]), which brought new visions and methodological perspectives that have proven catalytic in transforming research culture, as evident in REF2 research outputs and in the *Resounding Societies* ICS. The appointments of Schwartz [2017] (20th and 21st century) and Willson [2015] (19th century) to permanent positions, and the arrivals of Rindom [2019] and MacGregor [2020] as British Academy Postdoctoral Fellows, revitalised Music's already substantial basis for research in opera and music theatre (Benjamin, Fend, Parker, Wiebe). Following the

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retirement of Keeley, Music welcomed Nesbit [2018], thus reinvigorating expertise in composition. As planned in REF2014, these appointments allowed greater focus on 20th-century and contemporary culture, consequently expanding chronological and disciplinary spread in our areas of expertise.

The project Musical Transitions to European Colonialism in the Eastern Indian Ocean (MUSTECIO), led by Schofield, was completed in 2015 and resulted in 19 publications. It established that rich historical archives exist for North Indian and Malay music history before 1900, developed new methodologies for the study of these archives and a new model for the transition of regional knowledge systems through European colonialism. Likewise, Music in London 1800–1851 (MUSLOND 2013–18), led by Parker, approached music history through socio-political frameworks, facilitating dialogue between music history and related disciplines. Outputs include 15 edited books and journal special issues and 5 monographs.

As well as the disciplinary and interdisciplinary strengths represented by REF2, the Department has implemented activities focused around sub-disciplinary boundaries, such as the Ethnomusicology, History and Critical Theory Forum convened by Stokes, alongside other multidisciplinary fora such as project-centred research groups and ‘research kitchens’, sustaining exchanges between research teams and individual investigators.

Music has become profoundly outward facing; beneficiaries of its research can be found across the world, while collaborating institutions in London have included the British Museum, the British Library and the Royal Opera House (ROH). Works by King’s composers have been commissioned, performed and recorded by world-class soloists, ensembles, orchestras and opera houses and broadcast by radio and television internationally. Salient examples include the ROH premiere of Benjamin’s *Lessons in Love and Violence* and multiple commissions of his *Dream of the Song*. Stokes’ involvement with Oxford Maqam has resulted in 16 concerts worldwide. Leech Wilkinson’s collaboration with the Helios Collective – *Dido and Aeneas Reimagined* – exemplified the radical performance of classical scores. Benjamin has continued to conduct contemporary music, with 25 engagements in Europe and the USA. The King’s Choir has been a versatile vehicle for research and outreach by both musicologists (Fort and Dillon) and composers (Keeley, Milstein and Nesbit). King’s ensemble-in-residence, Lontano – with its commitment to living composers and the work of women composers – plays an invigorating role.

This research engagement and outreach activity underpins two UOA33 ICS: Opera for the Twenty-First Century focuses on Benjamin’s stage works, which have transformed attitudes towards new opera and its programming, bringing financial and reputational benefits to cultural institutions; and Resounding Societies, directed towards the preservation of lost or endangered musical traditions, unites research into medieval European song culture (Dillon), early 20th-century Egyptian popular music (Stokes) and lyric traditions from early modern India (Schofield). Their work has led to changes in museum and archive practice to include music and performance as part of institutional policy by curators, transforming public perception by providing connection to musical heritage for diverse and international audiences and changing performers’ practices.

Further evidence of Music’s impact activity includes the Mozart and Material Culture open-access website, which offers new insight into Mozart’s life and music, a pilot of a larger project planned for the next REF period. Eisen also consulted on two other projects, *Mozart 225* (200-CD set from Decca Classics and Deutsche Grammophon) and *Mozart 250* (a concert series by Classical Opera under Page). A further commitment to widening participation is evident in Music’s development of the St Georges–King’s Music Academy (led by Cavett, Schofield and Head) – a programme to bring music education and individualised coaching to children from ethnically diverse local state primary schools. The programme won a 2018 King’s Award for ‘Most Significant Commitment to Widening Participation and Social Mobility’.

Since 2014, Music has hosted 7 ECRs as externally funded independent postdoctoral fellows. MUSLOND involved 5 postdoctoral researchers, while MUSTECIO supported 4 postdoctoral researchers and 2 PGRs.

In **Film Studies**, evidence of the achievement of REF2014 objectives includes the following factors:

An increase from 15 to 17FTE enabled the Department to sustain critical mass in major areas of focus while enhancing expertise in popular cinema and transnationalism (Smith [appointed 2016]), theoretical and historiographical expertise in new media and media histories (Scheible [appointed 2016]), independent cinema, contemporary global art cinema and theoretical and historical work on gender and sexuality (Gorfinkel [appointed 2017]). Mann, a fixed-term ECR (2018–22), has brought further expertise in media and film practice.

Research productivity has been high. Over half of the Department's academic staff have published 10 or more outputs; over two thirds of the Department have published substantial monographs; over one third have had an edited volume published as sole or co-editor, in several cases in addition to a monograph. Quality is demonstrable through major prizes for publications not only at all career levels from ECR to Professor but also among PGRs (see Sections 2 and 4).

Research in the Department has been underpinned by an unwavering commitment to equality and diversity, with several submitted outputs in this cycle, as in the last, testifying to cutting-edge research into gender, sexuality, race and ethnicity. Examples include *Queer Cinema in the World* (Galt) and *Extraterritoriality* (Fan).

All members of staff participate in knowledge exchange and impact activities with a range of cultural partners (see Section 4). For REF2014, the Department focused its impact activities on targeted audiences, with an emphasis on London. Film has since developed its impact strategy in three ways: (1) it has built on the existing relationship with the BFI to collaborate on a series of film seasons and festivals; (2) it has diversified beyond a focus on European cinema by adding expertise and activities in world cinema, especially those of North America and East and South Asia; and (3) it has broadened relations with other arts and media and developed outreach activities further to audiences beyond academia. This is reflected in the ICS Intersections of Cinema and Art, underpinned by Balsom's research on experimental documentary and artists' film, and in wider impact activity, including work by Fan, Berry and Choi on East Asian Film, which has significantly expanded and diversified audience engagement, in part through organisation and involvement in film festivals. Internal funds totalling over £90,000 have supported activities that have effected local, national and international change across beneficiaries that include galleries, museums, film festivals, their audiences and artist-filmmakers.

Film's PhD programme continues to recruit the best students and to prepare them for entry to the job market. The success of our training and research programme is exemplified by the fact that a significant proportion of PGRs have secured fixed-term and permanent academic posts after completing, both within the UK and internationally. Our PGR student body has grown in line with Faculty and College initiatives for internationalisation and inter-institutional partnerships: with joint programmes with the National University of Singapore and the University of Hong Kong. Staff exchanges also exist with these institutions (Berry, Choi, Fan and Galt), along with Jawaharlal Nehru University (Betz) and the Humboldt-Universität in Berlin (Erica Carter – a shared appointment with German submitted to UOA26 – and Wheatley), further internationalising our research environment.

Underpinning processes and interdisciplinary research

In both departments, research and impact are overseen by a Departmental Research Committee (DRC) and by a Research Lead and an Impact Lead, who work closely with the Head of Department. DRCs report to the Faculty Research Committee, while a separate Faculty committee considers Impact and Innovation. Each department, meanwhile, benefits from a localised research culture, which has developed organically in keeping with the shape and orientation of their respective disciplines.

In **Music**, the DRC oversees planning and implementation. It organises annual away-days and events to stimulate debate, supports excellence by individual staff and research groups, supports

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collaboration, public engagement and impact, advises on funding applications and seed-funds new initiatives. A Colloquium Series provides a weekly meeting place for all students, research and teaching staff, emeritus colleagues, alumni and the public.

In **Film Studies**, staff and research students convene for fortnightly seminars, reading groups and informal encounters. In addition to showcasing the work of invited external speakers, the Research Seminar Series features presentations from final-year PGRs, providing a supportive forum in which to test ideas and participate in constructive debate. Reading groups bring together staff and PGRs working in different areas of film studies, including: KCLoseAnalysis; Film and Philosophy; Cult Cinema; East Asian Cinema and Buddhism.

Both departments support interdisciplinary research initiatives relating to their respective disciplinary fields and collaborate with the Arts and Humanities Research Institute (AHRI) and its constituent Centres. AHRI initiatives to facilitate exchanges between academia and the public have included the Arts and Humanities Festival, an annual public-facing event until 2017; the contribution of Music to the festival was extensive, including 12 separate events involving concerts and recitals (some featuring premieres of new works), talks and roundtables in collaboration with other departments and external performers and organisations. The AHRI has since sought new ways of encouraging interdisciplinary collaboration with external partners in order to support the development of high-quality public-facing outputs. In 2018, it launched the REACH Space – a creative and experimental hub for pop-up projects, events and conversations. With its support, Hodgson ran an international symposium on Algorithmic Music (2019).

Film is connected collaboratively (through Balsom's lead) with the Departments of Digital Humanities and English through a Media History and Aesthetics Working Group, while Carter leads a new working group on the archive (see below). Colleagues in Music have also collaborated with King's Digital Lab (which supported Eisen's Mozart and Material Culture project – see Section 3) and engaged in doctoral supervision and training across disciplines.

Open research

While both Film and Music benefit from College support structures for Open Research (see REF5a), UOA33 is also a keen promoter of it. In Music, for example, Schofield advocated for open-access publishing before it became mandatory, publishing *Tellings and Texts* (2015) with Open Book Publishing. Schofield's 2018 public lectures at the British Library (BL) are available as podcasts, with accompanying postings for the BL's Asian and African Studies blog, under Creative Commons Licenses. Music's strengths in opera studies underwrote KCL's most successful MOOC to date, *Inside Opera: why does it matter?* – designed by Willson (launched 2018). This free course (co-organised with the ROH and the V&A) leads learners through 400 years of opera history, opening research to large sectors of the public (18,500 participants to date). Another example of Music's commitment to open access is the website *Mozart and Material Culture* (see above). In Film, Cooper and Wheatley's editorial involvement in the open access journal *Film-Philosophy*, Scheible's work for *Media Fields Journal*, Balsom's contributions to *TateResearch* and Shiel's to *Mediapolis: A Journal of Cities and Culture* provide further examples of commitment to open research.

Research integrity

KCL's Research Integrity Office (see REF5a) leads on research integrity and on the implementation of the UK Concordat for Research Integrity. At Faculty level, research integrity is overseen by the Vice Dean for Research as 'Research Integrity Champion'. Five research integrity advisers have been appointed (2020) to lead on the provision of training in research integrity for staff and PGR students and to develop bespoke arts and humanities approaches. Enquiries around research misconduct and formal cases are managed by the KCL Research Ethics Office, while staff and PGR students benefit from training on issues of plagiarism. The Ethics Office manages ethical clearance for research involving human participants. In Music, where ethnomusicological research is a prominent strand, an annual Back from the Field workshop for graduate students functions as a forum for discussing ethical issues.

FUTURE RESEARCH AND IMPACT STRATEGY

The research and impact strategy 2020–25 will focus on reaping the benefit of synergies around creativity across the Arts Cluster of the Faculty, while sustaining the disciplinary identities of the constituent departments. The significant research-practice and performance orientation of Music will be extended to Film Studies in the context of cluster-wide investment in Creative Practice, also drawing in CMCI and Digital Humanities and exploiting energies around digital creativity. While Music will sustain its practice-led research in composition and performance, Film will respond to the increasing ubiquity of digital video in everyday life, and to the growth of research-by-practice, through capturing the expertise of staff in camera-based filmmaking and video-essays for teaching and research. This will be extended to PhD by practice opportunities.

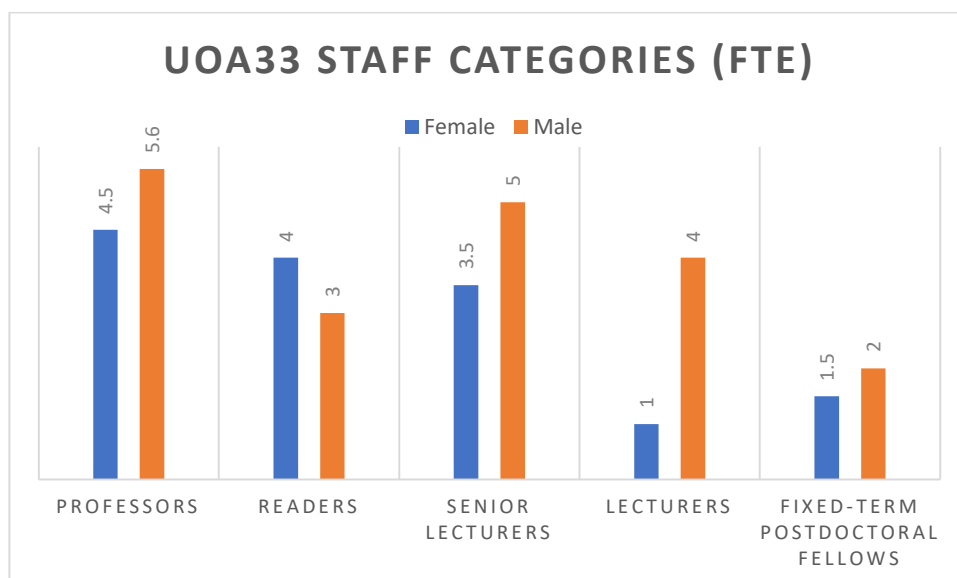
Specific initiatives will include major collaborative and interdisciplinary funding bids: Rethinking Musical Modernity in the Middle East and North Africa (Stokes, EU Horizon), Musical Lives (Dillon), Decolonising British Film History (Napper) and Digital Maps and Models of Los Angeles Movie Studios (Shiel). Significant impact initiatives will include the development of Dillon's Things that Sing, Eisen's Mozart and Material Culture and the Inside Opera MOOC.

While the COVID-19 crisis has led inevitably to challenges around the accessibility of archives, it has also drawn attention to their fragility and the need for innovative approaches to archival research, in the context of ongoing technological change. We predict that this will become an increasingly crucial factor in staff and PGR research, as well as in research training and archive-based teaching initiatives. New collaborative work on the methodologies of archival research is in development and colleagues are planning research projects around specific resources (eg Stokes on the 1750 *Regaibiyee Manuscript* at the British Library, from 1750; Napper on the BFI National Archive; Shiel on the UCLA Film and Television Archive; and Carter on the DEFA-Stiftung/Bundesarchiv-Filmarchiv, Deutsche Kinemathek, Berlin).

2. People

STAFF PROFILE

UOA33 is submitting 34.1FTE. Music has 17.1FTE, of whom 14.6 are permanent staff and 2.5 fixed-term ECRs. Film has 17FTE, including 2 part-time staff and 1 fixed-term ECR. The gender distribution across UOA33 is 57% male/43% female and the staff profile is conspicuously international. UOA33 is distinctive in its support of ECRs, who make up 11.5% of Category A staff. The distribution of FTE staff across grades by gender is represented in the graphic below, where the near equal gender balance in more senior posts provides evidence of proactive approaches towards equality in promotion procedures.



STAFFING STRATEGY

While the overall FTE has remained relatively stable since 2014, the current cycle has seen a number of appointments resulting from retirements or staff mobility and a substantial recruitment of ECRs.

In **Music**, to ensure sustainability, all new permanent appointments have been at Lecturer level, while accounting for the Department's commitment to chronological and specialism spread. Four lecturers have been appointed to permanent positions (Fort, Nesbit, Schwartz and Willson), replacing two professors and two senior lecturers in comparable fields. Music has welcomed seven independent postdoctoral fellows and nine researchers on funded research projects.

KCL has demonstrated its strong commitment to **Film Studies** through investment in line with previous departmental research strategies: the 9 new appointments 2008–14 have been followed by 2 replacement posts and 1 new post in 2014–21. As noted above, the increase since REF2014 from 15FTE to 17FTE has enabled the Department to sustain critical mass in major areas of expertise while adding specialist areas that enhance our provision (see Section 1).

STAFF SUPPORT AND DEVELOPMENT

Induction, mentoring, probation, appraisal and training

UOA33 staff, including ECRs, benefit from a wide range of support for academic and personal development, provided at College, Faculty and Departmental level. New appointees attend a Faculty Induction covering all aspects of the research portfolio including internal and external funding applications and policies, Open Access, Research Integrity, the AHRI and King's Digital Lab. All appointees are assigned a mentor for regular meetings to discuss training needs, agree targets for teaching and research and offer advice on career development and academic leadership. Senior colleagues act as mentors for fixed-term researchers and mentor one another. All staff participate in an annual Performance Development Review (PDR) with a senior colleague, who has undergone appraiser training. This provides opportunities to reflect on progress against previous targets, agree future targets (including research and impact funding applications and publication plans), development needs and long-term aspirations.

Staff benefit from training opportunities to enhance their career development; these range from established schemes at College level, including the Leading Researchers and Emerging Leaders programmes (see REF5a) and training opportunities provided by the Centre for Research Staff Development and, for funding applications, by the Arts and Sciences Research Office, to more discipline-specific training provided at Faculty and Departmental level. The AHRI offers training workshops and sessions across the Faculty, many focused specifically on social engagement. PhD supervisors attend mandatory training sessions in supervision and all staff involved in recruitment, of academic staff and PGR students alike, are required to participate in Equality, Diversity and Inclusion training, through KCL's Diversity Matters courses.

Career progression

Robust processes for promotion across all career stages are set out in the Faculty's Academic Performance Framework, which, as well as a focus on innovation in education, maps the criteria for evaluation of research and impact activity and achievement and sets out graduated expectations. All stages of promotion are informed by at least two external reviewers of international standing. In 2019, King's introduced a new Professorial Pay Framework (PPF) with a 3-tier promotion structure, designed specifically to support King's commitment to equal pay. Excellence in research, as well as UOA33's commitment to equality and diversity, are witnessed by the pattern of promotions among its staff. From 2014–21, 12 staff have been promoted to Senior Lecturer or Reader and 3 to Professor, with a roughly equal gender balance. UOA33's professoriat has also benefited from the PPF, with a marked preponderance toward the recognition of female staff.

Research leave

The sustainability of UOA33's research environment is supported by a structured system of research leave. All permanent members of staff are eligible to apply for six months' leave on completion of six semesters of service. Research leave allows staff to be relieved of teaching and administrative duties to concentrate on a defined project of research with specified outcomes. To ensure continuity, PhD supervision continues during research leave. Both departments have actively supported and benefited from externally funded leave, as evidenced by a substantial number of fellowships, involving 46% of staff in Music and 17.6% of staff in Film (see Section 3).

Research and impact support and incentives

All staff are able to draw on an Individual Research Allowance of £1,000 for expenses relating to research and impact activities. Additional resources to support research and impact are available through the Faculty Grant schemes and from departmental research budgets (see Section 3).

EARLY CAREER RESEARCHERS

UOA33 has had success in recruiting ECRs, whether as externally funded postdoctoral fellows or as permanent appointments. ECRs are fully fledged members of the Department and sit on all committees, making a decisive contribution to the research environment; they benefit from an array of support services and are also integrated into a robust structure of representative committees. They are also supported by the Centre for Research Staff Development (see REF5a).

Evidence of the significant contribution made by ECRs, and of the support they are offered, is manifest in the activities they have led; conferences convened during their tenure and subsequently include Musical Aesthetics in 19thC Britain (K. Fry), Algorithmic Music (Hodgson) and Sound and Multiplicity (Williams).

POSTGRADUATE RESEARCH STUDENTS**Profile**

This REF period has seen a significant increase in the number of PGR completions and the diversity of the cohort. As recorded in REF4a, 112.25 PhDs have been awarded in UOA33 in the period 2013–20, representing a >150% rise over the total of 43.5 recorded in the two REF2014 submissions. Joint PhDs with international partners and a decisive movement towards interdisciplinarity both testify to the vitality of UOA33's environment for PGRs.

In **Film Studies**, in addition to the vibrant KCL-based programme, there are opportunities for joint PhDs with international partners: Hong Kong University (HKU) and the National University of Singapore (NUS). Supervision is spread across the discipline and is also interdisciplinary. Co-supervision arrangements have existed with 6 Arts and Humanities departments and with the Lau China Institute and the Faculty of Nursing and Midwifery; one PGR is co-supervised with the Slade School of Art, UCL. Collaborative doctoral awards have permitted joint supervision with cultural partners including the Royal Opera House and Lux. 34 students are currently registered for the PhD.

In **Music**, the PGR demography has become increasingly diverse: one-third of those who completed their theses and almost half of our current doctoral students are from outside the UK and one quarter are over 40 years old. Roughly half of current PGRs and one-third of completed PGRs are/were fully funded (totalling 40 competitive studentships, including 22 from the London Arts and Humanities Partnership and 8 KCL International Studentships). Many international PhD students were funded by foreign governments or by collaborative research projects, including by the European Research Council (ERC), DAAD (Germany), CAPES (Brazil), Commonwealth Scholarship (India), the Sino-British Fellowship and the Malaysian, Taiwanese and Chinese governments. Joint and interdisciplinary supervision has occurred with UCL (Anthropology), HKU, UC Irvine, Pennsylvania and Texas; and within KCL, with the Departments of Comparative Literature, English, History and the India Institute. 46 students are currently registered for the PhD.

Supervision and progress monitoring

Primary supervisors have responsibility for the academic progress and pastoral care of PGRs, with the support of a second supervisor. Excellence in supervision is incentivised at College level through the annual Supervisory Excellence Award, with 2 colleagues per Faculty nominated each year; Cooper (Film) was one of the two nominations from Arts and Humanities in 2017 and Parker (Music) was an award winner in 2014.

Progress across key milestones in the PhD 'journey' and completion of important training objectives are monitored via six-monthly reviews completed by students and supervisors online. In tandem with pastoral support from supervisors, the robustness of these protocols is such that completion within the standard four years has been outstanding across UOA33.

Training

UOA33 supports a wide variety of PGR training opportunities, relating to wider skills and experience and discipline-specific training. Students and supervisors agree an initial assessment of training needs and completion is regularly monitored. At the College level, the Centre for Doctoral Studies holds inductions for new students and provides development courses for supervisors. The London Arts and Humanities Partnership (LAHP – see REF5a) provides funding and training. Bespoke language training is provided by the Modern Language Centre at King's.

At discipline-specific level, in **Film Studies**, all PGRs are expected to attend the programme of research seminars and PGR presentations as a fundamental aspect of their training, including an annual conference at which first-year PGRs present work in progress to academic staff, MA students and an external guest speaker. Further training tailored to film studies research skills is provided within the Department and through partnerships in London. The Department is a member of the University of London Screen Studies Group (SSG), which supports specialised Methods Training for students engaged in screen-related research with specifically dedicated day-long events. PGRs have also benefited from training programmes provided by the Economic and Social Research Council-funded London Interdisciplinary Social Science Doctoral Training Partnership.

In **Music**, an important training provision is the Ethnomusicology, History and Critical Theory Workshop – hosting guest speakers at events attended by doctoral students and staff invitees from KCL, SOAS, RHUL and other London music institutions. Students present their work regularly in seminars and concerts and participate in the Annual Research Student Conference. There is also a yearly conference with UNC (Chapel Hill), alternating between North Carolina and London. Composition students take part in regular seminars led by a senior colleague and are offered the opportunity to have their music workshopped by our ensemble-in-residence Lontano. They also benefit from the events organised by the Institute of Musical Research.

The benefits of this rounded training for PGRs in both departments are evident in invitations to international conferences and by prizes: two PGRs won the annual KCL Elsevier Outstanding Thesis award; other achievements include the Norman McLaren-Evelyn Lambart Award for the Best Scholarly Article in Animation (Husbands, 2014), the Susan Hayward French Screen Studies Prize (Watt, 2019), the British Society for 18th-century Studies President's Prize for the best PGR conference paper (Templeton, 2016) and 1st Honorary Mention for the International Musicological Society's first Outstanding Dissertation Award (Liao, 2018).

Facilities and support

In addition to facilities on the Strand Campus (including the recently refurbished Bush House complex, with state-of-the-art educational and social spaces), doctoral students benefit from 130 PGR workstations. The Maughan Library offers further PGR-only study space, as well as break-off spaces for discussion, and both departments provide dedicated social and study spaces. PGRs may also draw on funds for research expenses. The competitive PGR Small Grants scheme offers funds for individual projects involving fieldwork, archival research, conference attendance, concerts and

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the acquisition of special equipment; the Events component supports collaborative projects. In Music, the Faculty awarded 42 grants totalling £23,198 with amounts ranging from £150 to £2,000. Further funding was provided for PGR-led activities by LAHP (£1,760). In Film, PGRs have been awarded over £20,000 by the Faculty, with amounts ranging from £70 to £2,134.

Career development

Both departments have outstanding records in terms of postgraduate employability.

In **Music**, many postgraduates have proceeded to post-doctoral positions or lectureships worldwide. Ten PGRs won Research Fellowship or Associate positions (including two Leverhulme and one British Academy) and 14 have been appointed to Lectureships internationally. Others have become editors (Fondazione Cini) or have joined the profession as freelance conductors, performers and/or music teachers. In terms of the career profile of composition students after graduation, Music ranks amongst the most distinguished composition PGR training programmes internationally; notable achievements include commissions from the Huddersfield Festival, performances by the LPO, RPS, the New London Chamber Choir and the Britten Sinfonia, the award of a publishing contract by Faber Music and a commission for the First Night of the Proms.

The strong record of postgraduate employability is no less evident in **Film**, which as noted above has a very strong record in academic institutions and beyond. Nine of the Department's research students who completed in the period 2014–20 are in permanent and full-time academic posts in the UK, Ireland and China; 7 have fixed-term posts in the UK and US. One secured a Marie Curie Fellowship at Paris III.

EQUALITY AND DIVERSITY

As well as the commitment to diversity and inclusivity articulated in REF5a and the initiatives at College level oriented towards the realisation of a fair and inclusive research environment, UOA33 is engaged in an ongoing process of reflection on diversity and inclusion, which extends into its disciplinary methodologies as well as its staffing strategies and procedures.

Music has broadened and diversified its curriculum offerings to include gender studies, musical cultures outside the classical Western canon, popular music and ethnomusicology, which has already led to far greater diversity among students at all levels (currently BAME constitutes 20% of our PGR community) and we believe holds good potential to further diversify our staff in the medium term. Equally, in **Film**, the period has seen significant diversification in terms of attention to global cinema and to research on gender, sexuality, race and ethnicity.

Gender equality among staff in UOA33 is reflected in the following distribution: of the 34.1FTE submitted as Category A, 14.5 are female (42.52%) and 19.6 male (57.46%). While the preponderance of male over female staff is higher in the Department of Music, there has been huge progress towards gender equality since 2008 when Music had only one female researcher. Women are now represented at all academic ranks including 2 Professors and 1 Reader in Music and 2.5 Professors and 3 Readers in Film; this is a direction that we are committed to continue.

Diversity is reflected in the international composition of staff, with colleagues from Canada, Hong Kong, Korea, Australia, France, Germany, Austria, Ireland, Spain, the US and Argentina, as well as the UK. Nevertheless, King's recognises that it has further to go to reflect London's demographic profile among its staff and students. This has led to Faculty recommendations regarding good practice, namely new approaches to the advertising of vacancies and to the constitution of interviewing panels and search committees. As noted above, all staff involved in the shortlisting and interviewing of candidates undergo formal training in Equality and Diversity issues, including unconscious-bias training.

Both departments have established Diversity and Inclusion Leads who are crucial to ensuring the fair administration of research and staffing strategies and that processes are in place to ensure fair

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distribution of workload, study and other forms of leave, to take due account of protected characteristics, and to actively promote an environment in which all staff feel included. The expectations for career progression detailed in the Academic Performance Framework (see above) are adjusted to recognise protected characteristics in colleagues' circumstances.

Staff who have taken parental leave are supported by a graduated return to work involving a lower workload and by the KCL Parents' and Carers' Fund (see REF5a). Periods of parental leave, sickness and compassionate leave all count towards leave entitlement. The Faculty accommodates applications for flexible and remote working because of caring or parental responsibilities. In the case of research students, parental leave arrangements are in place and students can interrupt their studies for reasons of ill health.

Procedures for the selection of outputs for REF2021 reflect a commitment to transparency with regards to Equality and Diversity. In accordance with KCL's REF Code of Practice, staff were encouraged to complete a confidential form to disclose circumstances affecting research. As of January 2021, there were 8 disclosures of separate applicable circumstances: 3 relating to status as an ECR, 3 relating to family leave, 1 to caring responsibilities and 1 to other circumstances.

3. Income, infrastructure and facilities
INCOME

The strategies and processes described above have been successful in attracting external research income totalling £3,261,985 in the period 2013–20, compared to a total for research income and income-in-kind of £1,202,907 for REF2014's two submissions. Funders have included the ERC, the AHRC and the Leverhulme Trust, as well as a range of other charitable and international sources. This witnesses the achievement of the strategic aim of both departments to bring major collaborative and interdisciplinary projects to fruition and to sustain, invigorate and diversify the research environment through hosting independent ECRs. The achievement of these aims has been enabled through the fostering of a culture of interactive dialogue and through the dedicated support of College and Faculty.

Music has succeeded in gaining external funding across all its research areas, for individual and collaborative research, having obtained funding for a broad range of projects with a combination of senior and junior researchers, gender balance between lead-investigators of major collaborative projects and diversity in modes of research practice. It has benefited from two major ERC awards for collaborative: projects MUSTECIO (2011–15; £384,128 in 2014–20 of a total value of £992,506) and MUSLOND (2013–18; £1,502,403 in 2014–20 of a total value of £1,602,018). Further external funding was awarded for smaller projects, among which were: Things that Sing (Dillon – British Academy, £6,895); The Invention of Trad (Fry – British Academy, £10,000; American Philosophical Society, USD6,000); and Of Gold and Shadows (Milstein – RVW Trust, £2,000, Women Make Music Award from the PRSF, £1,920; and Ambache Trust, £500).

International commissions included Benjamin's orchestral song cycle *Dream of the Song*, co-commissioned by four bodies and the opera *Lessons in Love and Violence*, co-commissioned by seven opera houses.

In addition to the collaborative projects and commissions described above, staff in Music have succeeded in winning external funding for research fellowships: an ERC Fellowship was awarded to Stokes for The War on Music (£133,922); Leverhulme Major Research Fellowships were awarded to Dillon (£153,888), leading to Musical Lives and to Stokes, Urban Song of the Upper Euphrates (£166,221); Leverhulme Research Fellowships were awarded to Milstein for Musical Dream Forms (£43,233 plus £6,760 expenses) and to Wiebe for Mobilising Music in Wartime British Film (£48,232); and Schofield was the recipient of a BA Mid-Career Fellowship for Histories of the Ephemeral (£100,578).

Unit-level environment template (REF5b)

In addition to the many ECRs funded within collaborative projects, Music has hosted 7 ECR Fellowships: a BA/Leverhulme Postdoctoral Fellowship was awarded to Willson (£216,023); Williams received a Leverhulme EC Fellowship (£292,043); Hodgson held a BA Fellowship (£207,366 in 2014–16, from a total award of £221,469); Giselbrecht won a Leverhulme EC Fellowship (£74,965); Amico's Marie Curie Fellowship was funded by a European Research Council Award (£51,217); and MacGregor and Rindom both hold BA Fellowships (£319,088 and £318,588 respectively).

In **Film Studies**, the strategy for grant capture outlined in REF2014 has led to external funding awards in this cycle totaling £807,000 from UKRI and £285,000 from the Leverhulme, in addition to £73,000 from international grant or prize awarding bodies. These awards include £804,059 to Berry for Independent Cinema in China (AHRC, 2019–23) with co-PI Sabrina Yu (Newcastle) and Co-I Luke Robinson (Sussex); £100,000 for Berry from LAHP, the Korea Foundation and the SSHRC (Canada) for collaborative applications for graduate workshop activity, conference organisation, screening programmes and symposia. Berry was also awarded £300,000 for an AHRC collaborative doctoral project with the Royal Opera House.

Film Studies has seen similar success to Music in the award of external funding for independent research fellowships: Balsom was awarded a Phillip Leverhulme Prize (£100,000, 2019–21) for Truth or Consequences; Galt a Leverhulme Fellowship (£54,949, 2019–20) for a project on decolonisation and the Malay Pontianak; and Vidal a Leverhulme Fellowship (£54,939, 2019–20) for a study of cinephilia and film culture in Spain since 1945. Gorfinkel won USD50,000 from the Creative Capital/Andy Warhol Foundation to progress research on cinemas of exhaustion; and Balsom secured funding from the Danish Council for Independent Research (£32,331) for The Power of the Precarious Aesthetic (2015). The Department has also been successful in winning funding for a Leverhulme Early Career Fellow (£75,000, Mann, 2019–22, mentored by Balsom).

LAHP also offers KCL colleagues funds to support PGR research training activities. In 2018, LAHP awarded £6,191 to A Celebration of Women's Achievements in Music, a free concert of compositions by Milstein and one of her doctoral students – performed by Lontano – followed by a round-table discussion.

The twin events of Brexit and the COVID-19 pandemic have inevitably and will undoubtedly continue to affect the external funding landscape in ways that are not fully predictable. UOA33 will nevertheless sustain future external funding with applications in preparation including, for example, in Film, two AHRC Standard Grants, Decolonising British Film History (Napper) and Digital Maps and Models of Los Angeles Movie Studios (Shiel) and the projects in Music described in Section 1.

INFRASTRUCTURE

UOA33 benefits from the support of a robust infrastructure for research funding. At Faculty level, a Research Development Manager, affiliated to the Arts and Sciences Research Office, supports the development of applications from idea to submission. For European and international funding applications, the International Funding Office provides support. The Faculty Research and Engagement Manager co-ordinates research-support resources and contributes to strategic planning; the Faculty Research Committee monitors research income and sets expectations for external funding.

While offering opportunities for interdisciplinary research, from which both departments in UOA33 have benefited (see Section 1), the AHRI provides infrastructural support and resources for interdisciplinary research and impact initiatives. From 2013–17, the AHRI supported a cross university Arts and Humanities Festival in which both departments participated and for which they were awarded internal funds. Music received £15,548 from the AHRI towards the funding of eight Festival events. The AHRI also finances open calls for seed funding (£15,000 per annum). It is a valuable resource for ECR staff, providing funding opportunities and workshops to support the development of research and impact projects.

Unit-level environment template (REF5b)

King's Digital Lab (KDL) supports arts and humanities and social science researchers in the development and management of digital tools (repositories, archives, visualisations, maps and mobile applications) and immersive experiences tailored to specific research projects. It hosts the Mozart and Material Culture project led by Eisen. During this REF cycle, UOA33 members have collaborated with KDL in £1,054,609 worth of grant applications and 2 projects.

As noted in Section 2, permanent academic staff may draw on an annual individual research allowance of £1,000. These funds are supplemented by the distribution of departmental funds for individual and collaborative projects susceptible of furthering UOA33's objectives for research and impact. In Music, internal funds totalling £30,000 were allocated to several projects, many of which related to presentation of practice-led research to non-academic publics. In Film, internal funds over £60,000 have supported research and impact initiatives. For example, Galt was awarded internal funding totaling £8,550 for activities deriving from her co-authored award-winning book *Queer Cinema in the World* and leading to the Leverhulme award in 2019.

The College provides seed-funding via King's Together (see REF5a) for major interdisciplinary projects. In 2017–18, £20,000 was awarded to a project led by Film (Shiel), engaging a number of departments including French, Education and Digital Humanities for the 1968 and its Legacies series of screenings, workshops and a symposium from April to June 2018, involving high-profile public figures.

Internal funding from the faculty of Arts and Humanities and administered by the Faculty Research Committee is also offered, on a competitive basis, for a range of research and impact activities, including publication subventions, seed funding for external funding applications, conference organisation, attendance at conferences overseas and impact-related public engagement. The scheme awarded colleagues in Music a total of 48 grants with a total value of £51,198. In Film, staff were supported by 25 awards for projects totalling £32,360, giving a total of £83,478 for UOA33.

FACILITIES AND RESOURCES

In addition to staff offices, UOA33 provides shared office space with IT facilities for research students and visiting scholars. While the same provision is available for all staff in the Faculty, spaces are also adapted for distinct disciplinary needs.

In **Music**, newly refurbished premises provide academic staff offices, including PCs equipped with Sibelius software (where required), seminar spaces and lecture rooms equipped with pianos and bespoke audio-visual equipment, which double up as music-making facilities. King's main concert and event venues are the St Davids Room (for chamber music), the Great Hall (for orchestral concerts), the College Chapel and the Greenwood Theatre (at Guy's Campus). Various multipurpose performance spaces are available at Bush House, most notably the 395-seat Auditorium with retractable seating. Music Colloquia and Composition Workshops take place in a large lecture room. Music also has a significant collection of orchestral and jazz percussion instruments, available to students and our ensemble-in-residence, Lontano.

In **Film**, to facilitate the interplay between research and teaching through a culture of collective viewing and also to open out to the public, the Department has access to high-quality audio-visual facilities and IT provision on the Strand campus. The main screening venue is the Arthur and Paula Lucas Lecture Theatre, which was extensively refurbished in 2010 for both HD digital video projection and 16mm and 35mm film projection. Since 2018, this has now been joined by the Bush House Auditorium, the first screening venue on the Strand campus to be equipped with state-of-the-art 4K digital video projection. The Department also has two purpose-built and soundproofed teaching rooms, equipped with VHS, DVD, Blu-Ray, data projection and surround sound.

Staff enjoy the resources of King's Maughan Library and Senate House Library and the close proximity of the British Library. There are distinct strengths relating to each discipline. For Music, the Maughan Library is subscribed to Naxos and Alexander Street collections and to Grove Online; it also provides midi-keyboards with sound-cards and specialist playback facilities. King's Sound

Archive includes some 150,000 78rpm records, mostly UK issues, covering classical and popular releases from c1900 to c1960. A recording and transfer studio has recently been added and already many recordings of historic value transferred for commercial release. Film benefits hugely from its location in central London through proximity to the BFI Library at BFI Southbank. Currently, there is a significant investment in growing King's special collections holdings of film-related literature, film, photographs and ephemera in the recently donated David and Barbara Stone collection of 1950s–80s American independent film and European art cinema materials. As well as DVDs and Blu-Rays, the College has recently been investing considerable resources in subscriptions to specialist online video streaming services such as Box of Broadcasts, BFI Screen Online, Alexander Street Video, Asian Film Online and Kanopy.

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

COLLABORATIVE PROJECTS

The contribution of UOA33 to the research base and society is reflected in the number and quality of collaborative research projects through which colleagues engage with wider disciplinary and interdisciplinary contexts, both national and international, and with the public.

In **Film**, collaborative projects of differing scales include Cine-Poetics (2018–), a collaboration led by Wheatley and Carter with the Freie Universität Berlin, which has generated two workshops at KCL. Berry and Galt, alongside scholars from NUS, Nottingham Trent University and the Asian Film Archive, form the Singapore Heritage Group and are involved in two collaborative grant bids to map cinema-as-heritage in Singapore and the UK; Berry also participates in a Wellcome Trust funded project on Chinese Film and the Medical Humanities (PI Vivienne Lo, UCL), which has produced the co-edited volume *Film and the Chinese Medical Humanities* (Routledge, 2020). Vincendeau and Vidal are members of the steering committee for Producing the Post-National Popular (AHRC, 2018–21), an international network linking Warwick, KCL and Paris III that focuses on the recent transnational popularity of mainstream French films and television series. Five members of the Department are members of networks funded variously by the AHRC (Berry, Smith), NYU (Scheible) and European funding bodies and institutions in Spain (Vidal) and France (Vincendeau).

Film's collaborative activity also involves significant engagement with audiences outside academic contexts. The longstanding relationship between the Department and BFI Southbank is indicative of this outreach. Colleagues have been involved in study days and short taught courses related to their research specialisms with BFI Education, open to the general public (Cooper, Vidal, Wheatley and Vincendeau). Cooper, Galt and Shiel have organised regular KeyScholars@BFI talks given by leading Film Studies scholars. Wheatley, with colleagues from Queen Mary, Roehampton and Kingston, has been involved in the BFI Philosophical Screens series, which comprises public screening and salon discussions. Colleagues have also introduced screenings at the BFI and other institutions, including Ciné-Lumière, Regent Cinema, Cinema Museum, ICA, Tate Modern, Hippodrome (Bo'ness), Depot (Lewes) and Phoenix (Leicester).

Film has also worked with more diverse partners on discrete or more extensive projects. Cooper participated in the Translocations collaboration with Shobana Jeyasingh Dance, part of the KCL Culture Institute Knowledge Producers programme, resulting in the production of a series of short films reflecting on the relationship between academic subjects and dance, screened publicly and reviewed in *The Guardian* (2014). Smith is founder of the Remakesploitation Film Society with regular screenings of films from his monograph *The Hollywood Meme* at The Cinema Museum from 2016 to 2020. He also led the 2018 UK cinema tour of the restored version of the Turkish film *Dünyayı Kurtaran Adam* (the 2K digital scan of the remaining 35mm print was funded by KCL), the Turkish Exorcist event at the November 2018 Being Human Festival and the annual Turkish Film Week with Yunus Emre Institute, held at King's in 2018 and 2019. Shiel is involved in a collaboration with the Getty Research Institute (GRI Los Angeles; 2019–21) on Ed Ruscha: Streets of Los Angeles, a street photography digital archiving project with participants from USC, along with Yale, Penn and Humboldt Universities.

In a significant development since 2014, **Music** has made collaborations both within and outside academia a crucial part of its identity: at the British Museum, Dillon has worked with scholars, curators and practitioners in the development of lecture recitals; Willson has collaborated with ROH and the V&A on the aforementioned MOOC on opera; Benjamin's *Dream of the Song* was given its London premiere at the Barbican in 2016 (27 performances worldwide) and *Lessons in Love and Violence* was premiered at the ROH in 2018 (41 performances worldwide). The KCL Choir has performed in London and internationally; in addition to research-led performances of sacred music it has recorded 4 CDs for Delphian Records. Music has vibrant connections with ENO, Barbican, South Bank Centre, the V&A, the British Library, the Courtauld Institute, Wigmore Hall, the Proms series, BBC radio and television, the Royal Academy of Music and the LSO.

Several colleagues in Music have collaborated in the organisation of international conferences, consortia and through co-authorship. Staff involved with opera studies (Parker, Schwartz, Wiebe and Wilson) have worked with US colleagues in organising conferences addressing disciplinarity, including Opera Studies Now (Berkeley, 2018) and Experiments in Opera Today (Columbia, 2018). Parker was a founding member of The Musical Pasts Consortium (Mellon Foundation, £150,000, 2014–18), comprising scholars from KCL, Yale, Berkeley and Chicago, including Dillon from UOA33, with meetings in each venue and publications in preparation. Stokes participates in the Musique, immigration et arrangements urbains dans les métropoles internationales network, the Nordic Researching Music Censorship network, the Balzan Musicology Steering Committee (with Fend) and the Royal Musical Association (RMA) Music and Philosophy Study Group Committee and Annual Conference Committee. Schwartz is an advisory member of the multidisciplinary research network Sounding (Out) 19th-Century Italy, hosted at Cambridge.

King's composers have forged special partnerships of long standing. Benjamin's *Lessons in Love and Violence* is his third collaboration with Crimp. As evidenced in the Opera in the 21st Century ICS, the exploratory nature of this collaboration has been perceived to account in part for its success in revitalising the operatic medium. Milstein's long-term collaboration with Lontano and Odaline de la Martinez has found fruition in the release of her two-CD *of gold and shadows* cycle (2019). Benjamin has worked with many opera companies and orchestras conducting his work and contemporary music concerts all over the world.

RESIDENCIES, FELLOWSHIPS AND VISITING POSITIONS

Staff have made significant contributions to their respective disciplines through invited residencies, fellowships and visiting positions at academic and non-academic institutions abroad.

Colleagues in **Music** frequently serve as composers- and scholars-in-residence for international music festivals. Giselbrecht acted as curator and author for the Bregenz Festival 2014, as well as giving pre-concert talks. Schwartz was scholar-in-residence at the Bard Music Festival (2016), organising two weekends of concerts and public panels on the theme of Giacomo Puccini and His World. Head is a regular author, lecturer and podcaster for the Glyndebourne Festival. Milstein served as Chair of the Jury for the BASCA British Composer Awards 2018 and was composer-in-residence at the Festival Mixtur 2019, Barcelona, for which she was also commissioned to write a piece. Benjamin served as composer-in-residence in ten festivals. Stokes and Oxford Maqam – a performance ensemble concerned with the heritage of Egyptian song – have collaborated with partner institutions such as the Sheikh Jaber Centre in Kuwait, the Brunei Gallery at SOAS and Cairo's Makan Cultural Centre, which explores the vanishing musical-poetic traditions of Arabic North Africa.

Colleagues in **Film** have been invited to hold such positions at a range of institutions: Wheatley – Cinepoetics Fellow, Freie Universität Berlin (September 2019); Galt – Lee Kong Chian NUS-Stanford Fellowship on Contemporary Southeast Asia (August 2019 – January 2020); Balsom – UNDO (UnionDocs) Fellowship (2019–21). Balsom has held two residencies: Writer in Residence, Fogo Island Arts (2014) and International Film Curator in Residence, Govett Brewster Art Gallery (2017). Staff have held visiting posts at Brno (Brown, 2017), Hong Kong Baptist University, NUS (Fan, 2018;

Unit-level environment template (REF5b)

2019) and Stanford (Galt, 2019–20); Berry has held Summer School posts at Shanghai Jiaotong (2016) and Universitat Autònoma de Barcelona (2019).

KEYNOTE LECTURES

Staff have been invited to give keynote addresses at international conferences and events:

In **Film**, to select just one instance per colleague from hundreds of appearances in this period: 3 members of the Department (Balsom, Gorfinkel and Vincendeau) have given the prestigious Siegfried Kracauer Lecture in Film and Media Studies, Goethe Universität, Frankfurt; 3 have given keynotes at major annual film conferences: Screen (Berry), BAFTSS (Galt) and Film-Philosophy (Wheatley); 6 have given keynotes at major specialist conferences in the UK (Choi, Cooper and Napper) and in Belgium (Smith), Spain (Vidal) and Italy (Scheible); 6 have given invited lectures in Delhi, JNU (Betz), London, RCA (Brown), Taiwan, NCTU (Fan), Amsterdam (Mann), Paris, INHA (Pierson) and California, USC (Shiel).

In **Music**, salient examples include invitations to Stokes for the Nettl Lecture, University of Illinois (2015), the Blacking Lecture, Royal Anthropological Institute (2017), the University of California, Berkeley's Bloch Lectures (2013) and the Institute of Musical Research Distinguished Lecture Series (2016–17). Collectively, the Department has contributed to 27 keynote lectures and 83 invited lectures, throughout Europe, North America and the Middle East.

PEER REVIEW AND EDITORIAL CONTRIBUTIONS

Staff make a substantial contribution to the research base in their respective disciplines through peer review activity and through membership of the editorial committees of journals and series.

In **Film**, all members of the Department contribute to the wider academic community through peer-review of scholarly articles and books. Submissions have been refereed for over 50 different journals and at least 25 different publishers during this cycle. Most members of staff serve or have served on editorial and advisory boards, providing editorial input to 45 different journals. Staff also serve as general editors or co-editors of journals, including *Media Fields Journal* (Scheible); *French Screen Studies* (Vincendeau); *The Journal of Japanese and Korean Cinema* (Choi); *Mediapolis* (Shiel); and of book series: *Cine-Files* (I.B. Tauris – Vincendeau); *Thinking Cinema* (Bloomsbury – Cooper); and *TransAsian Screen Cultures* and *Queer Asia* (HKU Press – Berry). Staff have held founding and ongoing editorial roles in the Open Access journals *Film-Philosophy* (Cooper and Wheatley) and *Media Fields Journal* (Scheible); Vidal joined the editorial board of the online journal *NECSUS* in 2018. Staff have also played a leading role in Special Interest Groups (SIGs) within international research organisations (British Association of Film, Television and Screen Studies, Society for Cinema and Media Studies), with Balsom, Gorfinkel, Shiel, Smith and Wheatley serving as SIG chairs or co-chairs; and they have organised major annual events at King's: for example, the Annual British Silent Film Festival Symposium (Napper) and the Annual Chinese Visual Festival (Fan).

The significant contribution of staff in Film to the discipline is further illustrated by the following: Balsom served on the panel of Arts Writers Grants Creative Capital/Warhol Foundation in 2015 and 2018, was a trustee of LUX 2015–19 and serves as member of the ICA Independent Film Council. Berry is a member of the AHRC Peer Review College, serves as Council Member of the British Association for Chinese Studies, Executive Committee Member for *China Quarterly* and Founding Member of the Board and Member of the Advisory Board for the East Asian Film Festival, Ireland. Berry, Choi, Cooper, Galt, Pierson, Shiel and Vincendeau have served as tenure and senior promotion reviewers at over 20 institutions in the UK, France, Canada and the US. Galt served as Professional Development Committee member, SCMS, 2013–17. Shiel was member of Public Policy Committee, SCMS 2016–19 and served on SCMS Conference Program Committee in 2014 and 2016. Napper served on the Steering Group for The Projection Project (Warwick), Scheible chaired the First Book Award Committee at SCMS, 2019–20, and Wheatley chaired the judging panel of the Kraszna-Krausz book awards, 2017–18. Vincendeau served as member of the research network LABEX committee, École Normale Supérieure, 2014–18, and serves currently as member of the

Unit-level environment template (REF5b)

Executive Committee of the Paris III Doctoral School and of the Conseil Scientifique of the École Normale Supérieure, Paris.

In **Music**, staff have acted as reviewers for all major peer-reviewed journals and university presses in musicology and ethnomusicology, as well as some less familiar multidisciplinary conduits, including *Women and Music* (Head), *Modernism/Modernity* (Wiebe), *Victorian Studies Journal* (Willson), *Early Music History* (Dillon), *Analytical Studies in World Music* (Stokes) and the *International Journal of Middle East Studies* (Stokes).

Editorial activity in Music includes the editorship of *Opera Quarterly* and the reviews sections of *Twentieth-Century Music* and *Cambridge Opera Journal* and editorships of several monograph series and editions: *Sound in History* (University of Pennsylvania); *Europea: Ethnomusicologies and Modernities* (Roman & Littlefield); *Oxford Theory in Ethnomusicology*; and the Donizetti Critical Edition (Ricordi). Membership of the boards of journals is also notably wide-ranging, encompassing *Opera Quarterly*, *Journal of the RMA*, *Sound Studies*, *Journal of the Society for Musicology in Ireland*, *Ethnomusicology Forum*, *Twentieth-Century Music*, *Performing Islam*, *Journal of Popular Romance Studies*, *Il Saggiatore Musicale* and *Journal of World Popular Music*. Staff in Music have peer-reviewed funding applications for, among others, the Austrian Science Foundation, British Academy, Leverhulme Trust and the University of Pennsylvania Institute for Advanced Studies. They are also active as assessors for promotions and appointment boards to tenured positions, on a national and international scale, including for Cardiff, Royal Holloway, Cornell, CUNY, Dublin, HKU, UC Davis, Stanford, Stony Brook, Toronto, Yale, NYU, Fordham, Hunter College, Thessaloniki, American University of Kuwait, Haifa, UIUC and Barcelona.

AWARDS AND COMMENDATIONS

Receipt of numerous major awards, prizes and equivalent markers of exceptional esteem in this cycle evidence the international standing of UOA33.

In **Music**, distinctions and awards for Benjamin included: Commandeur dans l'Ordre des Arts et des Lettres; KBE – Queen's Birthday Honours List; Foreign Member of the Royal Swedish Academy; and the Golden Lion Lifetime Achievement Award of the Venice Biennale (amongst numerous other distinctions). Parker was awarded the British Academy Serena Medal for contribution to Italian Culture and was elected a member of the Swedish Academy of Music and Stokes as a Member of the Academia Europaea. Fry received the Lewis Lockwood Award from the American Musicological Society for his book *Paris Blues* (Chicago UP, 2014). Schofield was appointed to the Scientific Advisory Board of the Max-Planck Institute for Human Development in Berlin.

Staff in **Film** have received the following awards and commendations: Smith – AHRC/BBC New Generation Thinker (2018); Balsom – Katherine Singer Kovács Essay Award, SCMS (2018); Galt – Katherine Singer Kovács Book Award, SCMS (2018); Scheible – Suzanne K. Langer Award for Outstanding Scholarship, Media Ecology Association (2016); Shiel – Jane Jacobs Award for Best Book, Urban Communication Foundation/National Communication Association (2014); and Vidal – Honorable Mention, BAFTSS, Runner-Up in Best Monograph Category (2014).

DOCTORAL EXAMINING

UOA33 staff have acted with significant frequency as external examiners for PhD students both in the UK, and internationally, in Europe (Dublin, Bordeaux, Paris (6 separate HEIs), Madrid, Valladolid, Copenhagen, Oslo and Uppsala), North America (Toronto – 2) and Australia (New South Wales and Sydney).