

Institution: University of Bristol
Unit of Assessment: 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies
1. Unit context and structure, research and impact strategy

Context

Our UoA has a long history of excellence across critical, historical, and practice-based research. The Department of Drama opened in 1947, introduced film and television research in the 1960s, and restructured in 2014 as two departments: **Theatre**; and Film and Television (**FTV**), closely linked to our internationally renowned Theatre Collection (Section 3). Together with **Music**, also in the School of Arts (SART), the three departments form a single UoA.

Since 2014, we have developed our research base through staff recruitment, by nurturing the research potential of all our staff, and by significant grant capture. We have spent £1.2m awarded pre-2014, and, including both Higher Education Statistics Agency (HESA) and non-HESA funding, we have won a further £11m of funding during the REF2021 period (£4.3m was won during the REF2014 period). The resulting activities and outputs have bolstered our international recognition as a research hub. Our researchers are disciplinary leaders, editing leading journals and landmark book series, playing key roles in national and international subject associations, research networks and study groups, and organising and hosting major conferences and festivals. Our burgeoning research strength is reflected in the quality of our three external senior appointments (Hibberd, Luckhurst, McGirr), and in the internal promotion since 2014 of eight colleagues to readerships (Hindson, Maingard, Piccini) and professorships (Ellison, Fairclough, Farwell, Hornby, McGirr).

The diverse range of our scholars is a core part of our distinctiveness. **Music** is recognised for composition, scholarship on nineteenth- to twenty-first-century music and politics (especially in Russia, Germany, Britain, France, and north America), and a cluster of work on early medieval Iberia. **FTV's** research focuses on medium, genre and materiality, with concentrations on aesthetics and industries, animation, colour, film and television genre, migration and mobility, audiences, transcultural film, heritage and the moving image, histories of material production, and media archaeologies. **Theatre** has strengths in history, gender, and performance studies, in writing for performance, and in contemporary, mediated, and site-specific practices.

Across the three departments, our research relates broadly to three key research strengths: practice-as-research; analysing creative processes and material production; and histories of performance arts, with a particular emphasis on politics and marginal histories.

Each of these key research strengths includes colleagues across all three departments and at different career stages. In each of the strengths, we have achieved significant grant capture, produced prize-winning and world-class research outputs, and achieved impact, with individual colleagues often contributing to more than one research strength. The three strengths are intersected by broader institutional themes including health, gender, and mobility.

1. Practice-as-research

We have exceptional strength in practice-as-research. We have prioritised this area strategically in new appointments (Hay, Massoumi), and have attracted two practitioner postdoctoral researchers (Chadwick, Sedgman). Practice-as-research is a focus for much impact activity and is underpinned by strong external relationships (Section 4).

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Music's three composers (Ellison, Farwell, Pickard) are internationally acclaimed, receiving high-profile commissions (e.g. Pickard, BBC Singers and BBC Proms), and Pickard was shortlisted for a Gramophone Award (2018). Our composers innovate in transcultural music and in digital arts. Through practice and ethnography, Ellison's European Research Council (ERC)- and Arts and Humanities Research Council (AHRC)-funded projects (£1.7m) model new ways of navigating between different cultures' musical traditions, transmission and learning styles. This research has inspired composers, industry professionals and scholars internationally, resulting in multiple musical commissions and collaborations, two operas (Ellison with librettist/director Jones*), and a transcultural music book series. Group activity in innovative digital arts was central to *The Online Orchestra* (AHRC; Co-Investigator (Co-I) Pickard), which grappled creatively with internet latency in live music-making across multiple locations. Farwell's human/electronic chamber music, developing apparent machine agency comparable to that of the human performers, was pump-primed by internal funding (Brigstow Institute).

Theatre's practitioners tour new productions with their theatre companies nationally (Jones* with Bodies in Flight) and internationally (Clarke with Uninvited Guests), with residencies at Watershed's Pervasive Media Studios and Bristol Old Vic Ferment (Clarke), and Lakeside Arts (Jones*). Clarke's work reaches significant global audiences and has earned awards from Museums+Heritage.

FTV has four practitioners (Massoumi, Piccini, Maingard, Hay). Massoumi is an expert in Iranian and diasporic cinemas and documentary film practice, with his work widely disseminated through public screenings (e.g. Royal Anthropological Institute, European Film Festival, BBC Four) and through his involvement in the AHRC-funded Filmmaking Research Network. Piccini develops and presents co-produced practice-as-research with diverse communities, impacting on the field of art-as-method in the social sciences. Her *Imagining Regulation Differently* (2020) reflects on work undertaken as Principal Investigator (PI) of the AHRC-funded festival strand (£50k) of *Productive Margins: Regulating for Engagement* (Economic and Social Research Council (ESRC), £2.4m). Bristol's Centre for Health, Humanities and Science hosts innovative practice-as-research projects by Maingard and Hay. With Bristol Archives and researchers from India and the UK, Maingard investigated illness as represented in colonial-era materials held at the British Empire & Commonwealth Museum (Bristol), the British Film Institute (BFI), and the Wellcome Trust Moving Image Collection, resulting in her film *Weights and Measures* (2019). Hay produced a collaboratively-created and -produced short fiction film in partnership with grief counsellors, funeral celebrants, artists, and academics, seeking to capture the lived experience of grief in fiction cinema (Brigstow Institute). Over 12k people attended this research group's 2020 virtual Good Grief Festival, with multiple external partners including Winston's Wish and the Sue Ryder Trust.

2. Analysing creative processes and material production in performance arts

Our analysis of creative processes and material production crosses audio and visual, live and recorded media, bringing together colleagues working on diverse topics and periods, with both historical and practice-based approaches traversing opera, theatre, liturgy, film technology, animation, and popular music.

FTV's criticism and aesthetics specialists produced four monographs on specific forms and genres: Clayton, sketch comedy; Falconer, the later Hollywood Western; Moen, early ideas of animation (European Research Council (ERC)-funded, £500k); and Piper, the TV Detective (British Association of Film, Television and Screen Studies, 'Best Book 2016'). Piper has made formative interventions in the developing subdiscipline of Television Aesthetics, engaging critically with the cultural impact and value of popular genres including crime drama, light entertainment, and reality

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television. Complementing Clayton's analysis of comic theory and function on screen, Heldt (**Music**) has interrogated musical forms of screen comedy, including the complex interaction of horror and comedy tropes in horror comedies.

Music has hosted several collaborative projects in this research area. In *Regional Rap* (AHRC, £90k), Williams undertook intertextual analysis of recorded audio tracks and music videos, and hosted the second annual European Hip-hop Studies Network Conference. Hornby's externally-funded research (Section 3) traverses music, liturgy, theology, manuscript culture, visual art, and liturgical space. Her research team's innovative machine-readable transcription and computer-assisted analysis of unpitched notation places the musical language of Old Hispanic chant – clearly defined for the first time – in its cultural context.

In **Theatre**, Luckhurst has drawn on her experience directing Caryl Churchill's plays to create a new analytical methodology, collecting data about process and intention directly from performers. Within our Health research strand, Luckhurst explores how live theatre performance challenges stigma, presents alternative perspectives, and advocates for people with disabilities and/or those perceived as marginal. Facilitated by the Theatre Collection, Jones*, Clarke et al., *Artists in the Archive* emerged from *Performing Documents* (AHRC, £75k), which documents new work developed from close engagement with the archival traces of past performances and practices.

3. Histories of performance arts, with a particular emphasis on politics and marginal histories

Our deep interdisciplinary expertise in the study of artistic creation and reception in its historical moment (including performer and audience studies) was strengthened by our 2017 appointments of Hibberd (**Music**) and McGirr (**Theatre**). Hibberd works on France's evolving relationship with revolution, as manifested in operas created 1789–1830, with particular focus on audiences' sensory and emotional experiences. McGirr works across eighteenth-century culture to show how aesthetic judgments and canonicity are grounded in ideological and cultural anxiety. Hindson researches the history of live performance and performers' engagement with charity and off-stage work, illuminating the social impact of theatre beyond the playhouse. Guthrie's work on the promotion of middlebrow music to mass audiences in mid-twentieth-century Britain has led to international collaboration including a co-edited Oxford Handbook; in *The Reasonable Audience*, Sedgman analyses contemporary theatre audiences and cultural expectations of normative behaviour. Rycroft explores early-modern theatrical performance practice and its connections with coeval societal values, with practice-as-research as one analytical tool.

We have a concentration of award-winning research on Twentieth-century culture and politics. In **Music**, Fairclough focused on propaganda and cultural policy under Stalin in *Classics for the Masses* (British Academy Fellowship, £70k; 2017 Choice Award, and British Association for Slavonic & East European Studies Women's Forum Book Prize). Scheduling's *Musical Journeys* (2020 RMA monograph prize) investigates identity construction and musical aesthetics in the light of migratory experiences. In **Theatre**, Krebs and Musca (Lisbon) founded the Migrant Institute to bring together first-generation migrant theatre-makers with Migration Mobilities Bristol (see REF5a), Bristol's Centre for Environmental Humanities, and UK media studies scholars. This experimental research and performance project explores migratory identities, memory, and (non)belonging in geographical and cultural spaces, and seeks to shape policy. It has already borne fruit in Krebs's field-defining *Routledge Companion to Adaptation* (2019 Choice Award).

Several colleagues engage in the cultural, industrial, social, and political history of **Film and TV**, often from critical and analytical perspectives. For example, Street's externally-funded work on

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colour in film (Section 3) resulted in *Chromatic Modernity* (Katherine Singer Kovacs Book Award (SCMS)). Within this research strength, **Music** was also awarded a Leverhulme fellowship (Ellis*).

4. Research objectives and structures

In REF2014 we submitted as two units (Music; FTV and Theatre), with separate objectives. **Music's** objectives were to increase our tangible contribution to the discipline nationally and internationally, and to develop interdisciplinary research clusters. **FTV** and **Theatre** aimed to facilitate practice-as-research and knowledge exchange (KE), and advance interdisciplinary collaboration. After 2014, we iteratively generated a combined research strategy to meet these objectives, nurturing practice-as-research across all three departments. To achieve the objectives of enhancing our research profile and maximising interdisciplinary research across all three Research Strengths, we prioritised (a) interdisciplinary collaboration, (b) KE and research impact, and (c) grant capture. These joint endeavours underpin our REF2021 submission.

a) Collaborative opportunities

We have harnessed University structures and opportunities to maximise our strength in collaborative, interdisciplinary research. We encourage colleagues to participate in University Research Institutes (REF5a), long-term Faculty Research Centres, and responsive Faculty Research Clusters that develop emerging research synergies (Section 3). Regional research clusters are a further focus for collaborative work, including GW4 Alliance (Clayton) and Media and Criminal Justice Studies Network (Clayton, Rycroft). We draw on internal funding to pump-prime innovative collaborative practices in site-specific and intermedia performance (Section 3). These institutionally supported collaborations are complemented by research groups that coalesce around externally-funded projects.

b) Knowledge exchange and research impact

Supported by internal funding and administrative support (Section 2), we have significantly increased our research's impact. Collaboration with local, national, and international partners in the creative and cultural industries (Section 4) is vital to our researchers' investigation of material production and creative processes, innovating both in the research sector and in industry. Our impact activities build on university and faculty initiatives as well as individual researchers' professional networks. Clarke and Street's Impact Case Studies (ICSs) illustrate the importance of such networks, and our sustained interactions with cultural and heritage sector partners. Sustained non-Higher Education Institution (HEI) partnerships are frequently shared by two or more colleagues, maximising longitudinal impact potential (Section 4). Ellison's ICS exemplifies our prioritisation of KE that challenges normative cultural practices and histories, with iterative dialogue often leading to impact (including Street, Piccini, Piper). Innovative digital preservation and transmission of cultural heritage, key to all three case studies, pervades much of our impact work (Section 4).

c) Prioritising internal and external grant capture

We have more than doubled our REF2014 grant capture. We have hosted two AHRC standard grants (Hornby, Street), one ERC Advanced Grant (Street), three Starting/Consolidator Grants (Ellison, Hornby, Moen), multiple smaller external grants, and were awarded a further Starting Grant (Trippett*). We appointed thirteen postdoctoral researchers within these projects, enhancing our international reputation as a hub for key research topics. This contributed to our recruitment of six independent postdoctoral researchers (we hosted none in REF2014). The British topics of Forkert* (Leverhulme) and Guthrie (British Academy, then permanent academic staff) complement our existing strengths in European and North American twentieth-century music. Sedgman (British Academy, then permanent academic staff) contributes to our audience-studies cluster, and has

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developed collaborative links with Bristol Old Vic. The Theatre Collection, plus our concentrated expertise on nineteenth-century opera and theatre, brought Sabbatini (Newton) and Stowell-Kaplan (Marie Curie) to Bristol. In her postdoctoral fellowship in Bristol+Bath Creative R+D, Chadwick undertakes practice-as-research on expanded performance and health, benefitting from our research leadership in this area.

5. Research Governance

We are committed to an **open research environment**, complying with University of Bristol (UoB) and external funder Open Access requirements. We make our research data publicly available wherever possible, with bespoke solutions for particular kinds of data, offering a faculty-wide model of innovative best practice. For Pickard, BBC broadcasts are placed in the public domain via iPlayer for 28 days (Radio 3 broadcasts since 2014 include *Channel Firing*, *Symphony No. 5*, *Sixteen Sunrises*, *Rain*, *Steam and Speed*, *Mass in Troubled Times*, *The Art of Beginning*). External funding has facilitated research data sharing, including Moen's sharing of ERC-project data on the University's data platform. *Know your Bristol on the Move* (AHRC, PI Bickers (History); Co-I Piccini, Williams) co-produced historical data with community groups, freely available at www.mapyourbristol.org.uk. Several Old Hispanic manuscripts have been transcribed within Hornby's projects, both texts (www.musicahispanica.eu) and melodies (<https://neumes.org.uk/view>); she also publicly shares analytical grey data ('Melodic dialects', 2016).

Our UoA promotes the highest standards of ethical, scholarly, and professional integrity. **Research ethics** are overseen by the Faculty Ethics Committee, on which Piccini and Sedgman recently served. *Know your Bristol* (Col Piccini, Williams), developed an iterative, values-led approach to research ethics; in *Productive Margins* (deputy PI, Piccini) academics and project participants co-developed ethics protocols for qualitative research and practice-as-research. These developments have shaped internal ethical review of projects in Arts and Social Sciences since 2018. When the Theatre Collection acquired artist Franko B's archive, it raised significant ethical concerns. Building on previous work with Jones* on managing challenging materials, the Theatre Collection developed a best-practice indexing tool for ethically sensitive content (Wellcome Trust, £155k). This tool was discussed at a public symposium with archivists, artists and researchers dealing with similarly challenging materials (Arnolfini, 2020).

6. Research objectives

In the next five to ten years, we aim to:

- i. Consolidate our three existing Research Strengths, remaining responsive to new research questions and opportunities, and accelerating interdisciplinary potential in the digital arts.
- ii. Increase interdisciplinary research collaboration, with new and existing international partners.
- iii. Continue to implement a strategic staff hire plan to ensure significant investment in the digital, performing and screen arts, incorporating emerging research areas such as digital creative media, sound studies, immersive technologies, animation, and digital and mediated performance, and aiming to develop shared high-tech studio and workshop spaces, and innovative digital resources.
- iv. Take full advantage of institutional research support structures (Section 2) and Faculty and University research centres and institutes, ensuring that colleagues can conduct research productively during and after the pandemic, with attention to the EDI agenda.
- v. Maximise internal and external grant capture for individual and collaborative projects, building in particular on the unique characteristics and excellence of the Theatre

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Collection. We will continue to support colleagues who have won repeat external funding, drawing on their expertise to enhance existing grant capture training, through workshops, writing retreats, mentorship, and internal peer review.

- vi. Continue to encourage research impact across the UoA, sharing best practice and consolidating our strategic partnerships with industry collaborators across multiple sectors.

2. People

We have increased research capacity significantly through **staff recruitment**. Our category-A eligible staff in REF2021 comprise 27.1 FTE permanent academics (21.5 in REF2014) and one independent fixed-term postdoctoral researcher (none in REF2014). Seven strategic appointments of permanent academic staff were made possible by increased student recruitment coupled with strategic curriculum development. We recruited three senior academics: McGirr (2017), Hibberd (2017; Stanley Hugh Baddock Chair), and Luckhurst (2019). Four further appointments have expanded our practice-as-research expertise (Hay, Massoumi), and our research clusters in audience studies (Sedgman) and twentieth-century music and politics (Guthrie).

Our gender balance remains good (52%F and 48%M in REF2021; 48%F and 52%M in REF2014), and we have staff from the UK, Europe, North America, New Zealand, and South Africa. 43% of our category A eligible staff are professors (50%M and 50%F), 36% are senior lecturers or readers, and 21% are early career researchers (ECRs). During REF2021, eight senior academics have taken on significant leadership roles beyond their departments: Clayton (SART International Officer), Fairclough (Faculty Research Co-Director), Farwell (SART Head, SART Teaching Director), Heldt (SART Teaching Director), Hindson (Faculty Graduate Education Director; University Education Director), Krebs (SART Teaching Director), Luckhurst (SART Head), and Piccini (SART Research Director). Mindful of longer-term succession planning, our four early-career appointments have helped to re-balance our staff demographic, as has our investment in and relationship building with talented ECRs through temporary research or teaching posts.

Our **staff recruitment policy** is to identify world-class scholars who complement our Research Strengths, and then support them to fulfil their potential. All permanent appointment panels are chaired by the Faculty Dean or a delegated colleague and attended by the Faculty Research Director. All on recruitment panels undertake 'Fair and Effective Recruitment' training. New academic and research staff are given a **mentor** to provide support and career-development advice, alongside the SART **induction** programme and University Academic Staff Development programme. A formal **probation** process clearly communicates role expectations in the first six months (fixed-term staff) or year (permanent academic staff).

Since 2014, significant grant capture by permanent academic staff and by independent postdoctoral scholars has seen us host nineteen postdoctoral researchers and twelve teaching fellows, plus four affiliated postdoctoral researchers hosted at other universities within Street's projects. Fixed-term staff are helped to balance research time with teaching and administrative opportunities. Teaching Fellows' workloads include a research allowance, and they can access departmental research funding. The department head or project PI provides career guidance through Annual Staff Review, and mentoring is offered through the Bristol Clear scheme. Fixed-term staff are encouraged to participate in career development training, including the Higher Education Academy (HEA)-affiliated CREATE scheme, and in the Faculty's ECR network. Our fellows are encouraged to be ambitious: they complete peer-reviewed publications; secure prestigious commissions; gain additional research funding; and speak at and organise international

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conferences. For example, in a three-year post, Ilnat won £5,500 of internal funding to support a collaborative performance and public lecture series (2016); co-organised and captured external funding for two conferences; and completed a monograph, three chapters in edited collections and two journal articles, as well as her research and publication within Hornby's ERC project.

Our successful support of early-career fixed-term staff is evidenced by their high success rate in obtaining further professional employment, including: permanent lectureships at Bath Spa (McCormack, Demetriou), Bristol (Guthrie, Sedgman), Essex (Williams), Liverpool (Forkert), Middlesex (Keegan-Bole) and Radboud (Ilnat); postdoctoral research fellowships at UoB Jackson, Cakir), Cambridge (Rojo Carrillo) and Lisbon (De Luca); and teaching fellowship at Keele (Swain).

1. Staff support and development

All permanent academic staff have an annual **Staff Review** with their Head of Subject or School, covering career development, **staff development needs**, and research achievements and objectives. This is complemented by an Annual Research Review, which focuses on longer-term research planning, and discussion of funding opportunities. Full use is made of the university's Research Leadership and Management training. The central Research and Enterprise Development (RED, see REF5a)) team offers targeted training on grant proposal writing. **Career progression** to Senior Lecturer is based on performance assessment within established role profiles, with accelerated progression to Senior Lecturer available in exceptional cases (five in our UoA during REF2021). Readerships/Associate Professorships and Professorships are achieved by promotion.

In the Faculty's standardised **Workload Model**, credits are allocated for research, teaching and administrative duties. Staff working on **impact case studies** are allocated 12.5% of workload for impact activities. For senior lecturers and above, including research leave, research time averages 42% of workload; with a further 6% allocated to early career researchers, to help establish their research profile. Permanent academic staff can apply for one teaching block (TB; half-year) in seven as **research leave**, with additional leave entitlement for those with major leadership responsibilities; accelerated or additional leave is granted when there is an urgent research need (one in the UoA since 2014). Staff can apply for an additional TB of research leave through University Research Fellowships. We held eight URFs during REF2021, and all eligible staff took at least one TB of research leave. Colleagues are encouraged to apply for external funding to increase research time, with workload credits allocated based on percentage buyout on Funding Council grants, or, for Leverhulme grants, on the grant-funded teaching replacement. Our two permanent Teaching Fellow appointments (Scott, 2017; Wozniak, 2018) ensure sufficient teaching capacity and flexibility to accommodate leave for research-active staff.

We enjoy strong collaborative links with universities, non-HEI organisations and creative professionals in the UK and internationally. Our outward focus has been facilitated by our location in one of Europe's most dynamic and rapidly growing cities for the creative industries, designated a UNESCO City of Film (with Piccini on the bid-writing team and management committee). Our **Faculty Research Office** (established 2018) nurtures a culture of impact, KE and partnerships across the Arts Faculty, and the Faculty's Partnerships Fellow (currently Clarke) helps colleagues to create and sustain non-HEI partnerships. The Faculty's series of impact workshops and meetings (2015-18) encouraged all research-active staff to think laterally about maximising research impact, and to identify examples of previous impact.

The University's **EDI** policy supports recruitment and retention of staff and students from all walks of life: diversity in gender, age, sexuality, and cultural, national and ethnic origin are represented

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and visible within our UoA's research community. Piper, Rycroft and Williams sit on SART's EDI committee, and SART's EDI champion (Piper) and postgraduate research (PGR) representative work with the Faculty EDI Director and SART Education Director to embed good practice. Annual Staff Review includes EDI training. The University Disability Service provides specialist support and mentoring to PGRs with a disability and each School has a Disability Coordinator. The University's Disabled Staff Forum hosts discussions and supports staff who identify as Disabled and/or d/Deaf; individual support by SART and Occupational Health is offered to make reasonable adjustments to working arrangements where needed. Within the UoA, we followed University-wide protocols to ensure consideration of EDI issues throughout the REF process, including quasi-anonymous peer review of potential outputs, and selection from the ranked outputs being weighted to ensure proportional representation (e.g. men and women; career stage).

Funding from the University's Returning Carers' Scheme helps colleagues to re-establish their research after leave due to caring responsibilities, with the aim of offsetting impact on promotion prospects. Under this scheme, during REF2021 two colleagues in our UoA completed monographs and made grant applications. More broadly, remote-working, job-sharing, timetabling rearrangement and fractional contracts support colleague retention and work-life balance. For one colleague, a flexible working arrangement plus a year's URF helped balance caring responsibilities with an international research collaboration, resulting in an award-winning publication. Another was offered ad hoc teaching relief while finishing a monograph. A third colleague's fractional contract enabled completion of a monograph and archival research around family responsibilities. Research-active staff can apply to the Faculty Research and Conference fund for caring-related expenses. Other University support services are detailed in REF5a.

Research visitors add to our research environment and help build collaborations. They range from speakers at department research seminars to longstanding externally-funded partnerships. International exchanges are a priority for the university which, since 2014, has funded visits to our UoA by Irish (Illinois Champaign-Urbana), Marx (Cologne), Siemers (Alaska Anchorage Kenai), Ritchie (McGill), Musca (Lisbon), Lesick (Alberta University of the Arts), and Daniel (Simon Fraser). Irish, Siemers, and Daniel were all associated with Productive Margins, and hosted by Piccini. A choreographer and Performance Studies scholar, Daniel staged a work-in-progress and made connections with non-HEI partners, including the M-Shed Somali Festival, and Bedminster's ACTA community theatre group. Funded by NEH, Calvin Institute of Christian Worship, and Baylor University, Ingalls visited **Music** twice while undertaking ethnographic research on Bristol gospel choirs. She gave a department research seminar, facilitated a PGR discussion on music and religion, and contributed to the department writing group.

2. Postgraduate Research Students

At the census date, we have 48 PGR students. There were 72 PhD completions during REF2021, including 33 practice-as-research PhDs. On average, 20% of our PGRs are overseas students, 23% are BAME, 13% are disabled, and the male/female ratio is 48%/52%. Since 2014, we have hosted seven South, West & Wales Doctoral Training Partnership (SWWDTP) students, and provided second supervisors for seven SWWDTP students hosted by consortium partners. Seventeen PGRs won internal **funding**; 21 are/were externally-funded through other channels (non-SWWDTP AHRC, ERC, charity, overseas governments etc). Our PhD graduates have diverse employment destinations including Bournemouth Symphony Orchestra (Ho); BBC Radio 3 (Fay); Bodleian Library (Burnett); European Union Translator (Pollit); Tate Gallery (Wates) and permanent academic posts at University of West London (Efthymiou), Massey (Taffel), Middlesex (Lukic), Reading (O'Brien), University of the Arts, London (Silverthorne). During their studies, approximately 30% of our non-practice PGRs publish in edited collections and journals, including

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Jazz Research Journal (Finch became reviews editor as a PGR), *Screen*, *The Soundtrack*, *Theatre Survey*, *Movie: A Journal of Film Criticism*, *Journal of Contemporary Archaeology*, and *Studies in European Cinema*. Several PhD dissertations completed since 2014 have been published as monographs, including Rojo Carrillo, OUP; Mason, Routledge; Mazey, Palgrave; Lash, Edinburgh UP; Godsall, Routledge. International prize-winning PhD composers include Ho (Toru Takemitsu Prize finalist).

Our MA programmes, participation in SWWDTP, and reputation for research excellence stimulate **PGR Recruitment**. Our practice-as-research PGRs are often established industry professionals, seeking advanced training and career development through PhD study. These PGRs help to cement our industry partnerships (e.g. Blackford arrived at UoB with an Emmy-nominated career in media composition, collaborates actively with the Bournemouth Symphony Orchestra, and sits on the boards of Musicfest Aberystwyth and the Bach Choir; Bednall, an OUP House Composer, collaborates and records with multiple UK ecclesiastical choirs).

PGR progress is formally monitored annually, based on written work and plans, plus an interview with two independent assessors at the end of year one. To ensure good support, our PGRs are co-supervised, sometimes cross-department or cross-faculty (e.g. Piccini with Archaeology/ Anthropology, Education, Geography, History, Music, Politics; Hornby with Art History, English, History, Theology). DTP-funded students are co-supervised across institutions, enhancing the sense of academic community, and sometimes including non-HEI supervisors (e.g. Lewis is co-supervised by Museum of Wales). DTP training opportunities for all PGRs focus on key research skills (e.g. publishing and building collaborations with the creative industries), with additional needs-based training for individual students. DTP students organise and benefit from cross-disciplinary Research Clusters and an annual Research Festival. The Bristol Doctoral College (BDC, REF5a)) organises resource and project management workshops, introductions to publishing, impact development training, and writing retreats.

The University's **Researcher Development Programme** offers transferable skills training, and there is institutional teaching training for PGRs. PGRs can apply for up to £750 a year for fieldwork and conference attendance costs. To acquire transferable skills, **Music** PGRs regularly undertake paid research assistance including sub-editing, music-setting, proofreading (Elgar Complete Edition), administration (Dictionary of Hymnology), data entry (Old Hispanic chant projects) and bibliography and catalogue compilation (Havergal Brian Archive). In all three departments, PGRs take part in artistic residencies and organise conferences and events (e.g. two PGRs co-organised the Fifth Annual British Association of Film, Television and Screen Studies Conference, Bristol 2017). Nationally and internationally, **Theatre** PGRs create touring performance pieces, **Music** PGR composers undertake commissions, and **FTV** PGRs appear in film festivals. We facilitate PGR-led impact and engagement initiatives. In our health cluster, Jarrett's *Stroke Odysseys* is a post-stroke arts intervention designed to spark recovery through movement, music, and song-writing, in collaboration with health professionals, social services, local arts/cultural agencies, artists and stroke or brain injury patients, with the project's efficacy attested in *The Lancet*.

Each department's framework of PGR activities includes regular research seminars, where scholars at all stages showcase emerging work in a supportive – but critical – environment. **Music** finances weekly reading and listening groups established by and for PGRs in 2019, an active composers' society, a PG-run contemporary music concert series, and Music Futures (a regular careers workshop, with visitors from music-related professions). PGR composers rehearse and record their works with (for example) Bristol Ensemble, MusikFabrik and Bozzini Quartet. A weekly writing group offered to final-year PGRs and all academic staff builds mutual mentorship. **FTV** has

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supported postgraduate networking schemes and PGR-led work-in-progress events and reading groups, including a film screening and reading group. Students have a leading role in ScreenResearch@Bristol, which includes colleagues from three faculties. In **Theatre**, staff and final-year PGRs participate in monthly sharing of in-progress writing; ECRs coordinate regional termly symposia for PGRs, ECRs and precarious academics; and PGRs and staff show performance work-in-development in the theatres and studio.

We encourage intellectual exchanges with postgraduates in other universities, including via the GW4 research alliance and SWWDTP. Our students participate in the Worldwide Universities Network Researcher Mobility Scheme (e.g. Keegan-Bole to Eastman, 2014) and in bilateral exchanges (e.g. in 2017–19 **Music** hosted Beijing University students, leading to one Bristol PGR registration).

3. Income, infrastructure and facilities

1. Infrastructure supporting externally-funded research and impact

We have benefitted from various institutional investments to build and support flagship externally-funded projects, working with UK and international partners. These projects have delivered discipline-shaping research and research impact, and their success has unlocked additional research funding. Here we offer three indicative case studies that highlight how our research infrastructure supports individual researchers.

In **Music**, Hornby's research group has been externally-funded since 2009 (£2.4m during the census period, from ERC, Leverhulme, British Academy, and AHRC). She has received ongoing support and mentorship from RED advisors, and pre- and post-award administrative support. Internal seedcorn funding for two study days helped build Hornby's external networks. Bristol's International Strategic Fund paid for visits by (1) Andrés (Universidad Austral de Chile), resulting in a Leverhulme International Research Network on Iberian processions; and (2) Chkeidzhe and Oniani (Tbilisi State conservatoire, Georgia), and Helsen (Western University), resulting in a Leverhulme/BA Small Grant on medieval chant in East and West. A RED advisor planted the seed for the digital exhibition in Hornby's AHRC follow-on grant. Hornby has mentored successful grant applications by colleagues (Trippett*, Ellison, Williams) and by former postdoctoral researchers (Ihnat, NWO Vidi grant; Rojo Carrillo, Leverhulme Early Career Fellowship (ECF)).

Sedgman joined **Theatre** on a British Academy Research Fellowship (2016-2020), paused for maternity leave (2017), and then was appointed lecturer. Institutional and mentoring support while she was on maternity leave, including KIT and a phased return to work, helped her give conference, media and industry presentations, and complete *The Reasonable Audience* (2018). She was shortlisted for the AHRC New Generation Thinkers scheme (2020). She joined the Faculty Research Ethics Committee (2019) and collaborates on public exhibitions and events with partners including the Bristol Old Vic (2018) and the Theatre Collection (2020). She devised new training on impact evaluation for the Faculty Impact team (2017). In 2018 she was appointed series editor of Routledge's *Audience Research* monograph series and her 2016 and 2018 monographs are complemented by Q1 journal articles, keynotes and a growing portfolio of public-facing writing and media appearances.

For Street (**FTV**), a key, new phase in her research began when the University facilitated her attendance at an interdisciplinary conference on Colour in 2007. This early encouragement of speculative research connected her with key international colour scholars, across disciplines, some of whom subsequently became collaborators. This intellectual synergy inspired Street to apply for

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three large externally-funded research projects (AHRC and Leverhulme Trust, 2007-2019), resulting in prize-winning publications (2014 and 2020) and Street being awarded the Colour Group GB's Turner Medal (2019) for making 'an outstanding lasting contribution in the field of colour'. She co-edited a multi-disciplinary volume in Bloomsbury's *Cultural History of Colour* series. Most recently, Street's successful €2.5m Advanced Grant bid was supported by the University's specialist ERC research support team. The project includes team members from the disciplines of Film Studies, Archaeology and Computer Science.

These three case studies illustrate the excellence of the practical and financial research support offered by the university. Dedicated administrators and advisors (in Finance, RED, and IT Services) offer **practical support** pre- and post-award for externally-funded research. At faculty-run grant-writing retreats and information days, professional services staff help applicants to develop ideas, formulate pathways to impact, cost bids, and plan partnerships. Draft bids for external funding over £10k are given formal internal peer review, raising their quality and providing mentorship to applicants.

A steady flow of **internal funding** pump primes emerging research and impact initiatives. UoA33 staff have secured £68k in competitive awards from the Arts Faculty Conference and Research Fund (up to £1,500 per researcher per year), for activities including fieldwork, conference participation, and publication costs. This sometimes combines with external funding to support research activities. For example, Rycroft received funding from the Faculty Research Fund and Shakespeare's Globe (£2k) for a Research-in-Action workshop at the Sam Wanamaker Playhouse exploring the portrayal of promenading in mid-seventeenth-century plays. Smaller funds are available from Departmental and SART research budgets. In 2020, such seed-funding brought Williams's collaborator Nietzsche (Dortmund) to UoB to co-write their successful proposal for AHRC/DFG funding (Bristol component £350k, 2021-24). The University's International Strategic Fund has pump primed collaborations by Hornby (see above), Maingard (£3k for pilot projects leading to *Illness and Health*, Section 1) and Piccini (£2.5k for *Association of the Unknown Shore*, Section 4). Hibberd, Hornby, McGirr, Scheduling, and Clarke have all hosted paid undergraduate interns through the faculty's Research Internships scheme, helping to develop pilot research and engagement projects, nurturing cross Faculty relations (e.g. Music/Psychology), and developing student skills and CVs.

University Institutes (REF5a) and Faculty Research Centres also provide internal funding and support. We participate or have leading roles (+) in Bristol Vision Institute (Piccini+, Luckhurst, Moen, Street), Jean Golding Institute (McGirr), Brigstow Institute (Clarke, Farwell+, Hay, Luckhurst, Massoumi, Piccini) Migration Mobilities Bristol (Scheduling, Krebs, Massoumi, Maingard); and long-term Faculty Research Centres including Environmental Humanities (Krebs), Centre for Medieval Studies (Hornby), Centre for Health, Humanities and Science (Maingard, Hay) and Centre for Black Humanities (Williams). Short-term faculty clusters generate collaborative research synergies in a responsive and dynamic manner. These include Digital Cultures and Methods (Piccini, Williams), Ethnographic Animation (Moen), Medical Humanities (Hay+, Maingard), Transnational Theatrical Exchange (Hibberd+, McGirr) and Theatre Histories (McGirr+), each of which received £500 of internal funding for networking, seminars, and PGR training.

2. Strategies for generating research income

Since 2014 we have won £8.9m of research-council funding and £2.1m of non-HESA funding. This has been facilitated by institutional infrastructure, internal funding, and working practices that support the generation of ambitious, timely research proposals. The institutional expectation now is that – at any one time – most academic staff are involved in an externally-funded research project,

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are applying for one or developing ideas for a bid. We have achieved a virtuous circle, with some staff repeatedly winning funding and acting as models and mentors for colleagues, and others achieving their first successful bids. Our UoA benefits from Bristol's externally-funded research consortia, including the AHRC SWWDTP (UoB led both funding bids and is the administrative hub), the AHRC REACT hub and the Bristol+Bath Creative R+D consortium. In **Theatre**, significant non-HESA funding supports practice-as-research (Clarke's work has been supported by £480k in Arts Council and similar funding; £6k of private benefaction has supported work-in-progress workshops) as well as the activities of the Theatre Collection (see below). Music has attracted benefactor funding (over £137k) for its practice-based infrastructure, supporting (*inter alia*) recordings of Pickard's compositions, a PhD studentship (Keegan-Bole), and performances of PGR and staff compositions. Various aspects of the Theatre Collection's work have been supported by £1.5m of non-HESA funding (below and Section 4), including £118k from the Elyot Endowment.

3. Infrastructure supporting research impact

The Faculty Research Office (Section 2) offers focused support for impact and engagement initiatives. At Faculty and School level, Research Impact and KE Officers champion and support such activities. PolicyBristol representatives help to engage policymakers in the Faculty's research. We have benefited from REF Impact Funding (Hornby: Portuguese partnerships; Clarke: Historic Royal Palaces documentary) and Arts Impact Accelerator Funding (Ellison, *Bristol New Music Festival*; Street and Rickards: BFI, Studio Canal, the UK Colour Group). These funding streams help our researchers to develop and consolidate impact-delivering relationships with non-HEI partners.

4. Facilities

Each department has a dedicated space on Clifton Campus. In 2016, new specialist spaces were developed for **FTV**, including a 200-seat cinema, Production Studio, Animation and Edit Suites, and workshop, followed by 2018 investment in a new 35-seat screening cinema and small Production Studio (£3.5m in total). We have refurbished **Music's** Victoria Rooms (£1m) and the Theatre Collection's study and storage areas (£358k). **Theatre's** Vandyck Building and the Wickham Theatre have had significant running repairs (£710k). The University is currently investing in broader infrastructure improvements, particularly the New University Library. This will house the University's Special Collections, Art Collection, and Theatre Collection, to be accessible to academics, students, and the public in bespoke reading rooms and gallery space, significantly improving the Theatre Collection's infrastructure and visibility.

The **Theatre Collection** is a uniquely valuable component of our research infrastructure and environment, integrated with **Theatre's** activities through academic service on its Management Committee (Rycroft and McGirr during REF2021). Supported by core funding from UKRI Museum, Galleries and Collections Fund (£70k p.a.), its reading room, exhibition space, and remote services facilitate access to one of the world's largest repositories of British theatre history and live art. It is the focus of significant external funding, public engagement, and international scholarly research and collaboration. Since 2014, the collection has featured in 116 scholarly publications, been visited by over 200 academic researchers, and received over 4,000 enquires (18% from scholars). Externally-funded research facilitated by the Theatre Collection includes *Performing Documents* (Section 1). The Collection won two AHRC REACT grants (£79k, 2014-15), collaborating with Shaw-Miller (Art History) and industry partners to prototype and develop novel display cases that facilitate interactive engagement with artefacts. Recent acquisitions illustrate the Collection's role in shaping new research. In a series of projects (non-HESA funding: £325k), the Oliver Messel Personal Archive was catalogued and access developed. This archive has already been explored

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in multiple ways, including: (1) a Turing Institute summer school in which data scientists used text-mining to improve understanding of and access to the collection; and (2) an Arts Council-funded performance piece (£11.5k) bringing the Messel archive to new Bristol audiences that will tour in collaboration with the National Trust. In other grants since 2014 (totalling over £220k), the Collection has expanded its diverse materials and developed key archival methodologies, for example around the archival management of 3D LIDAR scans (National Archive Innovate and Collaborate, £5k). The Theatre Collection's activities significantly raise our international profile and role as a research hub for theatre and performance art.

Since REF2014 the Library has invested significantly in new digital resources, including historic newspapers and magazines. **Special Collections** has acquired new archives including The Wildfilm History Archive (2019). Supported by Wellcome Trust, in collaboration with Wildscreen Films and BBC Natural History, this collection is already used for teaching and research; a Brigstow-hosted virtual event (2020) introduced it to academics and local artists. **Music** now hosts four archives, contributing to the research plans of colleagues and providing materials for student projects: Soviet Music (Fairclough, including our long-term-loan acquisition of the Derek Hulme collection of Shostakovich materials, whose cataloguing and digitisation was supported by a BA small grant); Havergal Brian (Pickard); Silent Film Music (Heldt and Hibberd, in partnership with Laraine Porter (De Montfort)) and silent-film pianist/composer Neil Brand); the Dicky Brown Jazz Archive (Williams).

Equipment: Music has four flexible teaching/rehearsal spaces; nine studios whose cutting-edge equipment and software support staff and student composition and performance; an extensive collection of musical instruments and an auditorium and a recital room, where new compositions are workshopped and performed. **FTV** has a large range of video production equipment, including professional 4K cameras and sound kits; post-production facilities; and a comprehensive collection of lighting equipment. There are two production studios; two cinemas; edit suites and sound studios; and a workshop. Research is supported by non-research-active staff's professional skills in cinematography, sound, and editing. **Theatre** has two fully-equipped studio theatres, licensed for public performances, three rehearsal spaces and two project spaces. Research is supported by non-research-active staff's professional skills in stage management, costume, set, sound and lighting design. Performance work is supported by a sound studio, costume and props stores, a design workshop and a suite of AV equipment to support site-specific work.

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

1. Research collaborations: arrangements, support, and effectiveness

In line with our REF2014 objectives, we maximised opportunities for collaborative and interdisciplinary research in the current cycle (see Section 1). Our research collaborations are often stimulated by internal research institutes, centres, and clusters; all colleagues have extensive international research networks. As well as leading major international collaborative projects, colleagues have provided CoIs for several collaborative projects, including *Losing her Voice* (BA-funded; CoI Hibberd), *North Sea Crossings* (Heritage Lottery Fund; CoI Moen), and *Know your Bristol* (AHRC-funded, CoI Piccini, Williams).

The university actively nurtures international, interdisciplinary collaboration, through administrative support and seedcorn funding (Section 3), and by desk space, IT resources and library access for visiting collaborators. As well as collaborators visiting from University of Colorado Boulder and Complutense, Madrid, among others, Hornby's projects have employed postdoctoral researchers in art history, computer science, palaeography, music, archaeology and history, and her two

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current DTP-funded PGRs benefit from the networking and training opportunities offered by this well-established interdisciplinary group, including workshops and work-in-progress consultations with international experts from multiple disciplines, facilitated by university administrative and financial support. The group's success is evidenced by its productivity: its outputs since 2014 include two completed PhDs, 14 peer-reviewed journal articles, and one monograph.

2. Partnerships leading to impact

Some partnerships have been brokered by individuals and developed into formal partnerships. In 2014 we established *Bristol New Music*, financially supported by the university. This biennial international festival brings top performers and composers to Bristol, to work with university staff and students, together with local organisations including St Georges, Watershed (both now have formal partnership arrangements with the University), Colston Hall (renamed as Bristol Beacon), and Spike Island. Watershed is a focus for impact-related activities more widely (e.g. Street, Piccini, Clarke, Sedgman). Some academics undertake research through their role in a theatre or film company, or a music ensemble, including Ellison, Hezarfen Ensemble; Jones*, Bodies in Flight; and Clarke, Uninvited Guests, FUEL.

Some ongoing partnerships are informal, as is the case with the Bristol Archives and BFI, whose archives have been drawn on for impact-rich work by Maingard (Section 1) and Piccini, whose contribution to *Know your Bristol* explored contemporary community- and artist-led planning processes using the BFI-held Knowle West TV archive. Further, as detailed in Street's ICS, her research led to the BFI deciding to restore and exhibit *This is Colour* at the London Film Festival 2020.

We have also developed collaborations with heritage organisations. This includes the visitor experience McGirr created for Chawton House, Hampshire, in which guests explore the house and gardens by following Fanny Price and friends through the plot of *Mansfield Park*.

Other fruitful partners involving research impact include Canal Plus (Street); Aardman (Moen); VIVO Media Arts, Canada (Piccini); Soundworld (Pickard, Ellison, Farwell); BBC Symphony Orchestra, BBC National Orchestra of Wales, BBC Singers, English National Opera, Martyn Brabbins, Nash Ensemble (Pickard); Ensemble Variances (Ellison); Gestalt Institute, Pascal Theatre Company, Funny Women (Luckhurst); Royal Shakespeare Company (Rycroft); National Theatre, Globe Theatre (McGirr).

3. Contributions to society, including research impact

Many of our research outputs are aimed directly at the general public, since they comprise films (including Hay's *High Tide*, a feature film with UK cinema release), live performance pieces (e.g. Clarke, Section 1), and compositions. During the census period, Pickard's compositions have been performed in countries including Belgium, Hungary, Japan, Norway, Switzerland, and the US, as well as across the UK. The major international label BIS records has issued three discs of his music, and Toccata Classics has issued two discs of his chamber music.

Our historians disseminate research via public engagement activities such as BBC interviews and pre-performance talks (including Fairclough, Guthrie, Hibberd, McGirr, Shaw-Miller). Sedgman has a national media profile, including appearances on Front Row. Her research has resulted in intensive industry engagement on shaping audience behaviour policies and social media practices. She has led staff training sessions at London Barbican and Bristol Watershed and gave a keynote at BroadwayCon Industry Day, New York followed by discussions with NYC's Public Theatre. Hornby's digital exhibition draws on her research for multimedia explanatory glosses of 1,000-year-

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old manuscript fragments, reaching 25k visitors to Spanish and Portuguese institutions. Further, over fifty composers have engaged with aspects of Hornby's research as inspiration for creative practice, leading to non-verbal cultural transmission of the research to performers and the public.

The Theatre Collection is a major focus for public engagement. In addition to regular public exhibitions and talks featuring our researchers (including McGirr, Hindson, Sedgman), the collection makes regular loans to major cultural institutions with large visitor numbers, including Royal Opera House (2015, 97k visitors) and Nymans/The National Trust (2015-18, 78k visitors); other loans have been made to the Royal West of England Academy, The Guildhall (London), National Portrait Gallery and National Museums Wales. A recent award-winning collaboration with Bristol Old Vic and Bristol Archives (National Lotteries Heritage Fund, total £2.5m, £367k to Theatre Collection) saw the Theatre Collection catalogue, conserve, and curate the theatre's vast archival materials, underpinning artworks, audio-visual exhibitions, workshops, tours, and VR experiences which have reached 880k visitors on-site and online. This collaboration helped develop the theatre as a heritage attraction, and enabled delivery of a new business model with heritage as a key strand.

4. Engagement with diverse communities and publics

We have developed innovative KE and research impact with hard-to-reach communities. Piccini has brought artists, archaeologists, anthropologists, filmmakers, historians, and law scholars together in a series of community projects. For example, she trained 120 Cube Cinema volunteers as 'archaeologists' and 'heritage interpreters' through the use of mixed creative methods. Her *Association of Unknown Shores* partners with artist Kayle Brandon, St Stephen's Church, Bristol Museum and civic dignitaries in Bristol and Iqaluit to address the legacies of Martin Frobisher's attempted colonisation of Nunavut, northern Canada, and his kidnapping and transportation to Bristol of three Inuit in 1577. In 2020, this project performed online to the Chale Wote Festival, Accra, Ghana (audience: 500). Jones's* *Life class* partnered with community centres, Age Concern, and senior citizens to co-produce a theatre piece, including filmed excerpts of tea dances and a male-voice choir. In a Brigstow-funded project, *Subject to Scrutiny*, Massoumi worked with colleagues in Law, Sociology, Politics, and International Relations, and with Bristol Refugee Rights. Moving beyond narrowly-conceived humanitarian depictions of refugees' personal struggles, here refugees co-produced a film that scrutinises the impact of COVID19 on the asylum system. Williams collaborated with B-Line recordings, the Ropewalk pub, Mr. Wolfs (music venue), and Cube Cinema to host a series of AHRC-funded events where DJs, graffiti artists, breakdancers, MCs and scholars shared hip-hop practice and research in an informal setting.

5. Sustainability of the discipline

We have contributed significantly to sustaining and shaping our disciplines, by editing key international **journals** (*Movie: A Journal of Film Criticism*, Clayton; *Cambridge Opera Journal*, Music & Letters, Hibberd; *Twentieth-Century Music*, Fairclough; *Screenworks*, Massoumi (associate); *Restoration Studies In English Literary Culture 1660-1700*, McGirr (associate); *RMA Research Chronicle*, Scheduling; *Screen, Street*) and landmark **book series and editions** (*Routledge Russian and East European Music Studies*, Fairclough; *FilmMusik*, Heldt; *Routledge Popular and Folk Music Studies*, Williams; *Complete Elgar Edition*, Pickard; *Routledge Theatre and Performance Series in Audience Research*, Sedgman). We support the career development of our postdoctoral researchers, teaching fellows and PhD students, 13 of whom have gone on to permanent academic positions (Section 2).

The Theatre Collection's importance is recognised at the highest level. An Accredited Museum since 2001, it is now an Accredited Archive (since 2017), the UK quality standard for archive

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services and research accessibility. In 2019 Arts Council England named it a Designated Collection; this major accolade is given to nationally significant collections that are essential resources to the sustainability of the nation's research environment.

6. National and international priorities

We have responded to and shaped disciplinary and interdisciplinary priorities and initiatives in multiple ways, including funding capture for large collaborative projects that employ postdoctoral researchers whose subsequent research builds on foundations laid here. Such projects involve colleagues from several disciplines and institutions. Through collaboration, some projects help shape disciplinary priorities in Lower Middle Income (Georgia, Hornby; India, Maingard) and Upper Middle Income (Turkey, Ellison) countries.

Our leadership of learned societies also shapes national research priorities. We are particularly active in the Royal Musical Association, providing two Vice Presidents (Hibberd – chair of the finance committee – and Fairclough – chair of the awards committee, in which capacity she set up the Tippett Medal in Composition), the local organisers of the 2015 RMA/BFE Student Conference (Williams) and 2018 RMA Annual Conference (Heldt), and two Chairs (Taylor and Finch) and one member (Dewar) of the RMA Student Committee. The cross-organisational Equality, Diversity, and Inclusion in Music Studies network grew out of an RMA Working Group. Finch was a founding member, and is now the ECR representative. Our colleagues include Fellows of the British Academy (Ellis*), American Philosophical Society (Ellis*), Royal Anthropological Institute (Piccini), and The Royal Society for arts, manufactures and commerce (Piccini), and an Honorary Fellow of the Royal Historical Society (Hindson). Hornby was Chair of the Plainsong and Medieval Music Society (2013-19). Fairclough has been founding co-chair of the International Musicological Society Shostakovich study group since 2009, and of the BASEES Russian and Eastern European Music Study Group since 2006, both groups bringing together Russian and Western scholars for annual international panels.

7. Indicators of wider influence

We are recognised as research leaders nationally and internationally. As well as monograph prizes (Section 1), fellowships, journal editorships, and service on the organising committees of subject associations (see above), we sit on editorial boards of journals and online archives (e.g. Falconer, Heldt, McGirr, Piccini, Piper, Shaw-Miller, Street), and on advisory boards or boards of trustees including BAFTSS (Street), British Empire and Commonwealth Collection, and Bristol Archives (Maingard), Afrika Eye Film Festival (Maingard), Plymouth Art Cinema (Piccini). We have presented keynotes at major international conferences (e.g. Clayton, Ellison, Hibberd, Hornby, McGirr, Piccini, Street, Shaw-Miller).

We are active members and leaders of **national and international networks** and study groups, including France: Musiques, Cultures (Hibberd, Sabbatini); MIAM Centre for Advanced Studies in Music, Istanbul (Ellison); IMS Study Group Cantus Planus (Hornby); and Theatre and Performance Research Association's 'History and Historiography working group' (Hindson). We examine PhDs nationally (e.g. Oxford, Glasgow, Cardiff, University of London, St Andrews, York) and internationally (e.g. Melbourne, Vaxjo, Leuven, Helsinki, Johannesburg, Waikato, TCD, Macquarie), undertake peer review for leading academic presses and journals, and serve on **peer review colleges** and panels for the AHRC (Fairclough, Heldt, Hibberd, Scheduling, Williams), Leverhulme (Jones*), ERC (Street), and international funders including chairing the International Arts Grant committee, Academy of Finland (Shaw-Miller). We are advisors for Junior Research Fellowships, promotion and tenure committees in Europe and the US, and for faculty and programme reviews in the UK and Singapore. We organise and/or contribute to conferences and

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events including Being Human festival, Bringing Archives to Life, Bristol Film Festival, Festival of Ideas, In Between Time (biennial festival of live art), and MayFest (contemporary theatre festival). We sit on judging panels; indicative examples include Royal Anthropological Institute Film festival (Maingard, Piccini), Annette Kuhn Essay Award, *Screen* (Piper), and European Composers Competition at Swiss Brass, 2019 (Pickard).

Since 2014, our three departments have jointly built a research environment, supported by university infrastructure and by our research networks, that generates field-defining research in and beyond our disciplines. The critical mass achieved through our three key research strengths and exceptional grant capture contributes significantly to developing and nurturing the potential of all staff and PGRs.