

Institution: Queen's University Belfast
Unit of Assessment: 33
<p>1. Unit context and structure, research and impact strategy</p> <p>a. Introductory synopsis</p> <p>UoA 33 at Queen's comprises 34 researchers working across three disciplinary fields: Music; Drama; and Film, Broadcast and Screen Media. The unit has a strong international reputation across its disciplines, as evidenced by our achievements in the QS World University Rankings by Subject for Performing Arts, i.e. ranked 50th in 2016 (top 5.2%), and 51st-100th in 2017, 2019, 2020 (top 6.6%). The arts at Queen's is also known for the Sonic Arts Research Centre (SARC), a global leader in sound and music research. Our research staff continue to play a key role in the development of the local creative industries, collaborating closely with other arts, humanities and technology researchers across the University, and alongside professional artists, arts organisations and key industrial and governmental partners. Benefiting from its dual location within the UK and Ireland, our research avails of increased opportunities for collaboration and access to cross-border funding. Since the previous REF cycle, we have increased both our average annual research income (£4.8m total, £688k annually for REF 2021, up from £3m total, £593k for REF 2014) and PhD student completion rate (82.25 total, 11.8 annually for REF 2021 up from 57 total, 11.5 annually for REF 2014), starting from a position that was already above the sectoral average. Overall, we have enhanced our existing research environment (100% @ 4* in REF 2014) by developing a diversity of research strengths, combining innovative artistic practice with scholarly discourses of cultural and critical enquiry, while increasingly positioning ourselves at the forefront of emergent creative technologies through collaboration with external partners.</p> <p>b. Context and structure</p> <p>Following the University's 2016 'Size and Shape Review', the former School of Creative Arts became part of the new School of Arts, English and Languages (AEL), one of five schools in the Faculty of Arts, Humanities and Social Sciences (AHSS). Arts is now one of three Core Disciplinary Research Groups (CDRGs) located in AEL, with shared strengths across the unit as a whole, particularly in the areas of practice-as-research (PaR), critical and historical scholarship, creative technologies, interdisciplinary research and public engagement. SARC and the recently established Centre for Documentary Research (CDR), for example, are managed within AEL, maintaining and promoting a wide interdisciplinary remit. Interdisciplinary research is further supported through ongoing collaborations with the Seamus Heaney Centre (AEL), the Mitchell Institute for Global Peace, Security and Justice (AHSS), and a range of cross-institutional research groups and projects supported by strategic funding.</p> <p>c. Research and impact strategy</p> <p><i>2014-2020 Research Strategy: Challenges, Actions and Achievements</i></p> <p>In consolidating our existing research strengths and realising our ambitions in emerging areas within AEL, we have responded with the following actions:</p> <ul style="list-style-type: none"> • Protecting regular periods of research leave (i.e. normally one after six worked semesters) as a primary means to facilitate focused research activity, and encouraging individual researchers to prioritise more ambitious research outputs; • Increased support for submissions of larger-scale funding applications while also supporting strategically targeted smaller grants and commissions, with the aim of sustaining funding for a broad range of dynamic research projects in a highly competitive environment; • Promoting a wider culture of research impact awareness by providing training and support for all researchers in articulating and evidencing the types and nature of impact on local and international communities, especially in relation to creative research;

- Replacement academic posts from vacancies during this REF cycle have targeted research areas that can bridge disciplines across the arts (e.g. Broadcast and Digital Media, Film Music, Arts Leadership).

While some aspects of our research environment have changed, these actions have allowed us to achieve the broad aims set out in the REF 2014 documents, as well as responding to new opportunities and challenges. Key indicators of progress against the five aims in the Unit's previous research strategy are as follows:

- **Outputs:** an increased focus on larger-scale and ambitious research projects has resulted in an anticipated improvement in overall quality across the Unit. Interdisciplinary outputs demonstrated increased collaboration and co-authorship both within and outside the Unit (e.g. with anthropology, law, computer engineering, creative writing, politics, and healthcare).
- **Research Students:** despite a sectoral reduction in available funding, we have increased our average annual PhD student completion rate during the current cycle, starting from a position that was already above average. We have benefited from the quality of PhD student achievements, notably: 'Best Music Award' (Adam Pultz Melbye) at the International Conference on New Interfaces for Music Expression 2020, and Royal Television Society (RTS) Postgraduate Craft Skills award winner in 2016 (Séan Murray).
- **Public Engagement:** the creation of a School Impact and Public Engagement Champion (Schroeder) with a dedicated budget has facilitated strategic support and investment to our public engagement activities (e.g. Being Human Festival, 2017). The increased budget for the Unit's biennial Sonorities Festival Belfast has enabled an increased focus on public engagement activities. The Unit has also hosted research engagement events as part of the annual NI Science Festival, and the appointment of a School Engaged Research Champion (Litvack) in 2019 has further ensured that our public engagement strategy aligns with the University's Engage Research Action Plan (2019-2021).
- **Internationalisation:** We have continued to develop new research relationships with international collaborators, e.g. Folger Institute, Folger Shakespeare Library; Library of Congress; Centre for Computer Research in Music and Acoustics (Stanford); Centre for Interdisciplinary Research in Music Media and Technology (McGill); International Institute for Critical Studies in Improvisation (Canada); University of São Paulo; Bach-Archiv Leipzig; Orpheus Instituut (Belgium); Cineteca di Bologna. Such collaborations have led to invited talks and performances, research residencies, co-authored papers and exhibitions, journal special issues, and collaborative research funding awards. A notable example is the AHRC Partnership for Conflict, Crime and Security Research 'Sounding Conflict' (£800k, 3yrs, Rebelo Co-I) which was led by QUB in partnership with fifteen NGOs in eight countries, and was nominated for the Times Higher Education Best Research Project Award (2020).
- **Research Funding:** Research funding has been secured for larger scale projects across the Unit during this REF cycle, with increased funding for interdisciplinary projects and sustained success in smaller strategically focused funding (e.g. Leverhulme/BA). A major AHRC grant of £5.7m (£13m with creative industries match funding) has been awarded for Future Screens NI (2018-23), dedicated to developing creative industries in Northern Ireland through academic-industrial research partnerships between Ulster University and QUB with key local industrial partners (e.g. NI Screen, BBC, Kainos).

Impact Strategy and Key Achievements

Since 2014, we have prioritised maximising research impact, and the results of this strategy are already evidenced in the quality of the three Impact Case Studies submitted for REF 2021: 'Performing Restoration Shakespeare' (Schoch); 'Reassembled, Slightly Askew' (Stapleton); 'Producers and Production Practices in the History of Italian Cinema, 1949-75' (Baschiera). Other significant impact achievements during this cycle include:

- The musical compositions of Hellawell have impacted audiences, professional artists and future composers through collaborations with the Schubert Ensemble and Hilliard Ensemble, performance at the BBC Proms, and through inclusion on the curriculum of HEI music departments (e.g. University of Manchester). During this REF cycle Hellawell's work has been supported by a Leverhulme Trust Research Fellowship, PRS Foundation for Music UK Composers Award, and a Major Individual Award from the Arts Council of Northern Ireland.
- The British Academy, AHRC and Lipman-Miliband Trust supported the documentary film *It Stays With You* (McLaughlin, director) raising awareness of the effects of the use of deadly force by UN peacekeeping troops on Cité Soleil, a severely economically-depressed neighbourhood of Port au Prince, Haiti, challenging assumptions that this UN mission was a resounding success.
- 'Thomas Moore in Europe' is underpinned by the EC H2020 funded ERIN project (2015-2017, McCleave PI) and has directly influenced curatorial practice in three institutions - the Royal Irish Academy, and in two internationally significant museums: the British Museum, and Malaysia's Islamic Arts Museum (the largest Islamic arts museum in south east Asia). A project website dedicated to Moore has attracted visitors from 63 countries.
- The AHRC-supported 'Participatory Sonic Arts: Listening to Voices Case Study' (Rebelo) has resulted in a sound art exhibition collaboratively created by voice-hearers, academics and independent artists which provides audiences with new understandings about the experience of hearing voices.

Notable achievements in developing projects which have shown potential for significant future impact include the following:

- 'Dance and the Maternal' (McGrath) is an ongoing interdisciplinary practice-as-research choreography project that communicates stories of maternal experience across Ireland through dance performance, and has produced outputs in both academic and public performance contexts, including verbatim text and movement piece *Let Down* (2018) on the challenges presented to maternal corporality (e.g. breastfeeding) in Western societies.
- 'Performance without Barriers' (led by Schroeder) is an inclusive music making project focused on the design of accessible musical instruments in collaboration with disabled musicians. The project team has received funding from AHRC (2018), delivered in partnership with Drake Music NI with the aim of impacting the lives of people with disabilities as well as musicians and audiences more generally through reconfiguring, deconstructing and transforming understandings of disability and social and material forms of exclusion.

2021-2026 Future Research Strategy

The Unit's four key research aims for the next five years are as follows:

1. Driving transformative research collaborations and interdisciplinarity:

Responding to disciplinary and interdisciplinary opportunities (e.g. practice-as-research and new critical directions in arts research), and emerging research priorities (e.g. UKRI strategic calls); increasing collaboration within the Unit and across the University, with a view to ambitious collaborative research funding success, and an enhanced ability to shape future international strategic priorities in and across the Unit's disciplines.

2. Building an integrated, inspirational environment

Supporting individual researchers and research teams with a track record of producing outstanding outputs, while enhancing the visibility of the Unit's research expertise within and outside the University; supporting PGR students and ECRs through increased mentoring and targeted internal funding to create the next generation of research leaders.

3. Contributing to the creative economy at regional, national, and global levels:

Supporting innovative, diverse, and ambitious research that enhances the performance of the creative economy; responding to industry needs and acting as catalysts for major knowledge exchange initiatives, such as the Unit's involvement in a new £2.5m MediaLab.

4. Communicating value, versatility, and innovation:

Maximising the outcomes and impact of the Unit's research through effective and comprehensive communications planning; ensuring our research is attractive to potential international collaborators, and capable of influencing cultural and economic policy-makers.

In order to support these ambitions, significant strategic planning exercises have recently been conducted for the following three centres, which aim to increase our coordinated research activities:

Centre for Documentary Research (CDR): Launched in 2017 the CDR is an initiative offering a space to debate issues and organise activities around the study and practice of documentary film. The CDR team is **interdisciplinary**, with particular expertise in Film, Broadcast, Languages, English and History, including **scholars, students, curators and practitioners of documentary film**, with interests covering mental health, conflict, experimental film, Brazilian protest films, new media and interactivity. Current **external partners** include: Belfast Film Festival, Bertha Dothouse, Documentary Film Institute, San Francisco State University, Foyle Film Festival, idocs in Bristol, Irish Screen Studies, Respect Human Right Film Festival, and Visible Evidence.

MediaLab at Queen's: Building on the success of the **AHRC-funded Future Screens NI** partnership with Ulster University, and the **Creative Industries Cluster** Programme at Queen's, the university has agreed to commit £2.5m to the establishment of a new media lab. The research opportunities afforded by the lab will take advantage of the enabling **technologies, production methodologies and commercial models** to ensure QUB Knowledge is delivering for the media and entertainment sector with a focus on digital transformation and social change.

Sonic Arts Research Centre (SARC): In 2019, a new SARC Strategy Group identified three existing cross-disciplinary research strengths in which SARC has achieved significant international recognition: **Improvisation Studies** (partnerships exist with the International Institute for Critical Studies in Improvisation); **Socially Engaged Practice** (partnerships include: NI Hospice; and community museums in Brazil and Mozambique as part of AHRC/ESRC PaCCS 'Sounding Conflict' project; and, Social Work at Queen's and Future Screens NI); **Immersive and Interactive Media** (activities here include involvement in the EU H2020 funded network, 'Virtual Reality Audio for Cyber Environments'; and 'Digital Musical Instruments of the Future: The Role of Alignment in Exploration, Discovery and Skills Interaction'). Such research strengths are not exclusive to SARC, and the aim moving forward is to build stronger links across the Unit in these and related areas (e.g. with applied drama, movement improvisation, post-conflict studies, broadcast media).

d. Interdisciplinary research

In addition to the support for interdisciplinary research activities provided by the centres and projects, the unit also benefits from membership and leadership roles in a range of institutionally-supported research groups and institutes, including: Mitchell Institute for Global Peace, Security and Justice (Grant, McLaughlin, O’Rawe, Rebelo, Urban-Devereux); Centre for Eighteenth-Century Studies (McCleave, Tomita); Postcolonial Research Forum (Fisher, Phelan); Time/Temporality/Futurity Reading Group (Bulut, FitzGibbon, Stapleton); Mental Health Research Group (Baxter, Murphy, O’Rawe); Institute of Irish Studies (McGrath, McLaughlin, Urban-Devereux, Phelan); Leverhulme Interdisciplinary Network on Cybersecurity and Society (O’Rawe); and Translating Improvisation Research Group (Grant, McGrath, Schroeder, Stapleton, Waters). These and other groups contribute to a research environment where opportunities for interdisciplinary exchange are readily available, leading to interdisciplinary PhD supervisions, collaborative research bids and co-authored research outputs.

e. Open research environment

The Unit is committed to the principle of open research, and during this cycle we have developed effective practices reflecting this principle. All journal articles included in our submission are open-access compliant, and 72/76 (95%) of articles published during 2016-2020 are open-access compliant. Similarly, conference papers are regularly made publicly accessible through the institutional repository (PURE), and documentation of practice-as-research outputs are routinely made available through online platforms. Notable projects that demonstrate our commitment to open research include:

- National Lottery Heritage Fund supported *Prisons Memory Archive* (PMA) (McLaughlin), a collection of filmed walk-and-talk recordings with those who had a connection with Armagh Gaol, and the Maze and Long Kesh prisons during the conflict, and which is now preserved and publicly available in its entirety through the Public Record Office (PRONI), with extracts and additional resources on the PMA website.
- EC H2020-funded *Europe’s Reception of the Irish Melodies and National Airs: Thomas Moore in Europe* (ERIN) catalogue website (McCleave), an open access online resource which maps Europe’s response to Moore’s *Melodies*, documents the chronological and geographical dissemination of *The National Airs* and identifies related European music editions of the songs, operas and ballets, making accessible representative holdings of eight European repositories;

f. Research integrity and ethics

The AEL ethics committee includes membership from the Unit, and reports to the School Research Committee. The ethics committee is responsible for the school’s research ethics approval process, conducted in line with university policy. Additionally, the committee has done substantial work during the current REF cycle to create detailed research ethics and data management guidance documents to assist students and staff in planning and conducting their research projects (e.g. annotated version of the ethics approval form, guidance on completing participant information sheets, FAQs).

2. People**a. Summary overview of approach**

This Unit and the University recognises that investing in people is key to creating a vibrant research culture, as exemplified by sustained funding in AHSS for regular periods of research leave leading to the enhancement of individual research careers, and through the development of a new peer-based mentoring scheme which has led to an increase in promotions and confirmations-in-post. The Unit benefits from diversity in terms of its scope of disciplinary perspectives, and also through diversity in the cultural backgrounds of its sizable population of international staff and PGR students. A large body of PGR students are at the heart of the Unit’s research environment, and are supported through expert supervision, a strong track record of

securing externally funded scholarships, and a broad range of internally funded research training and development opportunities. The Unit is committed to addressing equal opportunity issues, and has played a leadership role in AEL's successful 2020 application for an Athena SWAN bronze award.

b. Staffing profile and recruitment

Since 2014, the total number of researchers across the unit has remained relatively stable, i.e. 34.5 FTE and a headcount of 36 for REF 2014, compared with the current FTE and headcount of 34. Current headcounts at subject area levels: 13 for Music, including SARC (Agus, Alcorn, Bulut, Hellawell, Mawhinney, McCleave, Rebelo, Robb, Schroeder, Stapleton, Tomita, Waters, Woodfield); 10 for Drama, including Arts Management (FitzGibbon, Grant, McGrath, McTighe, Murphy, Phelan, Schoch, Scullion, Taroff, Urban-Devereux); 11 for Film, Broadcast and Screen Media (Barber, Baschiera, Baxter, D'Arcy, Delaney, Fisher, Haswell, McLaughlin, Mollaghan, O'Rawe, O'Sullivan). There are notable differences in the maturity of disciplines within the Unit, with Music having the longest history (established in 1949), and this is reflected in the current spread in grades: Music has 6 Professors, 1 Reader, 4 Senior Lecturers, 2 Lecturers; Drama has 2 Professors, 4 SL, 3L and 1 Senior Research Fellow; Film, Broadcast and Screen Media has 1 Prof, 6 SL and 4 L.

More than 90% of the researchers listed above are on permanent contracts, with 1 fixed-term researcher included in the submission for Drama; and 2 in Film, Broadcast, and Screen Media. During this REF cycle an additional 15 post-doctoral research fellows and research assistants were employed on a fixed-term basis, funded primarily through external research income. The Unit also employed 7 Lecturers of Education during the cycle, who while not required to return REF outputs have contributed scholarly activity to the Unit's research environment (e.g. Ortiz's role in musical instrument design research at SARC).

Research management of the Unit is currently led by the Head of School (Taroff, line manager for all category A staff), who is supported by the AEL Research Committee chaired by Director of Research (Baschiera) with membership including Core Disciplinary Research Group Lead for the Arts (O'Rawe) and UoA 33 REF Champion (Stapleton).

While there has been relative stability in total FTE for the Unit, 11 category A staff returned in REF 2014 are no longer employed by QUB due to fixed-term contracts, voluntary redundancies, retirements, and departures to new appointments. While this turnover has presented challenges, it has also created opportunities for strategic investment in a climate where funding for new academic posts is limited. In line with our research ambition to increase potential for collaboration across the arts while supporting key disciplinary strengths, strategic hires were made in the areas of Animation (Haswell, Mollaghan), Arts Leadership (FitzGibbon), Digital Media (D'Arcy), Experimental Music and Sound Studies (Bulut), Film, Broadcast and Screen Media with expertise in the creative industries and practice-as-research (Baxter, Delaney, Haswell), and Irish Theatre and Queer Theory (McTighe). Additional key appointments include the new subject lead for Mitchell Institute Senior Research Fellow specialising in Irish drama and community politics (Urban-Devereux), and the former Pro-Vice-Chancellor of AHSS and theatre scholar (Scullion).

Significant efforts have been made during this REF cycle to address the gender imbalance in staffing, and recent recruitment strategies reflect an increase in female applicants, resulting in an overall demographic change from 22% female and 78% male 'category A' staff in 2014 to 34% female and 66% male in 2020. While recognising how much work still needs to be done in this area, particularly in relation to gender balance across senior grades, progress has been made and this will remain a focus moving forward.

c. Staff development and career progression

Staff development, mentoring, and progression has been assisted by formal and informal programmes of mentorship. A new university Personal Development Review (PDR) involves the joint-production of an annual report outlining priorities and development goals. PDR has also streamlined academic progression and probation processes. In the first academic year of the new

PDR system (2019/2020), the Unit achieved 7 successful promotion applications, an increase of 233% on the average promotion rate in the previous three years. Likewise, the confirmation-in-post rate in the Unit increased to 5 in 2019/2020 from an annual average of 1 in the previous three years.

Regular periods of research leave remain the key investment in the development of individual research careers. From August 2013 to July 2020, AEL supported a total of 52 semesters worth of internally-funded research sabbaticals across the Unit. These sabbaticals allowed researchers to engage in focused and sustained research activities leading to large-scale outputs (e.g. monographs, practice-as-research portfolios), as well as to the development of ambitious funding proposals.

Support for staff developing grant applications is available through various well-publicised sources, and plans for applications may develop unilaterally, from: PDR/mentoring process, CDRG activity, or from opportunities arising from UKRI and equivalents. Staff are encouraged to attend courses on the funding landscape, and application writing. Seed-funding is available to support the development of larger grant applications. Researchers typically work with their PDR reviewer, CDRG lead, REF Champion and/or DR to develop an application. University and Faculty research managers support preparation of the grant with the School's internal peer review also giving feedback on drafts. A number of internal funding schemes are available to support the development of collaborative research grants (e.g. Research Grant Enabler Fund, providing up to £3,000 for attendance at information events or townhall meetings, organisation of collaboration activities and interview preparation). Unsuccessful applications are discussed with reviewers and co-applicants as part of the PDR cycle, and where appropriate applicants are supported to revise and resubmit.

Interdisciplinary research funding applications are encouraged via wider training sessions and workshops: e.g. 'Engaging with Cultural and Heritage organisations' (2019), at which researchers were able to meet representatives from national and regional institutions (British Museum, Historic Royal Palaces, National Trust, National Gallery, Irish Museums Association and Public Records Office of NI). A new University-wide interdisciplinary pump-priming fund is available to teams of researchers, and the Unit is leading a project which secured £29,774 in the first round of this fund in January 2020.

The University policy supports flexible working; and while there are currently no PT researchers in the Unit, there is scope for temporarily or permanently renegotiate FT contracts based on personal circumstances as evidenced elsewhere within Queen's. While fixed-term staff make up a small proportion of researchers in the Unit (8.5% of category A), fixed-term researchers have access to the same training and support as academics on permanent contracts.

d. ECRs and post-docs

Newly-employed ECRs are provided with a ring-fenced start-up package, which allows for the purchasing of specialist research equipment, piloting of research projects, and research travel. Once the start-up package is spent, ECRs gain access to AEL's application system for research travel, publications, and the running of conferences, which is also open to post-docs.

Recognising that smaller grants can be significant in career development, AEL supports applications for appropriate, and often prestigious, awards that fall below the University's 'normal' threshold value. Continued employment for PDRAs and other contract researchers is often dependent on grant income; therefore, in addition to the current support offered by PIs through the PDR process, we continue to support these colleagues in identifying suitable funding streams.

e. PGR students

The Unit has had 82.25 PhD completions during the REF 2021 assessment period, with 58.75 supervised in Music; 12.5 in Film, Broadcast, and Screen Media; and 11 in Drama. Secondary supervisions of interdisciplinary PhDs are increasingly common not only within the Unit (SARC and Dance) but also within AEL (Seamus Heaney Centre), AHSS (Anthropology) and in disciplines

outside AHSS (Architecture, Computer Engineering, Psychology). Evidence of student satisfaction with interdisciplinary supervisions and the wider research environment can be found in qualitative responses from the Postgraduate Research Experience Survey. Across the Unit, PhD students are consistently satisfied with their supervision (PRES definitely/mostly agree: 85% 2013, 100% 2015, 95% 2018, 89% 2019), as further evidenced by indicative student comments. In addition to PhD student enrolments from the UK, during the REF 2021 cycle the Unit has benefited from sizable enrolments from international students (37%), and the diversity of the PGR population, both in terms of cultural backgrounds and in the mix of disciplines, is of clear benefit to the Unit's research environment.

The University's Graduate School provides both a broad PGR training programme as well as a dedicated facility for PGR research activities. In terms of discipline-specific training, the Music@Queen's events provide for weekly concerts, seminars and workshops from leading international scholars and artists that align with the research interests of PGR students and staff. Likewise, regular research seminars in Drama and Film, Broadcast, and Screen Media provide key training for PGRs. Funding for a seminar, concert and artist-talk on the theme of improvisation across disciplines was provided by the Queen's Annual Fund in 2016. Additional interdisciplinary seminars and PGR-targeted events are regularly funded through the Arts CDRG budget (this has included the 'Sharing Space Symposium' in 2018 and 2019 in association with the Irish Society for Theatre Research, focusing on practice-as-research processes across the arts). PGRs are given further opportunities to present work-in-progress to their peers through the Postgraduate Research Roundtable, and through other student initiatives.

68% of PGRs who enrolled in the Unit during this REF cycle have received funding through external awards (e.g. DfE, AHRC Northern Bridge, LINC), which generally include support for research travel, conference fees and specialist equipment. PGRs can also apply for research expenses supported by the AEL research budget and international research travel costs through University-wide initiatives (e.g. Emily Sarah Montgomery and Sir Thomas Dixon travel scholarships). Research collaborations between supervisors and PGRs in the Unit are common, resulting in outputs ranging from co-authored papers to performances and instrument designs.

f. Equality and diversity

In the context of the new School, an AEL SWAN Action Team (SAT) was formed with membership from the Unit, (Murphy, SWAN Co-Champion). The SAT led on the submission of a successful application for an Athena SWAN bronze award in 2020. We are fully committed to the implementation of AEL's SWAN Action Plan, which focuses on addressing equality issues and improvising staff wellbeing, including through improving the provision for staff returning from leave for reasons of ill-health, bereavement and ongoing caring responsibilities.

AEL is also supportive of staff who may need to change working arrangements. In the current cycle it has not been necessary for colleagues to seek formal contractual to facilitate flexible working, as AEL facilitates working flexibly within the same contract conditions, and encourages contributions from staff on timetabling requirements, particularly where caring responsibilities are concerned. Prior to the pandemic, AEL had already facilitated staff working from home.

In line with best practice within Queen's, maternity/adoption leave counts towards the calculation for sabbatical leave. On return to work, the member of staff meets with the HoS to review workload/working pattern and any particular needs. A teaching-free period is allocated for the semester following maternity leave to revive research activity (facilitated by Faculty-assisted funding for teaching assistance). The WPCS shows the introduction of this policy in 2015 provides 'invaluable support'.

The School provides a private nursing room for staff and students room to breastfeed or express and store milk in a fridge specifically for this purpose. There is also a breastfeeding room in another centrally-located University building with a sink, fridge and comfortable seating. AHSS SWAN Champions have set up the AHSS Parents' Group.

Unit-level environment template (REF5b)

AEL adheres closely to the Athena SWAN principle that academia cannot reach its full potential without the talents of all. PGR students and ECRs as an essential part of this process, and our action plan is committed to ensuring that women and minorities are not lost across the career pipeline, and that everyone is enabled to achieve their potential. AEL is committed to removing obstacles faced by women, in particular, at major points of career development. The School's commitment to enabling all colleagues to reach their potential involves embedded family-friendly policies. Increasing numbers of colleagues have caring responsibilities, and policies have been developed that respond to these needs.

The University's People and Culture Directorate oversees a range of policies aimed at promoting a positive, equitable and inclusive place to work and study. Key policies undergo an equality assessment by its Diversity and Inclusion Unit. Policies are operationalised through ongoing training. P&C maintains a register of trained Anti-Harassment Advisors who can be contacted by any colleague for confidential advice.

The Unit continues to play a leading role in supporting diversity, and notable internally-funded examples include 'Queer@Queen's' (2009-present), an annual series of workshops, talks and performances organised by Drama (Taroff, McTighe) as part of Outburst Queer Arts Festival Belfast; and, 'Women, Ageing and Film: The in/visible woman in Cinema Symposium' organised by Film (Barber).

3. Income, infrastructure and facilities

a. Overview of research grants / income and strategies for funding

Since the previous REF cycle, the Unit has increased its average annual research income spend from £593k to £688k annually (+16%), with **£4.8 million total research income** in the current cycle. Annual research income spend per-FTE likewise increased from £17k to £20k annually (+18%). The Unit was awarded **51 research grants from 16 external funders** for projects run during the REF 2021 assessment period.

The Unit's primary funder was the AHRC, with other key funders including EC-Horizon 2020, Heritage Lottery Fund, and Leverhulme. 21 individual researchers (60% of current FTE) have been named as a PI or CI, with PIs represented across all grades from lecturer to professor. Grants with values above £90k awarded to researchers in the Unit include:

- **Restoration Shakespeare** (AHRC, Schoch PI £607,312);
- **Future Screens NI** (AHRC Creative Industries Cluster Programme, Alcorn PI for QUB £523,894, Schroeder CI £392,920, and formerly Keeney CI £261,947 replaced as CI by Delaney);
- **Visual Voices of the Prisons Memory Archive** (Heritage Lottery Fund, McLaughlin PI £75,100 phase one, £500,500 phase two);
- **Into the Key of Law: Transposing Musical Improvisation: The Case of Child Protection in NI** (AHRC, Stapleton PI for QUB £176,115);
- **Sounding Conflict: From Resistance to Reconciliation** (AHRC, Rebelo CI £130,510);
- **Europe's Reception of the Irish Melodies and National Airs: Thomas Moore in Europe** (EC-Horizon 2020, McCleave PI £126,520);
- **Producers and Production Practices in the History of Italian Cinema 1949-1975** (AHRC, Baschiera PI for QUB £121,200);
- **Detecting Transcultural Identity in European Popular Crime Narratives** (EC-Horizon 2020, Baschiera PI for QUB £96,434).

The Unit has also played a significant role in the setup and management of the AHRC-funded 'Northern Bridge' PGR Doctoral Training Project (Alcorn), and has secured 5 PhD studentships from this scheme. Significant external funding for PhD studentships is provided by DfE NI (formerly DEL), from which an additional 40 PhD studentships were secured by the Unit during this cycle.

Future funding priorities will be focused on sustaining our successes with the AHRC and increasing income from the EPSRC through shaping the funding agenda in the council's strategic research area of 'Music and Acoustic Technologies' (e.g. Stapleton and van Walstijn are developing a workshop bid with key UK HEI partners in this area). The Unit will also seek to increase the diversity of international funding streams (e.g. Canada's SSHRC) in response to new EU funding arrangements. An additional strategic priority will be the development of the Unit's new MediaLab.

b. Organisational infrastructure and support for research & impact

Support, both logistical and financial, is available for all research activities (including the production of high-quality outputs, engaged research and impact), as well as for specific work related to the publication process (e.g. reproduction and images rights, indexing, CD and other media production costs). Technical support for research is provided by a team of seven technicians. Three technical staff are based at SARC, and work to maintain specialist equipment in the Sonic Lab, Broadcast Production Studio, Fabrication and Interaction Labs, VR/AR Studio, AV Computer Suite, Surround Sound Studios and additional audio production studios along with related equipment stores. Two technicians maintain the Film Studio, editing facilities and related equipment store, and two technicians maintain the Brian Friel Theatre, rehearsal spaces, and related equipment store. Additionally, the technical team maintains facilities, musical instruments and other specialist equipment in the Music Building, including the Harty Room concert hall. The technical team also manages recording studios and practice room facilities in the Main Site Tower adjacent to the Music Building.

The AEL research budget, overseen by the DR, is partly devolved to the Arts CDRG who decides how funds will be dispersed according to strategic priorities. Individual staff members are supported by a School research and conference fund where individuals can apply for up to £1200 pa to support research and conference attendance in the UK, Europe, and worldwide (including staff employed on fixed-term contracts). Funded PGR students have access to up to £1k pa for conference and research plans, and ECRs are entitled to a start-up package (of up to £5k for their 3-year probationary period) to spend on research-related activities. A new fund for engaged research was established in 2019-20 to fund impact-facing activities. In order to incentivise grant capture, the university made available to the PI 2% of the total amount awarded in an individual research account for the grant holder to spend on research activities such as pilot projects underpinning future grant applications.

c. Operational infrastructure, facilities and specialist equipment

Staff in the Unit are spread out across several locations across the main university campus site. Music staff are split between the Music Building on the main site and the nearby SARC building. Drama staff are located on University Square, including shared facilities with the Queen's Film Theatre. Film, Broadcast and Screen Media are located across both University Square and SARC sites.

In this REF cycle, **the value of new operational infrastructure, facilities and specialist equipment investment in the Unit totalled over £2.5m** (£1.6m equipment, £940k infrastructure). Major new investments and upgrades during the assessment period include:

- **New Film Studio** (£774,624 total for infrastructure and equipment), completed 2017, 90% funded by DfE NI and 10% from University Reserves;
- **3rd Floor Refurbishment of SARC** (£242,782 infrastructure spend), completed 2016, including PhD lab, computer lab, AV editing suite, breakout rooms, postdoc shared office and additional staff offices, funded by University Reserves;
- **New Broadcast Production Studio** (£220,738 total for infrastructure and equipment), completed 2017, supported by the AHSS Faculty Equipment Fund and Queen's Estates budget;
- **Dolby Atmos surround sound upgrade to the Sonic Lab and Surround Studio 1 at SARC** (£152,850), completed 2017, supported by AHSS faculty funds;

- **New AR/VR equipment at SARC** (£43,661), delivered 2019, supported through a successful bid to QUB's Central Research Infrastructure Fund;
- **Upgrade to the Harty Room concert hall** (£31,860 infrastructure & equipment), including new AV facilities, completed 2018, funded by the Nellie A Baguley Music Fund and Queen's Estates budget;
- **Upgrade to equipment in the Fabrication Lab at SARC** (£25,109), delivered 2018, including new 3D printing, PCB and laser cutting facilities.

The value of equipment spend supported by School and Faculty funds totalled just over £1m, which included an upgrade of energy efficient LED-based stage lighting for both the Sonic Lab and Brian Friel Theatre. AEL staff start-up funds provided £9k of specialist equipment for ECRs. Income from external research grants also contributed £54k towards new equipment. In addition to the Harty Room upgrade, Music Bequests funded £8k in other targeted equipment and infrastructure.

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

a. Summary of research contribution

The Unit continues to play a leading role in advancing artistic disciplines regionally, nationally, and internationally. This has been achieved through significant individual contributions and extensive academic and professional collaborations. Our reputation has been built on successes in the areas of practice-as-research, critical scholarship, and interdisciplinary research, with much of this work disseminated in partnership with public institutions, professional artists, arts organisations, and wider industries. The Unit is also committed to shaping the future artistic agenda for Ireland, as evidenced by the production of significant outputs focused on Irish arts and culture as well as through close collaboration with key cross-island organisations in this sector.

b. Artistic practice-as-research

The Unit is a recognised leader in practice-as-research (PaR), and has developed this expertise as part of its wider acceptance alongside the steady increase of practising artist-researchers employed in HEIs internationally. Notable achievements in this context include:

Music Composition: In addition to Hellawell's work discussed in Section 1, including his BBC Proms commission *Wild Flow* (2016) for full orchestra, other notable outputs in instrumental composition include *In All the Worlds* (Mawhinney 2016) for viola d'amore and string quartet, commissioned by Garth Knox for performance with Quatuor Bela (Paris). Mawhinney's works have been performed in academic and professional contexts including at Magdalen College, Oxford (2014) and the Reykjavik Arts Festival (2014). Hellawell was elected as a member of the Council of Royal Musical Association (2016-2019) during which time he co-designed the RMA Composers' Competition (2019), and has been a guest speaker at composer series programmes at University of York (2018), and University of Oxford (2018). Music also has a strong track record in electroacoustic composition (Alcorn, Rebelo, Waters), with notable works including *Line* (Waters 2018) a multichannel sound installation with live alto flute feedback instrument, premiered at Turner Contemporary Margate as part of Oscillate Festival – a programme of new work from Orpheus Instituut in Ghent, where Waters is an Associate Researcher. Also significant is a composition by Alcorn for the video installation *Outland* developed in collaboration with Maltese video artist Vince Briffa and premiered at the 2019 Venice Biennale.

Performance in Drama: In addition to Schoch's scholarly work in the area of 'Performing Restoration Shakespeare' in partnership with Folger Shakespeare Library/Theatre (USA) and Shakespeare's Globe (UK), and McGrath's practice-as-research project 'Dance and the Maternal', contributions in this area have been made in Applied Drama (Grant, Taroff). Grant was PI for the AHRC-funded 'Objects with Objectives: a puppetry in applied drama research network' with academics and practitioners from the UK and Ireland, South Africa, the United States and Australia. Commemorative theatre project 'Medals All-Around Research Initiative' (Taroff) was a key part of the AHRC-funded *First World War Engagement Centre, Living Legacies 1914-18*, led

by QUB in partnership with Ulster University, Glasgow, Swansea, Goldsmiths, and Newcastle University.

Documentary Film, Television and Radio: The *Prison Memory Archive* (see the open access section of Section 1) has formed the basis of McLaughlin's documentary film *Armagh Stories: Voices from the Gaol* (2015) and his associated *Memory Studies* journal article 'Memory, Place and Gender [...]' (2020). In addition to McLaughlin's contributions in this area, Delaney has likewise produced a significant body of documentary-based creative research, including: *Great Lighthouses of Ireland* (2018) 4-part TV series broadcast by RTE (1million+ audience views), as well as *High Heels and Horses* (2016), and *The Whistleblower* (2019) RTE radio documentaries (the latter of which has 750k downloads and audience ratings). In 2020, *The Whistleblower* made the shortlist for the Amnesty International Global Media Awards and won a New York Festivals Radio Awards Silver Medal in the Human Rights category. Delaney also won an additional Silver Medal in the Medical category for *High Heels and Horses* in the same year. Other notable PaR activity in this area includes experimental video work by O'Sullivan *Long Distance* (2016).

Improvisation: Ens Ekt trio features Stapleton's custom designed instruments performed in collaboration with saxophonist Simon Rose and double bassist Adam Pultz Melbye. The group has released multiple recordings, performed frequently in Berlin's Echtzeitmusik scene, and completed two tours: 7 UK venues including IKLECTIC in London and Sussex Humanities Lab (2018), and 7 venues in California including Center for New Music in San Francisco and Center for Computer Research in Music and Acoustics at Stanford University (2019). Ens Ekt were also commissioned through the Berlin Cultural Senate's 'Initiative Neue Musik' programme to create a site-specific installation and improvised performances in a WW2 communication bunker (2019). Schroeder released *Barely Cool* on pMENTUM (2015), an album of collaborative improvisations with Brazilian artists recorded during an ethnographic study funded in part by HEA. Schroeder's additional activities include: an invited solo performance with the Canadian Quasar Saxophone Quartet, Amphithéâtre du Gesù, Montreal (2016), a concert at SARC with 11 leading female performers including members of the Female Laptop Orchestra (UK), Women in Music Tech (USA), WoNoMute (Norway), Sonora (Brazil) and Yorkshire Sound Women Network (UK) (2018), and performances as part of Exploratorium Berlin's improvisation symposium series (2016 with keynote, 2017, 2018, and January 2020 in collaboration with Stapleton).

Participative Sound Art: The 'Map a Voice' project led by Bulut explores the sonic and social interactions between human voice and physical environment, with practical workshops at King's College London (2017), Cornell University (2017), and SARC (2018). D'Arcy's research explores Irish literature and the voice through participative sound art in collaboration with local choirs (Belfast City Choir 2014, HIVE Choir 2018-20), public art commissions (*Tolka Chorus* Dublin 2015) and through invited workshops (City University of London 2019). In addition to Rebelo's work outlined in Section 1, the participative installation artwork *Som da Maré* (2014) was created in partnership with Muse da Maré in Rio de Janeiro. Rebelo is a recognised expert in this field, and is regularly invited to give talks on his work, including at: University of Cambridge (2014), Universidade Federal do Rio de Janeiro (2014); Universidade de São Paulo (2016), City University of London (2018), New York University (2018), and Aarhus University (2019).

c. Critical, cultural and historical research in the arts

The Unit has continued to play a leading role in a broad range of critical, cultural and historical fields, reshaping how we understand the past and present and thus opening up new possible futures. Notable achievements in this area include:

Dance, Drama and Theatre Studies: specialisms in this area include: Gender and Class Politics (McTighe, McGrath, Murphy, Phelan), Monodrama (Taroff), Breton Theatre and Enlightenment Philosophy (Urban-Devereux) and British Theatre (Schoch). Schoch's monograph *Writing the History of the British Stage 1600-1900* (2016) was a finalist for the Theatre Library Association Book Award (USA, 2017). Schoch is a member of the Shakespeare in Performance Working Group (American Society for Theatre Research), Performance Research Caucus (American Society for Eighteenth-Century Studies), Folger Institute (Folger Shakespeare Library, USA) and

was on the organising committee for the British Shakespeare Association's 2018 annual international conference hosted at QUB. Schoch is a recognised leader in this field, with invited talks including at Folger Shakespeare Library (2018), Duke University Humanities Institute (2017), and Duke University Department of Theatre (2018). McGrath is co-convenor of the International Federation of Theatre Research (IFTR) Choreography and Corporeality Working Group, a leading international working group for dance scholars, and has convened meetings in Barcelona, Belgrade, Stockholm and Warwick, and co-curated a 'local connections' programme for meetings in Sao Paulo, Hyderabad, and Beijing.

Film, Broadcast, and Screen Media: The Unit is well represented in the British Association of Film, Television and Screen Studies (Baschiera, executive committee 2014-19), with membership in its British Cinema, Animation and Essay Film SIGs. Membership in other associations likewise aligns with areas of specialism, including: International Association for Media and History (Barber), and European Network for Cinema and Media Studies (Baschiera, Fisher). Strengths also exist in the areas of African Cinema (Fisher) and Animation (Baxter, Haswell, Mollaghan), with a critical mass in Documentary (Baxter, Delaney, McLaughlin, O'Rawe, O'Sullivan). The CDR organised a one-day conference in 2017 on 'Citizenship and Surveillance: the camera as witness', with speakers from Germany, Greece, Brazil, UK, and plenary speaker Soumyaa Behrens (USA); and 'Framing Trauma: Mental Illness and the Documentary Image', a Wellcome-Trust funded symposium held at the MAC with Belfast Film Festival (2016, O'Rawe). Other key events include the 2018 symposium on 'Labour in the Screen Industries' at QUB (Baschiera), with invited international presenters from Australia and USA.

Musicology: the Unit has considerable research strengths in Historical Musicology, with particular expertise in 18th Century and early 19th Century Studies (McCleave, Tomita, Woodfield, Waters). Woodfield's monograph *Cabals and Satires: Mozart's Comic Operas in Vienna* (2019) is a notable output in this area. Tomita is a longstanding member of the Bach Network, and Senior Fellow at the Bach-Archiv Leipzig, and was awarded a Martha Goldsworthy Arnold Fellowship from Baldwin Wallace University (2018). Waters' expertise in early woodwind design has been recognised by invited keynotes including at the Horniman Museum London (2017) and Library of Congress Washington DC (2018). McCleave holds the Howard D. Rothschild Fellowship in Dance (awarded in 2020 by the Houghton Library, Harvard University). Her current research project - 'Fame and the Female Dancer: the development of the theatrical dance profession 1720-1860' - was funded by the Leverhulme Foundation in 2019. McCleave's work described in section 1 is connected to a broader specialism in Historical and Contemporary Song, which includes the work of Robb who has given an invited talk on 'Mobilising the 1848 song Tradition in Germany in the context of International Folk Revivals' at University of Newcastle (2014), and a plenary paper for the network conference 'European Song and Political Protest: To the Barricades! 1815-1850' at University of Warwick (2018). Bulut is a member of the Society of Ethnomusicology, Voice Studies Special Interest Group (2013-20). In recognition of her expertise on this topic, Bulut has been invited to give research talks at Duke University (2015), Harvard (2015), UCL (2016), Oxford (2017), Paris 8 Vincennes - Saint-Denis (2018), Cambridge (2018), and in 2019 she co-convened a one-day workshop on 'Voice and Environment' at the ICI Berlin Institute for Cultural Inquiry.

Arts and Cultural Policy: the Unit has expertise in policy relating to censorship in moving image (Barber) and theatre (Robb) contexts. Barber's interview to the *Observer* drew on her published article on local film censorship (2019). Robb has given an invited talk and performance at the University of Edinburgh as part of the ARHC-funded project 'Who's Watching Who?' on issues surrounding censorship and East German theatre (2014). Another area of strength is in cultural leadership of UK funded theatre (FitzGibbon). FitzGibbon co-authored a policy piece with ethnomusicologist Ioannis Tsioulakis in April 2020 titled 'Performing Artists in the age of COVID-19: A moment of urgent action and potential change', which has already been cited extensively.

d. Interdisciplinary research contributions

The Unit is a recognised leader in interdisciplinary research, as exemplified by the following achievements:

SARC has a strong reputation in the interdisciplinary field of **musical instrument design**, created through individual collaborations involving Schroeder, Stapleton, Waters, Ortiz (Lecturer of Education), Van Walstijn (Audio Engineering), Rodger (Psychology), together with a sizable number of PhDs, postdocs and visiting scholars in this area. Waters was an invited speaker at NIME 2014 conference (Goldsmith's), and was the keynote speaker for SMC 2017 (Aalto, Helsinki), where he is also a member of the Sound and Physical Interaction research group. Schroeder was Paper Chair for NIME 2020 (Birmingham, online). Mehes, Van Walstijn, and Stapleton won best poster demo award for NIME 2017 (Aalborg, Copenhagen), Stapleton's expertise in this area is evidenced by invited talks on his instrument design and performance research at various institutions, for example, UC San Diego (2015), Queen Mary (2018), Université de Montréal (2018), University of Virginia (2019), and University of Nottingham's Mixed Reality Lab (2020). Stapleton co-organised the 2017 'Interagency in Technologically-Mediated Performance Conference' with Tom Davis at Bournemouth. Schroeder directs the Performance Without Barriers research group in collaboration with external partners Drake Music NI and Hard Rain Soloist Ensemble, with notable outputs including a special issue of *Contemporary Music Review* (2019).

SARC's expertise in music technology are also evidenced by Rebelo's invited talks, for example, at the Universidade de São Paulo (2016), 'International Iberian Nanotechnology Laboratory Arts and Science Gala' (2017), and 'International Symposium for Electronic Arts' in Columbia (2017). More recently, SARC has developed strengths in areas relating to **hearing and listening**. Agus' expertise in hearing and perception has been combined with Corrigan's (Lecturer of Education) extensive experience in audio engineering to study 'Adapting Audio Mixes for Hearing Impairments' (2017). D'Arcy is a member of the Audio Diversity Network, and Bulut has given an invited talk on 'Voicing Infrasound' at 'Sensing the Sonic: Histories of Hearing Differently (1800-now)' (CRASSH, Cambridge, 2018). Schroeder delivered a keynote on 'Distributed Listening' at the 2017 Web Audio Conference and a keynote performance with Chris Chafe (Stanford) at the 2017 'Audio Mostly' conference at Centre for Digital Music, QMU. SARC played a leading role in the *Humanising Algorithmic Listening* AHRC network (Co-I Stapleton, PI Alice Eldridge University of Sussex, network participants Waters, Agus, Schroeder, 2017).

Interdisciplinary collaborations with the Mitchell Institute for Global Peace, Security and Justice have strengthened the Unit's existing expertise in **post-conflict theatre, film and media arts**. Film, Drama, and Arts Management are involved as CIs in major (£580k) grant based at University of Liverpool, 'The Art of Reconciliation: Do Reconciliation-Funded Arts Projects Transform Conflict?' (Durrer, Grant, O'Rawe). Phelan has given invited talks on post-conflict theatre in NI as part of the 'Connecting Communities Conference' at the Federal University of Santa Catarina, Brazil (2015), and a keynote lecture to a delegation from the Nijmegen Center for Border Research, Netherlands. McLaughlin's documentary film work in this area has also been recognised by an invitation to contribute to 'Atrocity's Archives: The Role of Archives in Transitional Justice International Workshop' at Oxford University (2018).

The Unit also has interdisciplinary strengths in the area of Film, Broadcast, and Screen Media, in particular in relation to **creative digital technologies** as evidenced by its role in the AHRC Future Screens NI (Alcorn, Delaney, Schroeder), and the Vanderbilt University International Research Grant Initiative for 'Exploring the Uses of Digital Mapping, Modelling, and Web-Based Resources' (Baschiera 2015). Other interdisciplinary research in the area of film and broadcast draw on areas ranging from the **visual arts** (Mollaghan, O'Sullivan, O'Rawe); **mental health** (Baxter, O'Rawe); and **transitional justice** (McLaughlin).

Interdisciplinary research strengths in the area of **arts, health and wellbeing** have been strengthened across the Unit, as represented on Queen's cross-faculty Mental Health Research Group (Baxter, Murphy, O'Rawe). Drama (Murphy) in partnership with Medicine and Social Work at QUB organised the 2017 & 2018 'Care Under Pressure' symposia on interdisciplinary approaches to simulation in health and social care education and training incorporating patient feedback and service user knowledge. Murphy has also provided significant input into Queen's plans for a new Simulation Centre. Film organised the 2015 research colloquium 'Framing Trauma:

'Mental Illness and the Documentary Image' as part of the Belfast Film Festival with support from the Wellcome Trust, and the 2016 'Film and the Politics of Mental Health: A Symposium' at the Belfast Metropolitan Arts Centre (the MAC) in partnership with the Michell Institute and the Belfast Film Festival. Drama has also collaborated with School of Nursing on research into the role of applied drama in exploring attitudes to fatherhood and relationships among young incarcerated men (Grant).

The Unit has also played a leading role in the emerging interdisciplinary field of **critical studies in improvisation**. QUB's cross-faculty Translating Improvisation research group was co-founded by Stapleton and Sara Ramshaw (Law) in 2013, with membership including Grant, McGrath, Rebelo, Schroeder, and Waters. The work of this group has resulted in interdisciplinary PhD supervisions and funded research projects including an AHRC grant, as well as a British Academy Visiting Fellowship in 2018 for Rebecca Caines (Regina). Ramshaw and Stapleton have given invited talks on their research collaboration, for example, at the British Library (2015) and Georgetown University (2015).

e. Wider academic contributions

The Unit has also played a significant role in the advancement of disciplines aligned to our expertise through participation on funding committees, journal editorial boards, and other peer review and policy shaping activities. The Unit is well represented on the AHRC Peer Review College (Baschiera 2020, Grant 2017-20, McLaughlin 2017-20, Schoch 2017-20, Schroeder 2013-20). Other selected funding body peer reviewing includes work undertaken for the UKRI Future Leaders Fellowships scheme (Barber, Schoch, Schroeder), EPSRC (Agus 2018), British Academy (O'Rawe 2018-19, Urban-Devereux 2018-19), Leverhulme (Stapleton 2020), Government of Ireland GSP (Baschiera 2016-20, O'Rawe 2017-19), Australian Research Council (Rebelo 2016), Swiss National Science Foundation (Rebelo 2019), and the Canadian Social Sciences and Humanities Research Council (Rebelo 2015, Schroeder 2017-18). Rebelo was an invited speaker at the research policy event 'Arts and Humanities and the GCRF Agenda' (Nottingham, 2019).

The Unit's editorial work for academic publishers is extensive, and includes editorial board membership of *Music & Science* (Agus 2018-20), *Understanding Bach* (Tomita 2013-17), *Theatre Notebook* (McCleave 2013-17), *Shakespeare Quarterly* (Schoch 2017-20), *Theatre Annual* (Taroff 2015-20), *Dovetail Journal* (McGrath 2017-20), *Irish Journal of Arts Management and Cultural Policy* (FitzGibbon 2017-20), *Samuel Beckett Today* (McTighe 2017-20), *Journal of British Cinema and Television* (Barber 2018-2020), and *Journal of Media Practice and Education* (McLaughlin 2013-20). Music researchers (Agus, Bulut, McCleave, Rebelo, Schroeder, Stapleton, Tomita, Waters) have acted as peer reviewers for 40 journals and publishers of academic books, including: *Leonardo Music Journal*, *Music and Letters*, *Sound Studies*, *Computer Music Journal*, and for Springer International Publishing. Film researchers (Baschiera, Barber, Haswell, McLaughlin, Mollaghan, O'Rawe) have acted as peer reviewers for 34 journals and publishers of academic books, including: *Studies in European Cinema*, *Journal of British Cinema and Television*, *Animation*, and *Studies in Documentary Film*, and for various UK and international university presses. Drama researchers (FitzGibbon, McGrath, McTighe, Murphy, Phelan, Schoch, Urban-Devereux) have acted as peer reviewers for 11 journals and publishers of academic books, including: *Theatre Survey*, *Modern Philology*, *Theatre Annual*, *Health and Social Care in the Community*, and for Cambridge UP.

The Unit has also continued to contribute to the external examining of PhD students. During this REF cycle, Music researchers (Hellawell, Mawhinney, McCleave, Rebelo, Schroeder, Tomita, Waters, Woodfield) have externally examined 23 PhDs at 15 HEIs, including at McGill, KCL, Royal Holloway, and University of Sao Paulo. Film researchers (Baschiera, Barber, O'Rawe, McLaughlin) have externally examined 13 PhDs at 11 HEIs, including at Westminster, University of York, and Bristol. Drama researchers (Schoch, Murphy, Phelan, McTighe) have externally examined 4 PhDs at 4 HEIs, including at TCD, and Central School of Speech and Drama.

f. Shaping the artistic agenda for Ireland

The Unit plays an important ambassadorial role for Irish arts and culture. Urban-Devereux co-convened a session at the 1st GIS EIRE symposium 'Democracy, Human Rights and Diasporic Strategies in Ireland: Emerging Networks and Models' (Sorbonne, 2019). McGrath co-convened the 3rd International Corp_Real Dance Conference at NUI Galway on 'Dance and Conflict' (funded by the Arts Council of Ireland, 2015)), and has given invited keynotes at the 2016 Dance Ireland conference (Dublin), and at two conferences at NUI Galway in 2017 and 2018. In 2019 McGrath became co-president of the Irish Society for Theatre Research (Phelan is also a member), and organised 'Co-Motion: Dance and Borders', Ireland's first all-island dance industry and research conference co-hosted at the Crescent Arts Centre, in partnership with Belfast International Arts Festival, Dance Ireland, and Dance Resource Base NI. The Unit is represented on IFTR (McGrath, McTighe, Phelan, Taroff), for which McTighe is the convenor of the Samuel Beckett Working Group. McTighe co-edited *Staging Beckett in Ireland and Northern Ireland* (2016). Community and site-specific theatre in Ireland includes Grant's work for *Days in the Bay* (2017) in collaboration with the Tiger's Bay Men's Group in North Belfast, and *Oscar Wilde at Home* (2015) at Florence Court House, Co. Fermanagh, the latter of which was restaged in 2016 for the inaugural Irish Festival at the American Academy of Dramatic Arts (NYC).

The Unit has close partnerships with the Lyric Theatre and the MAC in Belfast. Two of many such collaborations include Phelan's involvement in the delivery of the John Hewitt International Summer School in 2018 at the Lyric, as well as 'Lyric@50: Culture, Conflict and the City' (2018). FitzGibbon was invited as advisor and workshop facilitator for the 'Changemakers Conference' on change and purpose for Irish festivals, co-organised by University of Limerick and Arts Council Ireland (2020). Cultural Policy Observatory Ireland was co-founded in 2014 by Durrer while based at QUB (FitzGibbon is currently a member), and a one-day conference 'The Production of Our Contemporary Livelihood' was held at QUB in 2015 including a keynote by Prof. Frances Ruane (TCD, and former Director of the Economic and Social Research Institute), funded in part by the Irish Research Council.

In addition to McLaughlin's work with PRONI, research involving cultural archives in Ireland includes Barber's work on Irish national broadcaster RTÉ which has led to an invited presentation at the 2016 FIAT/IFTA conference in Warsaw. Barber is on the steering group of the Women's Film and Television History conference committee (2020 NUI Maynooth), and Barber and Baxter are members of the steering group of the Women's Film and Television Network. A key strength of the Unit is in the area of Irish-focused documentaries (McLaughlin, Delaney, Baxter). Film, Broadcast and Screen Media also has sustained membership on the board of the Belfast Film Festival (McLaughlin 2013-2019, Baxter 2020) and the Irish Screen Studies forum (McLaughlin 2015-18). Delaney is a founding member of the Irish Film and Television Academy, and a member of Screen Directors Guild Ireland and Screen Composers Guild Ireland.

In Music, Robb has given two invited research papers in 2017 at the Irish World Academy of Music and Dance (Limerick); McCleave gave an invited plenary talk at the 2017 annual conference of the Society for Musicology in Ireland. The Unit also contributes to the work of the Irish Sound Science and Technology Association (D'Arcy, Stapleton). D'Arcy's practice-as-research expertise in exploring Irish literatures through sound art led to an Office of Public Works commission for *Tolka Nights* (2015), supported by local authorities of Dublin, Fingal and Meath. Stapleton and Steve Davis (composer and improviser) have received multiple commissions from the Lyric Theatre to develop and perform new music for the staging of Irish Poetry, including Seamus Heaney's *Station Island* premiered at the 'Heaney HomePlace' in Bellaghy, Co. Derry (2017), and Patrick Kavanagh's *The Great Hunger* developed in partnership with the Patrick Kavanagh Resource Centre in Inniskeen (2017), Co. Monaghan. Hellawell's composition for piano trio and narrator *Up the Roots* (2016) was developed in collaboration with award-winning Irish Poet Sinéad Morrissey, and was released on CD by Delphian Records in May 2020.