

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

Context

The departments of Theatre and Performance (TaP) and Music have a history of cooperation and collaboration spanning five decades. We share teaching and performance spaces, and administrative resources. More important, are our common commitments to:

- 1) internationalism and diversity;
- 2) socio-political engagement and embeddedness in the local community;
- 3) experimental Practice Research (PR).

These commitments reflect Goldsmiths' history as an arts-focused, community-facing institution, and its south-east-London location. Developed over many years, they give our departments an enduring and sustainable sense of identity and mission.

Research is central to that mission, and our work addresses a genuine diversity of musics, theatres, publics and approaches. Our widely disseminated research outputs include books, articles, digital interactive artworks, recordings, compositions, performances, playtexts, films, open-access archival resources and community projects. Colleagues publish in the most renowned peer-reviewed journals, and on community-run online platforms; they perform for global broadcast audiences at the BBC Proms, and with groups of local women and schoolgirls in Tower Hamlets. Our work is carried into the future by one of the largest postgraduate cohorts in the sector. All these activities are valued equally as contributions to our underlying goal: to create innovative and challenging arts research, with diverse collaborators, for the benefit of a broad range of publics and users.

Structure

Our shared commitments are articulated through identified research concentrations, enabling our departments to focus activities strategically around core themes and aims.

Since 2008, Music has characterised its research as comprising three main concentrations:

- 1) Music, Sound and Technology;
- 2) Social Processes and Community Life in Music and Sound;
- 3) Practice Research.

In TaP, three concentrations – evolving from the department's commitment spanning several decades to internationalism, social engagement and PR – were formally identified in 2018:

- 1) European Theatres;
- 2) Anticolonial and Diaspora Theatres;
- 3) Experimental Performance Past and Present.

We provide an overview of each concentration:

Music

1) Music, Sound and Technology. Since 2014, this area has seen much multimedia and audio-visual research. This work is critical and interpretive, as with Rogers' several books on sound in experimental and documentary film, and creative, as with Abtan's immersive, multimedia composition practice. A second area explores technologies in their industrial and social dimensions. Negus has published on digital music dissemination technologies and their effects on concepts of intellectual property, and Perchard on audio consumerism in post-war Britain. A third area is the department's continuing investment in the digital humanities, evidenced in McVeigh's work on the In Concert dataset project and articles on digital humanities ethics and practices; and Joncus' publication of a digital-print hybrid critical edition as part of the €25m OPERA project (where Joncus is the only UK participant).

2) Social Processes and Community Life in Music and Sound. Work underscores our commitment to social engagement and the local area, exploring communities of music-making in both contemporary and historical settings. Norton has conducted projects on Asian music cultures with groups in Vietnam and London. S. Graham's first book, *Sounds of the Underground*, studies transnational underground music scenes and their participants. Similarly global in scope are articles by Alexander and Matsumoto examining the historical dissemination of opera across the world; McVeigh's studies of concert life in Britain; and Perchard's book on the post-war French jazz world. Meanwhile, Joncus has published an innovative monograph exploring music-making, commercial mediation and the experience of gender in eighteenth-century London.

3) Practice Research. This centres on composition, which is represented in several contrasting forms: Gardiner's works, performed at the Glastonbury festival and by the Philharmonia Orchestra, which have explored the archive of 1960s TV composer Barry Gray; Peyton Jones' multi-method collaborations with theatre and musical ensembles; Redgate's reflections on notation at its limits in works for flute and string quartet. A second line of enquiry lies in theoretical work on PR. Drever has published chapters, by turns practical and critical, on the role of the field-recording sonic artist; Redhead has used philosophical and social theory to produce thinking that, going beyond established ideas surrounding creative acts and their documentation, explores collaborative and 'distributed' creativity in all its complexity. Bulley, at the start of his academic career, is becoming a frequent contributor to panels and projects around PR, and a noted sonic arts practitioner.

TaP

1) European Theatres. Expertise spans fifteen countries, emphasising TaP's commitment to internationalism and diversity. Shevtsova's monograph, whose Moscow launch included a live-streamed Q&A attended by 75 theatre-makers from across Russia, sheds new light on Stanislavsky's directing and acting methodologies; Twitchin's monograph details the significance of the figure of death in theatres from across Europe; Finburgh-Delijani's project *Reviewing Spectacle: The Pasts, Presents and Futures of the Situationist International* examines the legacy of this radical group of artistic agitators in contemporary performance in France, Belgium and the UK. Burt traces the emergence of British theatre's actor ensembles; Gordon has pioneered the study of British and European musical theatre.

Unit-level environment template (REF5b)

2) Anticolonial and Diaspora Theatres. For over two decades TaP has developed and sustained outputs around anticolonial, postcolonial, indigenous and diaspora performance. Okagbue brings traditional and contemporary African performance to readers internationally. Graham's ongoing collaboration with diverse New Zealand theatre-makers, the subject of her monograph, opens the department's focus onto Australasia; Levitas theorises the uniqueness of Irish independentist modernism. Osborne's publications on Black British theatre foreground African and Caribbean diasporas. In 2018 TaP hosted an international conference, *On Whose Terms?*, inviting Scots Makar Jackie Kay, London's first non-white artistic director Madani Younis, and Black British playwrights Winsome Pinnock and Roy Williams. Other events reinforce our commitment to our local area, including *Black British Writing* (2014), featuring Booker Prize winner (2019) and Goldsmiths alumna Bernardine Evaristo.

3) Experimental Performance Past and Present. Performance-makers, dramaturgs, participatory arts practitioners and theorists consolidate our research into experimental performance. Rotie's feminist intercultural choreographies, performed for the Hayward Gallery and Teatro Piccolo, Palermo, challenge male dominance in Japanese Butoh. Furse's international works apply performance and interactive digital production to address mortality and mental illness. Experimental practice is combined with community engagement in Mayo's projects with intergenerational groups; Braverman's participatory work with youth and disability groups; and Saner's *Göçmen Adımlar/Migrant Steps*, which invites Turkish/Kurdish women migrants to share stories of displacement through performance. Working in tandem with practitioners, are theatre historians and sociologists. Karantonis has placed the modernist vocal innovator Cathy Berberian on the intellectual map. Alston has published the first monographic critique of immersive theatre's production and reception. Fleming, founder-director of The Chekhov Collective UK, disseminates Michael Chekhov's methodology via publications and practical workshops. In 2020 she became a Michael Chekhov Association Scholar, running online laboratories attracting broad international attendance. Finally, practice and theory blend in Hilevaara's book on 'creative criticism', which presents written expression as constitutive of the researcher's theoretical processes.

These concentrations are supported by what are known as Research Units (Music) and Collaborative Research Groups (TaP), through which departmental funding is disbursed; links between research and teaching are facilitated; and public activities coordinated. Our research is developed and amplified through the regular hosting of nationally and internationally significant events, and partnerships at community and global levels (Sections 3 and 4).

Research and impact strategy

Following REF2014, Music and TaP's Departmental Research Committees (DRCs) implemented research and impact strategies to guarantee sustainability, and find new ways of thriving in an increasingly difficult climate for arts and humanities research.

We list goals set by Music and TaP in 2015, and relevant outcomes by 2020.

Continuity and sustainability

- Support ongoing research concentrations. Outcomes described above;
- Provide targeted research development for staff at all career stages, especially career outset, in planning ambitious and achievable goals for world-leading outputs and impact.

Outcomes: both departments instituted formal systems of research mentorship (Section 2), and a culture of regular, informal guidance from Directors of Research (DoRs);

- Participate in and further develop national and international research networks. Outcomes: during this period, Music and TaP have been more prominent than ever. Colleagues have fulfilled roles including President of the Royal Musical Association, Chair of the British Forum for Ethnomusicology, steering committee members of the Institute of Musical Research, and Secretary General of the European Association for the Study of Theatre and Performance (Section 4 for further initiatives);
- Develop Open Access. Beyond observance of standard Open Access requirements, and participation in institutional projects such as Goldsmiths Press, both departments have sought new ways of making research activity and environment accessible to all. Alston's AHRC-funded *Staging Decadence* hosts an open-access curated blog featuring reflections by artists and academics; Rogers oversaw the development of sonicscope.org, a postgraduate-run sonics journal. During the COVID-19 pandemic, TaP's Performance Research Forum and Research Café series transferred online, ensuring research environment continuity and enabling broad participation. The same is true of Music's 2020 hosting of the Royal Musical Association's 54th Annual Conference, one of the world's largest musicology gatherings. In a short space of time following the Coronavirus outbreak, Music built an innovative, web-based programme that afforded the global musicology community opportunities for exchange and development during a difficult period. Further, it was decided to make the conference free, to maximise access and participation. Just over 700 attendees (250% of the number expected at the in-person event) logged in from 39 countries. Social media responses praised the 'very smooth user experience' and, more than once, said that going online had removed term-time childcare obstacles that previously hindered attendance;
- Ensure research integrity is provided to all staff and students. Outcome: all staff and MPhil/PhD work is monitored by DRCs for ethical compliance.

Forward strategy

Music and TaP forward strategies focus on challenges identified following REF2014. Departments resolve to:

- Develop a culture of research funding applications. In neither department had this previously been a priority. During the last REF cycle, only two research council or trust funding bids originated from Music. Outcomes: from 2014-2020, Music colleagues made nine applications, with one Leverhulme Major Research Fellowship resulting; almost every member of research staff was involved with a bid for external funding. Colleagues in TaP won two AHRC Research Grants, two Leverhulme Research Fellowships, and ACE and Wellcome Trust Grants;
- Lead the national conversation on PR. A high proportion of our research is articulated through practice, and the effective documentation, dissemination and reception of this work is paramount. Outcome: Goldsmiths have led and participated in several internal and national initiatives, notably the HEFCE-funded PR advisory group PRAG-UK (McVeigh, Redhead, Bulley), and the Leverhulme Prize for Visual and Performing Arts (Furse, panel member);
- Secure funded places for PGR students. Music received only two funded studentships in the last REF cycle; TaP had received three. Outcomes: as a result of much targeted developmental work, Goldsmiths won 19 (41%) of the 46 Music and Drama grants awarded

to the nine CHASE institutions (AHRC Consortium for the Humanities and the Arts South-East England);

- Develop creative approaches to research impact and public engagement (outcomes below).

Impact strategy

Music and TaP instituted a two-part approach to fostering understanding of and creative responses to the impact agenda:

- Resources: Both DRCs created an annual competitive Strategic Fund. Individually and collectively, staff apply for funding to support projects satisfying stated strategic goals around engagement of and impact on publics beyond the university in the creative industries and local communities. Funded projects included those that became Music's two Impact Case Studies, developed over two years with this support;
- Training: research staff attended a variety of briefing sessions and internal workshops provided by Goldsmiths' Research Office. Events were organised to share experience and expertise from within and outside Goldsmiths: Music hosted a workshop run by impact specialists from King's College London's Policy Institute, and TaP an event in which Michael Banissy, Goldsmiths recipient of a large Wellcome Hub grant, shared insights. Impact training now forms a key element of the mentoring system supporting staff at earlier stages in their careers (Section 2).

Results include:

- A blossoming of partnerships with external organisations beyond academia including public institutions (Barbican Centre, Horniman and Foundling Museums, London), arts organisations (Longplayer Trust, Create Ireland), cultural enterprises (Women's Revolutions Per Minute), participatory theatre companies (Magic Me, Spare Tyre), disabled arts companies (Graeae, Mind the Gap, Creative Minds, International Inclusive Arts Network), local venues (Albany, Rich Mix), and institutions that have hosted colleagues as associate artists (Battersea Arts Centre);
- Funded projects. AHRC-funded PR projects took place with the London Tamil community (Norton and Hornabrook: see 'Collaboration'); and with performance artists in Glasgow and Paris (Finburgh-Delijani). Goldsmiths Public Engagement Fund awards resulted in public symposia and a concert series around fringe and underground music (S. Graham and Busby);
- Changing researcher attitudes. New approaches to impact have arisen from training in, and the incentivisation of, impact: rather than a follow-on or outcome stage of a research project, research users, and intended types of benefits, are now systematically identified and involved from the project's outset. This is a significant attitudinal and methodological shift;
- Peer-review feedback. The increasing strength of impact elements of applications submitted to RCUK has been noted by peer reviewers: 'the fluid connection between academic and non-academic partners and the concern for the surrounding community within which the research takes place is some of the most impressive I have seen in my Peer Review College experience' (AHRC reviewer of a Music application, 2018).

Looking ahead

Short- and medium-term plans aim to safeguard our work in what will be a difficult post-pandemic research and funding environment. There are three goals:

Unit-level environment template (REF5b)

- Ensure continuity: as detailed above, we have taken steps to maintain activity in our research concentrations, especially by way of digital initiatives;
- Access recovery funding: PR involving public performance/exhibition is especially vulnerable. Colleagues in both departments have identified RCUK and ACE funding established in the wake of COVID-19 to offset those risks;
- Increase collaboration: it remains imperative that our departments increase the rate of successful applications to major research funds. In addition to extant developmental support focusing on individual researchers, a new route towards this success will increase the number of collaborative projects seeking funding with partners from other institutions and disciplines both nationally and, importantly, internationally. Two large projects are currently underway: in TaP, Okagbue is applying to build capacity and promote sustainable arts development by establishing the Network of Directors of National Theatres in Africa; in Music, Negus is developing an East-Asian Music Hub with colleagues in China, Japan and Korea.

2. People

As both departments' staffing profiles have evolved over the past decade, our enduring commitments to internationalism, social engagement and PR remain central. During this cycle, the following appointments have been made in the service of one or more strategic aims:

Music Recruitment

- Alexander (Lecturer A, 2014), to lead and develop our longstanding tradition of work on Russian music;
- Rogers (SL, 2015), to consolidate work on music and screen media both in and outside the department, and develop Goldsmiths' research theme Invention, Creativity and Experience (Section 3);
- Redhead (SL, 2018), to develop approaches to PR both in the department and nationally;
- Bulley (0.3 Research Associate, 2018), to develop PR and impact activities around Music's special collections.

Additionally, S. Graham progressed from a fractional fixed-term to a permanent 1.0FTE appointment, and Abtan, formerly cross-appointed in Music and Computing, became 1.0FTE in Music.

TaP Recruitment

- Finburgh-Delijani (Reader, 2017), to maximise outputs in European Theatres and complement research in Anticolonial and Diaspora Theatres, with Francophone expertise;
- Karantonis (Lecturer A, 2018) to strengthen Experimental PR specialism in musical theatre, and consolidate expertise in Australasian performance;
- Alston (SL, 2020), to strengthen work in politically-engaged approaches with specialisms in experimental immersive and participatory performance.

Promotions

Research and impact excellence have been rewarded at university level with many promotions:

- To Lecturer B: Alexander, Burt, S. Graham, Matsumoto;
- To SL: S. Graham; F. Graham; Saner;
- To Reader: Norton, Osborne, Peyton Jones, Perchard, Rogers;

- To Professor: Drever, Finburgh-Delijani, Perchard, Potter.

Both departments provide equitable working conditions and career development opportunities for staff at all levels:

Associate Lecturers

Music and TaP employ a significant number of hourly-paid Associate Lecturers (ALs). The majority are creative practitioners for whom university teaching is one element in a professional portfolio of paid work. Others are PhD students gaining teaching experience. Individual circumstances apart, both departments recognise and seek to mitigate what, in HE, is too often experienced as the precarity of seasonal academic employment. In line with the Researcher Development Concordat, we offer researcher-ALs developmental support and mentoring in addition to enhanced employment terms. Like all colleagues, ALs can apply to DRCs for research funding, and such applications are systematically prioritised.

We turn to REF Category A staff.

Career outset

In both Music and TaP, there is a significant presence of colleagues at the outset of their careers. During this REF cycle, 11 of 17 Music researchers were within 10 years of their PhD or 8 years of first appointment (Abtan, Alexander, Alessandrini, Bulley, Busby, S. Graham, Joncus, Matsumoto, Perchard, Redhead, Rogers). In TaP, two current TaP members are ECRs (Burt, Hilevaara), and all forthcoming appointments will be Early-Career. It is therefore a priority to have a strategic approach to establishing and consolidating these colleagues' research portfolios, and introducing them to national networks and funding competitions. In 2014, TaP colleagues were clustered at lecturer and professor grades. A scheme was implemented whereby senior-staff mentors met newer colleagues once termly, offering advice on research and impact goals and how these could contribute towards promotion. In 2019 F. Graham and Saner were promoted to SL.

Colleagues at career outset are supported through three interlocking formal mechanisms:

- The provision, in their first year, of a teaching and administration workload significantly under the departmental average;
- A two-tiered mentoring scheme. Newer researchers meet termly with 1) an allocated mentor – a senior colleague working in the same subfield – who can provide subject-specific research, output and impact strategies; and with 2) the departmental DoR, who advises on engagement with external research structures and funding opportunities. Through mentoring, colleagues have received institutional-level funding for career development (Busby) and public engagement (Alessandrini; Bulley; S. Graham, Busby and Harries, Mayo); and have been awarded membership of the AHRC peer review college (Alessandrini; S. Graham; Karantonis). Regular RCUK application development workshops also resulted in S. Graham's AHRC Network application (£130,000). Newer colleagues are given preference in DRC allocation of funds towards research activities and leave;
- Additionally, TaP holds bi-weekly 'Café Research' seminars, where staff provide feedback on colleagues' work; the weekly Music Research Series fulfils a similar function.

Career-outset colleagues have been placed in key administrative roles, demonstrating early desire and capacity for leadership: in Music, Alexander became Head of the Centre for Russian Music, and S. Graham became co-Head of Department (HoDs) alongside Deacon, a senior colleague. In

Unit-level environment template (REF5b)

TaP, Saner served as deputy HoD and Twitchin as Head of Postgraduate Studies. These leadership positions provide newer staff with key responsibilities, and contribute towards promotion prospects.

Mid-career

Nine colleagues have moved into or developed their mid-career (Finburgh-Delijani, F. Graham, Joncus, Levitas, Norton, Perchard, Osborne, Rogers, Saner). By way of appropriate workload allocation, staff have been supported to take on central departmental positions (Perchard and Finburgh-Delijani as DoRs; Saner and Finburgh-Delijani as respective Deputy HoDs), and national research roles (e.g. Norton's Chairing of the British Forum for Ethnomusicology). On completing their tenure, all HoDs are awarded a year's research leave. Mid-career staff have recorded an increasing range of international invitations and associations since 2014, including a fellowship in France (Finburgh-Delijani) and keynotes in Germany (Alston); France, Iraq, Norway (Finburgh-Delijani); New Zealand (F. Graham); Canada, USA (Joncus); Ireland, India, Italy, South Korea (Levitas); Finland, Portugal, Vietnam, USA (Norton); Austria, Japan, USA (Perchard); Austria, Denmark, Ireland (Rogers).

Senior

Ten colleagues have moved into or continued in professorial positions (Drever, Furse, Finburgh-Delijani, Gordon, McVeigh, Okagbue, Perchard, Potter, Redgate, Shevtsova). Focus has fallen during this cycle on university-level and inter/national administrative roles, and the consolidation of international research profiles. Furse co-Directs the Performance Studies Laboratory PeARL with HSE University, Moscow. In two Professorial secondments (both 0.5FTE), Drever was appointed Deputy Dean of the Graduate School, while McVeigh became Academic Director of Research Policy, developing PR and open access across Goldsmiths, and serving as Chair of Goldsmiths' Research Ethics and Integrity Sub-Committee. Senior colleagues were awarded guest positions internationally: McVeigh became a University of Newcastle Visiting Professor and Hartley Visiting Professor, University of Southampton; Drever became Guest Professor in Participatory Information Technology at Aarhus University, Denmark.

Research students

Research students are important contributors to both departments' research cultures, conducting their own innovative projects and organising and participating in events. The departments host some of the country's largest music and theatre postgraduate communities: Music has around 130 Masters and around 50 MPhil/PhD students, while TaP has around 100 Masters and 30 MPhil/PhD students. Both departments run briefing sessions on PhD study for Masters students, and provide candidates – especially where protected characteristics are a factor – with support in completing CHASE funding applications.

Over 20 nationalities are currently represented in our MPhil/PhD cohort. At this level, there is in both departments a roughly even split between theoretical and PR projects. Music has for many years offered a broad range of possibilities for PhD study, including Composition, Performance, Sonic Arts, and Thesis pathways. During this REF cycle both departments have introduced innovative PR PhD programmes to respond to and encourage an emerging culture of postgraduate research that moves beyond established disciplinary paradigms. PR students benefit from high-spec spaces and technical facilities in both departments (Section 3).

The CHASE competition is highly selective, and Music's 13 funded students have pursued exceptionally compelling projects including a study of the performance practice of grime, sonic arts

Unit-level environment template (REF5b)

composition for people living with dementia, and a PR project that resurrects and repurposes the medieval tromba marina. In addition to individual studentships, Music secured a CHASE Collaborative Doctoral Award in conjunction with the Noise Abatement Society.

In TaP, which has been awarded six CHASE studentships, topics reflect the department's specialisms in internationalism and social engagement: music in African theatre, feminist Arab storytelling, martial arts as political resistance, and applied theatre and sex education.

All research staff took mandatory training in PhD supervision, and all personal tutors received formal training in pastoral approaches.

Supervision expertise in both departments is sought after, both by high-calibre prospective students – who undergo a rigorous application and interview process before admittance – and other institutions. From 2014-2020, UOA colleagues acted as external examiner for over 75 PhDs in twelve countries on four continents.

Recent postgraduates have taken up highly successful careers. From Music, John Wynne is Professor of Sound Art at LCC; Jasmin Hornabrook is postdoctoral researcher at Loughborough University; Adam Scovell published an academic book and novel to great acclaim and won several film awards. From TaP, Afroditi Evangelatou gained a permanent lectureship at Rose Bruford College; Ekua Ekumah is HoD at the University of Ghana; Olatunji Sotimirin is lecturer at the University of Lagos, Nigeria; Elizabeth da Rosa is lecturer at HKAPA, Hong Kong. David Evans is CEO of the Health Behaviour Group; Jorge Crecis is an internationally acclaimed teacher of dance methodology, Yunlin Xiang a successful actor.

Training and funding

The success of both departments' PhD students is built upon comprehensive training provision and robust monitoring systems. All first-year PhDs attend training in induction week, and make use throughout their first year of research skills and employability courses provided by the Goldsmiths Graduate School Seminar Series. TaP provides a Research Methodologies module, with sessions (often hosted by alumni) addressing career development within and beyond academia. Students become integrated into, and supported by, our research environment through attending Music's Research Seminar Series, convened by two paid postgraduate coordinators in conjunction with the DoR; and TaP's Performance Research Forum series of seminars and artists' talks. Upgraded PhDs are invited to present their research at these events.

Music regularly hosts or co-organises postgraduate study days and colloquia. A series of international events exploring aural diversity in sonic arts was supported by £24k of CHASE funding. Since 2013 the department has run annual national postgraduate research student symposia on popular music, variously convened with the Institute of Musical Research (IMR), the University of Westminster, and latterly under the auspices of CHASE, which awarded £8.8k for this purpose. CHASE also awarded £4k for a training event on digital research and publishing. Further events in ethnomusicology and historical musicology have run in conjunction with the IMR London, IRCAM Paris, and the University of Osaka, in both the UK and Japan.

CHASE students have access to consortium funds and a number of special training programmes. However, both departments have taken care to militate against a two-tier postgraduate research culture. All students can apply annually to the DRC and separately to the Goldsmiths Graduate School for funding towards research activity. All TaP PR students have access to £550 to support their practice-based submission. Unfunded students are given priority in both instances.

Career development

Unit-level environment template (REF5b)

Our departments are actively committed to supporting and developing research students' careers. Students gain teaching experience on undergraduate modules, at first leading guest seminars and later, under the guidance of an experienced coordinator, teaching entire modules. Student contributions beyond contracted teaching – e.g. event organisation – are formally recognised and fairly rewarded. Unpaid work is not permitted.

As well as offering regular workshops on post-PhD careers, the Graduate School provides an Academic Practice programme to PhD students and career-outset researchers. This programme, based in part on the UK Professional Standards Framework for supporting teaching and learning, provides guidance on curriculum design and delivery. In Music, PhD students Alex de Lacey (2018-19) and Maria Perevedentseva (2020-1) taught the undergraduate module Advanced Popular Music Studies using research-led curricula based on those they developed for this programme.

Goldsmiths Teaching and Learning Innovation Centre offers an HEA-accredited Postgraduate Certificate in the Management of Teaching and Learning in Higher Education, available to any colleague undertaking 30 hours of paid teaching on a Goldsmiths-accredited programme. This has been completed by a number of our PhD students. This PG Cert. is invaluable in developing reflective, innovative, flexible approaches to learning and teaching and, like the other programmes detailed here, significantly enhances graduates' employability.

Equality and diversity

In accordance with the Goldsmiths REF2021 Code of Practice and Researcher Development Concordat, Music and TaP are committed to fostering inclusive, supportive, developmental and inspiring environments for all our researchers. Throughout this cycle, special care has been taken to establish the equitable and transparent distribution of research opportunities and resources.

Both departments' research cultures are openly non-hierarchical, illustrated by the composition of departmental DRCs, which represent career-outset researchers and colleagues on fractional contracts, mid-career and senior staff, PR colleagues, and groups with protected characteristics. Input on decision-making, notably for internal funding and research leave, is available to all research-active colleagues via the DRC, and through termly Departmental Research Days (TaP) and Away Days (Music).

Career-outset researchers, staff on fractional contracts, staff returning from extended leave, those who manage long-term illness and, in some cases, those with protected characteristics, are offered extra mentoring. Occupational Health assessment by Human Resources facilitates structural adjustments such as a phased return to work, so research can be successfully resumed.

Teaching and administrative duties are equitably allocated according to formal workload models, which protect every colleague's contracted research time. All staff receive a pro-rata annual allocation to cover research-related expenses, for instance travel, transcription or translation (Section 3). Staff and research students can also apply to their DRC for additional finances, granted depending on merit and personal circumstances; support for those on fractional contracts is often enhanced through this route. Dedicated Research Time (DRT), which gives one term's research leave for every nine terms actively in role (including parental, sick and externally-funded leave), is available to all Category A colleagues, irrespective of contract fraction. DRT has greatly benefited colleagues' research projects: during her DRT, Saner maximised impact and public engagement activities funded by her ACE grant by conducting projects with migrant women, on which she wrote an article; Mayo conducted socially-engaged PR in the local area, contributing to an Impact Case Study.

TaP's staff and students are drawn from a wide cross-section of society, actively demonstrating our commitment to, and promoting, equality and diversity of all protected characteristics. The department's research and taught programmes, with their focus on internationalism, interculturalism and inclusion, ensure that diversity is at the forefront of staff recruitment strategies, and research and impact activities. These ethics flow back into undergraduate and postgraduate learning and teaching, for instance with (but not limited to) modules on gender and performance, anticolonial and diaspora theatres, Asian performance, and disability theatre. TaP has also co-hosted the UK's only MA Black British Writing.

Gender balance has been a particular priority in both departments over recent REF cycles. In December 2008 there were no women on permanent research contracts in Music; in December 2013 there were 3. In 2020 there are 6, representing nearly 40% of Music research staff pro rata. In TaP, there were 3 female members of staff in 2008; in 2020, women fill nearly 70% of Category A posts.

Like music studies as a whole, the Music department suffers from a diversity deficit among both staff and students, and this can lead to experiences of isolation and discomfort on the part of non-white departmental members. The department recognises, and has taken steps to address this situation both internally and across the profession. In 2018 a professional preparation MA fee-waiver scholarship was established to help support one non-white student per year who intends to progress through postgraduate study into the academic profession. McVeigh helped initiate equality initiatives within the Royal Musical Association; Perchard is a steering group member for the resultant Equality, Diversity and Inclusion in Music Higher Education Group; Redhead was a consultant for Sound and Music's Fair Access Principles for those running programmes and awards for composers. The department systematically brings a diverse range of researchers as guest speakers for its Music Research Series, to inspire what is itself a diverse cohort of postgraduate students.

All staff took mandatory Goldsmiths training in sexual harassment and violence awareness, as well as in unconscious bias and anti-racism; Rogers and Busby undertook women-focused leadership training courses; Furse was a member of Goldsmiths' Athena Swan Steering Group.

Both departments endeavour to counter precarity in the workplace and support the career pathways of all staff, including part-time and fixed-term. 97% of Category A staff are now on permanent contracts, and both departments seek to offer permanent positions wherever finances permit. A number of contracts have been increased or made permanent (Braverman, Burt, Hilevaara), while some colleagues favour part-time contracts to conduct practice-based careers, providing valuable bridges to the creative industries (Mayo, Rotie).

In preparing the UOA's submission, a Governance Group, chaired by the Goldsmiths Pro-Warden for Research, met twice termly to ensure that our criteria for pre-evaluating REF outputs were applied fairly and consistently across the two departments, and that Equality Impact Assessments were considered when reaching decisions regarding output submissions. The same attention to inclusion was applied to the submission's Environment and Impact elements. Our selection of outputs was considered in light of departmental EDI data around protected characteristics of age, gender and ethnicity; we are satisfied that the submission provides an accurate representation of that diversity. There remained a discrepancy between numbers of colleagues who are primarily Practice Researchers (43% of headcount), and PR outputs selected for submission (18% of total). However, this apparent mismatch concealed several explanatory factors: 1) PR portfolios often collect several potential single outputs; 2) Practice Researchers also authored non-PR outputs during this REF period; 3) PR outputs can be larger in scope than standard text-based outputs, or else entail both development of the practice itself and a significant amount of additional contextual work.

3. Income, infrastructure and facilities

Income

Funding has been sought to ensure the vitality and sustainability of our three main research concentrations. Sources of this income fall into two categories:

Research councils, trusts, foundations and university funds

These funds have been sought for research projects that further our foundational efforts towards internationalism and diversity, and socio-political engagement and community embeddedness.

Shevtsova and Levitas both received Leverhulme Research Fellowships for their respective projects, *Re-discovering Stanislavsky in Context* (£25.1k) and *Ireland, Theatre and Modernity* (£49.5k). Burt received a Harry Ransom Center Research Fellowship to conduct archival research in Austin, Texas (\$3k). Finburgh-Delijani was Principal Investigator on an AHRC and Agence Nationale de la Recherche Research Grant (£73.9k + €60k). With his AHRC Early Career Leadership Fellowship (2020), Alston is leading *Staging Decadence: Decadent Theatre in the Long Twentieth Century* (£240k), for which he also won £4,855 for new translations and recordings of decadent plays. Norton's project *The Value of Voice: Cheo Music Theatre in Vietnam* (£6.5k) was supported through a British Academy Small Grant. Matsumoto received a Symposium Award (contributions totalling c. £15k) from the Japan Society for the Promotion of Science for the symposium *Safeguarding the Intangible: Cross-Cultural Perspectives on Music and Heritage*, which led to the publication of Matsumoto and Norton's REF2021 submission, *Music and Heritage*. Our funding has thus enabled international research and partnerships spanning Europe, North America and Asia.

Funding for research exploring social and community processes included Perchard's Leverhulme Major Research Fellowship, *Popular Music in the Postwar British Home: Technology, Experience, Daily Life* (£145k), beginning September 2020. Drever won project grants from Aarhus University (Urban Aural Attunement, £22k) and was part of a group that received £20k from hearing-aid manufacturer GNResound towards the Aural Diversity concert series and conference, described in one of our Impact Case Studies. Norton received AHRC funding for two projects with local-community partners: *Cultural Engagement and Knowledge Exchange between Music Research and London's Tamil Community*, a component of the Goldsmiths project *Cultural Engagement in Times of Austerity* (£16.8k); and *Cultural Identity and Transnational Networks: Musical Learning and Performance in London's Tamil Diaspora* (funds totalling £63.3k), which was an AHRC Collaborative Doctoral Award in conjunction with the Asian Music Circuit.

Emphasising our commitment to interdisciplinary and collaborative research, staff have participated in projects led by colleagues in other departments, and nationally. From 2012-18, Negus was a member of the UK Copyright and Creative Economy Centre (CREATE), while in 2013-17 McVeigh participated in the AHRC Digital Transformations project, *Transforming Musicology*. Drever participated in the AHRC-EPSRC Research Project, *The Common Line*, with Exeter University. Rogers received follow-on funding for impact and engagement from the AHRC for the project *Learn to Play: Computational Assessment of Musical Playability for Users' Practice*, based in Goldsmiths' Computing Department. Mayo participated with colleagues from Drama at QMUL on AHRC-funded workshops for refugees and care-experienced young people; and for Finburgh-Delijani's AHRC project she collaborated with colleagues from Glasgow and Paris Ovest Universities.

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Charity, state body, and commissioning funds for creative practice

Over a third of the UoA's research staff are creative practitioners, and much of the funding sought in both departments goes towards the production of PR. This means that grant applications to Research Councils are outnumbered by those we direct towards an array of creative practice funders and in-kind supporters.

In TaP, Furse has won grants to support performances and published outputs from ACE, Wellcome, Create/CAPP EU and the Michael Cacoyannis Foundation (£89.8k); Mayo from ACE, LB Tower Hamlets and Mulberry School to conduct participatory performance with migrant women and girls (£21.8k); F. Graham from Massive Theatre for a play commission and Creative New Zealand for dramaturgy (£4k); Hilevaara from the Guernsey Arts Commission for the creation of a new work presented in the Hors dé Saison festival (£2.8k); Saner from ACE for walking-theatre-making workshops with migrants (£6.7k); and Gordon from the Cameron Macintosh Foundation for a workshop staging of a musical (£1k).

In Music, Bulley, in conjunction with Longplayer Trust, was awarded ACE funding (£20k) for the 2019 Longplayer Day event. He also received a grant from the City of London and Waltham Forest Borough of Culture (£20k) for his *Living Symphonies* installation in Epping Forest. Abtan received money from the Fonds de Recherche du Québec – Société et Culture (CA\$60k) to create an experimental multimedia production, and funding for creative computation projects with SHARE Sweden, New York University, Beast Feast, DeFragmentation Festival, and the Seattle Symphony (totalling over £8k). Gardiner received a contribution towards the realisation of composition and orchestration projects for the Glastonbury festival, BFI, and BBC broadcasting and orchestras (£18.5k). Peyton Jones was funded for composition projects with Imitating the Dog Theatre Company (over £5k). Among the projects that Alessandrini led or participated in as composer-in-residence, was a Sound and Music / Creative Scotland project with the Red Note Ensemble (£25k).

Infrastructure

Institutional funding

Two main streams have been accessed.

The first supports Goldsmiths' research theme Invention, Creativity, Experience. In Music, both Bulley and Redhead received funds towards creative practice projects from this stream.

The second comprises the competitive awards made by Goldsmiths' Research and Enterprise Committee. Awards have been received from the Public Engagement Fund, for example, for Hornabrook's AHRC postdoctoral project (detailed under *Collaboration*). Osborne's work on decolonising the school curriculum was supported by the Public Engagement Fund. Mayo's project on women's manners won the Warden's Public Engagement Prize. Funding has also been secured for impact generation, notably Drever's project *Acoustic Ecology of Great Places: Reprioritizing Sound and Hearing in Urban Design and City Planning*. The International Engagement Fund supported Matsumoto's organisation of an international PGR forum at Osaka University, Japan.

Departmental funding

In Music, five Research Units receive an annual budget of £1.5k each, normally spent on invited speakers, symposia and concerts. The Popular Music Research Unit, Sound Practice Research Unit, Centre for Russian Music, Contemporary Music Research Unit and Asian Music Unit bring together colleagues and students working in the identified fields. These units help to organise activity in key departmental topic fields, bridging teaching and research; they also act as a

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managerial instrument through which funding can easily and equitably be distributed. Additionally, Category A staff receive an individual annual allocation of £50 per 0.1 of their contracts to support research activity. An annual competitive fund of £5k, overseen by DRC, further supports staff and PGR research activities. DRC also oversees an additional £4k Strategic Fund, which awards up to two projects annually. TaP's investment is commensurate with Music's, but distributed slightly differently, offering £1k (p.a. pro rata) to all Category A staff and additional Strategic Funds, awarded on a competitive basis, to support impact activities.

Facilities

Operational spaces

Our spaces and equipment are integral components of both teaching and research. Of special importance to music research activity are two flagship technology facilities: 1) The Stanley Glasser Electronic Music Studios (EMS), founded in 1968, and comprising a suite of studio work areas, live room, 5.1 studio and 8-channel studio. Since 2014, it has been used to develop REF2021 outputs by Abtan, Bulley and Drever, and impact activities with Indonesian musicians by Norton; and 2) the Sonics Immersive Media Labs (SIML), built at a cost of £200k and opened in 2015. This shared facility is a cutting-edge space that makes use of surround projection technologies in the development of immersive, multimedia and virtual reality research. It has been used by Abtan to develop a REF2021 output.

TaP's main performance facility is the George Wood Theatre (GWT) suite, reopened in 2018 following a £3.2 million rebuild. This includes high-quality sound and lighting equipment, a theatre with tension-wire grid, black box studio and sprung floor dance studio, refurbished scenography and costume workshops, and media suite. This has contributed invaluable to TaP's research and impact activities, providing facilities for staff and postgraduates to research and perform: Hilevaara developed a piece here that was presented at the 2019 Venice Biennale Research Pavilion; Furse's *Sea/Woman* was rehearsed for its revival in Niš, Serbia (2019); and many PhD students develop and present their PR doctorates in these new spaces. Thanks to the GWT's flexible, high-spec technical provision, visiting speakers at TaP's Performance Research Forum, including author-performer Mojisola Adebayo (2019) and director Topher Campbell (2019), can present discussion of their work with live performance and high-quality film projection.

Special collections

Goldsmiths Library holds a number of music- and theatre-focused special collections. Subject to particular development since 2014 have been:

- The Daphne Oram Archive, which contains the composer's papers, sketches, photographs, correspondence scores and recordings;
- The Women's Revolutions Per Minute (WRPM) archive, which gathers materials of this feminist distribution business that promoted music performed, composed and produced by women;
- The London International Festival of Theatre (LIFT) records;
- The Future Histories: Black Theatre and Carnival Archive.

Archives are visited by a steady stream of external researchers, and their materials loaned for external display, as with the exhibition at the Barbican Music Library showcasing Goldsmiths' Centre for Russian Music collections, curated by Alexander. In line with Goldsmiths' Learning, Teaching, Assessment Strategy, the archives also enable the integration of staff and student research and teaching. So, while Bulley's Impact Case Study evolved from research in the Oram

archive, and Levitas and Osborne have derived outputs from (respectively) the Theatre and Ireland and Future Histories archives, undergraduate and postgraduate modules also encourage students to engage with archival materials in their work: the WRPM and LIFT archives are each explored by around 120 students annually. Development of this area continues. A further aspect of Bulley's work has been the preparation and actualisation of the recently-acquired Hugh Davies and Lily Greenham collections, which are the subject of currently-developing funding applications.

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

Collaboration

With PR often a key method, our collaborative work is designed to take research beyond Goldsmiths, generating international partnerships, playing a key role in the creative industries, addressing social issues, and working with local communities.

Internationalism and Diversity

Music's Matsumoto ran three projects with Japanese partners, the largest of which was the 2014 Symposium *Safeguarding the Intangible: Cross-Cultural Perspectives on Music and Heritage*. This was run with the University of Osaka, which brought scholars and postgraduates to Goldsmiths to develop and present work. Alexander has organised a number of initiatives with Russian partners, including the Moscow Contemporary Music Ensemble, with which the department ran workshops for composition students (2017).

In TaP, Finburgh-Delijani's project *Reviewing Spectacle* staged festivals of work by artists influenced by the Situationist International's theories and practices, at the théâtre Nanterre-Amandiers and théâtre l'Échangeur, Paris, and the Centre for Contemporary Arts, Glasgow (2017). Attended by 400 people, these included 14 performances by artists from Belgium, DR Congo, France, the UK and USA. F. Graham, who researches Māori practice and works with a range of New Zealand playwrights and companies, has acted as dramaturg for verbatim theatre developed at Otago University (2012-21). Okagbue is the UK's principal link with theatre studies in Africa, regularly disseminating his work in Nigeria and Ghana.

Socio-political engagement and embeddedness in the local community

Music's 2016 AHRC-funded Collaborative Doctoral Award and Cultural Engagement and Knowledge Exchange postdoctoral project (see *Research Councils*, Section 3) were completed by Jasmine Hornabrook (PhD, 2015), who developed partnerships with the London Tamil Centre in Wembley and London Sivan Temple in Lewisham, and co-developed work with renowned professional Carnatic musicians. This research material formed the basis of a series of creative workshops, and subsequent public performances at Deptford Town Hall, New Cross, and the London Tamil Centre. In 2018, Norton established an Asian Music Unit artist-in-residence programme, funded by the Indonesian Embassy and Ministry of Culture and Education, to host Indonesian virtuoso musicians, Lili Suparli and Rudi Mukhram. They worked intensively with composers and students in Goldsmiths' Gamelan Group, recorded sessions in the Goldsmiths Music Studios, and performed at Goldsmiths and the Horniman Museum (attracting 8.5k YouTube views).

Music's Bulley and Garrelfs established a formal relationship with the Longplayer Trust charity, founded to document and maintain the 1000-year performance of Jem Finer's generative composition, *Longplayer*. Together, they propagate research and public engagement, often in south-east London, exploring long-term thinking and ecological sustainability. *Longplayer's* main

public listening post at Trinity Buoy Wharf, Greenwich, which relies on Music's technical support, has over 5,000 annual visitors and over 50,000 unique listeners. Music has hosted and curated two 12-hour 'Longplayer Days', staging experimental music and sonic arts performances in the south-east London streets, and attracting audiences of over 200. A *Longplayer* installation, collaboratively designed by Finer and Bulley, featured at March 2019's inaugural Horniman X Goldsmiths Late event at the Horniman Museum, Lewisham, was heard by over 1000 visitors from a wide cross-section of south-east London's communities. A further collaboration with the Horniman, linking research, teaching and outreach, was a 4-day workshop for local young people in August 2019. Here, Bulley used music-making techniques found in Daphne Oram's works to introduce participants to electronic music composition and performance.

TaP has a long history of community-embedded performance. Mayo, Associate Artist with Magic Me intergenerational arts charity, worked with groups across south and east London at venues including Sutton House and the Geffrye Museum in Hackney, and the Local History Archive in Tower Hamlets. *Speak as you Find* (2015-16), on Tower Hamlets and the multiple narratives of place told by intergenerational groups, culminated in four sold-out community performances. *The Gratitude Enquiry* (2016), an intergenerational project on, and with, refugees and migrants, was devised with Ovalhouse, Lambeth and the Sydenham Festival, Lewisham. Braverman has developed work with the participatory theatre company Spare Tyre at Goldsmiths' local theatre, The Albany.

TaP's commitment towards community participation has resulted in both local and international projects. With Goldsmiths' cross-department Migration Research Network, Mayo organised three conferences (2016-19), uniting refugee artists, refugee arts organisations and academics from the UK, Ireland and Italy. Saner's project *Göçmen Adımlar/Migrant Steps* included workshops at North London Community House (2014), Refugee Action York at York Theatre Royal (2014), the Migrant Women's Organisation, Berlin (2015) and Alma Teatro, Turin (2018).

Experimental Practice Research

In Music, Alessandrini undertook international collaborative projects, bringing together our focuses on social participation and creative practice, notably with the project *Mondgewächse*, in collaboration with Share Music, Sweden. Alessandrini developed software interfaces for performance by users of different physical and mental abilities, staging an inclusive interdisciplinary multimedia performance with them. As the first artist-in-residence with the Ensemble InterContemporain at the Gaîté Lyrique, Paris, and in collaboration with Radio France, Alessandrini also created *Sound Kitchen*, an outreach project consisting of four public presentations of interactive sonic and audiovisual art.

In TaP, Create Dublin's CAPP EU programme commissioned Furse's anatomy projects (2015-18, Live Collision Festival, Dublin; Chisenhale Dance Space, Chats Palace, London); and artist residency at The Beckett Centre, Trinity College Dublin (2018) which feature in one of our Impact Case Studies. The Michael Cacoyannis Foundation, Athens, commissioned her new performance and symposium (2016), reworked for Javeriana University Bogotá, Colombia (2018). Fertility Fest commissioned her new piece for The Barbican (2019).

Interdisciplinarity

Both departments' research concentrations on internationalism and social/political engagement ensure that collaboration with colleagues across disciplines is actively encouraged and supported.

Since 2014, half of Music staff have collaborated in interdisciplinary projects, including: big data (McVeigh, with Goldsmiths Computing department); music psychology (Potter, Rogers, with Goldsmiths Psychology); acoustics, design and architecture (Drever, see Impact Case Study);

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intellectual property law and politics (Negus, with the AHRC CREATE centre); medical history (Matsumoto, who, with the historian of science Suzuki of Keio University, Japan, established the Medical History and Society network); and creative practice involving audio-visual or theatrical staging (Peyton Jones with the theatre company Imitating the Dog). This resolutely open approach to music research is reinforced by the presence of research on music in many other Goldsmiths departments, including Media, Sociology, TaP and Visual Cultures.

In TaP, Furse co-directs the Centre of the Body Research Centre which, with colleagues from History, Anthropology, Media and Sociology, examines the body and culture. Finburgh-Delijani has brought TaP and English and Creative Writing (ECW) together by co-founding the Comparative Literature Research Centre; and, also with ECW, Alston has co-founded the Centre for Decadence.

Contribution to the research base

Research leadership and distinction

The quality of our research leadership is recognised and demonstrated internationally. Senior colleagues have given keynotes in Denmark, Hong Kong, UK (Drever); Colombia, France, Iraq, Ireland, Russia (Furse); Nigeria, UK (Okagbue); Italy, UK (McVeigh); China, Finland (Negus); India (Gordon); Hungary, Morocco, Russia, UK (Shevtsova).

Music's McVeigh has fulfilled prestigious national and international positions, chiefly: member of the AHRC Strategic Reviewers and peer review college; adviser to three Hong Kong universities on research assessment; Deputy Chair of REF2014 Sub-panel 35 and co-author of 'An Analysis of British Music Research as Reflected in REF2014 and RAE2008'; member of the new Network of European Musicological Societies (NEMS) steering group; and Council member and 2018-20 President of the Royal Musical Association (and thereby ex officio trustee of Musica Britannica). As President of RMA, McVeigh has prioritised initiatives on PR, and equality and diversity in the profession.

Norton, Chair of the British Forum for Ethnomusicology (2014-19), is panel member for REF2021, Sub-panel 33, to which he was appointed for both Criteria and Assessment Phases. Drever, consultant for many national policy initiatives, is an active member of several international research groups in sonic arts and the acoustic environment (see Impact Case Study). Rogers is a founding member of the British Audiovisual Research Network.

In TaP, Finburgh-Delijani is co-founder (2017) and current Secretary General of the European Association for the Study of Theatre and Performance. TaP staff are also members of Prize Juries for international theatre and literary festivals: Belgrade International Theatre Festival (Shevtsova, President), Windham-Campbell Literature Prize (Okagbue, Osborne), Nišville Festival, Serbia (Furse).

Colleagues in Music and TaP received numerous international distinctions. In Music, Norton won the American Musicological Society's Ruth A. Solie Award for his co-edited volume *Music and Protest in 1968*. Matsumoto received the journal *Estetica: studi e ricerca*'s award for her article on debates around plagiarism in nineteenth-century opera. In TaP, Shevtsova's impact upon the study of European and North-American theatres has been recognised by translations of her works into Arabic, Hungarian, Italian, Mandarin, Persian, Polish, Russian and Serbian. Twitchin is published in Polish, and Finburgh-Delijani in French.

Practice Research

Music and TaP are central in the Practice Research Advisory Group (PRAG-UK), the national body established (2015) to develop PR methods and dissemination, and to act as an advocate for such

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work within HE. The group held its first open event, *What is the Future of Practice Research?* (2015), at Goldsmiths. McVeigh was a founder-member; Redhead is a regular contributor to events, first as an employee of Canterbury Christ Church and then Goldsmiths; in 2019 Bulley was one of two Goldsmiths postdoctoral researchers, funded by Research England, charged with authoring two reports exploring the historical and contemporary contexts and definitions of PR, and the futures of documentation, storage and dissemination.

Peer review

Colleagues' expertise has been called upon in national and international contexts, evidencing the Unit's strategic aims towards collaboration and internationalisation.

During this period, nine Music and TaP colleagues have served the AHRC peer review college (Alessandrini, Drever, Gordon, S. Graham, Karantonis, McVeigh, Norton, Osborne, Redhead). Additionally, McVeigh has refereed for Leverhulme and British Academy grants.

Drever has reviewed for the Austrian Science Fund and Social Sciences and Humanities Research Council of Canada; Joncus for the Irish Research Council; Negus for the Research Council of Norway, and the Austrian Science Council; Finburgh-Delijani for the European Research Council, French Institute for Advanced Study, Agence Nationale de la Recherche (France), Fonds de la Recherche Scientifique (Belgium) and Social Sciences and Humanities Research Council (Canada).

Both departments provide monograph peer reviews for all the major academic and industry publishers in the UK and North America. Music colleagues have peer-reviewed for over 40 journals of international standing, in historical musicology, ethnomusicology and area studies, jazz and popular music studies, sonic arts and music computing, sensorial studies, and history. TaP has peer-reviewed for over 20 journals spanning such diverse areas as performance and visual arts, voice studies, musical theatre, musicology, modern languages, comparative literature, African studies, memory studies, performance philosophy, ecocriticism, cultural criticism, dance and performer training, and digital media. These areas of specialism, by no means exhaustive, illustrate the variety and vibrancy of research expertise in both departments, and the way in which staff expertise is solicited by publishers and funders in a wide, interdisciplinary, international range of fields.

Editorships

Editorships undertaken in Music and TaP closely align with and strategically help strengthen each department's key research concentrations. In this period, Music colleagues have been editors of two journals, edited five journal special issues, and served on eleven journal and book series editorial boards; from *Music & Letters* through *Popular Music* to *Music and the Moving Image*, these cover every topic area represented in departmental research.

In TaP, Okagbue is founding president of the African Theatre Association, and founding editor of *African Performance Review*, for which Gordon is advisor. During this REF cycle, TaP research staff have served on the editorial boards of fourteen journals, ranging from *Women's Writing* to *International Yeats Studies* and *New Theatre Quarterly*, for which Shevtsova has been co-senior editor since 2003. Furse is on the advisory board for *Digital Theatre Plus*, as well as Goldsmiths Press; Alston was founding co-editor of *Contemporary Theatre Review's* Interventions; Finburgh-Delijani is on the editorial board for *Théâtre/Public*, France.

Memberships

Music and TaP staff are members of a combined total of 50 learned associations, centres and networks which include the major societies for musicology (RMA, BFE, IASPM, AMS, SEM) and

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theatre, performance and literature (AfTA, EASTAP, FRSA, IFTR, MLA, PSi, TaPRA). During this cycle, TaP has provided three working-group convenors to major associations: TaPRA's Directing and Dramaturgy (Finburgh-Delijani) and Performance, Identity and Community (Alston); and IFTR's Music Theatre (Karantonis). These memberships are clustered in groups addressing our research concentrations on: internationalism, with colleagues represented on The Royal Anthropological Institute's Ethnomusicology Committee (Norton), European Academy (Finburgh-Delijani, Shevtsova), and UCL Centre for Transnational History (Alexander); socio-political engagement, with Finburgh-Delijani a member of the Human Rights Centre, University of Essex, and Braverman of the International Inclusive Arts Network, which has campaigned worldwide for inclusivity in the arts; and PR, with practice-focused associations including PRS and BASCA (Gardiner), the New Radiophonic Workshop (Bulley), Performance Philosophy Network (Twitchin), Michael Chekhov Association USA (Fleming) and Dramaturgs' Network (F. Graham).

Contribution to the economy and society

Through public engagement, staff have made sustained contributions to the activities of public institutions, third-sector bodies, educational and arts organisations and businesses across Europe, Asia, Australasia and North America.

Exhibitions and Festivals

Interventions have aimed to diversify representation in both historical and contemporary contexts. Joncus worked on several projects related to the social dimension of eighteenth-century music, contributing to public exhibitions and associated symposia and concerts including *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World* (Yale Center for British Art) and *Black Music: its Circulation and Impact in Eighteenth-Century London* and *Black Music in Eighteenth-Century London* (Paul Mellon Centre for Studies in British Art). Perchard served as an academic consultant and writer for a project conceived by the noted US pianist Jason Moran focusing on the African American bandleader and WWI combatant, James Reese Europe, co-commissioned by 14-18 NOW: WW1 Centenary Art Commissions, Berliner Festspiele and London Jazz Festival. Norton's work to ignite the topic of ethnomusicological film-making as a new area for study led to collaborations with many partners, including filmmakers, festivals and institutes such as ICTM, RAI and ASEASUK. He also established an Ethnomusicology Film Prize at the RAI International Ethnographic Film Festival.

Performances

Music researchers have contributed twice to the BBC Proms (Driver's 2014 performance of Walton's *Sinfonia Concertante*, and Bulley's 2018 performance of Oram's *Still Point*). In TaP, in addition to the performances staged by Furse, Graham, Mayo and Rotie already mentioned, Rotie's workshops, Butoh and the Art of Slow, were curated by sonADA Aberdeen. Braverman's devised shows have toured globally, to the Edinburgh Fringe, Dmitria (Thessaloniki), International Contemporary Theatre (Shanghai), Adelaide, Perth and Sydney Festivals.

Talks

Colleagues have contributed expertise to public talks at many major venues in Europe and North America, including the Barbican (Osborne); British Library (McVeigh, Osborne); Institut Français (Finburgh-Delijani); King's Place and South Bank Centre, London (Potter); London Festival of Baroque Music, Amherst Early Music Festival (Joncus); Royal National Theatre (Finburgh-Delijani, Gordon, Okagbue); Royal Opera House and Bodleian Library (Alexander). Staff have also

participated in many community-facing educational fora and activities, including a South Bank Centre panel on the future of Creative Music Education (Redhead), and the INSIGHT programme for academically promising 11-18 year-olds at Bishop Challoner School, Tower Hamlets, London (Perchard).

Media

Among a number of international media appearances, staff have contributed to BBC TV (*Music, Mischief & Morals in the 18th Century*, Joncus and McVeigh; *Mozart's London Odyssey*, McVeigh; *Watchdog*, Drever), Channel 5 (*ABBA: Secrets of their Greatest Hits*, S. Graham), RTE Radio (*Stranger than we Thought*, S. Graham), BBC Radio (*Jazz Now*, Perchard; *In Search of the Black Mozart*, McVeigh; *Five Live*, Furse), and the BBC World Service (*The Forum's Stanislavsky* programme, Shevtsova). Shevtsova was interviewed on Russian television for the launch of *Rediscovering Stanislavsky*, and F. Graham spoke about the UNESCO Playwrights Festival on Radio New Zealand. Osborne has spoken on BBC Radio about decolonising school curricula. Norton's work on Vietnamese music was the subject of a dedicated Vietnamese Television Corporation programme. Additionally, colleagues have frequently served as consultants for media productions, including BBC TV and Films (Perchard, McVeigh) and BBC Radio (Alexander, Joncus, Perchard). Joncus and Norton are regular writers for, respectively, *BBC Music Magazine* and *Songlines*.